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## Legacy of Popovič and Holmes beyond their century

EMÍLIA PEREZ – MARTIN DJOVČOŠ – MÁRIA KUSÁ

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This issue of **WORLD LITERATURE STUDIES** focuses on the field of translation studies, particularly on the Nitra and Low Countries schools, which both significantly contributed to the creation of translation studies (TS) as an individual discipline back in the 1970's. The issue focuses mainly on the two main representatives of these schools, Anton Popovič and James S. Holmes, who can be in many ways considered the pioneers of translation studies. Both figures, their work and research activities are examined in the context of their time as well as their common research intersections. This is also reflected in the thematic structure of the issue and diverse representation of authors. Most of the authors firstly introduced their views on the topic during the international conference *Some Holmes and Popovič in all of us? The Low Countries and the Nitra Schools in the 21st century*, which was organised by the Department of Translation Studies, Faculty of Arts, Constantine the Philosopher University, Nitra (Slovakia); the Institute of World Literature, Slovak Academy of Sciences, Bratislava (Slovakia); and the Centre for Translation Studies, KU Leuven (Belgium) in October 2015. Both the conference and this issue were supported by the Scientific Grant Agency VEGA under grant No. 2/0200/15 "Translation as Part of Cultural Space 2. Fact, Phenomena and Personalities in Translation Activities in the Slovak Cultural Space and the Forms of their Functioning" (Preklad ako súčasť dejín kultúrneho priestoru II. Fakty, javy a osobnosti prekladových aktivít v slovenskom kultúrnom priestore a podoby ich fungovania v ňom).

As the title of this issue suggests, however, its ambition goes further, attempting to reveal additional applicability and usability in the new contexts in present-day translation studies. Therefore, besides the articles introducing the activities of Popovič, Holmes and their schools from a historical point of view (Katarína Bednárová, Ton Naaijkens, Mária Valentová), the issue also offers contributions focusing on their possible further impact on translation studies as such (Luc van Doorslaer) and on selected research areas (Iryna Odrekhivska, Igor Tyšš, Marie Krappmann, Anita Huťková, Ján Živčák). The articles are introduced in a wider context in the introductory study by Martin Djovčoš and Emília Perez.

## Bridging the mental Iron Curtain, or, re-exploring the “old” in new contexts

MARTIN DJOVČOŠ – EMÍLIA PEREZ

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If we had been born some 70 years ago we would surely, as young scholars, have enjoyed the conference which took place in 1968 in Bratislava and was co-organized by, among others, Anton Popovič and James S. Holmes. Indeed, many years have passed since and after very vibrant communication prior to 1989 (at least in the field of descriptive translation studies – DTS) it seemed for a while that our worlds had taken a diverging rather than converging turn. But that, perhaps, is about to change. It is one of the reasons why we believe it is time to talk about the “re-turn” and the mental Iron Curtain that is, we hope, slowly starting to diminish (at least in the academic environment). And to paraphrase Gambier at the *Transferring Translation Studies* conference in Leuven who said that we need to make our assumptions clear, which means (as we understand it) that before we start internationally talking about “national” theories (if there is such a thing), we should state what we mean by theory and what our points of departure are, and this should help us prevent misunderstandings which have been so typical in previous years. In other words, we often talked about the same things but used often unclear language, thus preventing us from understanding each other. The question was/is whether this lack of understanding was deliberate or subconscious. But where there is a will there is a way, and recent development has shown that the international TS community has been trying to become international indeed, incorporating or giving a chance to once marginalized traditions which, in fact, were not so marginal at all, as they stood at the very dawn of what we now (mainly thanks to James S. Holmes) call translation studies, although this is still sometimes forgotten. As José Lambert (Althoff – Fleuri 2010, 219) suggested in an interview in which he referred to the lack of knowledge of “older” but relevant sources in TS: “[s]cholars in Translation Studies sometimes have problems with information, maybe even with amnesia.” One of the most prominent Slovak translation scholars, Ján Vilikovský, once in a personal conversation made a very perceptive comment on the seemingly repetitive studies of “national” and “international” scholars and on why we haven’t moved far since the inception of translation studies as a discipline. His comment was brief and apt: “If people read more, they would write less.” As we mentioned before, it now seems we have started to be interested in moving forward, but before we do that, it is necessary to review the past and see whether “old” theories are still valid by deconstructing them and

reconstructing them against new situations. Quite a few conferences on “Eastern” translation studies have taken place recently; to name but a few: the 2013 conference *Czech, Slovak and Polish Structuralist Traditions in the Translation Studies Paradigm Today* was held at the Faculty of Arts of Charles University in Prague, Czech Republic, as part of the 12th traditional translation studies event *The Prague International Conference on Translation and Interpreting*, and in the same year the conference *Low Countries Conference II, Transferring Translation Studies* was also held at the Faculty of Philosophy of the Catholic University in Leuven, Belgium. In 2014 the conference *Slavic Translatology* was held in Bologna. In 2015 the conference *Going East: Discovering New and Alternative Traditions in Translation (Studies)* was held in Vienna, and in the same year a conference entitled *Some Holmes and Popovič in all of us? The Low Countries and the Nitra Schools in the 21st Century* was held at the Faculty of Arts of Constantine the Philosopher University in Nitra. It seems that communication has started (at least formally) and we will probably have to wait some years to see it bear methodological fruit. This issue of *World Literature Studies* aims to become a snapshot of the process.

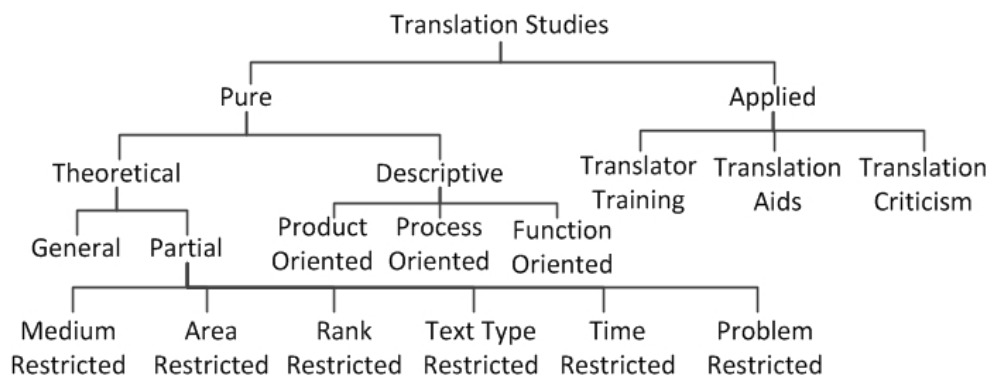
We wish to avoid using binary oppositions such as “West versus East” when talking about the period after 1989 (however, if these terms are used prior to 1989 they need to be understood in this paper as a political division not civilizational – that is the reason why we use capital letters to denote them) and will try to focus rather on emphasizing common and differentiating features of various theoretical models as such. We will also not focus on the ongoing (at least in the Czech Republic and Slovakia) debate on who was first: Holmes or Popovič. This topic is stimulating and certainly deserves further research. Many Czech and Slovak scholars have done some excellent work in this field, for example Vladimír Biloveský (2011), Edita Gromová (2013), Anita Huťková (2014), Zuzana Jettmarová (2008, 2016), Jaroslav Špírk (2009), Libuša Vajdová (2014), Mária Valentová (2009) and others, so we will not be returning to it and instead will try to move forward. It is very hard to say who came up with the idea first, because as José Lambert (Althoff – Fleuri 2010, 212), discussing the origins of TS and Holmes’s contacts with Czechoslovak and Russian scholars, mentions: “The publications came afterwards. And very often the publications did not even come. So I know of lots of documents that have been produced and discussed and that have never really been published [...]” We see three main reasons for Popovič and his ideas being forgotten or misunderstood:

1. Ideology<sup>1</sup>
2. Lack of translation
3. Presentation

The first two reasons are obvious and rather straightforward, but the third one, often neglected, is more peculiar. Presentation can be approached from two main perspectives: a) *presentation of Popovič’s work by domestic scholars*, who often concentrate on national and historical aspects of his work and forget to emphasize and reshape the validity of his theories in the contemporary world; b) *the structure of his own work*.

In the former case we may conclude that it is more than reasonable to defend and

re-establish Popovič and his contribution to TS, but we believe that now, after so many articles written, it is time to test his theories against the new cultural context and prove or refute their validity. That would be one of the main reasons for a re-turn instead of a re-inventing of the wheel. In the case of presentation of his own work it comes to be even more interesting; the idea might be illustrated in the following example (Holmes 1987, 21):



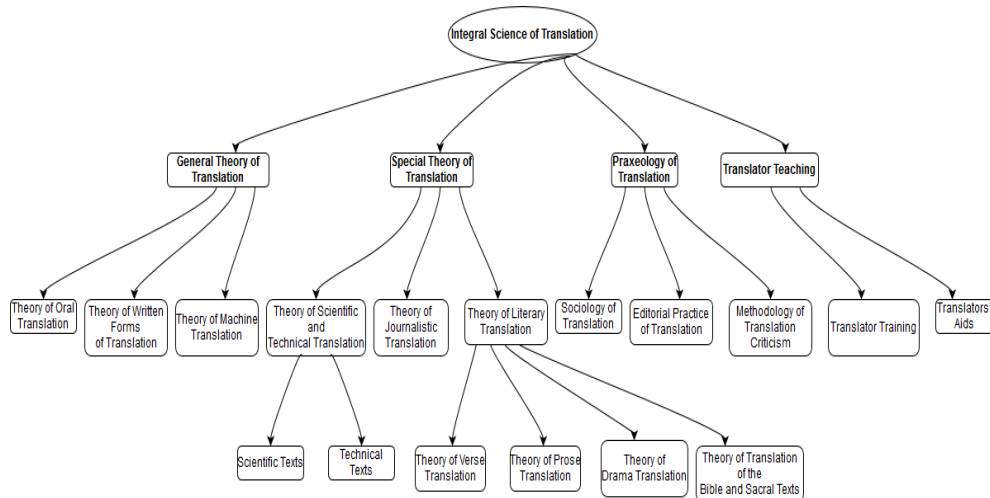
The whole translation community is notoriously familiar with Holmes's map/tree introducing translation studies. However, Andrew Chesterman (2009) argues that "the published version of Holmes' original article (1988) does not actually contain it in diagram form. Curiously, some versions of the figure (such as Gideon Toury's) omit the branch on translation policy, which is nevertheless explicitly listed in the article itself" (Chesterman 2009, 14). He instead offers a model including the omitted branch. The question remains whether the map would have become so famous without a diagram, but this is mere speculation. The story of Holmes's map, however, is very interesting in itself. The original version of Holmes's seminal paper (1972) did not include the diagram to the map he outlined. And although many scholars mention that it was presented for the first time by Toury in 1991 or 1995 respectively (e. g. Anthony Pym 1998), it seems evident that the first version of the diagram was presented in 1987's issue of the *Indian Journal of Applied Linguistics* edited by Toury. Although for some this information might seem irrelevant, we believe that it was the presentation of the map<sup>2</sup> that made it known to the wider translation studies community, whereas Popovič lacked such representation.

Popovič provided his own classification of translation theory disciplines, originally introduced in 1971 and completed in 1975, which is at least as interesting and informative as the former one:

- I. General Theory of Translation
  - a) Theory of Oral Translation
  - b) Theory of Written Forms of Translation
  - c) Theory of Machine Translation
- II. Special Theory of Translation
  - a) Theory of Scientific and Technical Translation

- Theory of Individual Special Cases of Technical Translation
  - i. Scientific Texts
  - ii. Technical Texts
- b) Theory of Journalistic Translation
- c) Theory of Literary Translation
  - i. Theory of Verse Translation
  - ii. Theory of Prose Translation
  - iii. Theory of Drama Translation
  - iv. Theory of Translation of the Bible and Sacral Texts
- III. Praxeology of Translation
  - a) Sociology of Translation
  - b) Editorial Practice of Translation
  - c) Methodology of Translation Criticism
- IV. Translator Teaching
  - a) Translator Training
  - b) Translators' Aids (Popovič, 1975, 20)<sup>3</sup>

However, if one tries to compare these classifications, at first sight it is not so obvious why some (mainly Czech and Slovak scholars) talk about such a large number of similarities, even identical features (see Jettmarová 2016). But if we carefully follow the clues provided by Popovič in his *Teória umeleckého prekladu* (1975, Theory of Artistic Translation) and try to construct a “map”, it would look something like this:



After constructing such a diagram<sup>4</sup> it is much easier to understand what Popovič may have meant and what his mode of thinking was; it is also much less complicated to compare and contrast. These diagrams contain different terms/forms but with very similar if not identical meanings. It might even seem that the one “presented” by Popovič is even more elaborate and complex. When we look at Popovič’s scheme, the first thing that one might want to argue is that he doesn’t include descriptive translation studies, nor its subfields (function-, process- and product-oriented). Holmes, however, talks about the sociology of translation as part of function-oriented TS,

whereas Popovič distinguishes sociology of translation as a separate subdiscipline falling under the praxeology of translation, thus covering function-oriented DTS. The same applies to process-oriented as well as product-oriented DTS, but it is worth noting that while Holmes concentrates on the “little black box” Popovič focuses on the communication process,<sup>5</sup> and one of the areas that deals with product-oriented TS is for example translation shifts, although these might be perceived as an element uniting all sub-disciplines of DTS, as they are concerned with process, product as well as function.

It is interesting to notice that Popovič, when talking about general translation theory, mentions the theory of oral translation, the theory of written forms of translation and the theory of machine translation, while Holmes ranks them under medium-restricted partial translation studies. In Holmes’s description of medium-restricted translation studies he says that the reason “examples of medium-restricted theories of written translation do not come to mind so easily is largely owing to the fact that their authors have the tendency to present them in the guise of unmarked or general theories” (1987, 16) which may be understood as an indirect reproach to Popovič, who did exactly this; but Holmes adds: “It is moreover no doubt true that some aspects of theories that are presented as general in reality pertain only to the Western cultural area” (17). In this context it is worth mentioning Maria Tymoczko’s definition of the West:

I am using the term Western roughly to refer to ideas and perspectives that initially originated in and became dominant in Europe, spreading from there to various other locations in the world, where in some cases, such as the United States, they have also become dominant. At this point in time, however, when Western ideas have permeated the world and there is widespread interpenetration of cultures everywhere, the terms east and west become increasingly problematic (2003, 1).

Her definition is, we believe, in opposition to Holmes’s, as she considers Popovič to be part of “Western” translation studies whereas, implicitly, we may conclude that Holmes would consider him a representative of Eastern theory. Anyway, today it is, we believe, clear that Popovič was a cofounder of descriptive translation studies by introducing facts and concepts commonly used on the other side of the curtain. To make this matter even more opaque and complicated, Viktor Koptilov in his 1971 paper *Perekladoznavstvo yak okrema haluz’ fililohii* (Translation studies as a separate branch of philology) came up with his own classification of the discipline, dividing it into general theory of literary translation, partial translation theories, specific translation theories, literary translation criticism and history of literary translation.<sup>6</sup> Of course his views slightly differ from Holmes’s and Popovič’s<sup>7</sup> visions of the discipline, but we may as well observe some common and differentiating features. Now, whether we like it or not, it is not possible, as has become evident, to separate the West, Centre and East, as the boundaries of intellectual life are not geographical but rather mental and political.

Another interesting point worth mentioning is the fact that while Holmes classifies text-type restricted theories under one general category, Popovič sets out a specific separate category, the special theory of translation, which is further subdivided



taking into consideration concrete text-types which are to be studied deeply and separately, focusing on the common and differentiating features of each of them. It certainly follows the Slovak tradition of style classification (see Miko 1970, or Mistrík 1975) which he later applied when theorising translation. However, his decision to dedicate so much space to them is, we believe, a reflection of the cultural needs of former Czechoslovakia and today's Slovakia. To illustrate this we will use the findings of CEATL, which we quote almost in every paper that we have presented internationally, to illustrate the situation in the translation market: "The real 'European champions' of literary translation are the Czechs and the Slovaks with a proportion of 80% in fiction" (Fock, De Haan et al. 2008, 67). This means that as much as 80 % of overall literary production consists of translations.

If we look at time-restricted theories,<sup>8</sup> one could argue that Popovič doesn't take these into account, but the opposite is true. Although they are not directly included in his classification, already in 1971 he mentions three cases:

1. The time of the original's culture is identical to the time of the translation's culture.
2. The time of the translation's culture lags behind the time of the original's culture.
3. The time of the original's culture (a particular segment of it) is completely absent from the translation's culture.

As for applied translation studies, we see no significant differences in classification, only the fact that while Holmes includes translation training, translation aids and translation criticism under the single roof of applied TS (it is worth reiterating that translation policy should have been included in the original one), Popovič divides them into two separate categories: translation teaching (training, aids) and praxeology (methodology of translation criticism, sociology of translation, editorial practices of translation). Similar may be said of many other terms and concepts they share, for example: translation policy (Holmes) – translation programme (Popovič). The more we study and compare their texts the more it is evident that these two scholars are almost impossible to separate, as they complement each other, thus becoming a metaphor for this issue of *World Literature Studies*.

The given scheme and "introduction to comparative translation studies", which are the basic points of departure for the "re-turn", were used to illustrate how the presentation of research may influence the overall reception of a scholar and his model. Had there been someone to draw a map that Popovič had sketched, would he have become more recognized? It is difficult and probably futile to speculate.

The post-structuralist and deconstructionist approach may argue that Holmes's model, and this would also be true about Popovič, was too schematic, rigid, prescriptive and closed, but the opposite is true. Holmes himself, concluding the *The Name and Nature of Translation Studies*, issues the challenge: "Let the meta-discussion begin" (1987, 22), which suggests that there are a lot of possibilities for supplementing, reshaping and even challenging the model.

However, it wouldn't be very productive to focus strictly and rigidly on one paradigm – the descriptive one in this case. It would however be very stimulating to open the model to all "turns" and observe what happens.



Is there a bit of Holmes and Popovič in all of us? Yes, there is, if for no other reason than simply because there is a bit of Holmes in Popovič and a bit of Popovič in Holmes. And even without reading them, if one decides to engage in translation studies, one will sooner or later discover that it is very difficult to come up with anything new and original.

So, where the borders between the two meet, and can the two schools offer new stimuli in present-day translation studies? We believe that both theorists should not be forgotten, nor be looked upon only from the point of view of development of the discipline. It seems they imply further potential and possible applicability in several areas of translation studies. There is still much they can bring and phenomena they can explain all across the TS spectre. As can be proved by a look at the *Handbook of Translation Studies* and other current relevant TS publications, both are still referred to by translation studies scholars today. The legacy of Popovič and Holmes is thus (often implicitly) apparent not only in the regions of James S. Holmes and Anton Popovič but all over Europe, and beyond.

## NOTES

- <sup>1</sup> Ironically enough, it seems that during the totalitarian regime his work was better received in the West than at home, where he was often criticized for being too theoretical. In his own defence, in the introduction to his *Teória umeleckého prekladu* (Theory of Artistic Translation) he says that “theoretical preparation has yet to do a single translator any harm” (1975, 10; translated by M.D.). On the contrary, after the Velvet revolution in 1989 it seems that he started to gain more recognition at home than in the West. Yet another reason to consider the mental Iron Curtain which has probably proved to be more painful than the physical one.
- <sup>2</sup> The story of Holmes’s map and its journey with all its modifications and versions is very interesting (see e. g. Jettmarová 2016, 115–122) and would certainly deserve a separate article.
- <sup>3</sup> We are using Špirk’s translation from 2009.
- <sup>4</sup> The diagram was first presented by Djovčoš at the conference *Some Holmes and Popovič in all of us? The Low Countries and the Nitra Schools in the 21st Century*, held in Nitra, Slovakia, 8–10 October 2015.
- <sup>5</sup> Here we believe he was significantly inspired by E. Nida (1964) and J. Levý (1971).
- <sup>6</sup> Here we would like thank prof. Alexander Kalnychenko for sending us the draft of the translation of Koptilov’s paper by Natalia Kamovnikova.
- <sup>7</sup> Popovič mentions Koptilov’s paper in the bibliography of his *Teória umeleckého prekladu* (Theory of Artistic Translation).
- <sup>8</sup> It needs to be said that Popovič didn’t forget about translation history either. He outlined his model or even the map on methods in translation history in the TS terminological dictionary *Originál/preklad. Interpretačná terminológia* (Original/Translation. Interpretation Terminology) from 1983.

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Anton Popovič. James S. Holmes. Re-turn. Reevaluation. Presentation.

Translation studies has experienced several paradigmatic turns since James Holmes presented his seminal paper in 1972. Each turn has provided the field with new insights. However, it has often seemed that each turn has somehow forgotten the legacy of its predecessors. Moreover, after Popovič and Levý's untimely departure from the translation community, memories and references to their work started to fade away and were usually reduced to a footnote, as if their ideas were no longer valid and had nothing to offer the field today. However, we have seen an unprecedented boom in international interest in “Eastern” translation studies/translationology, and various conferences were organized dedicated to their legacy (Prague, Bologna, Leuven, Vienna etc.), suggesting that their ideas are worthy of further exploration, reinvestigation and testing against the new environment. Therefore, the paper suggests naming this new phenomenon relating to “Slavic” TS as the “re-turn”, which has been enabled by the development of the cultural and social situation in the post-socialist world in which we saw the mental Iron Curtain enduring much longer than the actual, physical one.

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## Holmes and Popovič in the 21st century: an empirical-bibliographical exercise

LUC VAN DOORSLAER

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### RELATIVE RELEVANCE

Assessing the historical relevance of a scholar is a major undertaking which, of course, depends on the background and the perspective of the evaluator. An education in translation studies (TS) with a focus on linguistic equivalence would lead to a very different assessment of certain scholars rather than a kind of training that underlines the importance of postmodern and post-structural views. A researcher who has mainly published in a language unknown to the evaluator is more likely to occupy a less central position compared to someone who has published only in English. Hence, being aware of this aspect is necessary when dealing with a diachronic perspective on 20th century scholars such as James S. Holmes and Anton Popovič. Nevertheless, they both seem to have a rather stable position in TS historiography. When Popovič is mentioned in overviews of TS paradigms, it is often because of his shifts of expression (for instance in van den Broeck 1999, 204, or in Munday 2009) and/or his stylistic norms (for instance in Pym 2010, 68). The presence of Holmes is more salient in such overviews, but it is also related to a limited number of topics, such as the culture-boundedness of translations (Pym 2010, 70) or the discussion about the naming of the discipline referring to the arts and humanities (Kuhiwczak – Littau 2007, 5; Munday 2010/2016). Although the attribution of historical relevance is relative, a converging tendency seems to be present in history writing as well. If certain scholarly ideas or publications of an author have been quoted before, they are more likely to be selected again for later overview contributions, thereby ingraining those ideas and contributing to the process of canonization.

Despite the presence of these processes and limitations, this contribution does not focus on the (interpreted) afterlife of one of the ideas or paradigms developed by Holmes or Popovič. Its aim is limited, but clear: to what extent are these two translation scholars (and by extension: the Low Countries and the Nitra School) still present in the TS discourse of the 21st century? To what extent are their ideas and concepts, developed in the 1960s, 70s and 80s, quoted in TS still today? This quantitative and tentatively objectifying starting point will then be extended in a perspective that needs to be interpreted by the researcher: which of their ideas, concepts or theories are still mainly referred to by 21st century scholars in TS? Although the results of this

analysis do not claim to be exhaustive, because they are limited only to the present corpus, this study will draw on two invaluable tools in TS.

The first one is the *Handbook of Translation Studies* (HTS), a contemporary TS encyclopaedia containing overview articles on translation and interpreting research topics, which will be used for testing the diachronic component: to what extent, in which specific overview articles and in which contexts are the two scholars still present? The second tool is the online *Translation Studies Bibliography* (TSB, see Gambier – van Doorslaer 2016), including almost 30,000 scholarly publications in TS, which will be used for testing the presence of Holmes and Popovič in recent research (from 2000 onwards). At a time when TS has clearly reached a higher level of institutionalization and specialization, scrutinizing how two important names of the “first generation” of scholars are being dealt with is extremely fascinating. Moreover, despite working on the opposite sides of the Iron Curtain in Europe, these two scholars shared similar ideas and scholarly interests and belonged to a “group of translation scholars from then on gradually becoming internationally known, from the circuit Amsterdam-Antwerp-Leuven-Nitra-Tel Aviv” (Van den Broeck 2015, 321). In the light of these premises, to what extent would this group or school thinking (Low Countries, Nitra) and their shared features still be a topic in modern research?

### THE DOMINANCE OF THE MAP

The *Handbook of Translation Studies* distinguishes itself from a traditional “history” of TS because it is made up of 174 thematic overview articles. Instead of adopting the perspective of one author looking at the whole discipline, the Handbook contains the contributions of a great variety of authors looking at their specific field of research from a more specialized point of view. For the purpose of this analysis, the updated, online version of the HTS was preferred to the printed volumes, published between 2010 and 2013.

Although they belonged to a similar research tradition and period in TS, there is a considerable quantitative difference in the presence of the two authors in the HTS. If Popovič appears in three of the overview articles, Holmes is mentioned in 26 out of 174 HTS contributions. Only in the article on pseudo-translation (O’Sullivan 2011) is Popovič mentioned in his own right, without a shared context with Holmes. By referring to his taxonomy of translation types, O’Sullivan points to Popovič’s concept of “fictitious translation” as the basis for Gideon Toury’s theorization of pseudo-translation. On the other hand, Anna Strowe (2013) refers to Holmes and Popovič together because of the important contribution they made in connecting normative translation choices to ideological choices. Furthermore, Dirk Delabastita (2010) explicitly acknowledges both scholars’ characteristic of innovative thinking in TS beyond the Iron Curtain, a very unusual practice in the Cold War era. At the same time, he already indicates the difference in international impact, which was due to the language in which Popovič (and Jiří Levý) wrote.

The same tradition went on to inform the literary translation research of the Czech scholar Jiří Levý (1926–1967) and the Slovak Anton Popovič (1933–1984), but unfortunately the international impact of their work remained rather restricted as a result of their untimely

deaths and, quite ironically, by the fact that their main monographs on literary translation [...] were never published in English. However, some of their ideas were picked up from behind the Iron Curtain and transmitted in the West mainly in the 1970s by the American-Dutch translation scholar James S. Holmes (1924–1986), whose small but highly readable and stimulating scholarly output was posthumously collected in *Translated!* (Delabastita 2010).

Although the presence of Holmes in *HTS* is quantitatively much more important, it is mainly due to the popularity of Holmes's map of the discipline. Especially in overview articles as in the *HTS* contributions, authors prefer to position their own topic or subdomain within the larger picture of the discipline. And, even for 21st-century researchers, the map created by Holmes still appears to contain the necessary structuring and comprehensive panoramic qualities for understanding the discipline. This is, for example, the case in the contributions on Applied Translation Studies (Rabadán 2010/2016), Common grounds in Translation and Interpreting (Studies) (Grbić – Wolf 2012), Empirical approaches (Künzli 2013), General translation theory (Dizdar 2012), Interpreting Studies (Pöchhacker 2010/2011), Translation criticism (Paloposki 2012), Translation history (D'hulst 2010), Translation policy (Meylaerts 2011), Translation problem (Toury 2011), Translation process (Englund Dimitrova 2010/2016) and Translation psychology (Jääskeläinen 2012/2016). Based on this abundant use of the map, it seems that Holmes's basic categorization is still valid. Despite later adaptations and partial additions to the map (for instance in Salevsky 1993, Toury 1995/2012, van Doorslaer 2007 and Chesterman 2009), Holmes's map is still an authoritative research tool. Its use in recent 21st-century research shows that, although the map was “[n]ot widely circulated until after Holmes' death, his paper has since had an enormous impact” (Munday 2010/2016).

Holmes's overriding importance in the naming of the discipline is also partly related to the solid structuring qualities of the map. His well-substantiated arguments for the use of “Translation Studies”, a denomination which was preferred to “translation science” or “translatology”, form part of his legacy and are mentioned in several *HTS* contributions. Assis Rosa (2010/2016) stresses “the choice of ‘studies’ as a means of explicitly affiliating the discipline to the arts or the humanities”; Gile (2012) contextualizes it as “the wish of a group of mostly Western literature scholars to conduct research on translation within a dedicated discipline”; Lambert (2012) interprets the “success story” of TS in relation to the common name; Schäffner (2010) highlights the innovation of the descriptive approach at that moment in history. Nevertheless, it should be pointed out that almost all of the *HTS* contributions related to Holmes that have been mentioned up to now refer mainly or exclusively to his seminal essay “The Name and Nature of Translation Studies”. The innovative meta-reflective approach of this article has largely contributed to the canonization of Holmes. Moreover, its inclusion in the first two editions of Lawrence Venuti's *Translation Studies Reader* (2004, 2nd edition), is a sign of this recognition. On the other hand, this may also have played a role in the frequent quoting from “The Name and Nature”.

Rather exceptional are the *HTS* contributions that (also) concentrate on aspects other than the map-related or discipline-structuring aspects of Holmes's scholarly



production. In his contribution on comparative approaches, Koster (2011/2016) examines more closely the importance of Holmes's distinction between strategies and poetics, by using two other contributions by the same author. It is somewhat remarkable that almost just as innovative articles such as "Rebuilding the Bridge at Bommel"<sup>1</sup> or "Describing Literary Translation: Models and Methods" hardly seem to have had an afterlife compared to "The Name and Nature of Translation Studies". In his *HTS* article on poetry translation, Jones (2011) also adds a few texts by Holmes which are directly related to aspects of verse translation, hierarchies of correspondence and formal patterns.

Besides his specific contributions to the development and structuring of the discipline, several times Holmes is also presented as a pioneer, "a prime instigator of international co-operation in the field" (Munday 2010/2016), and this international network has had an "electrifying effect which contributed to putting Translation Studies on the academic agenda" (Delabastita 2010). In the historiography of TS, Holmes's network developed into what is nowadays generally referred to as descriptive translation studies. However, sometimes there are also geographically determined names used for this "school". Assis Rosa (2010/2016) mentions "the Polysystem Approach, the Manipulation School, the Tel-Aviv Leuven Axis, the Descriptive, Empirical or Systemic School, or the Low Countries Group" as synonyms.

### A ONE-DIMENSIONAL LEGACY

This second part of the analysis investigates the bibliographic presence of Holmes and Popovič in the *TSB*. The analysis was conducted by taking into account only the titles, keywords and abstracts of the *TSB* publications of the 21st century, because they are supposed to contain essential information. Holmes's and Popovič's own publications were not considered, since the aim of this paper is to gain insights into their use by contemporary translation scholars. Since the *HTS* analysis adopted a perspective on their relation to network and school building, this aspect will be dealt with first. The term "Nitra" does not appear at all in the *HTS*, but is used twice in the *TSB* in the specific sense of a group of people sharing the same scholarly ideas. The first time it is mentioned in Gromová and Müglová (2011), where the modernity of the ideas of the Nitra School, in particular of Popovič's writings, is highlighted. The second time it is mentioned one year earlier in Gromová (2010), who discussed the past and the present of the Nitra Translation Studies Centre. Although the abstract of this publication states that the centre's research method taking into consideration the whole expressive quality of a text "was later to become known both in Slovakia and worldwide as the Nitra school", the *TSB* does not (or no longer?) show traces of use of the term "Nitra School" outside of Slovakia. Likewise, the occurrences of the use of "Low Countries" in this sense are scarce. Hermans (1999) refers to it explicitly in this way when he assesses the emergence of the descriptive and systemic model as one of the paradigm changes in the study of translation. Nevertheless, as his book was published in 1999, it falls just outside the period under scrutiny in this study.

Popovič appears in 14 abstracts of publications from 2000 onwards. The above-mentioned results of the *HTS* analysis – which show that he is mainly quoted



in his country of origin (the then Czechoslovakia) – are confirmed by the *TSB* findings. Only two of the 14 publications are not authored by Czech or Slovak scholars: one in Spanish (Matelo – Spoturno 2014, reconsidering Popovič's concept of self-translation) and one in Turkish (Işık Akdağ 2011, an analysis using Popovič's shifts of expression). Four of the remaining 12 publications are written by Jaroslav Špírk, the most productive scholarly author about Popovič in the analysed corpus. The work by Špírk (2014) is an English-language monograph which refers to Levý and Popovič as a basis and framework for the study of topics such as censorship, indirect translations, paratexts, the impact of political ideology on translation and the international book exchange between semi-peripheral European cultures (in this case, Czech, Slovak and Portuguese). Besides this relatively encompassing use of Popovič, more specific uses of his ideas and concepts can be found in Franek (2012, based on semiotic concepts for the study of the function of language in stylistics), Hrdinová (2011, on the negative shifts in translation of religious texts) or Špírk (2012, a micro-textual analysis with the help of the shifts of expression and the typology of metatexts). A recurring topic in several publications is that of the lack of international recognition of Popovič's work. At times, the prestige of his ideas (and of the Slovak School) is mainly situated in the 1970s and 80s (as in Kusá 2010), whereas in other cases the so-called new approaches or paradigms are critically received when their similarity with Popovič's theories is not noticed. An example is Jettmarová (2005), who considers the introduction of Bourdieu into TS irrelevant, because social agency was an integral part of the already existing TS paradigms proposed by Holmes and Popovič. In this respect, the article with the highest international impact was probably Špírk (2009), as it was published in the highly rated journal *Target*. It shows very clearly and convincingly the existing gap between the international and the local reception of Popovič, and consequently the totally different spread and use of his ideas and concepts.

In the West, Popovič has long been known only via the English summary of *Translation and Expression*, his *Dictionary for the Analysis of Literary Translation*, and a few articles in English and German, such as “Die theoretischen Probleme der Übersetzung” (1967), “Translation Analysis and Literary History” (1968), “The Concept ‘Shift of Expression’ in Translation Analysis” (1970), “Die Stellung der Übersetzungstheorie im System der Literaturwissenschaft” (1973), “Zum Status der Übersetzungskritik” (1973), and “Aspects of Metatext” (1976). In his home country, however, Popovič was noted primarily as the author of the following monographs on translation: *Poetika umeleckého prekladu. Proces a text* [Poetics of Artistic Translation. Process and Text] (1971), *Teória umeleckého prekladu: Aspekty textu a literárnej metakomunikácie* [Theory of Artistic Translation: Aspects of Text and Literary Metacommunication] (1975), and *Originál/preklad. Interpretatčná terminológia* [Original/Translation. Interpretation Terminology] (1983). He was consequently seen as an almost different persona (Špírk 2009, 5–6).

As far as Holmes is concerned, just as happens in the *HTS*, he is also much more present in the *TSB* abstracts than Popovič. The same period of study for Holmes yields 36 appearances. However, another parallel with the *HTS* analysis is even more striking: the absolute dominance of Holmes's map. In exceptional cases, authors base their research on Holmes's theories for the study of exoticization and natural-

ization (Chan 2001), of large corpora of translations in Brazil (Wyler 2005) or of textual processing models (Yuanjian 2002, 2009). But here again most of the 21st century research where Holmes is more frequently quoted refers to his map, which has stimulated a meta-discussion that is still highly productive in the discipline. Several authors scrutinize the map with a critical attitude and suggest smaller or larger modifications and alternative maps (for instance Vandaele 2015, Lee 2011, Chesterman 2009, Gambier – van Doorslaer 2009, Vandepitte 2008, Youlan 2005 – some of these were already mentioned in the *HTS* analysis). Others apply the map and its structuring principles to specific subfields such as translation didactics (Scarpa 2008) or to specific national or regional situations (Nouraey – Karimnia 2015). However, the picture is very clear: even though Holmes considered himself mainly a reflecting translator, his meta-reflection about the discipline of TS has undoubtedly bequeathed his legacy in the discipline.

## CONCLUSION

This bibliographical exercise had a limited scope. It sought to use the *HTS* and the *TSB* as seminal tools of the discipline of translation studies to determine the presence of Holmes and Popovič in modern TS research. The conclusions are therefore necessarily related to the method and the tools that were employed. Although abstracts will always have certain specific features and, in some cases, will not be fully representative of the content, most of them are written according to a certain format, also because the *TSB* uses guidelines for abstract writing. The materials used may at least give a first indication about the bibliographical presence of the two scholars in modern research. This is also confirmed by the important parallels in the findings between the *HTS* and *TSB*.

From a quantitative point of view, Holmes is clearly more (and more internationally) present than Popovič, whose presence has a much more regional character. However, a closer look at the content of the use of Holmes shows that the quantitative difference is almost exclusively related to one topic and one publication: the Holmes's map as illustrated in "The Name and Nature of Translation Studies". Since its publication it has acquired a respected authority and is still used by many modern scholars as a starting point for meta-reflection about the structure and nature of the (inter)discipline. The inclusion of this essay in some seminal textbooks testifies to its authoritative status. As such, it is a case in point of the converging tendencies of history writing and canonization.

A second element which could explain the quantitative differences between Holmes and Popovič as well as the greater international distribution of the former, is an ordinary reality that seems rather paradoxical in the scholarly field of translation studies: publishing in English still outshines publications in all other languages, and today this tendency is even more widespread than in the era of Holmes and Popovič. As Špirk convincingly showed, many of Popovič's writings were and are "inaccessible to the wider professional public, as they have not been translated into English" (2009, 22). This aspect has led to a well-known situation in the international reception of literary authors, which holds true for academia as well: scholars can be seen in a very

different way in different areas depending on the selection and availability of translations.

## NOTES

- <sup>1</sup> In this article, he develops the cross of Holmes, distinguishing historicization, exoticization, naturalization and modernization in a more nuanced way than the foreignization-domestication opposition.

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Translation studies historiography. Maps. Meta-reflection. Historical relevance.  
Bibliographical presence.

This contribution is a bibliographical exercise which aims at gaining insights into the presence of two “first generation” scholars in translation studies in 21st-century research. To that end, the analysis was carried out by referring to two valuable tools of the discipline, the Handbook of Translation Studies and the Translation Studies Bibliography. The research shows that James Holmes is quoted more frequently than Anton Popovič, but that this is mainly due to the popularity of the map of Holmes, as well as to the broader availability of his scholarly writings in English. Due to the lack of his publications in English, Popovič has gained higher popularity in his region of origin than in the international academic field.

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## Anton Popovič: between comparative literature and semiotics

KATARÍNA BEDNÁROVÁ

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The scholarly activities of Anton Popovič (1933–1984) were remarkably varied. It would be an immensely complicated task to summarize them in one study. The few introductory remarks presented here should therefore be taken as an attempt at a portrait. This portrait should help us understand how unique a scholar Anton Popovič was, given the complicated era he was destined to live through. His sharp mind and organizational skills helped him to arrive ahead of his time, both locally and internationally. It can be argued that these circumstances have still not been fully accounted for. Apart from giving a survey of his professional history, Popovič's line of thought will be mapped out as a path leading from structuralism to semiotics. This line of thought is in no way linear, however, since (mainly Czech and Slovak) structuralism forms the undercurrent of all his research. Given that in Slovak scholarly and academic circles Popovič is mainly thought of as a translation scholar, his not always fully realized initiatives in translation studies have to be scrutinized. Many such initiatives have borne fruit only since the end of the 20th century. The most crucial point here, however, is translation history, as it is researched in Slovakia and abroad. As it is, translation history methodology has been widely discussed in Western Europe. Still, Popovič's activities today seem like first steps toward this area. All in all, however, Popovič is not only a translation studies scholar but also an expert in comparative literature and, deep down, a structuralist.

### INTRODUCTION: AN ATTEMPT AT A PORTRAIT

Anton Popovič's academic career spanned nearly thirty years until his sudden death in 1984. He started out as a PhD student at the Slavic Institute of the Czechoslovak Academy of Sciences in Brno. Here he got his CSc (PhD) under the tutorage of Frank Wolman and became a comparative literature scholar. He continued his work in Bratislava at the Institute of World Literature and Languages of the Slovak Academy of Sciences (SAS), where he worked under Mikuláš Bakoš, a renowned Slovak structuralist literary scholar. He then worked at the Institute of Literary Studies SAS and from the early 1970s was a full-time researcher at the Centre of Literary Communication and Experimental Methodologies at the Pedagogical faculty in Nitra.<sup>1</sup>

In order to concretely contextualize Popovič's scientific activities in terms of time and space, one has to understand that the entire virtual and real scientific commu-



nity he was a member of incorporated the heritage of Russian formalism (he was drawn mainly to Yuri N. Tynyanov and his understanding of function), structuralism, mainly the Prague Linguistic Circle (Jan Mukařovský – literary studies, Roman Jakobson – linguistics, Piotr N. Bogatyrev – ethnography), and the Slovak Association for Scientific Synthesis (Igor Hrušovský, Mikuláš Bakoš, etc.). Apart from that, Popovič shared an interest in the semiotic aspects of literary communication. What proved to be essential in Popovič's professional career was meeting and collaborating with František Miko. They conducted research together and together they canonized concepts of literary and aesthetic communication and metacommunication. It was under their tutorage that the research group that came to be known as the Nitra School was established. The methodology used at Nitra was seen as

[p]art of a text-centric Structuralist, or Semiological, tradition in aesthetics which was in the mid-war years carried most prominently by Russian Formalism and Czechoslovak Structuralism and which culminated in the concepts of semantic, or information, esthetics, New Criticism, and the varied post-war French takes on Structuralism and Semiology, etc. (Plesník 2005, 338, translated by I. T.).<sup>2</sup>

Popovič and the entire team from Nitra often collaborated with Czech scholars Ivo Osolobě, Sáva Šabouk, and Zdeněk Mathauser. Popovič also heavily relied on and collaborated with such authorities of the field as Jiří Levý, the famous Czech literary scholar, literary historian, and translation theorist. Popovič referred to him as his teacher ever since his PhD thesis research in Brno.

Interestingly enough, this list of notable scholars are the very same methodological influences referred to by Itamar Even-Zohar as the formalist and structuralist sources of his polysystem theory. Additionally, he also reported inspiration from Dionýz Ďurišin and Mikuláš Bakoš (Even-Zohar, 1979, 1990). It was only natural that Slovak structuralism stood as an independent entity within Czechoslovak – or Czech – structuralism. The Slovak structuralist tradition, as Popovič<sup>3</sup> saw it, was different because of its emphasis on the interdisciplinary treatment of a vast spectrum of artistic endeavours. As N. Krausová has it, “Slovak Structuralism did from its very beginnings stand out because of its extensiveness: it affected linguistics, literary theory, poetics, versology, anthropology, ethnography, philosophy, methodology, and art history” (1992, 2).<sup>4</sup>

It could be said that the shadow of premature death loomed over Popovič's personal and professional life and forced him to think and work swiftly, to swipe over the broadest field of research interests available, to react to every exciting idea, to get ahead. He could be impulsive and as a scholar he was inquisitive, quick to think but also very matter-of-fact and academic. Such a personality was not universally liked by all of his colleagues, so Popovič was viewed also as a controversial figure, mainly by the still conservative majority of scholars and professional literary translators. Moreover, he was naturally apt to provoke, both in social and political terms. However, in the fidgety geopolitical circumstances of Central Europe, Popovič was also lucky: the bulk of his activities took place in the 1960s. The years 1956–1969 were years of relative freedom, even though dialectical materialism and Marxism-Leninism still remained the dominant and official ideology and philosophy of the day



in the humanities and social sciences, and inclinations towards the East and partial international isolation were still fairly commonplace. It was at this time, however, that structuralism could – according to Peter Zajac – “step out of the shadows” after its suppression in the 1950s. Its “revitalization [in the 1960s] was brought about by young literary critics who sought to emancipate literary scholarship from ideology” (Matejov – Zajac 2005, 12). Fortunately, Popovič was not a politics man, and his pragmatism allowed him to get up the academic ladder rather quickly. He was inaugurated as a professor at the age of 45 – and, thus, he very probably was the youngest professor in Slovakia or even in the whole of Czechoslovakia. He managed to build up a personal social and political sphere of influence that allowed him to realize projects in Western Europe and overseas in the 1970s. Interestingly enough, normalization in Czechoslovakia had already been under way at that time. Against all odds, Popovič managed to demonstrate his scientific and organizational prowess internationally. At the ICLA he was a member of the executive committee 1974–1979 and led its Translation Research Committee. He was active in the international translators’ guild FIT. Apart from that, Popovič went on short and longer lecture trips, and he also did research abroad at universities in Austria, Belgium, Canada, France, Germany, Hungary, the Netherlands, Poland, the UK, the USA, the USSR and Yugoslavia. When it came to translation studies, mostly his stays in Canada (1973, 1976) and the Netherlands (1969) as well as him meeting José Lambert and James S. Holmes, proved to be very fruitful for Popovič. The impulses he received led him to systematically organize translation research and translators’ organizations in Slovakia.<sup>5</sup> At home Popovič was chief editor of the journal *Slavica Slovaca*, whose focus he steered towards translation studies in the 1970s.

Popovič’s scholarly growth was hampered by the generally conservative character of contemporary Czechoslovak literary studies, paralysed by the stagnant political climate of the era, and no doubt also by the growing international isolation of the country. He sought to overcome these obstacles by systematic and intensive reliance on Polish humanities and social sciences, which at the time channelled contemporary Western European semiotics to the East. Popovič gave great credit to the work of Janusz Sławiński, Edward Balcerzan and many others. On the other hand, he was also able to see what was progressive in contemporary Soviet literary studies and semiotics. Here he took inspiration from Mikhail Bakhtin, the Tartu-Moscow Semiotic School led by Yuri Lotman, and Soviet translation studies. Interestingly enough, when in Nitra, he was able to establish collaborative ties with researchers from Moscow and Tartu. Yet, Popovič was not a mere reader and importer of foreign theory, but he was also interested in export and an equal exchange of scientific knowledge, paradigms and schools of thought that would lead to comparisons and, at the end, to the self-affirmation of Slovak scholarship in the face of foreign thought. Needless to say, this was not easy at the time.

Popovič was able to represent Slovak research abroad.<sup>6</sup> At this point, the words of Sáva Šabouk, Popovič’s close associate, come to mind. In relation to the theory of literary communication and aesthetic metacommunication he expressed grief at the too slow and cautious way in which this system and its terminology were being

adopted at home: “I fear that one day we might find our own terms imported and back-translated to us through some Western publication without us knowing of their Czech origins” (Popovič 1976, 247). In fact, we have already imported many analogous paradigms. As it will be shown later on, mainly in the field of literary meta-communication, Popovič anticipated or simultaneously pursued research that would become today’s prominent research areas, mainly in Western Europe. Although most of his research has not resonated abroad, Popovič himself is far from unknown. Gideon Toury, José Lambert, Lieven D’hulst and many others did a great job in introducing Popovič to their peers. His *Teória umeleckého prekladu* (Theory of Artistic Translation) was translated into Russian (1980), Hungarian (1980), Serbo-Croatian (1980) and Italian (2006); an entry on Popovič can be found in a number of TS encyclopaedias (e. g. *The Routledge Encyclopaedia of Translation Studies*). Yet it still seems that not enough has been done. It is a matter of fact that Slovak scholarship before 1989 was heavily damaged by international isolation and it was almost impossible to catch up in many areas when communism fell.<sup>7</sup> On the other hand, however, Slovak scholarship has failed to promote itself adequately, so has often been impossible to reasonably interconnect research on both sides of the “Iron Curtain”.<sup>8</sup>

Popovič pursued his activities with a deep desire to collaborate, since he understood the need for teamwork in interdisciplinary research. This was to a certain extent also a by-product of the structuralist research heritage, as was established in the Association for Scientific Synthesis (1937–1940, 1945–1950). As Ján Bakoš claims:

Not only did the Association for Scientific Synthesis bring attempts to create interdisciplinary research, that is, establish a modern understanding of interactive cooperation between individual sciences, but it also helped protect the intellectual elites in a sea of provincial conservatism” (1992, 14).

Popovič created a first real team of researchers in Nitra,<sup>9</sup> where in 1966 the Society for Literary Studies SAS was founded. He also had a team of colleagues in Bratislava at the Institute of Translation and Interpreting at the University of the 17th of November. This institution was unique not only in the whole of Czechoslovakia but also in Central Europe – it was the only university offering a specialized training for literary translators with certified diplomas. Popovič was also able to fire his students’ enthusiasm for research and gave them room for self-realization. From 1975 he organized the progressive Summer Schools of Interpretation of the Original and the Translated Text, where the basics of translation criticism were taught. He also had students present their papers at conferences and took pains to motivate them in their studies. Popovič was always happy to be around young as well as established scholars whom he was (at times even too) eager to get aboard his own projects. Due to his openness, Popovič was able to overcome academic particularism. Together with František Miko he managed to establish a scientific school (the Nitra School), a real school comprising a huge team of researchers. The broad research interests Popovič had would have been mere plans without team cooperation – and he was the heart of it all.

Popovič, who launched his research in literary history and comparative literature, started to treat aspects of translation in his comparative literary analytic stu-

dies already in the early 1960s.<sup>10</sup> From that time on, Popovič took up translation as his research interest, an ever-present focal point in all his following research. In the first studies on translation, his goal was to define translation methods and mark out the thinking behind early translation theories through analyses of translations themselves and work methods of early translators. Popovič also started to systematically study the possibilities for and methodology of literary translation history. Having summarized these attempts in the 1968 monograph *Preklad a výraz* (Translation and Expression), Popovič called for a comparative translation history of the Central European cultural space. He himself even compared some aspects of translation and its position in the development of literature in the Czech and Slovak parts of Czechoslovakia, Hungary and Poland. As it is, such comparative histories of translation in the broadly understood Central and Eastern European region are nowadays being researched at Institut national des langues et cultures orientales (INALCO) in Paris.<sup>11</sup>

To translation theory, which grew to be his other great research interest, Popovič arrived through interpretation of poetry translations. At this point he had already been using exact statistical analytical tools and had adopted historical poetics, the latter of which was widely accepted as standard practice in structuralist poetry analyses at the time. Along these lines he also studied methodology and demarked his own position on the structuralist heritage in Slovak literary studies. He offered his own critical reading of so-called classical structuralism and its development in the monograph *Štrukturalizmus v slovenskej vede (1931 – 1949). Dejiny, texty, bibliografia* (1970, Structuralism in Slovak Science /1931–1949/. History, Sources, Bibliography). Until the 1990s this book was the only synthesis on Slovak structuralism that existed.<sup>12</sup> A critical re-evaluation and re-thinking of the structuralist groundwork naturally lead Popovič to constitute a semiotic theory of literary communication and metacommunication.

Literary history and comparative literature, literary and translation theory and aesthetic communication are the three main areas of interest in Popovič's work. As it was, they often overlapped and complemented each other – and so it is impossible to view them separately. At the end, his life's work seems to form a circle of interests.

Popovič was a very complex scholar whose thinking grew out of methodology of sciences, and, drawing on both synchronic and diachronic aspects, he moved on to text interpretation and to seeing text as a theoretical problem. In other words, he moved from the particular and the concrete to abstractions, from surface descriptions to deep-level analyses.

## FROM STRUCTURALISM TO SEMIOTICS

In the 1960s, when Popovič formulated his model of comparative literature based on translation, structuralism in Slovakia had already become a closed chapter. Literary studies referred to it in this way, and its influence was visible mainly in the tendencies to accommodate historical poetics and also in several microsystems construed by individual scholars that relied on interdisciplinarity (linguistics, aesthetics, comparative literature, psychology, etc.).<sup>13</sup>

Structuralism became the common denominator of all 1960s theory. All significant theoretical initiatives drew on its heritage. It was carried on by Bakoš in his historical poetics project which sought to lay the grounds of a new comparative literature. Structuralism was at the heart of Miko's communicative semiotic understanding of style and also at the heart of Popovič's translation theory. It was the backdrop to Oskár Čepan's archaeology of cultural memory. The need to protect Structuralism against Marxist literary theory and the need to critically re-evaluate Structuralism at the same time was what led Milan Hamada to formulate his phenomenological existential model of literature<sup>14</sup> (Zajac 2008, 102–103).

Naturally, Popovič participated in Bakoš's comparative literature project from 1964, and, thus, the structuralist influences made a mark on his translation theory. Popovič, who was a systematic and structured thinker in his own right, showed a strong desire to re-establish a methodological toolset which would enable him to describe his object of examination in exact terms. As has been noted, (original and translated) texts were his primary object of enquiry, so he adopted a linguistic approach to the analysis of literary works, rooted primarily in the understanding of style as a correlation of theme and language. This is why it is natural that Miko's conception of text and style – the so-called expressive system – became Popovič's tool for text analysis. Together with Jakobson's model of communication, it marked the beginning of a new phase in thinking about literary communication and metacommunication (starting in 1967). This became the field of translation theory as well. At the initial phase, such a theory of translation entailed attempts to discover communicative strategies in texts and the creation of a complex interpretational methodology for original and translated literary texts.

Popovič also criticized the lack of an adequate methodological toolset for thematic analyses of literature. For this purpose he expanded Lotman's semiotic interpretative method, which offered a system of opposites for modelling the world in text. This system represents the concept of a literary work, the platform of text creation in which binary oppositions mark out the meaning of the work. The model of world in text is a set of instructions for semiotization in the reception process. Popovič introduced the concept of culture to literary studies, and he also spearheaded a sociological approach to literature. When analysing the creation and the reception of a literary work, he saw the distance between two cultural systems as the most important element. He stressed "the importance of viewing the work as a sign, as a structure of individual linguistic, literary, and/or cultural signs" (Popovič – Liba – Zajac – Zsilka 1981, 4). From the social, historical, and cultural context of literary works Popovič moved on to define generalized cultural experiences, as demonstrated in archetypes, myths and symbols. All in all, he understood mythological interpretations of literary works as legitimate. In Slovakia this was something novel, although fully in line with Lotman's conception of culture and contemporary research in the West. Yet, Popovič had to tread delicately around religious archetypes and refer to Mircea Eliade only with reservations.<sup>15</sup> It is also important to note here that in his systematic treatment of the terminology of an integrated translation theory, Popovič mentions a theory of translation of biblical and sacred texts under the headline "Specific translation theory". In doing so, he refers to Eugene Nida's and Charles R. Taber's linguistic theories of Bible translation.

However, he never really studied this area. It can be argued that this was because of political restrictions but also because of the deep-rooted entrenchment of Protestant and Catholic positions which effectively barred any real translation of biblical texts.

As soon as Popovič strived for a broader understanding of literary texts and their translations as part of a modelling semiotic operation based on the model opposition of text to reality, he moved into the second phase of his life's research. In his work with František Miko he focused on the communicative conception of texts. Together they described the characteristics of aesthetic information, which is what falls under the concept of style (as defined by Miko). Apart from the stylistic communicative aspect, the semiotic and communication properties were foregrounded, leading to a focus on the social dimension of literature as well. The functional concept of style paves the way to a functional conception or literary genre. Genres "can be aligned to a typology of readers and social communication needs. When the communicative dimension of genres is taken into account, traditional opinions about their conventionality lose ground" (Popovič 1983, 14).

The third phase of Popovič's research brought a further development of his theory of text (namely, text grammar, intratextual links, issues of genre, context, etc.) and further research into the categories of author and reader (author ↔ text, author ↔ reader). The author was viewed as a social agent, as an agent in literary life, the creator of the literary text, and as a subject in the text. Popovič assumed that every literary work is the result of intertextual relations in the realm of texts, which Lotman termed "semiosphere". The work exists at the intersection of the synchronic and the diachronic, and extraliterary as well as axiological factors partake in its existence. A very similar way of thinking about the literary process came about in the 1960s under the label of intertextuality (Julia Kristeva and *Tel Quel*) or as part of the text-intertext conceptualization (Roland Barthes), or as the concept of transtextuality (which Gérard Genette sees as the relation between a first and a second text, where the second text comments on the first without the need to quote or even acknowledge any relation). For Popovič, the nature of intertextuality – its scope, intensity, and aesthetic effects – depends on the author and his literary education. At that time Roland Barthes and Michel Foucault had published their ideas about the death of the author. By introducing his views on intertextuality, Popovič opened up a new perspective, in which the author is understood as a recipient and the reader has a twofold relation towards literature – a confrontational creative and a confrontational interpretative one. In other words, the author reacts to his text and those of other authors based on his experience with literature. Such an experience, however, does not bar him from being the creator of a unique work. Apart from the author, the category of the reader is one of great importance. This category was examined in terms of the binary oppositions of high ↔ low and adult ↔ children. From this the categories of the reader's impression, the reader's experience,<sup>16</sup> the reader's taste, the reader's stereotypes, the image of the reader in the text and many others were derived. Thus, by expansion, the phenomenon of popular literature (as opposed to high-brow literature), where translation<sup>17</sup> had always played a huge role, gained prominence and so did children's literature.<sup>18</sup>

In the last phase of his research activities, Popovič wanted to research the relations between text and reality (the reflectional axiological aspect) and metatextual relations (relations of texts to traditions of national literatures, supranational literature, world literature, folklore and to other art forms) paving the way to aesthetic meta-communication. His main claim is that each metatext requires an original, a proto-text. The nature of the metatext is derived from the textual invariant. This notion lies at the very core of the communicational translation theory. When commenting on this phase of his research, Popovič used to say that

[t]he notion of metatext was based on empirical studies of translated texts. It has become clear that the textual rules of the translation process can be viewed as a model. This means that they can be applied to illustrate the textual relations in congeneric metatexts (affirmative and controversial). Thus, the description of translation communication could be re-adopted for use in a comprehensive communication model (knowing the translation is determined by knowing the original). Translation theory has helped develop the concepts of intertextual invariant and shifts of expression and their typology. It enables us to construe communication-based models of translation creation and its reception and even delve into the processes of encoding and decoding of surface and the deep structure of the original. In this way translation theory was able to 'pay its dues' to literary theory, since it would enable literary scholars to effectively address the processes of primary and secondary literary communication (1983, 28).

Presumably the methodological circle was closed, yet it still remains open for new and alternative approaches.

Popovič's translation theory is fairly well known both in Slovakia and internationally. It is important to mention more categories of literary communication and meta-communication, such as *literary education*. Simply put, this is defined as a system of notions/texts about literature. It is part of the system of literary communication and as such it performs three functions. First of all, it has an informative or mediating function which lies in a mediation of the original (by means of creating its images – such as translations, paraphrases, reader's editions etc.). Secondly, literary education performs receptive functions. This means that it gives the reader instructions on how to read the texts, thus creating a subsystem of literary education. There may be literary historical, literary theoretical, or literary critical readings of texts. Lastly, there are advertising functions of literary education which create established canons of literary value by means of tradition and the affirmation of classical status. The texts of literary education come about as products of metatextual processes. They are models of their respective prototexts. They can have the character of mediation (resumes, reproductions and destructive texts) and can be instructions for reception and even literary advertisements. Functions of literary education can overlap. It is a whole system of possible secondary texts. A part of the possible corpus of literary education metatexts is similar to Genette's 1980s system of paratexts. In his taxonomy there are *epitexts*, which textually and visually accompany the work, and *peritexts*, which inform about the book (blurbs, authorial dedications, epigraphs, forewords and afterwords, and texts in the book itself – titles, subtitles, dedications, epilogues, footnotes, advertising texts etc.). Translation has an important place in the system of literary education and



receptive instructions. Anthology (of both originals and translations), for example, is especially noteworthy. It is viewed as a result of metatextual operations and as a kind of literary synthesis. An anthology can have either a distant or a surrounding and direct relation to reality; as to its character, it can be cultural, literary, and linguistic; as to its relation to tradition, it can be deductive, complementary, selective or affirmative. Popovič's classification from 1978 could help answer the questions asked by Lieven D'Hulst in his 2014 book *Essais d'histoire de la traduction* (Essays on Translation History).<sup>19</sup> Drawing on research from the 1990s of Even-Zohar, and the Göttingen figures H. Essmann, A. P. Frank, and H. Kittel, D'Hulst asks how we should systematize anthology, edition and pseudotranslation.

The book *Komunikačné projekty literárnej vedy* (1983, The Communicate Projects of Literary Studies), on which this part of the study was based, was Popovič's last comprehensive synthesis.

### POPOVIČ ON TRANSLATION HISTORY

One of the research areas which Popovič outlined but never really did any synthetic work on was literary translation history. It can be claimed that this project of his has been left unnoticed by international TS, since the reception of his work outside Slovakia tends to be limited to the issues of equivalence, literary analysis, and metacommunication. However, the hypotheses in Popovič's methodical outline of translation history have enabled Slovak TS to construe a model of translation history as a part of cultural history. Popovič had been gradually dealing with the methodology of translation history basically all throughout the 1960s. From the late 1970s his ideas on translation history were mainly theoretical and methodological.<sup>20</sup> Popovič addressed translation historiography when he did his critical analyses of the structuralist heritage and developed theories of literary communication and aesthetic metacommunication. In his 1975 monograph *Theory of Artistic Translation* Popovič created a map of translation theory, argued for the establishment of an independent branch of scholarship dealing with translation, and outlined a preliminary research model of translation history. At this stage the model was a juxtaposition of six research areas, which included bibliography and bibliometrics, translation praxeology, translation methods, literature along with its sociological aspects, and translation typology. At this stage he did not mention periodization, a key issue for every real historiography. However, he did so in the entries "Communicational aspect of literary diachrony" and "Translation history" in the dictionary *Originál/preklad. Interpretačná terminológia* (1983, Original/Translation. Interpretation Terminology). Yet, the systematic outline in *Theory of Artistic Translation* remains a mere model comprising multiple systems.

The period between 1967 and 1983, during which Popovič was active, is a preliminary period of Western European discourse on translation history methodology. This discourse focused either on the history of (written) translation or the history of translating (i. e. including interpreting) or the general history of translating.<sup>21</sup> From the very beginning, Popovič wanted to connect translation history to the target language (TL) national culture and literature; that is, he wanted to develop a model for



a Slovak translation history. However, the project of a literary translation history in Slovakia remained largely in theoretical form until 1990. Apart from a number of literary historical analyses and partial comparative literature syntheses the project was left intact and was pursued mainly after 1990.<sup>22</sup>

Popovič's concept of translation history rested on two or three pillars. First of all, it can be viewed as an independent discipline, then as part of Slovak literary history and its literary historical process, and, lastly, as part of the reception of literary texts.

Popovič primarily viewed translation as a literary phenomenon embedded in the context of the TL literature and, secondarily, as a phenomenon of literary metacommunication. Above all, he has founded his translation theory on the notions of linguistics, text analysis and literary history. Secondary aspects of translation should be examined by interdisciplinary means (comparative literature, psychology, sociology, anthropology, communication theory, information theory, statistics etc.). Popovič saw the inherent historicity of translation as essential not only for the history of source language (SL) national literature but also for translation theory that should seek to describe the development of translation concepts and methods. For him a feasible theory was the required result if one should study the internal tendencies of the art of translating in the wider context of "external" relations and in close connection to SL literature. Thus, Popovič saw the function of translation as the function of "being a translation" and the function of a heteronomous impact on the development on SL literature.

Popovič even toyed with the idea of writing a translation history as a history of translation method. Yet, he very soon realized the limitations of such a project. The idea had come to mind under the influence of Jiří Levý, whom he often referred to in his work. However, Levý always staunchly denied that his book *České teorie překladu* (1957, Czech Theories of Translation) should be deemed a translation history. Additionally, the position of literature in the Slovak context made Popovič abandon such bold attempts. This was due to the noticeable lags in the development of Slovak literary norms and movements and due to fragmentary and unsystematic relations of translation to national literature, the relative meagre corpus of translated literary texts, a noticeable absence of translation theory, and also due to other circumstances which he outlined but never really researched in considerable depth (e. g. the phenomenon of plurilingualism and its impact on the states of translation). Today we can speak about these specifics in relation to the consequences of the political gesture, the denominational phenomenon, the development from heterolingualism to monolingualism, from exoidentity to ethnoidentity, and from fragmentary to total translation etc. In the mentioned model we can already find clear signs of the need to view translation history in a systemic and intersystemic manner. Accordingly, Popovič often referred to the socio-cultural determinants of literary translation as well as to its literary and interliterary contexts and the social and pragmatic roles and links translation presupposes (translation and the reader, translation and its impact on the reader's taste, etc.). However, the emphasis on the development of empirical, proto-theoretical and theoretical views on translation, and the role and significance of translatorial activity was just one of the many relevant aspects of translation history. Later on, how-

ever, Popovič saw *historical poetics* as the foundation stone of all translation history.

If initially Popovič understood translation history as an independent discipline, he very soon became convinced that translation history must transgress the borders of one discipline to be a part of the literary historical process. This conviction derived from an understanding of translation poetics as a point into which many partial aspects converge, creating a whole. These aspects include various theoretical opinions on translation and the impact of contemporary aesthetic values on translation and translatorial activities. Popovič claims that historical poetics, which is founded on style typology, basically reconstructs the translation event on grounds of the concepts such as the author, the literary movement, the literary period, and practically the entire literary historical situation. This is why he sees historical poetics as the essential tool that would allow us to discuss the historicity of translation in a systematic manner.

Yet, this is the point where Popovič replaced the concept of translation history with that of the literary historical process. This was because he believed in the methodical primacy of the target context, its cultural and literary milieu, for the research of translation. Therefore, in Popovič's undertakings, translation historiography remained a mere prospect, and he moved on to study the position of translation in the literary historical process. Doing so, he took into account semiotic, structural, and functional systemic relations. It must be added that he understood the literary historical process like Hans Robert Jauss did – as a diachronic sequence of synchronic periods.

Popovič aimed to theorize translation not just as a text of literature but also as a text of culture. Translation informs about a foreign culture and, when translating one must draw on “the relation between two cultures which are textually realized by the proportions between ‘self’ and ‘other’” (Popovič 1972, 15). Since he viewed translated literature as part of the literary historical synthesis (canons of reception and literary norms), Popovič went as far as to suggest<sup>23</sup> that literature be theorized as a system comprising *both* SL works and translations. If the literary historical process does not incorporate translations, it is reduced and fragmentary: an originality fallacy appears. Thus, literary history should strive to encompass functions of inter-textual relations and functions of literary metacommunication. Not doing so would mean creating non-feasible monopolistic cultural theories.<sup>24</sup> At present it seems that Popovič was right in proposing such an open-ended approach, especially when we look at the research of Slovak classicist literature.

In any case, if translating and translation should be part of the literary historical process, the development of literature must not be viewed solely in retrospect. Translation operates on the basis of the dialectics of three interdependent and interwoven dimensions: past, present and future. Moreover, such a three-fold time frame is realized “in the dialectic tension between the physical, historical, and cultural times. Thus, the literary historical process is the function, or form, of the cultural time” (Popovič – Liba – Zajac – Zsilka 1981, 57). In this context the cultural time is seen as a relatively independent semiotic system whose momentum is determined by the civilizational development in a smaller dimension (i. e. national culture). The time of culture is by no means equal to the historical time. Isomorphism in development

of the individual cultural stages,<sup>25</sup> as Lotman has it, is at the root of the dynamics of metatextual relations between cultures, within one culture, and, at the same time, it defines the specifics of individual translation histories. Here a whole set of issues seems worthy of note. First of all, the *choice* of texts for translation and *translation methods* must be discussed in historical perspective with the emphasis on the historically specific functions of translation (developmental and retarding function, complementary and competitive function). Also, the *developmental value of translation* plays a huge role. By and large, translation disturbs the status quo of a literature and, thus, helps set up a future for it.

The concept of the literary historical process is an attempt to construe a history of reception of an individual literature. Such a history is also a history of the constitution and re-constitution of (literary) tradition in different stages. At the same time, it documents the changes in the syntheses of literary processes.<sup>26</sup> Tradition is defined as “a set containing all possible relationships among texts at the given stage of literary development” (Miko – Popovič 1978, 286–287). Popovič sees tradition as a paradigm of certain possibilities for intertextuality and as a concrete contemporary state of intertextual relations (from the syntagmatic point of view). From an analytical point of view, tradition can be described as a configuration of intertextual relations, as seen by literary history and historical poetics. It can thus be seen as an expansion of the affirmative and controversial, conformist and non-conformist, and continual and discontinued relations that form the *modus operandi* of metatextuality. It is at this point that Popovič invites us to view translation history an ever-changing sequence of transitional and non-transitional stages. In the transitional stages, translation brings new texts and sets out and channels new impulses, establishing a new communicative and literary situation. Such openness is typical for transitional stages in literary history, e. g. the transition from romanticism to realism, from realism to modernism or even from classical literature to modern literature. A model of translation history as reception history seems useful and feasible. It is the transitions, crises in translating and viewing translation, the surpluses, lack of translation or even non-translation that matter most for translation history.

## CONCLUSION

A kind of scientism (of the kind we sometimes call hard science) is very typical for Popovič's way of doing literary scholarship. We should not consider this a fad or fashion, however. What he wanted to do was to dissolve the then-prevailing conservative traditions of Slovak literary scholarship (mainly visible in its treatment of style) and a dysfunctional nostalgia for certain terms.<sup>27</sup> Popovič's scientism was a result of the structuralism he so much internalized. It was an organic outcome of the development of scientific thought and a modern tradition inspired by formalism and further developed by structuralism. He drew on Hrušovský's propositions for a dialectical scientism which emphasized both experience<sup>28</sup> and theory along with the strictly rational and scientific principles of systemicity and functionality. In Hrušovský's own time this meant that scholarship should “adopt invention, follow the development of science, adhere to a defined methodology, and take on scientism and

an interdisciplinary integration of sciences in response to an ethnological, Positivist – and to a degree provincial – understanding of the humanities.”<sup>29</sup> In the long view, this scientism can be considered part of the ill-fated story of Slovak structuralism. During normalization in the 1970s a structuralist rationalism seemed to be a very effective defence mechanism against the ideology encroaching into literary studies at the time. The official catchphrase at the time was to understand art scientifically. Popovič was able to use contemporary political rhetorics when he, de facto at the onset of normalization, wanted to present contemporary Soviet semiotics in the Slovak context. Under the politically correct headline *New Currents in Soviet Literary Studies* (1971)<sup>30</sup> he was able to rather comprehensively introduce Lotman’s ideas on the literary text. While another short selection of Lotman’s translated studies came out in 1994, it is safe to assume that thanks to Popovič Slovak scholars were familiar with the basic concepts of Lotman’s semiotics already in the 1970s. At this time the translations of Lotman came into existence, but they had been not published. If Popovič, a Russian and Slavic studies scholar, intentionally drew on impulses from the then-blooming Russian and Soviet literature and literary studies, we ought not to hold this against the way he wrote. With his scientifically strict writing he did not seek to win concessions, since he was skirting on the edge of what could be officially said. This is what Vajdová means when she claims that formalism and structuralism “oftentimes helped the scholars in Eastern and Central Europe find shelter against ideological misuses, while in Western Europe they were considered a novelty” (Vajdová 2007, 15). This is what Popovič’s close associate Ján Kopál had in mind when he pointed out that Popovič’s research was often at odds with the ideologically rigid socialist realistic research line of literary studies of the time.

It was Ján Kopál, one of Popovič’s most relevant commentators, who sums up not just the work of Popovič but also the work of the Nitra School (since the two entities are intrinsically related) when he claims the following: “The semiotic communicational orientation of literature research has proved to have made a huge impact on Slovak literary studies. This conception was in contact with contemporary European trends and, thus, it was and still is a unique initiative not only in Slovakia but also in Czechoslovakia as a whole” (Valentová 1993, 9–10).

TRANSLATED FROM SLOVAK BY IGOR TYŠŠ

## NOTES

<sup>1</sup> Today operating as the Institute of Literary and Artistic Communication at the Faculty of Arts of Constantine the Philosopher University in Nitra, Slovakia.

<sup>2</sup> The quote is one of the most frequently made official, canonized points on the scope of activities of the Nitra School, all of which Plesník lists in a footnote. The referenced study is his own analysis of Nitra School research, mainly as regards projects instigated by Miko.

<sup>3</sup> More in Popovič 1970. In his study *Teoretické iniciatívy v slovenskej literárnej vede dvadsiateho storočia* (2008, 105, 108; *Theoretical Initiatives in 20th Century Slovak Literary Studies*) P. Zajac provides us with a rich, mainly German, bibliography of sources on Slovak structuralism. This body of work came about from the interdisciplinary dialogue between scholars from Tartu, Zagreb, Slavic scholars from Göttingen, and German Czech studies experts in the late 1960s and early 1970s.

- <sup>4</sup> Literary scholar Nora Krausová (1920–2009) was a member of the Slovak Association for Scientific Synthesis.
- <sup>5</sup> Popovič was invited to the Netherlands by the research council Nederlandse Organisatie voor Wetenschappelijk Onderzoek (ZWO). He wrote about his stay and about James S. Holmes in the article *Holandské spektrum* (1969; *Romboid* 3, 5: 32). In this text he also talks about the translation studies book *The Nature of Translation: Essays on the Theory and Practice of Literary Translation* (The Hague – Paris – Bratislava: Mouton – Slovenská akadémia vied, 1970) which came about in cooperation with the University of Amsterdam. The book featured studies by Slovak translation scholars along with colleagues from abroad, among whom featured also José Lambert. James S. Holmes's theoretical articles on translation appeared in the Slovak journals *Romboid* and *Slavica Slovaca* in the 1970s.
- <sup>6</sup> Popovič was published in renowned international journals such as *Babel*, *Canadian Review of Comparative Literature*, and *Literatur und Kritik*, and his articles were featured in international proceedings that came out in Tel-Aviv, in Italy, the Netherlands, Canada, Poland, Hungary, and in other places. One of his most significant publications is an English encyclopaedia of literary translation terminology, the *Dictionary for the Analysis of Literary Translation* (Edmonton, The University of Alberta, 1976), translated also into Turkish (*Yazın çevirisi terimleri sözlüğü*, 1987. Çağaloğlu, İstanbul: Metis Yayınları). More in his personal bibliography *Bibliografia prác Antona Popoviča (Výber 1956 – 1982)*. Popovič also brought about the publication of many translation studies works in their original languages (mainly in English or German) in Slovakia.
- <sup>7</sup> The isolation that Slovak scholarship suffered from can be illustrated by Krausová's statement about the position of structuralism in Slovakia and in Europe: "In Slovakia, the history of Structuralism has been a rather tragic one. At a sad moment in this history, Structuralism started taking root and shape in the West, while in Slovakia we were barely allowed to read the newest theory (e. g. due to the intentional restriction on imports of foreign books and magazines). Thus, in the early 1960s we in Slovakia could all but watch how some of the basic tenants of Czech and Slovak Structuralism were adopted and further developed by other Structuralist schools (in France, Poland, Germany, or even in the Soviet Union)" (1992, 6).
- <sup>8</sup> One of the few attempts was an initiative at the Faculty of Arts at Comenius University in Bratislava and the Institute of Art History of the Slovak Academy of Sciences. Its aim was to newly re-evaluate Czech and Slovak structuralism. The initiative lead to an international symposium which took place in 1991. The project of the symposium was created by Ján Bakoš and Peter Michalovič.
- <sup>9</sup> More on Popovič's biography can be added: in 1968 he became Associate Professor in the field of Literary Theory and the History of Slovak Literature; in 1977 he was awarded a DrSc in literature (doctor scientiarum, 2nd degree PhD); in 1978 he was inaugurated as Professor. From 1964–1973 he worked as a researcher in Bratislava at the Institute of World Literature and Languages and the Institute of Literary Studies of the Slovak Academy of Sciences (SAS). From 1966–1972 Popovič was part-time lecturer at the Pedagogical Faculty in Nitra, and in 1967–1973 he was part-time researcher at the Cabinet of Literary Communication and Experimental Methodology in Nitra. In 1970–1973 he worked part-time at the Department of Translation Theory of the University of the 17th of November (at the Institute of Translation and Interpreting). In 1973 Popovič became leading researcher and head of the Cabinet of Literary Communication in Nitra; in 1976–1981 he lead the Department of Slovak Language and Literature at the Pedagogical Faculty in Nitra.
- <sup>10</sup> Here we mean not only the monographs *Ruská literatúra na Slovensku v rokoch 1863 – 1875* (1961, Russian Literature in Slovakia in 1863–1875) and *Preklad a výraz* (1968, Translation and Expression) but also the studies *Teórie prekladu v slovenskom romantizme* (1964, Slovak Romantic Era Translation Theories) and *Prekladateľské metódy v poromantickej poézii (Sytniansky a Nezabudov)* (1965, Translation Methods in Post-Romantic Poetry /Sytniansky and Nezabudov/). In these works Popovič came up with detailed analyses of translations done by the leading figures of Slovak literature (M. Bosý, L. Kuzmány, S. Štúr, A. Sládkovič, S. H. Vajanský, and P. O. Hviezdoslav). Focusing on translations from Slavic languages as well as from English, these publications are still relevant empirical surveys on particular aspects of Slovak translation history.
- <sup>11</sup> The synthetic, collective (25 authors) translation history of Central Europe entitled *Histoire de la traduction en Europe médiane* is in print at the time of writing this study. Another interesting publi-

- cation is the Bulgarian-French comparative translation history under the title *Miroir de l'altérité: la traduction: deux exemples emblématiques de la constitution et de l'affirmation d'une langue-culture par la traduction en Europe: la Bulgarie et la France du IXe siècle au début du XXe siècle* (2006) authored by Marie Vrinat-Nikolov.
- <sup>12</sup> In 1965 he published the extensive study *Formálna metóda v slovenskej literárnej vede* (Formalism in Slovak Literary Studies).
- <sup>13</sup> An example of this is the stylistics of František Miko and his systemic reconstruction of styles; Oskár Čepan's linguistic approach to text uses analogies between the linguistic and literary sign; expanding the concept of historical poetics, Viliam Marčok tries to strike a balance between structural unity and aesthetic concepts of the human being; on the other hand, Ján Števček focuses on genre typology and a theory of readers; with Viliam Turčány's interpretative position, the focus lies on the analysis of rhythm in verses, which is viewed as the organizing principle of the entire composition and the main factor in the meaning of a poem; last but not least there is the structuralist model of comparative literature created by Dionýz Ďurišin and many others.
- <sup>14</sup> On historical poetics see Bakoš, Mikuláš. 1973. *Literárna história a historická poetika*. Bratislava: Slovenský spisovateľ.
- <sup>15</sup> Let us go back to archetypal interpretation, which F. Miko also adopted in his readings of some Slovak literary works. This approach has proved fruitful also in translation analysis – the basic Slovak cultural archetypal oppositions of peasant ↔ pastoral and rural ↔ urban can be used for analysing translation choices, in analysing colloquialisms in the language of translations etc.
- <sup>16</sup> Translator's note: The Slovak-English-German glossary of terms in the *Original/Translation* (1983) encyclopedia gives the translation "the reader's experience" for both of the notions of experience and impression. I have opted for a more literal translation to differentiate the two and, thus, underline the different nature of the mental images involved.
- <sup>17</sup> See the research and works of Peter Liba, who has studied the status of popular literature and the specifics of its translation.
- <sup>18</sup> Mainly Ján Kopál's research.
- <sup>19</sup> Interestingly enough, in 1981 L. D'Hulst published a study entitled "Les variantes textuelles des traductions littéraires" (*Poetics Today*, 2, 4: 133–141), where he analysed the processes of syntheses in literature. Here he also reflected upon Popovič's concept of literary syntheses.
- <sup>20</sup> See Popovič 1967, 118–123; Popovič – Koli 1982, 28–33; Popovič et al. 1983 – the entries "komunikatívny aspekt literárnej diachronie" (communicative aspect of literary diachrony) and "dejiny prekladu" (history of translation).
- <sup>21</sup> More in the publications of György Radó, Jean Delisle, Michel Ballard; later Lieven D'Hulst, Henri van Hoof, Antony Pym, etc.
- <sup>22</sup> See the comprehensive bibliography in Vajdová 2013.
- <sup>23</sup> See Popovič – Koli 1982, 28–33.
- <sup>24</sup> See Popovič – Koli 1982, 29.
- <sup>25</sup> Miko – Popovič 1978, 291.
- <sup>26</sup> Popovič – Liba – Zajac – Zsilka 1981, 58.
- <sup>27</sup> Popovič 1983, 13.
- <sup>28</sup> Here the role of recipient was anticipated as a semantic category in the literary structure.
- <sup>29</sup> This is how the link of Slovak structuralism to Russian formalism and the Vienna Circle has come to be viewed. See Matejov – Zajac, eds., 2005, 10.
- <sup>30</sup> Here we refer to Lotman's *Struktura xudozhestvennogo teksta. Statii po tipologii kultury* (1970, The Structure of the Artistic Text. Typology of Culture). See Popovič 1971, 1–9. The following works of Soviet semiotics have been translated into Slovak: Vladimir Propp *Morfológia rozprávky* (1971, Morphology of the Tale), Michail Bachtin *Problémy poetiky románu* (1973, Problems of Novel Poetics), *Estetika slovesnej tvorby* (1988, Esthetics of Verbal Art – also available in 1970s Czech translations), Jurij Lotman *Semiotika filmu a problémy filmovej estetiky* (1984, Film Semiotics and Problems of Film Esthetics), *Štruktúra umeleckého textu* (1990, The Structure of the Artistic Text).



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Literary history. Comparative literature. Russian-Slovak literary relations.  
Slovak-Slavonic literary relations. Theory of literature. History of translation.  
Romanticism. Post-romanticism. Poetics of artistic translation. Semiotics.

The theoretical thinking of Anton Popovič on translation and conception of the discipline of translation studies was formed between two boundary positions: comparative literature and semiotics. Popovič's early scholarly works published in the late 1950s focused on Russian-Slovak literary relations and, at the same time, on the more broadly understood Slovak-Slavonic literary relationship in the 19th century. He completed this linguistic and literary scope with the study of translations from English and the analysis of Slovak translations of Shakespeare. In the 1960s, he already formulated the conceptions of literary translation in the period of Slovak romanticism and in post-romantic poetry. In the work of Anton Popovič, comparative literature and history were increasingly moving towards literary theory (Slovak structuralism, formal method, theory of the verse), history of translation, but first of all theoretical questions of translation. This research finally ended in the book *Poetika umeleckého prekladu. Proces a text* (Poetics of Artistic Translation. Proces and Text) in 1971. The paper concentrates on the first decades in the scholarly work of Anton Popovič and sums up the starting points leading to Popovič's understanding of translation as a semiotic category.

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## On lions, fans and crosses. A Low Countries legacy for translation studies

TON NAAIJKENS

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Already during his lifetime James Stratton Holmes (1924–1986) had a claim to fame. Not only was he a much-praised translator, he also laid the foundations of a – in his time (between 1968 and 1984) – newly emerging academic field of interest, at least in the West: translation studies. It is a fact that, in the Netherlands, translations studies became a full-time course within literary studies at the University of Amsterdam partly through the agency of Holmes, and within that scope he no doubt supplied quite a few of the translators educated there with a thorough theoretical basis. After his death his fame increased even further. In the introduction to Holmes's collected essays, published posthumously under the title *Translated!* ([1988] 1994), Raymond van den Broeck claims that the overall view of the book “provides the reader with a very faithful reflection of the developments that took place in theoretical thinking about translation and in the methodology of translation studies during the period in question” (1994, 1). Van den Broeck thus identifies Holmes's academic life with the flourishing of the discipline. He is right about this, but only in part, as others contributed as well, among them Czechs and Slovaks. There was a simple reason why the first volume of the series *Approaches to Translation Studies* appeared concurrently not only in The Hague and Paris, but also at the Publishing House of the Slovak Academy of Sciences in Bratislava. Holmes may have been editor of the series, but one of its associate editors (along with Frans de Haan) was Anton Popovič, a man from Nitra and another famed founding father of modern translation studies. With the publication of that first volume of the series in 1970 – in fact the proceedings of a colloquium held in Bratislava in 1968 under the title “Translation as an Art” – the editors wished to put an end to the “chatty essays” on translation that, according to Jiří Levý, had not “advanced beyond the range of [...] comments or essayistic aphorisms” (Holmes – De Haan – Popovič 1970, 7). Their programme was successful, yet the history of translation studies has shown some remarkable ups-and-downs since then. Looking back may not be *en vogue* these days, but it proved worthwhile to reread Holmes's work and use it as a reference point for the impact Holmes had on theorizing about translating and translation in general and more specifically on translation studies in the Low Countries.

## PRACTICE AND THEORY

*Translated!* comprises the collected essays of Holmes and numbers about 100 pages in all. Not a big *oeuvre*, certainly not in comparison with the plump portfolios with which young people apply for jobs nowadays. Ignoring the considerable overlap, the volume in fact contains 10 essays, divided in two parts: one on the translation of poetry and another on the nature of translation studies. For Van de Broeck these two essays reflect what he calls the “two-sided quality of Holmes’s personality”; he remarks that Holmes was a poet and a translator who liked to map his reflections on translation and states that “when [Holmes] began to look into theoretical problems he found it necessary to divide himself ‘rather schizophrenically’ into the practicing translator on the one hand, the theoretician on the other” (1994, 2). Personally, I wonder whether such a distinction really existed in Holmes – practice and reflection seem to have flowed into each other rather organically. Van den Broeck corrects himself when he says that the fruitful interaction of theory and practice “at once guarded the scholar from sterile theorization and the translator from vain complacency” (2). Holmes himself seems to agree with this when he writes: “It has been my extensive experience as a translator that has made it possible for me to contribute the occasional sensible word to translation studies” (2). Two elaborate essays of about 50 pages, of which the second, in which he tries to map translation studies and its different aspects, had the greater impact. The first essay, on translating poetry, is somewhat underrated internationally as it contains examples of his own translations from Dutch and is subjective in tone and thus seems to be more “applied” thinking, and also perhaps because it concentrates on the situation in the Low Countries. In my opinion, however, it epitomizes the value of Holmes’s contribution to translation studies: keeping the subject open for the contribution of the individual translator and his or her qualities in the discipline. I deduce from it that Holmes wished to stress the necessity of the metaposition, while at the same time rejecting that or diverting from it when he discussed translations, either his own or those of others. While in his own time and circumstances the distinction was undoubtedly important, the organic unity of reflection and translation practice presents a more realistic picture of current ideas on translation and their basically translational nature.

## POETRY TRANSLATION

The dividing line between reflection and practice is especially fuzzy in the five essays ranged under the heading “The Poem Translated” (1994, 7–64), in which Holmes’s commitment is apparent in his lament that some translations seem to defy him. I regard this as a positive quality, but wish to stress that Holmes’s view is just that: an opinion. That is even more apparent and manifest in his constantly repeated statement that the translation of poetry – and thus translation in general – entails loss. This is evidently a matter of opinion. From the outset Holmes sees poetry as “the most complex of all linguistic structures” (9) and thus suitable to demonstrate all translation problems: time and again Holmes likes to show what happens in the process. But while doing so he invokes what he calls the “prophets of despair” – Croce, Benn, Frost – who claim exclusive rights for the original poem, which by necessity

leads to a lower status for the translation. In this he shows himself to be a child of his time. And even though Holmes in his first essay (from 1969, which, incidentally, was rapidly translated into Slovak in the magazine *Romboid*, 1970, no. 5, 7–12) foreshadows his famous “fan” in which he considers the relation of the metapoem to the poem to be similar to that of an analysis or explication of a poem, one could say he is quite modest and reserved about the practice of translation. Paradoxically, his classic one-liner – “The metapoem interprets not by analysis but by enactment” (Holmes 1994, 11) – disqualifies the analysis and explication involved in the enactment, and to be perfectly clear, that includes the analysis and explication injected from descriptive translation studies. Here, too, Holmes labels his double activities as a scholar and a translator as schizophrenia, while he could have pointed to their organic unity and coherence just as well. “All translation is an act of critical interpretation,” Holmes says later, when he comes up with a metaphor and diagram for his way of thinking, his famous “fan of Holmes” (24). In it, Holmes identifies the double purpose of the translation as metaliterature and as primary literature. As he demonstrates, the logical consequence of this view is that there is no fundamental difference among possible forms of response to a given text. By insisting on the inner workings of the source text, Holmes assigns translations a different status than he does when he so committedly and energetically examines them as an object of study. Taking enrichment rather than loss as a point of departure, this should apply not only to studies of translation but also to the translations themselves. Historically, Holmes’s effort to conceive “the nature of translation” without arriving “at normative dicta” is understandable, but in the meantime translator scholars have arrived in a sort of post-descriptive era and know full well how to avoid normative pitfalls. We do fall short when Holmes compares translating with dancing (26). The description of a dance seems to be poorer than the dance itself; and the dance is hard to fathom without experiencing it and without foregoing the impulses that made the dance possible. Holmes concludes his essay with the remark that each kind of (verse) translation “can never be more than a single interpretation out of many of the original whose image it darkly mirrors” (30).

The first essay, presented in Antwerp, prepares the second essay, presented in Bratislava; the third essay, the Nitra essay on the cross-temporal factor in verse translation, prepares the fourth essay on the “substantial loss” in translating (45), whereas essay five of this section, “On Matching and Making Maps”, implicitly sums up the ideas of the first four essays, yet is negative about the performance when Holmes compares a translation to “an underbaked cake” (53). I cite the last sentence of this essay, or testament rather, to show that, again, Holmes is too pessimistic about translations: “no matter how hard he may try, not even the optimum translation can ever fully and entirely match its original, ever be more than a map of it. The territory remains, though it must not remain terra incognita” (64). In my view, this remark is at odds with the idea that flows naturally from his own notion of a fan around an original, namely that metafans can unfold around a translation. With this I repeat what Matthijs Bakker and I said about “the metaleap in the second degree” at the Holmes-symposium in Amsterdam December 1990, a plea not to be too anxious about mixing object and meta-language discourse, assuming that it is impossible

to ban translation from discourse about translation and translating. “Translation description is translational ‘in a very real if special sense’ in the same way as the ‘critical essay’ is” (Bakker – Naaijken, 1991, 205).

## THE NATURE OF TRANSLATION

The second part of *Translated!* deals essentially with the nature of translation and belongs to the collective memory of any Dutch translation scholar and student. Of course Holmes reflected on the nature of translation studies in relation to its object, the phenomenon of translating and translation. In part 1 he formulates his objections and disappointments, his wishes and his dreams; in part 2 (1994, 65–111) he shows himself to be part of a larger community of thinkers and practitioners decking out a discipline that should in fact have existed long before – it should already have been obvious that translation and translation studies are central to all humanities, and literary and linguistic studies – especially in multilingual and ever more multicultural Europe. In part 1 Holmes proved his scholarly nature via translation, which led, in the Low Countries at least, to the canonization of what we call the “cross of Holmes” and the “fan of Holmes”. It was an effort to objectify methods and techniques. In all his papers, James S. Holmes kept hammering home a systematic approach to translating and translation studies, while at the same time pointing to the insufficiency of the respective operations and analyses. He coined enduring metaphors for both translation process and its description – like fans and crosses – and at the same time converted the accompanying fuzziness into clarifying diagrams and scientific formulas. Holmes duly took into account that both translators and translation scholars may very likely discover blank spaces in their own “maps” (89). And he deliberately did not exclude himself from this assessment. When trying to position Holmes in the contemporary landscape of translation studies, one can’t say that the terrain he mapped out lost all its virgin territory: there are still white spaces with lions roaming about, and that is a good thing. Holmes was constantly aware of the discrepancies between theory and practice when he was developing the theory to escape the lions he met as a translator, with which we arrive at the crucial point: the position of applied translation studies, which is allotted a marginal place in Holmes’s diagram of translation studies. Why is that so?

In this respect, too, Holmes’s observations are a product of their time, as became apparent notably in the important contribution of Gideon Toury at the Holmes Symposium in Amsterdam in 1990. As far as I know, it was the first time Toury, who speaks with great respect about his friend James S. Holmes, had put forward the idea that the aim of translation studies should be to formulate laws with which to predict translation phenomena; for this a purely descriptive study of translation is needed which can then take the next step, to go beyond itself and reach the utmost degree of “scientificness” so to speak. Toury’s great regard for the “pioneering paper” (1991, 80) *The Name and Nature of Translation Studies* is accompanied by criticism – he considers the paper “more a desideratum than a reality” and “a ‘flat’ representation of the discipline” (180). The focal point and pivot for Toury – 18 years after Holmes presented his map of translation studies – are descriptive translation studies and

the array of interdependencies between product-, process- and function-oriented research. Toury's approach has been of immense influence in translation studies in the past 25 years. Interesting in the present context are Toury's remarks on what he calls "translation studies proper" (187); he claims that "applied translation studies [...] stand with at least one foot out [side] of the domain of translation studies proper" (87). His arguments are concentrated in the last two pages of the essay, where he also cites the advantages of theory, which isn't concerned in "chang [ing] the 'world'", but which certainly "can be projected onto the applied extensions of the discipline":

For once a law has been formulated, with all its ramifications, it can be passed on as a piece of knowledge. From that point on one can learn, even be taught how to *behave*; not only *in accord* with it (which is what one tends to do anyway, otherwise it would hardly have emerged as a law), but also *contrary* to its dictates (190).

In 1990, I remember, I took these statements as an appeal to keep well clear of application. Now, I see also the openings they bring. Toury himself points to the fact that the relations between translation studies and the applied extensions of the discipline "are of a slightly different nature from all previous ones" (190). The key is in the last sentence:

For, in order to be brought to bear on an applied extension, studies and/or their theoretical implications must be sifted through a filter, or transmitted through appropriate "bridging rules". These may well be different for each type of application, and, at any rate, they no longer draw solely on translation studies, as indicated by an additional set of arrows coming from without and pointing towards the various extensions (190).

The essay ends with a colon and a map with rather mysterious pointing arrows. From where do they point; in which direction do they point? The arrows pointing from theory and descriptive translation studies towards applied are clear and fully understandable, certainly with regard to translation criticism; the arrows pointing from outside towards "training", "translation aids" and "translation criticism" are not so understandable, unless they come from what Toury puts between brackets: "the world". Today I would like to understand this openness as a step towards Holmes's position, despite the felt theoretical necessity to formulate laws that should secure the discipline. In my view, the wind of change that needs to keep blowing through translation studies should arise from the translations themselves, translations as phenomena that function, more likely, contradictory to laws; the wind of change also arises from the translators, who strive for uniqueness and deviance rather than for regularity – translators, too, who are fully aware of the fact that they are just a tiny cogwheel in a larger system or poly-system, in which they function in a "world" that demolishes their identity or singularity. The rise of translation sociology, with its great attention to context and contextualization, in the past decades of translation studies has invited the world in and stretched the boundaries of "translation studies proper", in a fruitful way, I believe. Moreover, the greater attention to translation history in various countries (France, Low Countries, Great Britain) has put translating, the translation and translatorship into perspective, which indicates that the discipline is maturing – despite all the traditional opposition we still experience. At



the same time, the fact that observations are time-dependent, the relativity of the object, and the awareness of the inherently translational nature of translation studies could lead to a revaluation of applied translation studies – of translation criticism for example, which in my view deserves a more central place in the discipline, but also of translation didactics, especially when defined in the broader sense: as the branch in which knowledge, expertise and know-how are passed on or transferred. Yes, translation policy – in some versions of Holmes's diagram part of the applied branch – and "research" are two different things. But research into translation policies has a central place in translation sociology, certainly in the case of researchers like Johan Heilbron and more recently Thomas Franssen in the Low Countries, although they may not regard themselves as applied researchers, however extensive one's knowledge about translating and translation has to be to get a full grasp of translation policy. Still, it is in translation policy that the cross-fertilization between description and influencing behaviour (interpretation, selection, control etc. of translations and their quality) is optimally visible and examinable.

Below I will describe the current developments in TS in the Low Countries, which is strongly descriptive and functional in Flanders and more applied in character in the Netherlands. However, the Low Countries cooperate closely, so who knows what offspring this will lead to in the coming years. Since Holmes set it up in 1970, the series *Approaches to Translation Studies* has been edited by Belgian and Dutch researchers; so far 44 volumes have appeared, mostly by exponents of descriptive translation studies. But still, descriptive and applied translation studies meet here.

### A CASE FOR COMPETENCIES

In 1997, the Institute for Translation Studies of the University of Amsterdam was actually closed down. Continuity in Dutch translation research and training was realized by the University of Utrecht, which developed a "specialized" program in the pre-Bologna programmes in modern languages. In the Bologna-era this specialized programme became a master's programme in translation studies. In 2013 a two-year master's program in literary translation was set up transnationally by the universities of Leuven and Utrecht. The two universities developed a Centre of Expertise of Literary Translation set up in 2001, in which academic expertise was combined with the expertise and support of the Dutch Language Foundation and the Flemish and Dutch foundations of literature – the goal of the centre was the training and professionalization of postgraduates and other young professionals in order to guarantee new generations of translators from and into Dutch (it co-operates among others with foreign institutes for the Dutch language, e. g. the one at the Comenius University of Bratislava).

For the operations the Centre initiated, there had to come a measurable idea on the competencies needed and the levels to be reached, which is why a so-called Framework of Reference for Literary Translation was developed (Naaijkens et al. 2016). It is based both on findings from descriptive translation studies and on ideas brought forward by a group of professional translators. In Holmes's line of thinking, this practice-based research had two pillars: one in translation studies proper and

one in the applied branch (and maybe also a third pillar in what he called “the world” of what Toury sees embodied in the “one foot out”). In *Translated!* Holmes sums up some competencies:

In order to create a verbal object of the metapoetic kind, one must perform some (but not all) of the functions of a critic, some (but not all) of the functions of a poet, and some functions not normally required of either critic or poet. Like the critic, the metapoet will strive to comprehend as thoroughly as possible the many features of the original poem, against the setting of the poet’s other writings, the literary traditions of the source culture, and the expressive means of the source language. Like the poet, he will strive to exploit his own creative powers, the literary tradition of the target culture, and the expressive means of the target language in order to produce a verbal object that to all appearances is nothing more nor less than a poem. He differs, in other words, from the critic in what he does with the results of his critical analysis, and from the poet in where he derives the materials for his verse (1994, 11).

This “acumen as a critic” and “craftsmanship as a poet” is complemented by Holmes with what he calls the “skill in the analyzing and resolving of a confrontation of norms and conventions across linguistic and cultural barriers” (11). Centred as it were around the main competence of transferring and translating, the Framework of Reference on Literary Translation lists eight competencies as a result of discussions between professional translators and scholars held between 2001 and 2015. I believe that thanks to Holmes, at least in the Netherlands, there has always been an acute awareness among translators of what translation studies “proper” has theorized on the subject of translational norms. This has led sometimes to conflicts, for example the closing of the Institute of Translation Studies at the University of Amsterdam in 1967. Holmes took note of it: “The controversy between scholars and translators has raged furious, particularly in the Low Countries” (109). He considered it the major task of translation trainers “to impart norms to students, for they must acquire the skills to function in today’s society” (109). Knowing the norms is a prerequisite for having the option to break them. So when this framework was developed, this was also an invitation to deviate from the norms described in it:

No one becomes a literary translator overnight, it takes years of schooling and maturation. You have to amass different kinds of knowledge, gain insight, acquaint yourself with methods and techniques, and learn how to apply them. Developing an attitude that enables you to persevere and pursue your ideals is part of the maturation process. Obviously, every career takes a different course – so many translators, so many minds (Naaijken et al. 2016).

The road to becoming a literary translator is capricious and highly varied. Equally varied are the situations in which translators learn their profession and the training models for literary translators, especially in Europe, where long traditions of translation prevail, but where each country has its own educational system. Some translators follow the more or less official road and learn a foreign language and translating from or into it at university. Other translators learn the tricks of the trade elsewhere. Ask any number of literary translators what kinds of knowledge and skills are required to translate a book, and each will give you a different answer. There is one thing, however, that all of them agree on: their profession involves many different skills. Which

skills exactly has never been mapped out systematically, let alone ways in which these skills may be developed or passed on. This is what the PETRA Framework of Reference for the Education and Training of Literary Translators sets out to do (in short: the PETRA Framework, which is an off-shoot of the original Utrecht-Leuven framework, developed in a greater European context with more researchers, professionals and translators' associations and subsidized by the European Commission in the past two years).

The PETRA Framework contains a competence model, a learning line, and implicitly qualification criteria for situations in which competences are to be tested. As a competence model it enumerates the competencies – i. e. knowledge, skills and attitudes – a literary translator should possess in order to be called a competent translator. As a learning line the Framework shows the steps and levels leading to the acquirement of these competencies. The PETRA Framework is based on five levels: a beginner's level, an intermediate level, an advanced level, a professional level and an expert level (in short: LT1 to LT5). Although the stages through which students of translation must pass in order to become professional literary translators may vary from country to country – as well as perhaps the precise competence level required in each of these stages – level LT1 is mostly reached at bachelor's or equivalent level. University programmes, more and more used to explicitly describe competencies in their final attainment levels, might mirror themselves in the levels LT1 and LT2. The professionalization of the literary translator starts at the advanced levels; the framework reveals the philosophy that from LT3 on a literary translator needs further training and education, normally interwoven with the experience she or he is gaining in the professional field. The higher the level, the fewer descriptors: the reason for this being that each level in a way includes the previous levels. At the same time, translators can be in very different levels concurrently (in LT5 for one competence, in LT2 for another competence).

The Framework has had a major impact on the literary translation master's programme as developed over the years in Utrecht and Leuven, which can be considered to be a direct continuation of the academic programme developed by Holmes at the University of Amsterdam. Defining learning goals was necessary for the curriculum, the course work and the professionalization in the postgraduate phase; this implies the development of didactic working forms, forms of assessment and models of feedback. For the master's student achieving all competencies at LT2-level is the main goal, with the main focus on the relationship between translating and the critical reflection on it. Core courses in critical reflection relate to methods and techniques of translation, the theory and practice of LT, translation criticism, and research seminars on translation studies. Translation workshops are focused on translating and textual competence; the secondary focus is professional, evaluative, heuristic, literary-cultural and research. Didactic working formats include individual translation, group translation, translation slams, defences of translation, translation and peer editing, and essay assignments on specific translation problems and possible solutions. The working stages of a translator were defined as belonging to a) the preliminary stage, in which the main task is the making of a translation-oriented text analysis; b) an

operational stage, in which strategies and procedures are applied; and c) an evaluative stage, in which editing and revision takes place. In this last stage, self-assessment and feedback are crucial and impossible without a substantial knowledge of the principles developed by translation studies, especially the descriptive and functional approaches.

### BY WAY OF CONCLUSION

“In many countries [translation criticism is] still quite uninfluenced by developments within the field of translation studies,” says Holmes in *Translated!* (1994, 78). He continues:

Doubtless the activities of translation interpretation and evaluation will always elude the grasp of objective analysis to some extent, and so continue to reflect the intuitive, impressionist attitudes and stances of the critic. But closer contact between translation scholars and translation critics could do a great deal to reduce the intuitive element to a more acceptable level (78).

This is too modest, I think, an acceptable level of intuitivity is not taken for granted in the Low Countries – most evidently in the magazine for translation and translation studies *Filter* that was started in the Netherlands in 1994 and is still very alive and kicking. Perhaps the best way to situate *Filter* in the landscape of translation studies is by reading its manifesto in the first edition:

The estate of the French author Raymond Roussel (1877–1933) contained a design for a veritable translation machine, working on the basis of the new synthetic fibre babelite, a material with unmistakable filtering qualities. Translation as filter, the filter of the translation: in his own way Roussel makes some of this visible. And making translation visible is what *Filter* wishes to do. If that is the aim of our journal, to increase the visibility of translation, then there is also an editorial principle: translation can make things visible. Translation is not neutral. Where there is a filter, there is no complete solution. There is resistance, there is coloring, there is a residue. [...] And however individual the filter can be, the choices of the translator are always made at the crossroads of the self and the other, the domestic and the foreign, the source and the target, of present and past, and touch directly on issues of cultural identity. By placing translation in the area of tension between rules/laws and freedom, the editors of this journal are interested foremost in a form of debate that stimulates reflection of such issues (Bakker – Naaijkens 1994, 2).

Up until this day *Filter* makes visible the confrontation and interaction between translation studies and translation practice. The work of the translator cannot be brought to light only in the detached and objectifying story of research, in the comparison and qualification. The translator's choice, the weighing of options, the reasons for a decision can also be manifest in actu, in the act itself.

“No matter how hard he may try, not even the optimum translation can ever fully and entirely match its original, ever be more than a map of it. The territory remains, though it must not remain terra incognita” (Holmes 1994, 64) – would Holmes's legacy be reduced to what he has to say about the translator, this would be too dispiriting, too negative, and at odds with the idea that metafans can unfold themselves around a translation too. In his testament “in memory of Anton Popovič” – a sort of

goodbye to translation studies – Holmes speaks of translation studies as a “panorama of many shadows”, and the shadows: they are deep” (103–104). Now, 25 years later, some of the so-called “virgin territory” is being explored in some way. Holmes mentions three things (79): the history of translation theory, the history of translation description, and the history of applied translation studies; the latter however, in my opinion too much not done – in both senses of the word. The key to understanding James S. Holmes is his famous line “the nature of the product cannot be understood without a comprehension of the nature of the process” (81). That is why translating and working with translations should be “part and parcel of the scholar’s terrain” and not be reduced to some sort of “tools in the service of some other, higher scholarly goal” (105). I don’t agree with all Holmes’s final theses on the future of translation studies written down in 1978, but I certainly do subscribe to his view that theories “without recourse to actual translated texts-in-function” are weak and naive, and that cooperation between scholars and translators is necessary; in general, all the involvement of practising translators in our discipline. It remains interesting to look at translators, who in the eyes of James Holmes, too, are “also human beings, despite all their efforts to function as clear-glass windows which the bright sun of the author’s text can shine through undistorted. And that fast gives rise to the question: to what extent are the texts they have translated unwitting records of their own motives, desires, and frustrations?” (27). After all these years, for me that is a highly interesting question.

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Translation. Translation studies. Poetry translation. Translation criticism. Translation didactics.

In all his papers, James S. Holmes kept hammering home a systematic approach to translating and translation studies, while at the same time pointing to the insufficiency of the respective operations and analyses. He coined enduring metaphors for both translation processes and the description thereof – like fans and crosses – but at the same time converted the accompanying vagueness into clarifying diagrams and scientific terms. Holmes duly took into account that both translators and translation scholars “may very likely discover blank spaces” in their own “maps”. And he deliberately did not exclude himself from this assessment. In my contribution, I sketch Holmes’s position in the contemporary landscape of translation studies, both the land he mapped out and in the land that remained virgin territory.

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## Anton Popovič a jeho nitrianska translatologická škola

MÁRIA VALENTOVÁ

Kým bol Anton Popovič (1933 – 1984) a ako a čím prispel k vzniku slovenskej translatológie? V našej stati sa pokúšame dať odpoveď práve na týchto pár jednoduchých otázok. Na rozdiel od autorov, ktorí sa na ne pokúšali odpovedať pred nami, vychádzame pritom nielen z Popovičových bežne dostupných vedeckých prác, ale aj z časti jeho vedeckej pozostalosti, ktorá sa v archívársky nespracovanej podobe nachádza v Ústave literárnej a umeleckej komunikácie (ÚLUK) Filozofickej fakulty Univerzity Konštantína Filozofa v Nitre. ÚLUK patrí do radu pracovísk pokračujúcich v činnosti Kabinetu literárnej komunikácie (KLK), literárnovedného pracoviska, ktoré v polovici 60. rokov 20. storočia v Nitre na vtedajšej Pedagogickej fakulte (PF) Popovič spolužakoval a ktoré v rokoch 1973 – 1984 aj sám viedol. Pred ním bol vedúcim tohto pracoviska František Miko (1920 – 2010), jeden z jeho učiteľov a blízkych spolupracovníkov.

Miko s Popovičom tvorili v slovenskej literárnej vede ojedinelú bádateľskú dvojicu, ktorá spolupracovala na teórii textu z aspektu jeho komunikácie a na teórii umeleckého prekladu. Teória textu a jeho štýlu bola Mikovou doménou, teória prekladového textu vo vzťahu k originálnemu textu zasa doménou Popovičovou. Vďaka tomu, že Popovič definoval prekladový text ako metatext, prispel aj do teórie textu, teórie literatúry a literárnej komparistiky, z ktorej pôvodne teóriu umeleckého prekladu vyčlenil ako osobitnú autotematickú literárnovednú disciplínu.

Popovič je autorom troch knižných publikácií z teórie umeleckého prekladu: *Preklad a výraz* (1968), *Poetika umeleckého prekladu. Proces a text* (1971), *Umelecký preklad v ČSSR. Výskum, bibliografia* (1974). Kniha *Teória umeleckého prekladu. Aspekty textu a literárnej metakomunikácie* (1975), v ktorej prezentuje svoju koncepciu prekladu v najucelenejšej a najvyzretejšej podobe, je „iba“ druhým doplneným a opraveným vydaním *Poetiky umeleckého prekladu*. Terminologický slovník *Originál/preklad. Interpretačná terminológia* (1983) je zasa dielom ním vedeného viacčlenného autorského kolektívu.

Každá z týchto kníh vyvolala v čase svojho vydania pomerne veľký ohlas. Napríklad Jozef Hvišč knihu *Preklad a výraz* označil za jednu z najvýznamnejších literárnovedných prác roku 1968 a samotného Popoviča za moderného literárneho vedca:

Autor publikácie *Preklad a výraz* sa v mojich predstavách spája s typom moderného literárnovedného odborníka, ktorý sa programovo snaží integrovať v sebe čo najširší okruh literárnych (i medziliterárnych) vedeckovýskumných cieľov (zaoberá sa literatúrou slo-

venskou, českou, ruskou, poľskou, maďarskou, anglickou), realizovaných adekvátne na báze progresívnych pracovno-metodologických prístupov k literárnemu materiálu. Je ním Anton Popovič, jeden z tých, ktorí svojou všestrannou teoretickou a metodologickou pripravenosťou rozširujú obzory a možnosti súčasnej literárnej vedy, posúvajú ju do polôh empirickej analýzy so všeobecno-teoretickým dosahom (56 – 57).

V predstavách Vincenta Šabíka sa Popovič zasa spája s typom literárneho vedca, u ktorého konštitutívnu vôľu vedy povedať, aká vec je, prekrýva vôľa pestovať vedu ako štýl reči: „Ak by sme chceli charakterizovať protirečivú situáciu v slovenskej literárnej vede od polovice 60. do polovice 80. rokov, nemohli by sme obísť účinkovanie a projekty A. Popoviča [...] Jeho aktívna účasť na pohybe literárnej vedy je nepochybná a dobre ju vidno aj po odstupe rokov“, a to preto, že kládol dôraz na vedecko-teoretické základy literárnej vedy a trval na jej vedeckosti, že bol za jej scientizáciu (1993, 24). U Popoviča sa však – ako si pamätáme – prejavovala vôľa pestovať vedu aj ako špecifický životný štýl, ako odhodlanie robiť ju nielen ako povolanie, ale aj ako životné poslanie.

V tomto ohľade sa nelíšil od svojich učiteľov, ktorými boli vynikajúci českí a slovenskí vedci: slavista a komparatista Frank Wollman, ktorý ho viedol počas vedeckej aspirantúry v rokoch 1956 – 1960 v Brne, uznávaný teoretik prekladu Jiří Levý, ktorý bol jeho osobným vzorom, teoretik literatúry Mikuláš Bakoš, ktorý naňho zapôsobil svojou pregnantnou vedeckou metodológiou a vedecko-organizačným entuziazmom, či lingvista František Miko, z ktorého výrazovej koncepcie štýlu vychádzal vo svojej teórii prekladu, budujúc jej jadro na štylistickom pojme výrazového posunu. Nie náhodou sa jeho prvá knižná monografia o preklade volá *Preklad a výraz* (1968).

Slovenská teória umeleckého prekladu začala vznikať vo chvíli, keď si viacerí literárni komparatisti namiesto otázky, ako preklad sprostredkúva kontakt medzi dvoma národnými literatúrami, začali klásť otázku, ako sa uskutočňuje prechod textu z pôvodnej jazykovej podoby do podoby v inom jazyku. Podľa J. Hvišča rozhodujúcu úlohu zohrali práce J. Levého, najmä jeho kniha *Umění překlada* (1963):

Ich význam sa prejavil predovšetkým v urýchlení autonomizačného procesu prekladateľského výskumu. Vidieť to najvýraznejšie v prácach A. Popoviča [ktorý sa dopracoval k najkompletnejšej systematike prekladateľskej teórie]. Od tohto obdobia možno v slovenskej literárnej vede diferencovať dve základné tendencie prekladateľskej bádateľskej metodiky: jedna smeruje k autonómnemu ponímaniu teórie prekladu (Kochol, Turčány, Popovič, Felix a i.), druhá k jej komparatívnej integrácii (Ďurišin, Hvišč, Panovová a i.) (1969, 110).

Okrem Levého do procesu autonomizácie slovenskej teórie prekladu zásadným spôsobom zasiahol aj Miko. Vďaka tomu, že Popovič mal k dispozícii jeho výrazovú koncepciu štýlu, mohol – pomocou sústavy výrazových kategórií tvoriacej jej jadro – vyriešiť problém spoločného základu, ktorý možno použiť pri porovnávaní štýlu prekladu so štýlom originálu. Miko o výrazovom systéme totiž predpokladá, že je spoločný pre všetky jazyky ako všeludský repertoár výrazových možností. Štylistické normy jednotlivých jazykov a štýlové štruktúry jednotlivých textov sa líšia iba v stupni a konfigurácii týchto výrazových vlastností. Systém týchto vlastností možno

preto považovať za medium comparationis, sprostredkujúci kód pri porovnávaní štýlu originálu so štýlom prekladu.

Hoci sa Miko pôvodne nechcel v „transferológii“, ako (seba)ironizujúco nazval prekladateľský výskum, vôbec osobne angažovať, nakoniec sa naň dal Popovičom naverbovať. Neodolal totiž ponuke od redakcie časopisu *Dialog* príspeť do „slovenského čísla“.

V nedatovanom liste Miko Popovičovi ako výkonnému redaktorovi tohto čísla píše:

Ak je možno výrazovú sústavu použiť v teórii prekladu, dobre by ju bolo vypracovať do detailov. Mám niekoľko ďalších, vylepšených verzií tejto sústavy, najmä pokiaľ ide o umelecký štýl (chcel by som zahrnúť do toho výskum okolo estetického kontrastu), a tak rád prijímam Vaše pozvanie do *Dialogu*, tým viac, že sa dožadujete, aby bol príspevok teoretický, čo inde spravidla nežiadajú.

Časopis *Dialog* vydávala Prekladateľská sekcia ZČSS. Slovenských prekladateľov v jeho redakčnej rade v rokoch 1965 – 1969 zastupovali J. Kot, V. Turčány a A. Popovič. Roku 1968 boli v jeho prvom čísle uverejnené príspevky viacerých slovenských autorov – štúdiá F. Mika *Teória výrazu a preklad*, štúdiá J. Mistríka *Posun sémantiky slova pri transportovaní textu* a prekladateľské reflexie J. Kota, J. Boora a J. Ferenčíka. V tomto čísle sú však aj štúdiá českých autorov K. Hausenblasa *Styl a překlad* a H. Jechovej *Problémy překládání literárních žánrů*, takže ho možno označiť nielen za číslo „slovenské“, ale aj číslo „stylistické“. Napokon Popovičovo vyčleňovanie teórie prekladu z rámca literárnej komparatistiky bolo zároveň jej začleňovaním do rámca československej stylisticky orientovanej teórie umeleckého prekladu. Podľa Popoviča sa na nej podieľali stylisti staršej generácie B. Ilek, K. Horálek, J. V. Bečka, V. Kochol i stylisti strednej generácie K. Hausenblas a F. Miko, ktorí nadväzovali na Levého predčasne uzavreté dielo. „Napokon je tu mladá a najmladšia generácia teoretikov, ktorí sa zaoberajú prekladom z komunikačného aspektu. Ich výsledky boli publikované v monotematických číslach časopisu *Slavica Slovaca*“ (Popovič 1977, 217).

Popovič bol hlavným redaktorom časopisu *Slavica Slovaca* v rokoch 1971 – 1977. Keď pri nástupe do funkcie oznamoval, že na stránkach časopisu hodlá uverejňovať aj príspevky z oblasti teórie prekladu, zároveň deklaroval, že sa pritom bude na preklad nazeráť nielen ako na integrálnu súčasť medziliterárnej komunikácie, teda nielen ako na vzťah, ale aj ako na proces a text (Popovič, 1971a, 293 – 294). Práve dvojica pojmov „proces a text“ najlepšie vystihuje komunikačno-stylistický charakter Popovičovej teórie prekladu.

S tézou, že „všetko, čo sa v preklade uskutočňuje, má dvojaký charakter: procesuálny a štruktúrny“, Popovič prišiel už v knihe *Preklad a výraz*, a to v časti *Preklad ako tvorba a štruktúra* (1968, 27), v ktorej – hľadajúc odpoveď na otázku, čo je preklad s ohľadom na spôsob a výsledok prekladovej tvorby (štruktúru prekladového textu, resp. jej štýl) – buduje synchrónnu poetiku prekladu. Kniha *Preklad a výraz* však ako celok inklinuje k historickej poetike, keďže v nej najviac priestoru zaberá analýza prekladateľských metód najvýznamnejších slovenských prekladateľov z obdobia 19. storočia.

Popovič v *Poetike umeleckého prekladu* na dôkaz toho, že sa interný vývin pre-

kladu kríži práve s historickou poetikou, uvádza výskumný model k dejinám prekladu vypracovaný pre potreby kolektívnej výskumnej úlohy dejiny slovenského prekladu riešenej v Ústave svetovej literatúry a jazykov SAV (ÚSLJ SAV) začiatkom 70. rokov. Podľa tohto modelu treba pri práci na dejinách prekladu venovať pozornosť hneď šiestim čiastkovým témam: 1. prípravným prácam k dejinám prekladateľstva; 2. praxeológii prekladu; 3. vývinu prekladateľských metód; 4. úlohe prekladu v literárnom vývine; 5. funkcii prekladu v literárnom živote; 6. typológii slovenského prekladu jednotlivých období v porovnaní s inými literatúrami (Popovič 1971b, 139 – 140). Práca na každej z týchto tém pritom predpokladá riešenie ďalších čiastkových úloh. Napríklad vývin prekladateľských metód by sa mal sledovať podľa jednotlivých období, pričom treba venovať pozornosť aj imanentnej, aj sformulovanej poetike prekladu.

Názov Popovičovej knihy *Poetika umeleckého prekladu. Proces a text* je identický s formuláciou úlohy „Poetika prekladu. (Proces a text.) Vzťah originál ↔ preklad“ prítomnou v tomto modeli. Ak však nahliadneme do knihy, zistíme, že sa nezaobrá dejinami prekladu, ale teóriou prekladateľského procesu a prekladového textu. „Teória prekladu sa usiluje opísať prekladateľovu cestu, vyznačkovat' ju, opatrit' adekvátnymi signálmi i návěstiami“ a zároveň poskytnúť prekladateľovi „reč pojmov“, aby mal „nástroj na lapidárnejšie, výstižnejšie vyjadrenie nazhromaždených skúseností“ (9 – 10). Kniha *Teória umeleckého prekladu. Aspekty textu a literárnej metakomunikácie*, ako druhé vydanie *Poetiky umeleckého prekladu*, v tomto úsilí nepoľavuje, prehľad základných stránok prekladového textu a jeho komunikačných situácií dopĺňa a rozširuje, a to najmä vzhľadom na pozíciu prekladu medzi inými textami a na jeho metakomunikačný kontext. Popovič totiž v istej chvíli dospel k záveru, že preklad je výsledkom štylistického modelovania prototextu jeho prekladovým metatextom a že ho možno považovať za modelový príklad nadväzovania medzi textami. Z interných vydavateľských posudkov J. Ferencíka a J. Paštéku, ktoré sa zachovali v jeho pozostalosti, vyplýva, že druhé vydanie *Poetiky umeleckého prekladu* malo vyjsť pod názvom *Preklad, text, metatext*. Paštéka však navrhol tento názov ako málo atraktívny zmeniť a Popovičov strojopisný rukopis ako „málo starostlivo pripravený“ dopracovať.

Pokiaľ ide o dejiny prekladu, Popovič mal v úmysle pokračovať v ich skúmaní, a to práve pod hlavičkou „historická poetika a preklad“. Tento svoj úmysel však nakoniec nerealizoval, no k metodologickým otázkam dejín prekladu sa zavše vracal. Aj preto má jeho teória prekladu literárnohistorický rámec. Roku 1967 prispel do bloku materiálov venovaných pamiatke J. Levého (1926 – 1967) v 5. čísle časopisu *Slovenské pohľady* článkom *Preklad ako literárnohistorický problém*, ktorý o rok neskôr uverejnil v medzinárodnom prekladateľskom časopise *Babel* v anglickom preklade pod názvom *Translation Analysis and Literary History. A Slovak Approach to the Problem* (1968). Roku 1982 sa zasa v prvom čísle časopisu *Československá rusistika* pripomenul článkom *Preklad v literárnohistorickom procese*, ktorý napísal v spolupráci s F. Kolim.

Od druhej polovice 60. rokov pracoval Popovič paralelne na dvoch pracoviskách – v ÚSLJ SAV v Bratislave a v KLF PF v Nitre – a angažoval sa v dvoch vedných odbo-

roch – v bratislavskom ústave v teórii a dejinách umeleckého prekladu (spočiatku aj vo výskume slovensko-maďarských literárnych vzťahov) a v nitrianskom kabinete zasa v teórii literatúry. Hlavným poslaním ÚSLJ bol výskum slovanských, román-ských a germánskych literatúr, ako aj maďarskej literatúry, a to vo vzťahu k sloven-skej literatúre. Medzi jeho pracovníkmi spočiatku neboli žiadni špecialisti na sloven-sko-maďarské literárne vzťahy. Preto boli ich skúmaním poverení rusisti A. Popovič a R. Chmel. Popovič sa však na rozdiel od Chmela, dnes uznávaného hungarológa, postupne prestal o túto problematiku zaujímať. Kontakty, ktoré medzitým stihol nad-viazať s maďarskou literárnou vedou, však mohli zaväziť, keď sa rozhodovalo o tom, kto z československých literárnych vedcov bude členom oficiálnej delegácie socialis-tických krajín na VII. svetovom kongrese Medzinárodnej asociácie literárnej kompa-ratistiky (ICLA), konanom v auguste 1973 v kanadských mestách Ottawa a Montreal. Formovanie a program delegácie sa totiž konalo v rézii maďarských literárnych kom-paratistov na čele s I. Sőtérom, ktorí nakoniec dosiahli, že VIII. kongres ICLA sa roku 1976 uskutočnil práve v Budapešti.

Popovič bol v Kanade zvolený za člena Výkonného výboru ICLA. Keď roku 1975 zasadal tento výbor u nás v Budmericiach, prišiel s iniciatívou založiť Komisiu pre históriu a teóriu prekladu pri ICLA. Návrh, aby táto komisia sídlila na Slovensku, však vraj prišiel zo strany Medzinárodnej federácie prekladateľov (FIT), konkrétne od jej vtedajšieho viceprezidenta, maďarského literárneho vedca a prekladateľa Gy. Radóa (Koukolová 1977, 77). Novozaložená komisia usporiadala hneď počas buda-peštianskeho kongresu kolokvium o problémoch teórie prekladu.

Účasť na VII. svetovom kongrese ICLA v Kanade však Popovičovi priniesla aj pozvanie na trojmesačný pobyt od vedúceho Katedry porovnávacej literárnej vedy Albertskej univerzity v Edmontone M. V. Dimića. Tento pobyt sa mu v letnom semestri 1976 podarilo úspešne absolvovať. Ako učebnú pomôcku pre svojich stu-dentov vtedy zostavil *Dictionary for the Analysis of Literary Translation*.

Popovič sa v Nitre ocitol prvýkrát roku 1965. Ako tajomník Slovenskej literárno-vednej spoločnosti pri SAV, lebo aj ním v rokoch 1964 – 1967 bol, sem prišiel pomôcť so zakladaním jej regionálnej pobočky. Na miestnej PF vtedy stretol začínajúcich, ale ambiciózných literárnych vedcov, ktorí práve hľadali tému pre svoj výskum. Roku 1966, keď tu začal na katedre slovenského jazyka a literatúry vyučovať teóriu litera-túry, sa k nim pripojil a zakrátko medzi nich priviedol aj F. Miku.

Keď sa Popovič a Miko s nitrianskymi učiteľmi slovenskej literatúry na čele s J. Kopálom a P. Plutkom dohodli, že spoločne zorganizujú vedecký seminár o inter-pretácii umeleckého textu, Popovič priviedol do Nitry aj poľských teoretikov litera-túry zo skupiny J. Sławińskiego. Roku 1966 bol na študijnom pobyte na Varšavskej univerzite, a teda vedel, že už majú skúsenosti s interpretáciou literárneho diela a že sa práve začínajú zaoberať sociológiou literárnej komunikácie, najmä však úlohou, ktorú v nej plní čitateľ ako adresát i príjemca diela. Z pojmov komunikácia > recepcia > interpretácia umeleckého textu sa stali kľúčové pojmy v Nitre uplatňovanej literár-novednej metodológii.

Seminár o interpretácii umeleckého textu, ktorý sa v Nitre uskutočnil v septem-bri 1967, skončil úspechom. Ten posmelil jeho organizátorov, aby na účely svojej



výskumnej činnosti zriadili KKK ako jej koordinačné centrum. „Gratulujem Ti k úspechu, lebo kabinet bola Tvoja myšlienka“, píše Miko Popovičovi v liste z 19. júna 1968, reagujúc na skutočnosť, že vedenie PF v Nitre schválilo zriadenie kabinetu.

Bádateľsky najplodnejším obdobím v histórii KKK boli roky 1971 – 1975, keď sa na jeho pôde riešila výskumná úloha Teória textu a literárneho vývinu. Riešiteľský kolektív tejto úlohy pod Mikovým a Popovičovým vedením vtedy rozpracoval teóriu textu (ako jadro teórie literárnej komunikácie) a na jej základe rozvinul metodiku interpretácie umeleckého textu. Podal pritom taký sústredený bádateľský výkon, že si za to vyslúžil označenie Nitrianska škola.

Jednou z čiastkových otázok, ktoré sa pri tvorbe teórie textu riešili, bola aj otázka špecifickosti literatúry, jej „literárnosti“. Podľa Mika sa dá špecifickosť literárnych textov pochopiť len tak, že sa bude brať ohľad aj na osobitosť neliterárnych textov a na fakt, že literárne a neliterárne texty majú isté prvky spoločné (Miko 1973, 14 – 15). Popovič si v súlade s touto Mikovou tézou začal klásť otázku, v čom spočíva špecifickosť prekladového textu. A prišiel s odpoveďou, že špecifickosť prekladového textu sa zakladá na skutočnosti, že je spätý s textom originálu, ktorý je jeho predlohou, tzn. že je jeho metatextom.

Popovič rozpracoval svoju teóriu metatextu na základe opisu vzťahov medzi textami, ktorý na pôde teórie umeleckého prekladu urobil holandský prekladateľ a teoretik prekladu s americkými koreňmi James S. Holmes (1924 – 1986). Holmes vychádzajúc zo svojej vlastnej prekladateľskej skúsenosti, rozlišoval medzi tvorivou literatúrou a tzv. metaliteratúrou: kým tvorivá literatúra (poézia, próza a dráma) používa jazyk, aby formulovala určité sudy o veciach, situáciách a citoch, ktoré sú spravidla mimojazykové, metaliteratúra používa jazyk, aby komunikovala o literatúre samej. „Literárna kritika a výklad sú zjavnými príkladmi takej metaliteratúry, ale je ňou aj literárny preklad. Báseň chápaná ako preklad nejakej básne do iného jazyka, ktorú ako jeden typ metaliteratúry možno nazvať metabásňou, je z tohto hľadiska zásadne iným druhom objektu než báseň, z ktorej sa odvodzuje“ (Holmes 1970, 8).

Popovič tento Holmesov poznatok vzťahol na preklad „vôbec“, neberúc ohľad na žánrovú povahu prekladaného textu: prekladový text je špecifický tým, že v pomere k originálu (ako prototextu) je to druhotný, od neho odvodený text – metatext, ktorý je komunikovaný v druhotnej, odvodenej komunikácii, čiže v tzv. metakomunikácii (Popovič 1972, 49). Zároveň vyzdvihol preklad ako modelový príklad nadväzovania medzi textami (Popovič 1973a, 173 – 176). Metatextami sú všetky druhy textov, ktoré sa – rovnako ako preklad – vyznačujú tým, že predpokladom ich existencie je iný text, prototext (čo je napríklad aj prípad paródie a pod.). K nemu majú, ako výsledok jeho textotvorných transformácií, modelujúci, znakový vzťah. Tento vzťah sa prejavuje ako výrazový posun.

Popovič o jednotlivých typoch metakomunikačných činností začal pojednávať už v *Poetike umeleckého prekladu* uvažujúc o preklade v jeho metakomunikačnom, modifikačno-reprodukčnom kontexte (1971b, 35 – 40). Následne začal rozpracúvať svoju teóriu metatextov a medzitextového nadväzovania v oblasti pôvodnej, neprekladovej literatúry. Prvú verziu teórie metatextov uverejnil časopisecky roku 1973 pod názvom



*Text a metatext. Typológia medzitextových vzťahov ako predmet umenovedných výskumov* (1973b, 347 – 373). Napokon metatexty identifikoval celkom v štyroch oblastiach literatúry, ktoré sú doménami literárnej komparatistiky (autorské metatexty), historickej poetiky (metatexty literárneho vývinu a tradície), literárnej sociológie (metatexty literárneho vzdelania, resp. literárnej kultúry) a samozrejme, aj samotnej teórie umeleckého prekladu (charakter metatextu totiž nemá iba prekladový text ako celok, ale aj rozličné textové realizácie prekladu: doslovný preklad, zjednodušujúci preklad, adekvátny preklad atď.).

Tým, že Popovič používal pojem metatext na označenie rozličných druhov textových transformácií, ku ktorým dochádza pri manipulácii s prototextom, vyvolával v odbornej verejnosti otázky, pochybnosti, ba až animozity. V rámci prehodnocovania jeho teórie prekladu, s ktorým sa v slovenskej translatológii začalo začiatkom 90. rokov, bolo jeho chápanie prekladu ako metatextu odmietnuté ako neadekvátne. Napríklad Ján Vilikovský v tejto súvislosti reagoval takto:

V súčasnosti si uvedomujeme, že pozitívne impulzy tejto teórie sa vyčerpali a pod vplyvom nového vývoja vnímame aj jej nedostatky. Vyčíta sa jej eklektickosť (neorganické vnášanie komunikačnej teórie) a prílišné uprednostňovanie aspektu jazykového pred súvislosťami kultúrno-estetickými. A kritizuje sa aj používanie termínov „prototext“ a „metatext“ ako synonymím výrazov „originál“ a „preklad“, keďže uznávaný termín metatext je „text o texte“, kým preklad je novým textom pôvodným. Popovičovou zásluhou zostane rozpracovanie teórie (výrazových) posunov a skutočnosť, že na preklad sa definitívne prestalo nazerať ako na kópiu, ale traktuje sa ako príklad literárneho nadväzovania, ďalší člen variantnej reťaze textov (2007, 416 – 417).

Česko-kanadský teoretik literatúry Lubomír Doležel, ktorý na základe Popovičovej teórie metatextu sformuloval svoju teóriu literárnej transdukcie rozlišujúc medzi kritickou recepciou a literárnou adaptáciou ako dvomi základnými spôsobmi, ktorými sa transdukcia uskutočňuje, dokonca Popovičovi vyčítal, že v teórii metatextu sa nehlási k podnetom, ktoré má od Levého a Pražskej školy. „Nejvíce instruktivním druhem adaptace je literární překlad. Proto nepřekvapuje, že Levý formuloval myšlenku literární transdukce v průběhu svého výzkumu věnovaného teorii překladu“ (2000, 189). Prekvapením však nemôže byť ani fakt, že si Popovič dovolil podnety k svojej teórii metatextov čerpať z iného zdroja, než sú Levého práce, aj keď ich určite dobre poznal.

Bol to Levý, kto ho roku 1966 zoznámil s Holmesom vo fínskom Lahti počas V. svetového kongresu FIT. V Lahti delegácia československých prekladateľov navrhla, aby sa ďalší kongres, ktorý sa mal konať roku 1969, uskutočnil v Prahe, a aby kongresu predchádzala konferencia, ktorá by sa konala v Bratislave. Tá sa nakoniec uskutočnila v máji 1968 pod názvom Preklad ako umenie. Za jej organizáciu i obsahovú náplň zodpovedala Prekladateľská sekcia ZSS. V tom čase bol jej predsedom J. Kot, podpredsedom A. Popovič. Obsahové zameranie konferencie na problémy hodnoty v umeleckom preklade, na otázky významu a štýlu v preklade a na preklad ako umenie interpretácie umeleckého textu vychádzalo z jeho návrhu (Koukolová 1977, 81). Popovič na konferencii vystúpil s referátom *Pojem „výrazový posun“ v analýze prekladu*, v ktorom vychádzal z Mikovho referátu *Teória výrazu a preklad*. Pre oboch to

bola jedinečná príležitosť predstaviť svoju štylisticko-komunikačnú koncepciu pred medzinárodným publikom.

Väčšina zo 150 účastníkov konferencie pochádzala z Československa a zo socialistických štátov, medzi tými, čo prišli zo Západu, bol však aj J. S. Holmes. Práve s ním sa Popovič dohodol, že z konferenčných materiálov zostavia zborník, ktorý by dokumentoval v tom čase narastajúci záujem o problémy umeleckého prekladu vo východnej Európe. Jediným autorom zborníka pochádzajúcim zo západnej časti kontinentu bol práve Holmes, ktorý sa stal aj jeho editorom, keďže hlavným vydavateľom zborníka *The Nature of Translation: Essays on the Theory and Practice of Literary Translation* (1970) bolo medzinárodné vydavateľstvo Mouton. Popovič bol jedným z dvoch koeditorov, tým druhým bol F. de Haan, Holmesov asistent na Oddelení teórie prekladu v Seminári pre všeobecnú a porovnávaciu literárnu vedu na Univerzite v Amsterdame. V súvislosti s redakčnými prácami na zborníku Popovič strávil na jar 1969 tri mesiace v Holandsku. Z článku, ktorý publikoval v *Romboide*, vyplýva, že sa domov vrátil s odhodlaním pokračovať v spolupráci s holandskými a belgickými literárnymi vedcami i s ambíciou robiť vedu na svetovej úrovni (1969, 32). Napokon, Popovič s Holmesom sa rozhodli, že spoločne budú vydávať medzinárodný časopis *Targum*, venovaný teoretickým otázkam umeleckého prekladu. Kým však vybavili všetky povolenia a zozbierali doň prvé príspevky, vydavateľstvo Mouton, s ktorým sa na jeho vydávaní dohodli, začalo mať ekonomické problémy a od dohody odstúpilo.

V Popovičovej pozostalosti sa nachádza pätnásť listov, ktoré mu Holmes napísal v rozmedzí rokov 1967 – 1972. Prvý z nich pochádza z 31. januára 1967 a obsahuje Holmesovu reakciu na správu o skone J. Levého, adresu redakcie časopisu *Babel*, v ktorom chcel Popovič publikovať, a Holmesovu ponuku, že urobí jazykovú korektúru jeho textu, ak bude napísaný v angličtine. Posledným z tohto súboru je list, napísaný niekedy pred 1. augustom 1972, čo je dátum, do ktorého mal Holmes zaslať text svojho referátu organizátorom medzinárodnej konferencie o všeobecnej a aplikovanej lingvistike, ktorá sa konala v dňoch 21. – 26. augusta 1972 v Kodani.

„Píšem na kodanskú konferenciu referát *The Name and Nature of Translation Studies*, ktorého cieľom je vymedziť pole translatológie ako disciplíny. Je to dosť elementárne, ale dúfam, že to vyčistí niektoré terminologické konfúzie; hádam by tento text mohol poslúžiť ako podklad pre diskusiu,“<sup>1</sup> napísal Holmes Popovičovi s príslubom, že mu kópiu referátu dá k dispozícii, keď sa onedlho stretnú v Londýne (kedy a načo tam Popovič bol, sme nezistili).

Inak vo väčšine zachovaných listov Holmes konzultuje s Popovičom redakčné zásahy do príspevkov zahrnutých do zborníka *The Nature of Translation*, resp. koncepciu časopisu *Targum*. Z niektorých však vyplýva, že bol v písomnom styku aj s F. Mikom. Zrejme spolu riešili „angličtinu“ Mikových kníh *The Generative Structure of the Slovak Sentence. Adverbials a Style, Literature, Communication*, pripravovaných na vydanie začiatkom 70. rokov vo vydavateľstve Mouton. Holmes bol jazykovým redaktorom oboch publikácií. Kým však prvá z nich v Moutone roku 1972 aj vyšla, druhú knihu vydalo Slovenské pedagogické nakladateľstvo roku 1978.

V súvislosti s bratislavskou konferenciou FIT treba ešte povedať, že toto medzinárodné združenie zjednocuje stavovské organizácie aktívnych prekladateľov. Hoci sa

Popovič nikdy nevenoval prekladateľskej činnosti, angažoval sa aj v slovenských prekladateľských organizáciách, najvýraznejšie od roku 1972 ako podpredseda Komisie pre umelecký preklad pri Slovenskom literárnom fonde (SLF; jej predsedom bol J. Ferencík) a zároveň sa podieľal aj na činnosti FIT, prinajmenšom tiež ako člen jeho Komisie pre umelecký preklad.

Popovič s Mikom sa však spoločne neangažovali iba v Nitre, ale aj v bratislavskej pobočke Univerzity 17. novembra (USN), ktorá do roku 1969 sídlila iba v Prahe. Svoje účinkovanie na USN začali vypracovaním koncepcie štúdia v Inštitúte prekladateľstva a tlmočníctva, v ktorej počítali s rozšírením štúdia prekladateľstva aj o štúdium umeleckého prekladu (v Prahe sa dal študovať iba odborný preklad), ako aj s predĺžením štúdia na päť rokov (v Prahe štúdium trvalo iba štyri roky). Vo veci týchto inovácií sa však dostali do sporu s pražským vedením USN, a tak ešte pred otvorením bratislavskej pobočky rezignovali na vedúce funkcie, do ktorých už boli ustanovení (Švagrovský 2006, 9). Miko po odchode z USN pracoval v ÚSLJ SAV, kde sa venoval výskumu hovorovosti v prekladoch slovenskej, českej a poľskej literatúry. Výsledky svojho bádania zhrnul v knihe *Štýlové konfrontácie. Kapitoly z porovnávacej stylistiky* (1976).

Popovič zostal učiť na USN externe. Keď bola roku 1974 zrušená, prešiel na Filozofickú fakultu Univerzity Komenského, kde sa usiloval o zriadenie Kabinetu vedy o preklade, no nepodarilo sa mu to. Zriadené bolo iba Oddelenie teórie prekladu a tlmočenia (OTPT) pri katedre ruského jazyka a literatúry, ktorého úlohou bolo zabezpečovať slovakistickú a všeobecnú teoretickú prípravu študentov prekladateľsko-tlmočnického štúdia. Na tomto oddelení okrem Popoviča pracovali J. Mlacek, D. Pallová, J. Rakšányiová, A. Keníž a B. Hochel. Mnohé z disciplín, s ktorých vyučovaním ako nováčikovia začínali, museli fakticky aj založiť. Alojz Keníž spomína, že ho Popovič ako študenta končiaceho ročníka štúdia prekladateľstva vyzval, aby vypracoval diplomovú prácu z teórie tlmočenia (Djovčoš – Kubuš 2013, 7). Na jej základe potom zostavil *Úvod do komunikačnej teórie tlmočenia* (1980), vôbec prvé slovenské učebné texty z tlmočníctva. Jediným spoločným vedeckým podujatím pracovníkov OTPT bola konferencia o preklade textov filozofickej literatúry, ktorú dokumentuje zborník *Preklad spoločenskovedných textov* (1978). Roku 1980 Anton Popovič vážne ochorel, a keď roku 1984 zomrel, OTPT bolo zrušené.

Organizačným centrom prekladateľského výskumu na Slovensku sa stal nitriansky kabinet. Roku 1972 sa v Nitre uskutočnila vôbec prvá celoštátna vedecká konferencia o problémoch odborného prekladu a tlmočenia. Na účely konferencie roku 1972 vyšli Mikov *Malý výkladový slovník výrazovej sústavy* (v slovenskej a nemeckej verzii) a *Čítanka z teórie prekladu* prinášajúca prvý slovenský výber z prác zahraničných autorov. Jej zostavovateľom bol Popovič. Konferenčný zborník *Preklad odborného textu* však vyšiel až roku 1977.

V rokoch 1975 – 1980 sa v Nitre uskutočnilo šesť ročníkov Letnej školy interpretácie originálneho a prekladového textu, ktoré KLK organizoval v spolupráci s Komisiou pre umelecký preklad a neskôr i Komisiou pre odborný preklad SLF pre prekladateľov a vydavateľských pracovníkov. Vzdelávanie počas nich prebiehalo formou spoločných teoretických prednášok, ktoré dopĺňali praktické cvičenia vo viace-

rých seminárnych skupinách. Spočiatku bola ich témou kritika umeleckého prekladu, postupne sa však obsahová náplň diferencovala a letné školy začali mať tri oddelenia zamerané na umelecký preklad, odborný preklad a tlmočenie a tie sa každý rok zaoberali inou problematikou. Tomu každoročne zodpovedalo aj zloženie zboru prednášateľov, aj keď jeho jadro tvorili Popovičovi najbližší spolupracovníci. Postupne rástol aj počet účastníkov letných škôl. Najviac – deväťdesiat – ich bolo roku 1979, keď do Nitry po prvýkrát prišli aj českí prekladatelia. Roku 1980 na letnú školu zavítali členovia Výkonnej rady FIT, ktorá začiatkom septembra toho roka zasadala v Bratislave. Delegáciu viedla predsedníčka rady A. Lilova.

V Nitre sídlila v rokoch 1976 – 1982 kancelária Komisie pre históriu a teóriu prekladu pri ICLA. Predsedom komisie bol A. Popovič, jeho tajomníkmi I. Dénes (Slovensko) a R. van den Broeck (Belgicko). Členmi komisie boli B. Alexieva (Bulharsko), P. Chavy (Kanada), M. V. Dimić (Kanada), I. Even-Zohar (Izrael), H. Frenz (USA), J. S. Holmes (Holandsko), J. Janičijević (Juhoslávia), J. Lambert (Holandsko), A. Lefevere (Belgicko), Gy. Radó (Maďarsko), M. Gaddis Rose (USA), A.-M. Rousseau (Francúzsko), J. Świąch (Poľsko), P. M. Toper (Sovietsky zväz). Komisia usporiadala tri vedecké podujatia: kolokvium *O problémoch teórie prekladu* počas VII. kongresu ICLA v Budapešti (1976); kolokvium v rámci VIII. kongresu ICLA v Innsbrucku (1979, téma neznáma); kolokvium *Prekladová literatúra a medziliterárna komunikácia* v Antverpách na univerzite, na ktorej pôsobil R. van den Broeck (1980).

Popovič absolvoval množstvo pracovných ciest do zahraničia. Bolo ich toľko, že ich zoznam sa už dodatočne nedá zostaviť. Zahraniční bádatelia však často prichádzali aj do Nitry na vedecké podujatia KLK. V septembri 1969 sa tu napríklad konalo vedecké sympóziu Kontexty literárneho diela. Okrem referátov domácich účastníkov (Miko, Popovič, Šmatlák, Bagin, Plutko, Knotek) odznali aj referáty E. Balcerzana, J. Ślawińskiego, M. Głowińskiego z Poľska a J. S. Holmesa, E. Kerkhoff, T. van Dijka z Holandska. Materiály z tohto sympózia mali byť uverejnené v zborníku *Text and Contexts*. Malo ho vydať vydavateľstvo Mouton, jeho editorom mal byť J. S. Holmes. V oficiálnom liste z 31. januára 1970 vedenie KLK Holmesa informuje, že mu práve posíla preložené príspevky svojich pracovníkov, dúfajúc, že Mouton svoje rozhodnutie zborník vydať nezmení, a dodáva, že poľskí kolegovia sú pripravení zorganizovať vo Varšave sympóziu Kontexty literárneho diela 2. Vydavateľstvo Mouton však zborník nevydalo, v Poľsku sa ďalšie spoločné sympóziu nekonalo a nádej na sústavnejšiu medzinárodnú spoluprácu sa vytratila.

V priebehu 60. rokov sa československá spoločnosť postupne otvárala voči svetu smerom na Západ i Východ, v priebehu 70. rokov sa počas normalizácie, naopak, oboma smermi uzatvárala. Popovič aj za takýchto okolností udržiaval kontakt so spolupracovníkmi na Západe, a to najmä účasťou na vedeckých podujatiach organizovaných v tejto časti sveta, aj keď sa nezúčastnil žiadnej z troch konferencií, ktoré usporiadali Holmesovi a jeho priatelia translatológovia z Holandska, Belgicka a Izraela. Všetkých troch sa zrejme zúčastnil van den Broeck. Ten v úvode k súbornému knižnému vydaniu Holmesových štúdií *Translated!*, ktoré zostavil, konštatuje:

Po prvý raz som mal šťastie stretnúť sa s Holmesom roku 1968 počas medzinárodnej konferencie o všeobecnej a aplikovanej lingvistike v Antverpách. Prostredníctvom neho som roku 1969<sup>2</sup> stretol slovenského teoretika prekladu Antona Popoviča, ktorý bol na pracovnej návšteve v Amsterdame. O niekoľko rokov neskôr na Holmesovo pozvanie strávil nejaký čas v Amsterdame Itamar Even-Zohar (Tel Aviv). Z týchto kontaktov sa zrodila plodná spolupráca, ktorá priniesla viditeľné výsledky. Boli nimi najmä tri po sebe nasledujúce medzinárodné kolokviá v Leuvene (1976), Tel Avive (1978) a Antverpách (1980). A hoci Holmes nebol organizátorom týchto vedeckých stretnutí najvyššej úrovne, určite k nim prispel nápadmi, skúsenosťami a radami. Skupina teoretikov prekladu z okruhu Amsterdam – Antverpy – Leuven – Nitra – Tel Aviv, ktorá sa postupne stávala čoraz viac medzinárodne uznávanou, mohla o sebe s určitou hrdosťou hovoriť, že sú Holmesovi potomci (1988, 4).

Do Holmesovej skupiny okrem R. van den Broecka, A. Popoviča a I. Even-Zohara patrili aj A. Lefevere, J. Lambert a G. Toury – a iste aj ďalší, ale s tými, ktorých sme menovali, bol Popovič v písomnom kontakte. V jeho pozostalosti možno nájsť nejaký ten list od každého z nich.

Začiatkom 70. rokov sa Popovič usiloval v Nitre rozvinúť prekladateľský výskum a zapojiť doň najmä mladých učiteľov cudzích jazykov, ktorí mali k problematike prekladu blízko. Do výskumu sa však nakoniec zapojili iba anglisti I. Dénes a E. Preložníková. Neskôr k nim pribudol ešte germanista F. Koli, ktorý skúmal preklad v špecifickom kontexte školského literárneho vzdelávania. Príležitostne sa prekladom zaoberali aj niektorí nitrianski literárni vedci (napríklad P. Liba). Keď v auguste 1982 šiel Popovič do New Yorku, kde sa konal X. svetový kongres ICLA, niesol so sebou aj útlu publikáciu *Translation in the Literary Process*, ktorá propaguje jeho koncepciu umeleckého prekladu a poznatky, ku ktorým v súlade s ňou dospeli nitrianski translatológovia. (V publikácii sa nachádza aj stať belgického teoretika prekladu pôsobiaceho v USA A. Lefevera *Translated Literature in the Study of Literature*.)

Posledným publikačným podujatím, ktoré Popovič stihol pred svojím predčasným skonom zorganizovať, bola príprava výkladového slovníka translatologických pojmov *Originál/preklad. Interpretačná terminológia* (1983). Heslá do tohto slovníka vypracovalo 16 autorov a autoriek z Nitry: F. Miko, P. Liba, J. Kopál, P. Zajac, T. Žilka, V. Obert, M. Valentová; Bratislavy: J. Mlacek, J. Vilikovský, A. Keníž, B. Hochel, K. Bednárová; Brna: E. Horová a Prahy: Z. Mathauser, M. Kubínová, a samozrejme, A. Popovič, ktorý vymyslel koncepciu slovníka a vytvoril aj najviac hesiel (nielen o preklade, ale aj o origináli). Väčšina autorov však do slovníka prispela iba symbolicky, jedným-dvoma heslami, ba mnohí z nich sa problematikou prekladu nikdy ani nezaoberali, vo svojom osobnom výskume sa programovo orientovali len na umelecký text. Slovník *Originál/preklad* je ale zostavený tak, že poskytuje nástroje na interpretáciu oboch štruktúr – originálu a prekladu. Vďaka tomu sa mu darí prekračovať úzko filologický rámec opisu prekladu, ktorý sa zameriava len na poznanie vzťahu medzi originálom a prekladom a zanedbáva poznanie samého originálu (Popovič a kol. 1983, 8). Preklad sa napokon vždy začína interpretáciou originálneho textu.

Slovník *Originál/preklad* však nie je návodom na prekladanie, hoci je „informáciou o všetkom, čo už prekladatelia na ceste za umeleckým prekladom absolvovali a aké problémy musia riešiť z hľadiska komunikačnej estetiky“ (9). Ide o informáciu,



ktorá môže rovnako dobre poslúžiť prekladateľom aj teoretikom prekladu. Táto publikácia totiž prispieva k šíreniu a štandardizácii pojmov komunikačnej teórie prekladu. Význam slovníka pre slovenskú translatológiu však znásobuje skutočnosť, že pri jeho tvorbe došlo k obsahovému i formálnemu zjednoteniu jazyka členov jeho autorského kolektívu i jazyka jeho používateľov. Spoločná terminológia, spoločná metodológia, distribúcia problémových okruhov medzi členov výskumného kolektívu, resp. tímu autorov, ako aj jeho jednotné vedenie, to všetko sú znaky vedeckej školy – v našom prípade znaky Popovičovej translatologickej školy, ktorá sa utvárala v rámci nitrianskej literárnovednej školy ako jej špecifický subsystém, no zároveň sa z tohto rámca – na vlastnej pôde prekladu – vyčleňovala ako autonómny fenomén.

Zostavením slovníka *Originál/preklad. Interpretačná terminológia*, sa, žiaľ, Popovičove aktivity v oblasti prekladateľského výskumu skončili. V našej stati sme sa ich pokúsili zmapovať v celej ich roznohodnotnosti, aby sme pripomenuli, akú kvalitu majú základy, na ktorých postavil svoju translatologickú školu.

## POZNÁMKY

<sup>1</sup> Úryvky z korešpondencie v anglickom jazyku v tejto štúdii preložila M. V.

<sup>2</sup> Informáciu o roku opravila podľa archívnych informácií M. V. V origináli stojí: "I myself had the good fortune to meet him for the first time in 1968 during the International Conference on General and Applied Linguistics at Antwerp. Through him I met, that same year, the Slovak translation scholar the late Anton Popovič, who was on an academic visit to Amsterdam. Some years later Itamar Even-Zohar (Tel Aviv) spent some time in Amsterdam at Holmes's invitation." Popovič nebol v Amsterdamu roku 1968, ale až roku 1969.

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## Anton Popovič and the Nitra School of Translation

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Anton Popovič. Slovak translation studies. Nitra School of Translation. Literary translation theory.

The aim of the article is a discussion of Anton Popovič (1933-1984) and his contribution to the foundation of Slovak translation studies as well as his work with the so-called Nitra School of Translation. The article traces his steps in creating the communicational stylistic theory of literary translation, as well as his activities within the Slovak translator's association, the International Federation of Translators (FIT) and the International Comparative Literature Association (ICLA). Last but not least, Popovič's work at the Nitra Cabinet of Literary Communication, which became the organizational centre of Slovak translation studies, is examined as well.

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## Consolidating Anton Popovič's “metacommunicational context of translation” as a conceptual cluster

IRYNA ODREKHIIVSKA

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### INTRODUCTION

The re-contextualization of the Central and Eastern European traditions of translation theorization, relevantly presented as “East meets West” (Jettmarová 2005, 95), has gathered momentum in contemporary translation studies, which can be attested by a series of large-scale conferences that led to the publication of landmark collective monographs *Translation Theories in the Slavic Countries* (Ceccherelli – Constantino – Diddi 2015) and *Going East: Discovering New and Alternative Traditions in Translation Studies* (Schippel – Zwischenberger 2017). Furthermore, leading journals in translation studies have organized thematic issues (*Mutatis Mutandis* 2016/9; *World Literature Studies* 2016/1) or published contributions (see Špirk 2009) that open avenues for further incorporation of Slavic theories into the world spectrum of research. One cannot but mention that, along with the publication of the English translation of Jiří Levý's ground-breaking volume *The Art of Translation* (2011), in 2014 the EST translation prize was awarded for the English rendition of Andrei Fedorov's *Introduction to Translation Theory*. A noticeable tendency is the anthologization of seminal works in each Central and Eastern European tradition so as to reconstruct its “profile”, as well as trace the trajectories of the development of ideas and redefine the process of institutionalization of research on translation (see Hrdlička – Gromová 2004; Bończa Bukowski – Heydel 2013). On top of this, of considerable value are the inquiries aimed at correlating the historical accounts of nationally framed theoretical traditions with the present-day state of research in translation studies, which testifies to the continuity of the paradigms developed therein (see Kusá 2013; Králová – Jettmarová 2008).

The circuit of the above-mentioned “events” marks the complexity of the present translation studies discourse in the global spectrum, unearthing the ultimate need to effectively integrate re-visited alternative translation conceptualizations into mainstream paradigms in order to relate them in equilibrium to the worldwide debate. This paper argues that it is time to move from the general revisionist approach that brought to light nation-based translation “conceptual terrains” towards a framework of “concept-specific problematization”, i. e. the “dialogic” discussion of theoretical concepts that presupposes their consideration not as closed – discrete in time and place – entities, but as “open texts” that actualize broader and new interpretations.

The contention adequately put by Gideon Toury more than 20 years ago about a remarkably heterogeneous and loosely connected series of paradigms and over-riding tendency to regard different paradigms as mere alternative ways of dealing with “the same thing” still seems to be valid (1995, 135). Such a perspective alludes to the stance developed by Theo Hermans: “Translation Studies need translation, in more than one sense” (2014, vii), where the other senses of “translation” as re-consideration, re-conceptualization and re-articulation of “background” or “bypassed” research programmes with their central conceptualizations reveal the utmost importance for achieving, as Daniel Gile (2012, 74) has aptly put it, “cohesiveness” in translation studies discourse.

With this in mind, the present paper aims to revitalize the concept of the *meta-communicational context of translation*, coined by Anton Popovič, perhaps in passing, in his 1971 monograph, and to extend its scope to the cluster level. In our view, conceptual clustering strategy, which lies in grouping translation concepts that in a way “interact” or may be positioned closely together in meta-discussions, can generally be quite productive for translation studies in order to counteract the growing tendency of fragmentation in the scholarly discourse. It is argued in this study that the cluster *metacommunicational context of translation* invites the consideration of the translation-metatext alongside the notions of motif and theme transposition, retranslation and translation multiplicity. The cluster might also be viewed within a complex three-dimensional coordinate system, i. e. x-y-z space, casting light on its recursive and procursive character. To substantiate the potential and assert the explanatory capacities of the conceptual cluster under discussion, extensive data is presented based on the Ukrainian translation tradition.

## RE-READING ANTON POPOVIČ’S COMMUNICATION-BASED CONCEPTION OF TRANSLATION

Anton Popovič elaborated his translation conception on the basis of modelling relations between texts, collectively referred to as *intertextual continuity* (1976, 225). All types of processing and/or manipulating a source text, i. e. a “prototext”, which becomes an object of intertextual continuity – an impulse that conditions under varied reasoning (agency, etc.) the genesis of another text, be it a translation or a derived literary production such as imitations, parodies etc. – are termed by the Slovak theoretician as *metacommunication* (226–227). A translator is hence treated as the “meta-communicant”, while the editors, publishers, translation scholars and critics become “metacommunicative agents” as put elsewhere (122). In accordance with the Popovič-based approach, metatextual operation can be discussed in terms of several principal aspects, namely: *semantic* (the ratio of meaning invariants to variants is different in various metatexts, which defines the relations between proto- and metatexts); *stylistic* (the degree of homology between the source and metatext may vary from affirmative to polemical attitude); *axiological* (either positive or negative evaluation of the prototext is embodied in the metatext, the latter named as “text destruction”); *authorial* (it manifests author’s strategy in concealed or open linking his/her metatext to the original one), *spatial and temporal* one (229–230).

Of primary importance, metaphorically speaking of “meta-power”, is the following typology of transformations which the prototext undergoes in the metatext, put forward by Anton Popovič: *imitative continuity*, i. e. the metatext *sensu stricto* which implies translation or plagiarism; *selective continuity*, i. e. a selection of certain elements of the text construction which may lead to fragmentary translations; *reducing continuity*, i. e. a text condensation which may result in intentionally shortened translations; and *complementary continuity*, i. e. a metatext completes invariant qualities of the prototext in the form of overviews, literary commentaries, introductory notes and appendices (231–232). At first glance, the scholar makes a rigorous delineation between the surface differences between texts; however it is still apparent that for Anton Popovič, all relations on the scale *text-metatext* or *metatext-metatext* have an underlying common basis which stimulates numerous “inferential” possibilities.

The theoretician also operates on the assumption that a diachronic projection of the metatext may make it feasible to depict the literary continuity in tradition (234), a matter which still leaves room for thinking and empirical verification.

### **A PRODUCTIVE MOVE IN REVERSE: FROM *INTERTEXT* CONTINUITY TO THE METACOMMUNICATIONAL CONTEXT OF TRANSLATION**

In Anton Popovič's vision, the *metacommunicational context of translation* is the secondary literary context in which either the reproduction of the invariant features of the source texts takes place or the translation modifications are implemented on the basis of the functional principle. In other words, the *metacommunicational context* encompasses the translated text (metatext) and the communicative context it sets (1971, 30). It offers a flexible and “dynamic” understanding of the metatext surrounding (“orbit”), explicitly positing that boundaries are constantly shifting since texts are in a constant dialogue. What counts here is not “the label, but the concept it applies to” (Toury 1995, 135), and the initial problematization elaborated by Anton Popovič seems quite constructive and relevant. In his “mature theorization”, specifically in the 1975 monograph, the concept of *meta-communicational context of translation* fell somewhat into the background and was indeed modified into *inter-text continuity* in his 1976 paper on the aspects of metatext. In our view, the term *continuity* presupposes a linear causality in modelling the development of the metatext out of the prototext, exhibiting a succession and continuation of textual progression in one direction. In one of his few position-takings, Anton Popovič made quite a telling observation: “It would be an oversimplification to explain the text-metatext relation from the immanent standpoint, i. e. the text → text sequence, only. Without the relation to reality, the proper stimuli of continuity could not be realized” (1976, 233).

Developing this stance beyond the relation text-metatext-reality, we posit that the initial concept of the *metacommunicational context of translation* has an inherent added value and appears to be quite productive in opening the vantage point of complex secondary metacommunication of translation-metatext. Specifically, it enables not only linear and unidirectional viewing as well as the contextual placing of the

continuity from text to metatext (translation), but also the clustering of the inter-textual space established with the emergent translation-metatext. In order to represent multiple relations and interactions of the metatext in question with other metatexts as well as with the prototext, the consolidation of the metacommunicational context of translation as an integrative conceptual cluster will enhance explanatory capacities of complex linkages of the text in question.

Re-framing Anton Popovič's conceptual position-taking on literary synthesis, it is possible to claim that metatexts further enter particular communicative relations (secondary metacommunication) that lead to the creation of new consolidated wholes. To put it differently, metatexts undergo literary synthesis, resulting in their import to collections, anthologies, new texts and narratives etc. under the prevalence of three criteria: character (motivation), relationship to meta-tradition and relationship to cultural reality (Popovič 1977, 117–123).

In fact, the *metacommunicational context of translation* allows the projecting of the metatext within a three-dimensional coordinate system, i. e. x-y-z space. Three coordinate axes cross at the point of their origin which is the metatext under discussion. The x-dimension analyses the recursive relations of the translation-metatext with its prototext and/or protoliterature, as, for instance, there are metatexts whose "communicative impact depends on the reader's reference to the prototext" (Popovič 1976, 230). To illustrate, in the process of translational transposition of a source text that has already an inherently transposed biblical or Shakespearean motif, the translator is not only to detect the authorial variation in the contextual treatment of the motif but also to decode its invariant proto-meaning from the Bible or the Shakespearean canon, so that the reader will be able to interpret the proto-reference both on the thematic and stylistic levels.

From another standpoint, a strong argument is that there are translated texts which do not only function in the target culture but also stay tangible within the source one. That is the situation typical of the present-day Ukrainian literary field, as the selection of contemporary Ukrainian novels generally chosen for English and German translation or even for the inclusion in foreign anthological projects leads to their re-consideration in central positions on the domestic literary market. Given this scenario, metatexts "construct" their prototexts, making them no longer stable timeless referent points but rather "reciprocal products of interactive rethinking in a shifting present" (Robinson 1999, 4).

The y-dimension stands for the "secondary" metacommunication of the translation-metatext with already existing metatexts of the prototext, with non-translations and with the tradition that "covers all metatextual operations" (Popovič 1976, 235) or metaliterature, in James S. Holmes' argumentation. Anton Popovič posits tradition to be a "superconcept" that encompasses relations to foreign literatures, to one's own literature and the ways of manipulating the original work by means of "reserve texts", i. e. secondary texts of reproductive (plagiarism), liquidatory (censorship) or interpretational (literary criticism) character (234–245). In this line of reasoning, the emergent translation is becoming by definition a "meta-sign" of metatexts and reserve texts already in existence. A case in point is the phenomenon of retransla-

tion which is a variance-oriented secondary metacommunication with the existent translation-metatext, being simultaneously an invariance-oriented metacommunication with the prototext. So the retranslation-metatext has an implicit addition – variance to previous translation-metatexts. On the one hand, this variation poses an ever-present tension between multiple metatexts of one prototext, whereas, on the other hand, it is the dialogue within the space of alternative metatexts, predominating even the dialogue outside the metaliterature, which generates new meaning and hence empowers the target culture, specifically the target literary field. What is more, some translations can be treated as secondary metatexts due to their hybrid character: they consist of chunks of earlier translations and chunks of re-translation (see Paloposki – Koskinen 2010).

The z-axis is of a procursive character, sketching the receptivity and capacities of the metaliterature to enter new dialogues. It deals either with the potentiality of prospective metacommunication of the same prototext, yet treated as a polemical secondary metacommunication to the translation-metatext in question, or with the possibility of the metatext itself becoming a prototext that would bring about a “secondary metatext” (a case of intermediate, indirect translations). Furthermore, the z-dimension uncovers the potency of one metatext to become an impetus, a so-called “catalyst”, to a new metacreation that would derive from the same prototext.

Following this, a move back towards the topicality of the conceptual cluster *metacommunicational context of translation* lies in the shift in contemporary metascience from a linearity (causality) model to a complexity one, which is targeted at displaying multi-perspective textual interactions. The application of the three-dimensional system offers a stereoscopic vision of textual dynamics, namely recursive and procursive relations between texts.

## METACREATION AS THE ORIGIN OF MODERN UKRAINIAN LITERATURE

In the 19th century an epoch of nation-state building took prominence in Europe which had a considerable influence on Ukraine, where the idea of a self-governed state not under the colonial dominance of the Russian empire, started to give rise. The Ukrainian language was then spoken mostly by peasants, yet in the spirit of Romantic movements it was destined to be transformed into a standard literary language. The first attempt at such a “turn” was made by Ivan Kotliarevsky in his 1798 burlesque, travestied translation of Virgil’s *Aeneid*, entitled *Eneida*. By means of, paradoxically, a transposition of a classical epic text, the discovery and forming of the identity of Ukrainian literature took place.

In this rendition the translator resorted to exercising artistic freedom in poetic license that testified to the young and immature translation tradition at that time in Ukraine. What is evident, a style-lowering translation, which was, as a matter of fact, a polemical metatext, actually began the “history of modern vernacular Ukrainian literature”; in other words, a translation, albeit unusual, laid the foundation of modern Ukrainian literature (Chernetsky 2011, 38). Therefore, besides stemming from rich folklore, the modern Ukrainian literary field originated from “metatextual”



manipulation of a classic Virgil prototext, which set up the dialogic space for further metatextual productions. This burlesque style of over-interpretation and radical stylistic substitution in metacreation was later labelled in Ukraine as *kotliarevshchyna*.

Interestingly, in the middle of the 1980s, under the liberalization tendencies in Ukrainian society, burlesque as a literary device for satire and free laughter (after an epoch of severe control due to the Soviet regime) returned and gained its momentum in the writings of the cult “Bu-Ba-Bu” literary group (Semkiv 2015, 109). Such a revival unearths a deep, implicit footing in the burlesque style of Ukrainian culture, presenting the secondary metacommunication of this theme in the target literary tradition. Thus, the procursive z-dimension of the metatext *Eneida* (based on x-axis) attains significance due to the opening of a new avenue to Ukrainian literary development.

### FRAGMENTARY TRANSLATIONS AS SELECTIVE METATEXTS IN UKRAINIAN CULTURE

Fragmentary translations are instances of selective continuity in metacreation, which refers to making use of an extract of the prototext for further translation by choosing it according to literary, cultural and ideological motivations (Popovič 1976, 232; 1977, 125). Arguably, the secondary communication of such selective translation-metatexts enables their acquisition of a new ideational entity when viewed in one meta-set, however they lose this meta-essence if they are considered in mere continuity terms. Selective metatexts exhibit shifting needs and changing perceptions on the part of target readers, so the intertextual relations between metatexts disclose the shifts in situational contexts.

Taking into account that there is no full Ukrainian translation of Percy Bysshe Shelley’s lyrical drama *Prometheus Unbound*, studying three Ukrainian translations of the excerpts, performed by Ivan Franko (1880s), Victor Koptilov (1972) and Oleksandr Mokrovolskyi (1987) reveals how translators selected and discovered “virtual and concealed” (Popovič 1976, 233) meanings in the metatextual process.

In the year 1880, Ivan Franko translated under an altered title *Budushchyi zoloty vik* (The Future Golden Age) the end of Act III and some initial lines of Act IV from Percy Bysshe Shelley’s magnum opus. It tells the story of the overthrown Jupiter and Prometheus, released from imprisonment. Demogorgon heralds the news of new-found harmony and an age of peace and prosperity for all. It is essential to mention that Ivan Franko was working in the epoch of the Austro-Hungarian empire, which in the late 19th century provided some opportunities (in contrast to the Russian empire) for the development of Ukrainian literature, both original and translated, that alluded to the motif of Prometheus unbound. In November 1880, the First People’s Council in Lviv was held, having devoted its agenda to the legal state of Ruthenians (Galician Ukrainians) in Austria with the resolution to grant them rights and facilities to nurture their language and allow its official use as well as develop their culture. Under the impressions, Ivan Franko selected Percy Bysshe Shelley’s epilogue of the drama for the Ukrainian rendition, replacing the original titles with rather evocative ones which allude to events occurring at the time: *Spirit of the Hour* turned

into *Nove cholovitsstvo* (New Mankind) and *The Earth* was intensified with an added adjective *Obnovlena zemlia* (New Land).

In 1972, Victor Koptilov translated the “opening” from Shelley’s drama – the monologue of Prometheus, where the titan, chained to the Caucasus Mountains, curses Jupiter for having sentenced him to this fate of torture, both physical and mental. Selecting this part for the Ukrainian translation has a direct relation to Ukrainian reality in 1972: ideological purges in the Ukrainian Writers’ Union and in academic institutions; political repression and “excommunication” from the literary process for the majority of leading Ukrainian writers; excessive dominance of “dogmatic” publications according to the party line; the arrest of Ivan Dzuba for his work *Internationalism or Russification?*, published by Samvydav in 1965. The extratextual ontology influenced the choice of the excerpt of the prototext for translation.

In 1987, a separate collection of Percy Bysshe Shelley’s poetry was published. The poems included in the edition were chosen according to one criterion, i. e. elicitation as a representative of Romanticist lyricism. The translator Oleksandr Mokrovolskyi selected a monologue of Asia, Prometheus’s beloved, from Act II, the only “lyric voice” within the whole drama. Typical of English Romanticism, it became very popular in musical adaptations (especially a piece by Herb Weidner), and many paintings were created based on the motif of Asia’s speech. In this regard, the late 1980s created an incentive to negate the “lethargic” socialist realist trend and to experiment and open new paths in translating world classics; thus Oleksandr Mokrovolskyi consciously chose the passage featuring Asia to displace the “traditional”, political image of Percy Bysshe Shelley presented in previous metatexts.

Given this, the dialogue – “autocommunication” in Peeter Torop’s (2008, 375) vision – along the y-dimension within the metacommunicational context between all three translations becomes a central mechanism in viewing a space of complex interacting relations among existing metatexts.

### **BETWEEN TRANSLATION-METACREATION AND TRANSLATION-RESTORATION: FOX REYNARD, REINEKE AND MYKYTA IN THE UKRAINIAN LITERARY FIELD**

In 2000, the series “Cultural Diversities and Intersections” presented a collective volume on *Reynard the Fox* which was premised on the cultural metamorphoses of the fox epic from the Middle Ages till the present (see Varty 2000). A multitude of contributions proved that every adaptation, “re-working” and translation of this famous plot could rely on different prototexts but have an implicit conceptual duality to preserve the traditional plot and create satire in the socio-political setting in target cultures.

In this view, it turns out to be a fascinating undertaking to firstly “diagnosticate” a selection of prototexts Ukrainian translators dealt with and then see the secondary metacommunication of translation-metatexts within the target culture.

Ukrainian “readings” of the fox epic started in 1886-1887 with the poem-fairy tale by Ivan Manzkhura *Kazka pro hytroho Lysovyna i pro druhykh zviriv ta pro te, scho vin yim, a vony iomu koily* (A Tale about a Sly Fox and other Animals and about how

he Treated Them). It was a re-writing of six songs of Goethe's *Reineke Fuchs*, but the Ukrainian translator based it on a Russian 1848 translation by Mikhail Dostoyevsky, so in fact Manzhura's work was a secondary metatext.

In 1890 the first publication of Ivan Franko's *Lys Mykyta* (Fox Mykyta) appeared in the journal *Dzvinok* (The Bell). After Taras Shevchenko's *Kobzar*, *Fox Mykyta* has been and is the most popular and highly rated Ukrainian book. For the second edition of his work, Ivan Franko authored a preface, *Who is Fox Mykyta and where is he from?* in which he denied translating literally any line from any "pretext", sharing that he did not wish "to translate but rather to re-create an ancient tale about the fox, making it our cultural asset" (1902, XV). Ivan Franko asserted that only a frame of a Middle Dutch poem by Willem was adopted (the same one Johann W. Goethe relied on) and filled "freely", borrowing from Old French versions, Flemish *Isengrimmus*, Latin *Reinardus* and rich tradition of Ukrainian folk tales. In addition, Ivan Franko admitted comparison with Johann W. Goethe's German re-framing of the fox narrative, yet his Ukrainian metatext is not a translation of the German poem (a traditional misconception); furthermore, it is not a reconstruction of one lost or missing text. *Fox Mykyta* is rather a literary synthesis performed by a translator (meta-communicant) of various texts, resulting in one thematic and compositional texture which serves as a prototext and its transposition into the metatext by conforming to the interests of the potential target audience. Such a treatment introduces quite a novel understanding of the x-dimension in the metacommunicational context of translation. To trace the journey of Ivan Franko's metatext, it was even later translated into other dominant languages; several English renditions are available which, taking a broader perspective, are secondary metatexts.

In 1941, an anonymous complete translation of Johann W. Goethe's *Reineke Fuchs* was published in Lviv, and sixty years later, in 2001, a translation-reconstruction of the Old French epic poem *Le Roman de Renard* was published in a journal of translations, *Vsesvit* (Universe). In the foreword *Lys Renar i yoho pryhody* (Fox Renard and His Adventures), the translator Victor Koptilov admitted that it could be hard to imagine the contemporary translation of such a colossal work as *Le roman de Renard* without the curtailment of some details from the Middle Ages, since their preservation would require the introduction of extra commentaries (Koptilov 2001). Moreover, he added that the present translation relies on plots "unknown" to the Ukrainian reader and can be a valuable addition to the two former translations – Ivan Franko's and the anonymous rendition of Johann W. Goethe's *Reineke Fuchs*.

So, these alleys of the metatextual "growth" of the fox epic in the Ukrainian culture pinpoint the complex, relational nature of the phenomenon of a secondary metatext (x-axis), a dialogic space established at the interplay of different existent metatexts (y-dimension) which offers certain visions of further possible metacommunication (z-axis), e. g. the compilation of a Ukrainian-language anthology that would unite under one cover all metatexts based on this universally known story.

## WHEN A METATEXT BECOMES A PROTOTEXT: *PINOCCHIO* AND *BURATINO*

The scenario of a metatext becoming a permanently referencing prototext was considered by Anton Popović and, in our case, belongs both to the y- and z-dimensions. A case in point is Carlo Collodi's (1826–1890) famous Italian story *Pinocchio*, first published between 1881 and 1883 in sequels in a children's magazine. After completion of the series in 1883, the first book-edition came out. Yet, only after 1914, when it was called a classical piece of Italian literature in the "Revue des deux mondes", did it gain wide acclaim. By 1937 there were almost 200 translations–meta-texts of this Italian work.

The famous Russian writer Alexei Tolstoy, who had emigrated, in 1923–1924 witnessed the great recognition of Carlo Collodi's work and decided to translate it into Russian. However, a close content-based translation turned out to be boring and "dry" for Alexei Tolstoy, so he accepted the challenge to rewrite the prototext for Russian readers under the changed title *Buratino* (*Буратино*). In 1935 Alexei Tolstoy's version-variation was published as a separate edition and in the newspaper *Pionerskaya pravda* (Pioneer's truth). A year later he authored the play *Golden Key* for the Central Children's Theatre and in 1939 wrote a script for the film. It is noteworthy that until 1986 Alexei Tolstoy's metatext was re-published in the Soviet Union 182 times with a total circulation of 14.5 million copies. What is more, this metatext appeared to gain the status of the prototext and was translated into 47 languages.

Currently in Ukraine, the readers can enjoy a direct Ukrainian translation *Піноккіо* of Carlo Collodi's Italian masterpiece, having simultaneously available the "secondary metatext" – Ukrainian *Buratino*, translated from Russian. Furthermore, the audiovisual multiplicity should be exposed: Ukrainian children may watch both the Ukrainian dubbed version of the 1940 Disney classic *Pinocchio* and the Ukrainian subtitled translation of the 1975 Moscow production *Buratino*, a Soviet-epoch classic. To note, the secondary metatext *Buratino* is much more popular among the Ukrainian audience due to its ideological soliciting in the former Soviet Union (the factor of agency in translation is undeniable) as well as the lack of Carlo Collodi's Ukrainian translation until the 1990s.

This sample explicitly manifests the interconnectedness of the x-axis (*text – meta-text*, the latter having a polemical character) with the y-axis, showing a frequent occurrence of translation as a secondary metatext in literary fields. Furthermore, by taking a relativist viewpoint, one can argue that even such "secondary metatextual" translation can develop into a prototext set for new metacreative processes (z-dimension). It brings us to the conclusion that not only prototexts but quite often metatexts become a force for text-generating activity.

## CONCLUSIONS

The purpose of this article has been twofold: 1. to provide an insightful analysis of Anton Popović's concept of *inter-text continuity* and bring to the re-reading the concept that indeed predated it, namely the *metacommunicative context of translation*, as well as 2. enhance the theoretical framework of the latter with convincing and capti-

vating historical data taken from Ukrainian literary tradition. The ultimate aim has been to reinforce the validity of the *metacommunicational context of translation* as it enables not only a unidirectional view as well as contextual placing of the continuity from text to metatext (translation), but also a clustering of the inter-textual space established with the emergent translation-metatext. For this reason, a three-dimensional coordinate system, i. e. x-y-z space, has been suggested, soliciting an integrative “clustering” approach towards treating the inter-text relations of a metatext. From this parameter, a developed multi-perspective mechanism allowed the description of various translation acts in terms of metacommunication, particularly re-translations, fragmentary and indirect renditions, unearthing the understanding of translation as a complex multifunctional phenomenon.

Undoubtedly, this paper is only a partial and quite limited reflection on the theoretical and methodological potential of Anton Popovič's conception of the metacommunicational context of translation. Among promising fields are further studies of the factual materials that would empower methodological and meta-critical premises of the concept under discussion.

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## Consolidating Anton Popovič’s “metacommunicational context of translation” as a conceptual cluster

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Anton Popovič. Metatext. Translation. Metacommunication. Intertext continuity.

Following a Popovič-based approach to modelling translation, the paper foregrounds the topicality, possible extension and applicability of the conceptual cluster the *metacommunicational context of translation* presented by the Slovak theoretician in a 1971 monograph in the backdrop of his widely accepted concept of inter-text continuity. In the line of the contemporary methodological de-throning of linearity modelling with proving the validity of complexity models, the potential and versatility of the concept of the metacommunicational context of translation is insightfully analysed. Based on empirical data taken from Ukrainian translation culture, the provided case study advocates the rationale of the conceptual cluster under study.

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## Discourse camouflage in the representation of American literature in the literary magazine “Mladá tvorba”

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In any empirical translation history worthy of the name, the negotiation between the textual and the social sphere remains crucial and must be – at least inherently – addressed. This issue has frequently arisen in translation studies (TS) because 1. social determination of *any* behaviour is not straightforward, let alone causal (Pym 1999, Meylaerts 2008) and because 2. the transposition of semiotics beyond language merits more than a conceptual metaphor of SOMETHING IS A SIGN OF SOMETHING ELSE<sup>1</sup> applied all over the map (Tyšš 2015a). To overcome the methodological paradox, interdisciplinary approaches and empirical backing are needed.

This study is based on archaeological (Pym 2010) surveys of the reception of American literature in Czech and Slovak periodicals during socialism (Semínová 2003, Jánošíková 2016, Pričšová 2016, Varačková 2016, Tyšš 2016) that sought to catalogue and document translations, related metatexts and other translation-relevant sources (here referred to simply as “sources”, i. e. translations, articles on translation and foreign literatures and whatever else related that could be found in periodicals of the time). The aim of the present study, however, is a narrow description: it aims to present, discuss and interpret selective metatextual genres of writing about American literature and culture in a particular periodical (*Mladá tvorba*) and contextualize them historically and culturally as part of a translation history. The study draws on elements of both macro-history and micro-history of translation (as delineated by Munday 2014), and thus it employs an eclectic analytical interpretative methodology based on critical cultural historical commentary and critical discourse analysis of concrete texts from the periodical under analysis.

Translation and its history are understood as complex, socially determined discursive activities embedded in a particular culture and time, both of which control and are controlled by agents with different individual and social motivations. Such a Foucauldian definition underscores the potentially “messy”, unpredictable and non-continuous nature of discourse (c. f. Foucault 1981, Marcelli 2005).

### A BIPOLAR ERA

After the so-called Victorious February, essentially a coup d'état, the Communist Party of Czechoslovakia tightened its grip not only on executive power but further enhanced the nationalization and monopolization of all forms of capital – economic,

social and symbolic (Bourdieu 1986). By adopting Stalinist economic policy principles, which were in fact more suitable for a developing economy, and the Zhdanov Doctrine of socialist realism, which advocated that the Leninist “Party principle” be the dominant function of all “engaged” art, the literary polysystem (c. f. Even-Zohar 1990) became heavily centralized in organizational terms (due to the virtual disappearance of private companies in Czechoslovakia, Marušiak 2000) and severely restricted in creative and ideological terms. During 1948–1956, repressive censorship severely affected the corpus of literary works (and translation), causing in effect fragmentations and discontinuities in literary and translation history in the years to come (Bednárová 2013). There were other effects: schematic socialist realism became the accepted method in writing; translations from Soviet literature hit record highs (Pašteková 2017, 92–93); writers’ associations merely served to leverage the Party’s directives; and many prominent literati chose rather to live in exile. The foundational years of the new era proved to be extremely ideological and oppressive. Even though the later years (mainly the 1960s) would witness some of the rigidity disappear, it could be argued that the 1950s set the precedent for what was to come in terms of public discourse. Various forms of lip service, smoke-screening and what we would call today “alternative facts” became part and parcel of the times. As the exiled writer Pavel Tigrid put it in 1949, the writers themselves – often unwillingly – sent events into a downward spiral:

We allowed the Communists to freely manipulate concepts. We even discussed with them the very nature of artistic freedom and asked ourselves whether art should above all serve social and political functions and culture serve the working class. Because of our irresoluteness, uncertainties, and often because of our fears, we allowed literature to be judged on the merit of its ideological and political (i.e. communist) values. In the end, the crooked conviction that art and literature should be accountable to the regime, the state, the Party, and that it should celebrate, and thus validate them, has almost become the [new] universal truth (2002, 102).<sup>2</sup>

There is always something two-sided, or even bipolar, about the Czechoslovak socialist period, its history, its art, ideology and propaganda. It was, above all, extensively – if not compulsively – bureaucratic, centralized and ostentatiously public. Yet, the discourse of the era, as we will see, displays strong incongruences between what was formally expected and what was, if needed, done informally. This is perhaps why one of the leading Slovak cultural historians researching the 1950s and 1960s, Juraj Marušiak, adopts a more porous framework of interpretation and in effect sidesteps having to define ideology. In order to present a more nuanced view of the culture in the 1950s and early 1960s he instead uses the concept of “power mechanisms” which operate in two modes. On the one hand, formal power mechanisms are “concrete repressive measures, political directives by means of which the regime enforced its decisions”. On the other hand, informal power mechanisms consist of various types of persuasion, manipulation, the power of personal and family relationships etc. (Marušiak 2001, 7). The difficult, and at times even contradictory, history and discourse of the era and the need to study it empirically – archeologically, even – prohibits us from taking a stance before taking a leap of faith into the actual material that is at hand.

## MLADÁ TVORBA: ITS STATUS AND SOCIAL ROLES

Founded in the times of political uncertainty after the fall of Stalin's cult of personality when many centralist formal power mechanisms of the Stalinist monolith (Pipes 2007) were being questioned (the organization of universities, the position of students) or even weakened (many, such as socialist realism dogma, just for a time), *Mladá tvorba* (1956–1970) was destined to operate on the thin line between being a vehicle of Socialist cultural policy aimed at educating aspiring writers and being a power house of progressive literary tendencies in a time of crisis (Žemberová 1994, 65). Appearing hand in hand with the gradual de-centralization of the socialist literary system (the rise in status of literary magazines, changes in book distribution, new generations seeking to re-define what was canonical, etc.) and the general post-modern lowering of the status of “high-brow” literature in the 1960s (as signalled by the attempts to rediscover and re-evaluate popular literature such as horror, the Western and the thriller in Czechoslovakia, or the proliferation of erotic themes), this meant that *Mladá tvorba* was launched and operated under specific circumstances.

On the one hand, the periodical was established in the autumn of 1956 as one of the outcomes of *Final Resolution of the Second Congress of the Czechoslovak Writers' Union* (*Rezolúcia II. sjazdu čs. spisovateľov*) which called for “better and more flexible forms of treating new [literary] talents” (1956, 1). On the other hand, its establishment was a concession the cultural administrators had to make to groups of young Slovak student writers, given the social tensions between the nation's university students and the authorities that brought about two overtly political “Majáles” celebrations that year (in Bratislava and Prague), a number of politically contagious student resolutions and surprisingly critical discussions in the press (Matthews 1998, Marušiak 2001). *Mladá tvorba*, whose title can be translated as “young creation”, came into being against a backdrop of political interest aimed mainly at educating and controlling a new class of literati. However, the enthusiasm of young artists could not be tamed and controlled. *Mladá tvorba* soon started pressing the boundaries of what was allowed – and, of course, the authorities often pushed back.

Even though the magazine *Mladá tvorba* was inherently generational, its openness attracted older writers and critics as well. The journal was to become the breeding ground for a new generation of prose writers (who have come to be known as the “Mladá tvorba Generation”), two generations of poets (the “Trnava Group” and the “Lonely Runners”), and a new generation of literary critics (c. f. Hochel 2009, 244). Since there was no other progressive periodical of its kind in Slovakia, even by 1965, *Mladá tvorba* dealt with topics and initiatives beyond its original scope. Throughout its existence, the periodical featured polemics on literature, instructed writers and also featured several poetic manifestos and even one manifesto on poetry translation (Feldek 1958). The journal contains translation reviews and short studies on translation theory (most prominently perhaps Vilikovský 1959). However, *Mladá tvorba* also informed readers about the popular culture of the day such as jazz, the twist and rock & roll, and about emerging art forms as well, and it also discussed the lifestyle of the young generation. It featured a number of articles on film and theatre. All in

all, the thematic scope of the articles is by today's standards hard to comprehend, and their stylistic variability is also a vivid reflection of a turbulent era.

### FIGHTING FOR AMERICAN LITERATURE – AND DEFINING IDEOLOGY AT THE SAME TIME

Given the political polarization and language barriers of the post-war era, the reception of American literature in Czechoslovakia was a problematic and contentious issue. It almost required rhetorical prowess to talk about American culture and literature in non-pejorative terms in the early 1950s. Discursive ground had to be gained, precedents established, and this was mostly done by means of discourse camouflage. When the most notable Slovak translator of the era, Zora Jesenská, decided to point out the importance of translating American literature in her address to the Second Congress of the Czechoslovak Writers' Union in 1956, she had to tread very carefully when pointing out missteps in translation policy. Only after the usual formulaic oeuvre could she hint at ideological manipulation:

In relation to Western literature, we have focused too much on translating writers who seemed to conform to our own worldview. We have treated very heavy-handedly the writers who are critical toward capitalism but who still have not freed themselves from its shackles. By this I mean contemporary critical realism, which still naturally flourishes in the West and did so also in our country not so long ago [...] Unfortunately, we also seem to have ignored devoted Western communist writers who chose not to write just about class struggle (1956, 4).

Such tongue-in-cheek polemics occurred the same year on the pages of the newly established Czech translation magazine *Světová literatura* (World Literature). It concerned the value of the works of Ernest Hemingway, and it helped pave the way for his works being translated after a period of ideologically motivated refutation in the early 1950s (Semínová 2003). Based on these examples, it can be argued that the introduction of American literature into the socialist translation field required *discourse camouflage*.

As it is understood here, *discourse camouflage* lies at the confluence of translation history, discursive practices and cultural history in the period between 1956 and 1970. Its means and the social and historical functions it served, as well as its concrete structures and realizations, are thus part of a microhistory of translation. Etymologically speaking, *camouflage* is of French origin and means 'to disguise' and it is derived from the Italian *camuffare* 'disguise, trick'. Given its origins, it is perhaps no surprise that it entered the English language during WWI when it was of grave importance to conceal and protect valuable objects and intelligence from the enemy (Ayto 2005, 89–90). Discourse camouflage served to protect literary values. The understanding of its functions and inner workings helps us unveil the intricate relations between translation policy, ideology and translation norms.

By virtue of analysing these discursive practices, a more nuanced, less black-and-white, understanding of ideology can be arrived at. Looking at the history of *Mladá tvorba*, ideology can be viewed in two ways:

1. Ideology should not be viewed as an oppressive mechanism but rather as a poli-

tical gesture affecting the real contents and potential values of the Slovak translation corpus (Bednárová 2013). The political gesture affects the organization and structure of the magazine as well as the organization behind it (editorial board, contributors, etc.).

2. Ideology should not be viewed as a forced world view but rather “as any basic pattern of meaning or frame of interpretation bearing on or involved in (an) aspect(s) of social ‘reality’ (in particular in the realm of social relations in the public sphere), felt to be commonsensical, and often functioning in a normative way” (Verschueren 2013, 10). Seeing ideology as a way of interpreting social reality enables us to see the historical discourse in an archaeological manner, that is, in its complexity, discontinuity, indeterminacy and embeddedness.

### DISCOURSE CAMOUFLAGE IN CONTEXT: THREE METATEXTUAL GENRES AND THEIR DEFINITIONS

The following metatextual genres are examples of discourse camouflage and play a prominent role in the attempts to justify and establish American literature in the Slovak literary context. In terms of their structure, their metatextual qualities are understood as various degrees of attested textual derivation from a prototext, or several of them, in a source language (e. g. an article, book) or from a prototext that is a translation into the target language. Their derivational character is a result of selection and various forms of functional textual manipulation. Their classification draws on the ontological classification of text-derivation genres (*metatexts* as texts on texts; Popovič 1974) and on the spatial classification of text-derivation genres (texts on the thresholds of other texts, *paratexts*; Genette 1997). Based on the data from *Mladá tvorba*, we can distinguish three types of metatextual genre. The first two types served to defend ideologically incongruous foreign literature against the restrictive cultural policies of the era. The two types can be distinguished from each other based on their position within the conceptual space of literary education texts (c. f. Popovič 1976).

We call the first type metatextual apologetics. It features (meta)texts in a chronologically successive relation to the prototext in the source language or translations. Metatextual apologetics employs the mimicry of “literary dogmatism” (Semínová 2003) to fight ideology with its own means. It is a voluntary pastiche which helped mask consent with the values of what was presented and, therefore, helped build up precedent for more publications.

The second of the metatextual genres is what we call paratextual camouflage (as distinct from Bednárová’s narrower concept of “metatextual camouflage” (2013, 74). This type features (para)texts “on the threshold” of prototexts in the source language or translations (both functionally and ontologically, not necessarily physically). Examples include forewords, afterwords, commentaries etc. In such texts the source text is presented as though it fell in with the socialist party line. A foreign author could be presented as “progressive” and “sane”, even though it can be argued (as it often was) that they have not fully accepted the Marxist worldview. Paratextual camouflage can be read as “parallel instructions for interpretation” (75).

The third metatextual genre found in *Mladá tvorba* is synthetizing translation. It is selective metatext, i. e. a combination of translated segments with retold (synthe-

sized) segments. Since such a text was understood as a primary text, the translator was viewed as its author. Among the young authors and editors at the time it was known as *review with extracts*. In the words of Ján Vilikovský, “You basically translated what was allowed, and the rest you summarized, claiming that the translation was a review” (Vilikovský – Magová 2013, 9).

The concept of genre applies more loosely than in stylistics (c.f. Mistrík 1997, 371). The metatextual genres represent specific and, to a degree, formalized text-derivation strategies given the specific historical circumstances of the Slovak publication space in 1956–1970. Whereas with metatextual apologetics and paratextual camouflage we encounter rather non-homogeneous textual derivative strategies employed (based on affirmative, consequential relations between the prototext and the metatext, c. f. Popovič 1974, and on situational irony) in texts that have the derivative status of a seemingly repetitive and summarizing commentary (Foucault 1981, 58), synthesizing translation, with its functions and stylistic conventions (see below), stands out more as a genre in its own right, albeit a secondary one. Whereas the first two “genres” operate mostly on the basis of mere textual convention (c. f. Cuddon 1999) and conventionalized receptive modes (of the kind Jauß, 1979, introduces) and thus can and must be viewed in terms of “reading between the lines”, the third “genre” has more tangible genre characteristics.

#### METATEXTUAL APOLOGETICS AND THE LANGUAGE OF HARD (BUT) POETIC LABOUR

Metatextual apologetics can be seen basically as lip service that delves into situational and contextual irony. As those who have lived through the era concede, one had to utter certain words in certain situations (like in *Mladá tvorba*’s editorials, Darovec – Barborík 1996, 25).

In the second issue in 1959 we encounter a review of the Slovak translation of S. Lewis’s *Kingsblood Royal* (*Z rodu kráľovského*, translated by V. Szathmáry-Vlčková). The reviewer Jozef Kot uses formulations from the political language of the day to have the author seem to conform to the socialist world view. Even though he does not consider the work to be the best of Lewis’s oeuvre, he claims the author “proves himself” as a “determined democrat and humanist” (Kot 1957). Kot writes that although similar critical realist prose translations have already come out, he welcomes yet another translated work of this genre: “This work [of Lewis] helps us bust several ill-guided myths about American literature, and it demonstrates ostensibly on which side of the barricade the best American writers stand” (1957). The overtly militaristic language is very telling.

This review illustrates the metatextual apologetics of the era. This textual convention, rooted in the fact that commentators consciously employed the language of politics, is used to expand publication space for American literature and defend its “social” – if not always outright “socialist” – value. This apologetics was introduced by Jesenská who in her Second Congress address (see above) advocated looking for “streaks of [political and social] progressivism” in translation. Such “progressivism” often needed not only to be actively sought for but also vigorously defended.



The following example demonstrates the adaptability of metatextual apologetics. We can find metatextual apologetics in poet Miroslav Válek's article on modern poetry, called *Cesty poézie* (The Road to Poetry), published in *Mladá tvorba* (1958, 2–3, later in Válek, 2005, 367–372). Válek discusses the qualities of modern Slovak poetry and the thematic and formal resources it must tap into. Aligning the need to modernize and revitalize Slovak poetry after the period of schematic verse-handling of the 1950s, with translations from American poetry and French poetry on a par with Soviet poetry, is itself an act of discourse camouflage. Válek's intention becomes evident when we see the politically charged metalanguage in which he makes his assertions. He uses the conceptual metaphor POETRY IS MANUAL LABOUR, a relic of the anti-intellectual climate of the 1950s, in combination with a metaphor conceptualizing poetry as something youthful, scandalous and in fact revolutionary (i. e. POETRY IS REVOLUTION). He thus makes basically two-sided statements about poetry that would "[c]ome from the streets and talk like you do in the streets." Appropriately so, it would "come from factories, cafes, buses, come from today's life and speak its language" (2005, 368). By metaphorically (and metatextually) connecting what was acceptable from both domains, Válek manages to put forward new arguments which would come to dominate the discourse on "socialist" poetry in the 1960s. It is at its deepest level metatextual apologetics, since the discourse strives to mask and protect values that may be deemed politically subversive. When viewed in full context, the links become evident and the craftsmanship visible.

The omnipresence and diffuse character of metatextual apologetics becomes evident when and where the apologetic tone and language are parodied and derided. This is the case with Feldek's poetry translation manifesto *Bude reč o preklade* ("Let's talk about translation") in which he deliberately turns the apologetic mode on its head: "Of course, we in Slovakia tend to improvise when translating poetry. It's too much work and there are too few men up for the job. There's no need to fight over it. All will make a decent buck out of it. Yet, no norms apply and no fraud is ever discovered. Reviews of translations are apparently too hard, so the idle Slovak critic chooses rather not to do them" (1958, 6).

Feldek upends the conceptual metaphor POETRY IS MANUAL LABOUR as he moves from the communist understanding of work as dignified and uplifting to quite its opposite. By virtue of such criticism he basically demands that a better work ethic in "poetic work" be adhered to. Such an "unapologetic" apologetics falls in line with other critiques of the way socialism was being built in the 1950s, be it in literature (e. g. A. Bednár's novel *Sklený vrch* – The Glass Hill, 1954) or in 1960s historiography (e. g. Lipták, 2011). As the cultural sphere was liberating itself from ideology, even such subtle changes in the cultural metalanguage document a steady shift in the discourse of the era.

#### PARATEXTUAL CAMOUFLAGE: READING BETWEEN THE LINES

Paratextual camouflage features texts that perform secondary, adjunct roles and thus are not so directly involved in the discursive mimicry of the era. Paratexts operate on the threshold of the texts themselves and are their interpretations (Genette

1997). For translations they often serve as markers of conformity with translation policy (Tahir-Gürçağlar 2002). Paratextual camouflage is rooted in the intertextual *modus operandi* of consensus, or the proximity of *real* values, be it political, cultural or artistic. These were the values of humanism, artistic quality and social equality. Because of the conformity they might seem to display nowadays, the interpretation of paratextual camouflage must be done in context. In most cases camouflaging paratexts surrounded texts that would have seemed problematic.

The earliest examples of paratextual camouflage resemble today's news bites both in terms of their brevity and their theme: they informed readers about particular authors or works. For instance, a rather forced act of finding common ground appears in an article where the socially progressive Jack London is labelled a "proletarian" writer (*Jack London – pseudonym?* 1957). Another article says that Howard Fast's leaving the Communist Party of the USA is "yet another outcome of the chaos and helplessness some Western progressive intellectuals have felt in connection to the evaluation of recent events" (*Howard Fast* 1957). The message resonates more strongly when we realize that the "recent events" in 1957 included above all the suppression of the Hungarian anti-communist uprising. Similar short articles – both in the form of news bites or later on as brief features – are also characteristic of the way American literature news was presented in the next period of *Mladá tvorba* (1959–1963). There was always a conscious move to present what was common ground rather than the opposite.

As their nature dictates, it is the placement of paratexts that matters. This becomes evident with paratextual camouflage. The following examples are texts whose authors might not have had the intention of defending American literature or diverting attention from its politically contentious topics. However, their *placement* in *Mladá tvorba* displays a tendency – whenever a need arose to camouflage a text that could have been seen as ideologically problematic, the text was surrounded by more ideologically appropriate texts. More often than not, the latter were in fact paratexts *sensu stricto*; in some cases, however, paratextuality was the result of a conscious arrangement of articles. Examples like this include the peculiar context of a translation from Gregory Corso's poetry (1962, 42–44). The translation (of excerpts from the poem *Bomb*) was introduced with a short bio note on the poet (43). The text ostensibly fails to mention the poet's criminal past (although it was well known at the time), and he is incorrectly identified as a "student of Cambridge University" (in fact, Corso simply frequently visited the Harvard library). The translation is followed by the critical report of a Soviet literary scholar from her trip in America where she describes the dismal state of American poetry (the Bets included, Romanovová 1962, 45–49). Immediately after this article we find Bothová's review with extracts (1962, 49–50, discussed later).

### SYNTHETIZING TRANSLATION WORKING BOTH WAYS

The last of the three metatextual genres had its own name in the days of *Mladá tvorba* – *review with extracts*. Given this fact, re-naming it may seem counterproductive. However, research (Tyšš 2016) suggests that the phenomenon was broader

and more widely and systematically used than originally described or discussed (e. g. Vilikovský – Magová 2013, Semínová 2003, Jánošíková 2016). As seen in the discussed examples, synthetizing translation was not only used to defend Western literature, but it quite often was also employed to denounce it. Structurally the genre involves a possible combination of three text-derivation strategies:

1. imitational text-derivation (whose aim is the affirmative functional equivalence of the metatext in relation to the prototext);

2. selective text-derivation (whose aim is either affirmative or controversial typization and explanation of the prototext in the metatext) (both Popovič 1974, 24–25, 29; Popovič 1975, 224–226);

3. quasi-metatext (in this case pseudotranslation) (Popovič 1983, 132–133).

The first example is a very peculiar, syncretic text by Zuzana Bothová (1962). On the surface, it seems to be a review with extracts of Ferlinghetti's *Her*; that is, it combines the above-mentioned strategies 1 and 2. However, hidden between the lines of retelling and interpretation are ruminations on the stream of consciousness technique and the poetics of the Beat Generation. The text thus provides Slovak readers with alternative instructions for the interpretation of Beat poetry. It moves from translation to review and metatext for literary education (Popovič 1983, 135–136). On the whole, the synthetizing translation defends values considered possibly subversive.

The second example claims to have more than one prototext. The article in question is one in a series of articles presented as digests from international news. It was written by Andrej Kozma and its evocative title, *Kde nájdú ideál?* ("Where will they find their ideals?") (1959), foreshadows its rationale quite fittingly. It is an ideologically biased read about the horrors of gangs of young criminals in America who murder, rape and incite racial conflict. The article is replete with quasi-references (e. g. "statistics show", "based on several sources") with no sources mentioned and unnaturally stylized segments of conversation purporting to be authentic court transcripts. Both the seeming metatextuality, the audacious manipulation of facts and hyperbolic descriptions of cruelty serve to depict America's seemingly dysfunctional school system and ailing society. Contrary to the first example, Kozma's synthetizing translation aims to defend the dominant views of the day.

Even though both examples can be considered somewhat extreme, they fully illustrate the scope of synthetizing translation. Of course, it must be said that there were also many rather less contentious synthetizing translations – for example reviews of academic books containing by design mostly excerpts (Podľa Inostr. lit. C. U. 1958) or short articles containing translated fragments of interviews with authors (e. g. an article about Arthur Miller's views on American culture; -kf- 1961).

However, the mere choice of topics covered by synthetizing translations more often than not reveals ideological motivations. Synthetizing translations operate on the basis of metatextual relations between the prototext and the metatext. As it is, the nature of these relations is determined by the intentions of the author of the metatext and his/her motivations. As Popovič has it, "metatexts are not only matters of textual ontology but also of their own extratextual realities" (1975, 238). Thus, it is not so

much the reality of the prototext (i. e. its factual nature or its very existence) that matters – the intention of the author of the synthetizing translation dictates its contents and purposes. Text-derivational relations, real or otherwise, serve a communicative function. This is why the corpus of synthetizing translations from the period abounds in discrepancies.

## CONCLUSIONS, CAVEATS AND PERSPECTIVES

Post-socialist translation studies research must display scepticism towards grand narratives (Pokorn 2012). Therefore, it is often necessary to look at the microhistorical level, to deconstruct the field of translational activities along centre-periphery vectors (Even-Zohar 1990), and to emphasize margins. As ample contemporary research suggests, many “disruptive innovations” in Slovak translation history during socialism started in peripheral publication spaces – that is, mainly in literary magazines. The three discussed metatextual genres are products of an era of restriction, concession and political intervention, and they are an integral part of such a microhistory of translation during 1956–1970.

In order to round off this discussion, it is useful to present conclusions along with caveats. The presented study was a limited descriptive and interpretative survey. It illustrates a number of peculiar discursive practices rooted in the field of translation as pertaining to *Mladá tvorba*. However, the three metatextual genres are not limited to this magazine. In fact, the famous *reviews with extracts* in *Revue svetovej literatúry* are excellent examples of synthetizing translations (often accompanied by paratextual camouflage, c. f. Jánošíková 2016, or Kerlik 2005). An infamous example of a synthetizing translation used for an ideological purge is the translation of segments from the diary of Beatnik Allen Ginsberg stolen from him in Prague and published in the pro-regime press (Lass 2000, Blažek 2011, Tyšš 2015b).

In terms of proportionality, the three metatextual genres in *Mladá tvorba* vary greatly. While paratextual camouflage started out as marginal and gained prominence gradually (as it moved from brief, peripheral literary news bites to fully fledged articles in the 1960s), metatextual apologetics had been a diffuse staple of most literary polemics, especially when it came to politically contentious topics. Surprisingly enough, the extent and variability of synthetizing translation, which was always present, document that discourse camouflage could be used for the defence of American literature and culture as well as for ideologically motivated attacks against them.

All in all, it could be argued that a sample-based study will inevitably present only a bare-bones image of the discourse of the era. The functioning and significance of the discussed metatextual genres goes hand in hand with the various social roles *Mladá tvorba* had to perform. As is the case with complex historical phenomena created by human social activities, they are so deeply embedded in their socio-cultural environment that any attempts to separate them from it would be methodologically futile and irrelevant in terms of outcome (Saldanha – O’Brien 2013). Even though it would be tempting to create a neat new map – or at least a typology – of historical metatexts or paratexts in translation history, doing so without context and data would be a useless exercise in theory-building and would contradict the very notion

of historiography. More context is and will be needed. In fact, *Mladá tvorba* was just one of many Czechoslovak literary magazines that played a role in socialist translation history. As we have seen, some relevant research in translation archaeology, historical explanation and criticism (Pym 2010) has already been done, and some research-based hypotheses and preliminary conclusions can be formulated. Much more research remains to be done. However preliminary, peculiar or even audacious, a friendly pastiche in homage to James S. Holmes is warranted for Slovak socialist translation history in times to come: let the empirical and research-based meta-discussion continue.

## NOTES

- <sup>1</sup> When referring to so-called conceptual metaphors all caps are used, as it is standard practice in cognitive linguistics (cf. Lakoff and Johnson 2003).
- <sup>2</sup> All translations by I. T. if not stated otherwise.

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## Discourse camouflage in the representation of American literature in the literary magazine "Mladá tvorba"

Metatext. Paratext. Translation history. American literature. Ideology. Socialism.

The study surveys meta- and paratexts about American literature in the *Mladá tvorba* magazine. Drawing on the ontological (metatexts, Popovič, 1974) and on the spatial classification of text-derivation genres (paratexts, Genette, 1997), the study combines historical criticism (Pym, 2010) and pragmatic analysis (Verschueren, 2013) to interpret three metatext genres from the corpus. These include: metatextual apologetics, based on discourse mimicry; paratextual camouflage, based on contextualization; synthesizing translation, based on imitational and selective text derivation and quasi-metatext.

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## The limits of domestication in the translation of modern literary texts from Yiddish to Czech \*

MARIE KRAPPMANN

### THE FOREIGN, THE OWN AND THE UNCERTAINTY OF THE TRANSLATOR

In the cultural studies-oriented translation theories, the terms “foreignization” and “domestication” are used primarily to describe translation processes. Since Venu-ti’s resolute plaidoyer against the invisible translator, the power potential released by these strategies has been probed intensively.<sup>1</sup> In this paper, I will examine the impact of domesticating/foreignizing strategies on the interpretative processes carried out by readers (for this topic cf. Zhong Yong 2014). To this end, the notion of domestication will be broadened to readers’ interpretation processes, which will be analysed on the basis of the Czech translation of the Yiddish fable *Der lokh fun beygl un meshene kneplekh* by Eliezer Shteynbarg. I assume that in spite of the indicators of foreignness, the readers will tend to adapt the text to their own cultural background and horizon of experience and, on a second level, domesticate<sup>2</sup> the structures and culture-bound information in the interpretation process. A translation from Yiddish to Czech, and this Yiddish source text in particular, is in my view an ideal basis for such an analysis. The Czech and Yiddish languages are both considered “minor” languages<sup>3</sup> and thus there is no unilaterally balanced power relation<sup>4</sup> between the two cultural contexts. This fact is reflected in the publishing policy and in the translation process; both will be briefly discussed here in connection with the translation of Yiddish literature. There is also a considerable cultural “gap” between the two literary systems. The religious, social and historical specifics of Yiddish literature require intense explicitation on the pragmatic level. The application or non-application of such explicitations leads to strategies of domestication or foreignization in the process of translation (cf. Klaudy 2012, 41–48). In turn, the use of these strategies compels the readers towards compensatory or complementary reactions. For several reasons that will be mentioned later, Shteynbarg’s fables are an ideal basis for the research of the correlation between the translator’s strategies and readers’ interpretative reactions. I assume 1. that even if the translator preserves indicators of the cultural context of the source text, the reader will develop compensatory adaptation strategies or they will further intensify the domesticating strategies used by the translator; and 2. they will produce

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interpretation patterns in several variations. Therefore one of the main aims of this paper is to examine to what extent the interpretation of the translator and its “encipherment” in the target text enable the (re)construction of text coherence. The fact that the author of this paper is also the translator of the fable implies subjectivity in the analysis of the former process. At the same time, it opens up the possibility of describing the translation process on two levels. Firstly on the level of intention – how did the translator interpret the source text? Secondly on the level of the choice of the particular strategies – what means did she use to communicate this interpretation to the readers? From this perspective, the subjective approach can be considered rather as an advantage. The method to describe and analyse the latter process – readers’ interpretation – is based on written surveys. The structure of the surveys and the characteristic of the test takers will be specified in a separate chapter. The connection of the two processes is actually a hermeneutically based control procedure during which the reaction of the target readers shows how the text interpreted and enciphered by the translator functions in the target culture (comp. Stolze 2011).

### TRANSLATING YIDDISH LITERATURE IN THE CONTEXT OF THE CZECH TRANSLATION LANDSCAPE

The terms “Yiddish” and “Yiddish culture” are definitely not unknown to the general Czech readership; however, they are often laden with stereotypical notions that are rather nourished from sources other than literary ones. The number of Czech translations of Yiddish literature is extremely limited, as is evident from a brief inventory of Yiddish literature available in the Czech language meticulously compiled by Petr Jan Vinš (2015, 16–19). There is but one author whose translations were published in book form on a noteworthy scale, namely Isaac Bashevis Singer. All 44 works by Singer were translated from English<sup>5</sup> and were published after 1990.<sup>6</sup> Numerous translations – about half of the whole source list compiled by Vinš – were published in periodicals such as *Židovská ročenka* (Jewish Almanac), *Věstník židovských náboženských obcí v Čechách, na Moravě a na Slovensku* (Bulletin of Jewish Religious Communities in Bohemia, Moravia and Slovakia) and *Maskil* that have a relatively limited circle of readers. As for the time distribution of the translations, even after 1989,<sup>7</sup> there was no significant tendency towards a more intensive publishing of translations of Yiddish literature. What is problematic is not only the perception of Yiddish literature as a “small” literature on the part of the publishing houses but also – as is the case with many uncommon languages – the sheer lack of translators. This is proved, among other things, by the “flood” of Singer translations – all of them from English. For the purposes of this paper, it is suffice to say that in the context of the Czech target culture, Yiddish literature is apparently a literature with a very limited scope of reception.

### THE TRANSLATOR AS A DECIDING AUTHORITY

The decision-making space of the translator, which was discussed from several points of view in Christiane Nords’ (e. g. 2011) concept of loyalty among others, can be purely “technically” divided into two closely related domains; the production-rela-

ted and text-immanent space. In the former, the translator makes decisions necessary for embedding the target text in the literary and publishing landscape of the target culture. In the latter, the translator is – along with the author and the reader – a subject in the hermeneutically defined translation process (cf. Cercel 2013, 349). In this context, his or her task consists of what Levý (1972; 2012, 42) and Popovič (1968, 34) among others metaphorically describe as mediating a cipher. That includes revealing the key parts relevant for interpretation in the text, identifying digressions from genre specifics, determining the historical horizon, deciphering intertextual references etc.

Below follows an outline of the individual decision-making process of the translator, who is at the same time the author of this paper. The text to be tested here targeted the edition of the magazine *PLAV – Měsíčník pro světovou literaturu* (PLAV – World Literature Monthly) which presents samples of literature from diverse countries in Czech translation. Issue No. 6–7/15 focused on Yiddish literature. Such a starting position has two causally related consequences; the translations are adapted to the medium, as it is more clear now who the intended reader is; the typical subscriber of this magazine is a university graduate, usually from the field of humanities.

The decision to translate Shteynbarg's fables<sup>8</sup> for the Yiddish issue of *PLAV* was motivated by several reasons. In the Czech translation landscape, Shteynbarg is an absolutely unknown author, although he is considered "the most imaginative fabulist in modern Yiddish literature, (who) transformed the popular genre into a sophisticated form of dramatic poetry" (Howe et al. 1988, 113). In the context of Yiddish literature, he represents one of the most innovative experimenters with language, in such measure that the translatability of his fables is often called into question (cf. Eidherr 2002, 56; for Shteynbarg's fables cf. Sadan 1969, 9–34 and Bikl 1936, 30–43). The consequence of these experiments on the level of language and intertextuality is the transformation of a classic genre. The genre of the fable has certain established characteristics whose knowledge on the part of the target readers I assume. Let me also assume that these characteristics raise certain expectations as to the content and form that will shape the interpretation of the target text. However, in Shteynbarg's fables, the norms of the genre become a starting point for a subversive play, which, too, is firmly rooted in the source culture. On the one hand, relatively frequent digressions from the features of the fable stand out in the text. On the other hand, however, these are complex shifts in the complex structure of the fable genre intrinsic to the source culture, which are hard to mediate from the perspective of intertextual coherence (cf. Udel-Lambert 2006). This will be demonstrated using the translation of the fable *Der lokh fun beygl und meshene kneplekh*.

#### **Der lokh fun beygl un meshene kneplekh**

zogt der beker moyshe-mekhl:

"vi azoy me makht a beygl veystu? nem a lekhl,  
kleb arum a teygl,  
hostu dir a beygl."

est men oyf dem beygl, vu-zhe blaybt der lokh? in keshene.

iz bay shloymelen in keshene a lokh.

un vos nokh?

kneplekh tsvey azoyne sheyne – meshene.

viln zey, di knepelekh, nit hoyzn  
 in der keshene fun shloymes alte hoyzn  
 mit a lokh fun beygl –  
 kumt zey epes den derfar? tsi zenen zey den khoYTE beeygl,  
 az zikh glitshn fun der keshene zey nemen?  
 vos? vos iz der lokh fun beygl? gornisht shebegornisht.  
 un bay vemen halt zikh? mit vemen?  
 ersht – er efnt gor a moyl der beygllokh: “ir megt zikh shemen,  
 ir megushemdike! keyn farshtand nito bay aykh dokh oyf keyn hor nisht!  
 iker iz bay aykh der beygl, nit der tokh?  
 ir fun rukhnyes antloyft gor? dos iz dokh der etsem-mehus un der kol-velokh  
 fun a yedn yesh,  
 un afile oykh fun grobn mesh!  
 nemt far a balones un tseteylt dos mesh oyf teyln un oyf teylekhlekh,  
 mer, alts mer, pamelekh un pamelekhlekh,  
 un dos teylekhl dos dinste vi a hor  
 vayter teytl es vi me teytl dos yor  
 oyf khadoshim, teg un shoen, reges un sekundn –  
 kumt ir nit tsum beygllokh, tsum nul tsum rundn?  
 ir banemt dem inyen! tut a kler!  
 nemt dos tifer nor! nemt tif es!”  
 un geredt der lokh fun beygl seykhldik kharifes,  
 rukhnyes ahin un rukhnyes aher –  
 nor geredt tsu vemen? tsu a rukhnyes vi er:  
 oysgeven di knepelekh di tsayt, nito zey mer!

### **Díra v bejglu a mosazné knoflíky**

Říká pekař Mojše Gáblík:  
 „Víte, jak se dělá bejglík? Vezmi díru,  
 těsto smotej okolo,  
 a máš bejgl – hotovo!“  
 Bejgl sněden, kde je díra? Zeje v kapse.  
 U Šlojmeho v kapse je,  
 co tam ještě najdeme?  
 Dva mosazné knoflíky, v celé lesklé kráse.  
 Brání se ti krasavci, nechce se jim do kapsy  
 Šlojmeho starých nohavic  
 spolu s dírou od bejglu, tak to radši nic!  
 Je to snad hřích jako vzývat zlaté tele,  
 když vyklouznou z kapsy majitele?  
 Co je vlastně díra v bejglu? Nula z nuly,  
 nezdrží je, užuž se z kapsy vykoulely.  
 A tu otvor promluvil: „Že se nestydíte!  
 Materialisti! Rozum žádný, na špičku nosu nevidíte!  
 Je snad bejgl přednější než jeho střed?  
 Utíkáte snad před duchovnem? Vždyť to je podstata všech věd,  
 jádro všeho bytí, ve všem se nachází  
 – dokonce v sprosté mosazi.  
 Však představte si: dělíme mosaz na kousky až k nejmenšímu dílku,

pomalu, ještě pomaleji, úplně pomalinku,  
 až tenčí než vlas nám dílek vychází.  
 A dělíme dále, jako se dělí rok – fázi za fází,  
 měsíce, dny, hodiny, minuty, vteřiny. Jaká je podstata?  
 Což nevyjde díra v bejglu, nula, oblá a kulatá?  
 Už chápete problém! Výsledek znáte!  
 Tak bádejte do hloubky! Zkoumejte dále!“  
 Dí otvor jak kniha, učení, zrale.  
 Duchovno sem, duchovno tam – koho tím asi zmate?  
 Ke komu mluví? Jen k duchu, jako je on sám:  
 knoflíky nejsou tu, zmizely do nikam.  
 (For the English translation cf. Curt Leviant 2003, 17–19.)

In her analysis of Shteynbarg's fables, Miriam Udel-Lambert (2006, 379) describes the shift of the moral message from the field of behaviour to the field of speech form. This shift goes back to the complex term *khkire* firmly rooted in the Jewish rhetorical tradition. Udel-Lambert (381f) describes the history of this Hebrew term which originally – in Hebrew – meant a cross-examination of witnesses in court, with the meaning later shifting to study, search or speculation. In Yiddish, the noun retained the meaning of “oysforshung, tife arayntrakhtung, filosofye” – search, deep exploration, philosophy (Niborski – Neuberg 1999, 100), while the verb *khkiren* (*zikh*) rather implies the act of excessive, speculative speech. The speeches – often monologues rather than dialogues – of Shteynbarg's protagonists are characterized by this kind of pompous, conceited tone. It is mostly those protagonists who express themselves in a fulsome and rhetorically well-versed way that are eventually disgraced as “losers”, just like the *pilpul*–practising bagel hole in the tested fable.<sup>9</sup> Pomposity is achieved primarily by play with allusions and hints bound to the source language and source culture, which require a fitting choice of translation strategies. At the same time, the choice of strategies decides to what extent the translators' interpretation will be transparent to the reader. The following observations do not aim at an exhaustive analysis of all figures, tropes, metaphors and metrical structures in the fable. They will rather focus on selected phenomena – mainly wordplay and puns – which the translator considered relevant/peripheral in the process of interpretation and subsequently central/marginal to the process of translation.

The enthusiastic sermon of the bagel hole on the value of emptiness is in fact a highly ironic play within Jewish rhetorical traditions. This ensues not only from *what* the bagel hole preaches to the two brass buttons but also *how* it formulates its “sermon”. The fable is larded with puns and examples of wordplay which basically have two functions. The first type of pun aims at producing an amusing effect. The examples of wordplay of the second type are complex indices which determine the interpretation steps. The following passage marks a transition from “simple”, amusing puns to the domain of complex wordplay. In the verses “mit a lokh fun beygl – / kumt zey epes den derfar? tsi zenen zey den khoyte-beeygl” the identical rhyme results from the homonymy of the Yiddish expression for bagel (originating from Middle High German) and the Hebrew phrase for worshipping the golden calf. In its monologue, the bagel hole celebrates itself as the highest spiritual authority. The rhyme,



based on homonymy, matches the boastful rhetoric and heresy. Generally the use of Hebrew words – mostly expressions or set phrases for religious concepts – is one of the most important indications for the interpretative *khkire*-scheme outlined above. The speech of the bagel hole is larded with expressions of the Hebrew component which only seemingly imply a high rhetorical quality. Shteynbarg does not directly distort the Hebrew words, rather playing with their form and meaning in Yiddish. This can be demonstrated in the following four verses: “Ir fun rukhnies antloyft gor? dos iz dokh der etsem-mehus / un der kol-velokh / fun a jedem jesh, / un afile oykh fun grobn mesh!” In the speech of the bagel hole, Shteynbarg is highly creative in combining Hebrew expressions from the field of Jewish religiosity such as *rukhnies* (spirituality), *etsem-mehus* (the principal essence), *yesh* (being, existence) with the expression *kol-velokh* which in Yiddish has a highly ironic meaning (bighead, swell-head). Moreover, this lexeme contains the German word *lokh* which is an allusion to the main protagonist. This word – *lokh* or the diminutive *lekhl* – is the leitmotif of the fable appearing in the form of suffixes: *pamelekh*, *pamelekhlekh*, *teylekhl*, *teylekhlekh*. This concealed but excessive repetition of the leitmotif has a central function – to emphasize the self-importance of the main protagonist and to imply the emptiness of his preaching on the formal level.

From the perspective of intertextual coherence, it seems very difficult (if not impossible) to mediate the techniques outlined above which cause the shift of the moral message from the field of behaviour to the field of speech form within the information provided in the Czech target text. This will now be demonstrated on the basis of chosen examples on the semantic and pragmatic level.

It only seems to be less exacting to find fitting strategies to render the first type of puns than to compensate the complex hints on the formal level. In fact, the shifts performed in the translation of these seemingly simple puns have an impact on the structure of the whole fable. To give an example: in the Czech translation, the pun in the proper name *moyshe mekhl* has been substituted by an example of semantically similar wordplay, *Mojše Gáblík*. On the formal aesthetic level, the alliteration has disappeared, while on the macrostructural level, the name does not rhyme with the central metaphor (and leitmotif) of emptiness/nothingness (*díra*) but exactly with the opposite (*bejglík*). That makes the transfer of the complex structures and wordplay even more complicated. For instance, it was not possible to find a fitting compensation for the concealed repetition of the leitmotif. In the Czech translation, the translator attempted to compensate the process by use of similarly sounding words (*dílku*, *dílek*), however, the degree of explicitness is naturally much lower. Moreover, in the Czech translation, the continuity of repetition is broken due to the use of the synonyms *díra*/*otvor*. In connection with the verba dicendi, the translator decided on the masculine synonym (“a tu otvor promluvil”, “dí otvor jak kniha”) since the feminine form would – at least in the context of Jewish rhetoric – distort the image of the pompous preacher. The best example of an absolute omission on the pragmatic level is the transfer of the Hebrew expressions whose function has been described above. Not only is it impossible to find a compensatory strategy for their high frequency in the Czech target text;<sup>11</sup> the wordplay resulting from the use of the Hebrew words have

to be omitted, too. The Czech translation of the above-quoted four verses mediates only the semantic value of the particular expressions, while the rhetorical quality of the speech expressed by the use of Hebrew words has been neutralized, and thus the ironic effect has disappeared.

The following surveys will examine which interpretation mechanisms are employed by the target readers to establish intratextual coherence.

## STRUCTURE AND AIMS OF THE SURVEYS; CHARACTERISTICS OF THE TEST TAKERS

As the following experiment attempts to probe the interpretation process, the design of the experiment was adapted to the examined texts.<sup>12</sup> The 20 test takers<sup>13</sup> are Czech university students or university graduates approximately corresponding to the intended readers of *PLAV*. The first, larger group of 13 TTs consisted of students of humanities, mainly German philology. The second, smaller group of 7 TTs comprised students of Jewish studies or those who regularly attend events organized by the Department of Jewish Studies. One can assume that the members of the latter group have comparatively more experience with the cultural context of the source text, however, they would rather perceive it from an extrinsic position.<sup>14</sup> The survey dealing with the interpretation of the fable is preceded by two preliminary surveys conducted before the TTs had read the text. The first preliminary survey examined the contextual knowledge horizon of the readers. For this purpose, six highly frequent culturally related terms were chosen: *shabat* as the most important Jewish feast, *talit* and *tfilin* as the most frequent prayer objects, *shiva* as one of the central ceremonies, *chala* as one of the typical Jewish meals and *klezmer* as a characteristic lexeme from the field of Jewish folklore.

In the preliminary survey dealing with the definition of the fable genre, the TTs were to specify their understanding of this genre. The following questions were to probe: a) the extent to which specific play with the genre form was recognizable to the readers of the target text; b) which strategies and interpretative schemes they have developed to replace the subversive “rules of the game” – defined in the context of the source culture – in the target culture. The following questions that are presented here in English were formulated in Czech in the surveys.

### Preliminary survey on the contextual knowledge horizon

1. Do you know these terms?

*shabat, shiva, chala, klezmer, talit, tfilin*

(The TTs were to mark YES or NO in a table)

2. Define the meaning of the terms you have marked as known as precisely as possible.

### Preliminary survey on Shteynbarg’s fable

What are the characteristic features of the fable genre in your opinion?

Questions concerning genre classification and interpretation:

1. Try to make a brief summary of the content of the fable “Díra v bejglu a mosazné knoflíky”.

2. Do you think that the text heads towards a point?

YES NO

If you have marked YES, please, give reasons for your answer.

3. Were you able to identify indications of a “foreign” culture?

YES NO

If you have marked YES, specify these indications.

4. Does the text correspond to your notion of a fable?

YES NO

Give reasons for your answer.

### **Evaluation of the preliminary survey on the contextual knowledge horizon**

The survey on the culturemes (comp. Vermeer – Witte 1990, 137) showed, as expected, an essential difference in the contextual knowledge horizon of the TTs in the two groups.

The results of the first group of 13 TTs: the following culturemes were recognized and defined to a mentionable extent: *shabat* (12 TTs), *klezmer* (3 TTs).

As for the second group of TTs, all of the terms were known to some extent: *shabat* (7 TTs), *shiva* (6 TTs), *chala* (7 TTs), *klezmer* (6 TTs), *talit* (7 TTs), *tfilin* (7 TTs)

### **Evaluation of the preliminary survey on the definition of the fable genre**

The preliminary test on the understanding of the fable genre produced relatively uniform results. In the responses of all test takers, altogether 7 characteristics appear. I list them according to their frequency in the responses:

Personified animals (all TTs except for TT10 and TT15); Moral (1, 2, 4, 5, 6, 7, 8, 10, 12, 14, 15, 17, 19, 20); Personified objects (6, 8, 15, 16); Limited length (2, 4, 6, 8, 10); Point (14, 16, 20); Classified as children’s literature (8, 10, 15); Criticism of bad character traits (7, 15).

### **Evaluation of the survey on the interpretation processes performed by the readers of the target text**

Due to the experiment’s design, it was first necessary to solve the methodological problem of how to approach the diversity of formulations. My assumption that the answers to the questions concerning the key parts would produce certain interpretation patterns in several variations was confirmed. Therefore it was possible to group the answers in relatively homonymous thematic clusters.

The first question concerning the “content” of the fable was answered by more than half of the TTs directly by the interpretation of the moral so that the answers to the first and second questions basically overlapped.<sup>15</sup> The interpretations can be divided into thematic clusters based on responses which were only slightly reformulated by the author of the article. The reformulation consisted mainly in: 1. simplifying the statements on the syntactic level; 2. removing repetitive explanations within one and the same response; 3. translating the answers to English. In this way, the answers automatically constitute matching groups. My assumption that there would be substantial differences between the reactions within the first and second group of the test takers was not confirmed. With a few exceptions, which will be described later,

the answers of the two groups were surprisingly similar. Therefore they are presented together.

The responses to the question aimed at the presence/absence of the point already indicate the main interpretative directions. Except for TT7, all TTs answered the question of the presence of a point positively. In their answer to the second part of the question, the readers tried to define the message mediated in the point. After a slight reformulation, the answers of the TTs can be divided into three thematic groups. The majority of the test takers (17 TT) emphasized the contrast between the material and the spiritual in various semantic shades, interpreting the personification of emptiness/nothingness in the bagel hole as spirituality.

1. Contrast between material and spiritual principles (8, 11, 15)

1.1 The way from the material to the spiritual through the process of division (1)

1.2 The process of division as a criterion for differentiating between the spiritual and the material (3)

1.3 Victory of the spiritual over the material (5, 7, 12, 13, 19)

1.4 Normative approach to the contrast between material and spiritual principles; one should not yearn for the material (2, 9, 16, 17)

1.5 Instruction on a deeper perception of the world as a whole and as parts (6, 10, 14)

In the dichotomy spirituality/materiality established by the readers, spirituality is mostly marked as the positive principle (10 TT). The mocking, ironic aspect that is strongly present in the source text thanks to the allusions to rhetorical traditions in Jewish culture is obviously completely non-transparent to those readers of the target text who work with the dichotomy spiritual/material. The unavoidable operations of domestication in the process of translation on the microstructural level, such as the despecification of the Hebrew terms or the omission of culture-bound wordplays, activated a further process of domestication on the macrostructural level on the part of the readers of the target text.

Two test takers from the second group interpreted the point explicitly with regard to the religious context of the source culture.

2. Criticism of the nitpickery (probably meaning the *pilpul* method) of the rabbinic interpretation (18, 20)

Both test takers obviously identified the pompous undertone in the speech of the bagel hole and interpreted it within the context of the source culture as criticism of the traditional method of studying the Talmud. The term *pilpul* was not explicitly mentioned, but it follows from the formulation. TT18 even mentioned the German expression *Haarspalterei* which indeed is used in Yiddish as well (*horshpalteray*) as a synonym for the Hebrew term. The two test takers responded to the preserved indicators of the source culture which obviously blocked further domestication on the macrostructural level in the interpretation process.

One TT interpreted the point in a very particular sense simply as a warning against wasting money.

3. The copper buttons symbolize money that is quickly squandered; one should spend money carefully (4)

The answer of TT4 provides an interesting example of interpretative deviation

within the perception of the target text. The test taker left the monologue of the bagel hole which in fact dominates the fable widely uninterpreted. She/he put emphasis on the interaction between the brass buttons and the hole so that a normative point typical for the fable genre could be formulated.

The results of the survey on the interpretation of the text are very closely related to the answers to the question concerning the indications referring to the source culture of the original. Only 4 TTs (6, 7, 8, 9) answered the question negatively. The remaining answers show that the respondents focused on names, genuine concepts of the source culture (primarily the TTs from the second group) or on biased, frequently repeated stereotypes. It must also be noted that the TTs worked with a copy of the magazine with the printed translations so it is highly probable that they knew in advance that the originals were Yiddish. The following aspects were stated as recognized indications: Yiddish names (2, 3, 4, 11, 12, 14, 15, 16, 18, 19, 20); the term *bejgl* (5, 3, 15, 17, 20); a specific way of speaking (18, 20); emphasis on detail (10, 16); avarice (2, 11). The answer of TTs 18 and 20 concerning the “specific way of speaking” corresponds with their interpretative approach described above.

In general, the TTs recognized that the fable genre was being experimented with. The third question was answered positively only by four TTs (4, 7, 12, 14), while the remaining TTs had a problem with categorizing the text in this genre, almost exclusively giving formal reasons for that: lack of personified animals as protagonists (2, 3, 5, 6, 8, 9, 11, 15, 17, 18, 19, 20); the moral is not obvious (1, 2, 6, 8, 11, 13, 17, 20); the whole text is too philosophical/complicated (1, 2, 10, 15, 19); verse form (2, 6).

The surveys make it relatively clear that the TTs had a problem in categorizing the text within the fable genre; however, they developed interpretation strategies to “bend” the text in the direction of the fable genre by establishing didactically normative patterns.

## CONCLUSION

The main intention of the presented article was to examine the correlation between the domesticating/foreignizing strategies applied by the translator in her interpretation and the impact of these strategies on readers’ interpretation of the target text. To this end, the notion of domestication was broadened to readers’ interpretation processes. These correlations were analysed on the basis of a modern Yiddish literary text, a fable by Eliezer Shteynbarg. In the analysis of the strategies applied by the translator, it was shown to what extent her interpretation of the source text was transferable to the target text. Despite her effort to maintain as many indicators of the foreign cultural context as possible, the above exemplified processes of domestication were inevitable. The survey was to reveal what impact these processes have on the perception of the translated text by the readers on the macrostructural level. The following facts can be drawn from the results of the survey: 1. the answers to the question about the “content” of the fable and about the point overlapped – except for 7 TTs who tried to retell the plot in some way. This fact corresponds with the answers to the fourth question about the classification of the text as a fable, to which 16 TTs responded negatively (the plot of a classic fable is relatively easy to sum up). 2. In

their answers to the question about the point, the test takers formulated responses which can be grouped in relatively homogenous “thematic clusters”. The bagel hole and the buttons were mostly interpreted as symbols of the dichotomy spirituality/materiality, while the principle of spirituality was interpreted as the positive one. The ridiculously pompous form of the monologue was not taken into consideration – it was probably non-transparent in the target text in consequence of the above-described domestication strategies carried out by the translator. Only 2 TTs identified the specific form of speech in the fable and interpreted the monologue within the concepts of the source culture. 3. Although most test takers recognized that the fable genre was being experimented with (16 TTs) and that this experiment takes place within the foreign culture (16 TTs), they tended to continue the domesticating strategies on the macrostructural level, for instance by formulating didactically instructive points. Generally the assumption concerning the reactions of the test takers to the strategies of the translator was confirmed: in the hermeneutically defined translation process, the readers continued the domesticating strategies initiated by the translator. The explicit identification of the foreignizing elements on the lexical level (question 3) had – with the exception of two TTs – a negligible impact on the approach to the text on the macrostructural level. In this respect, there were surprisingly lesser differences between the two tested groups than could have been expected on the basis of the preliminary survey.

TRANSLATED FROM GERMAN BY TEREZA CHOCHOLOVÁ

## NOTES

<sup>1</sup> In the ideologically laden approaches, the terms *domestication/foreignization* coined by Venuti (1995) were modified over and over again. Bassnett (2005) mitigates the term *domestication*, which was given a negative overtone by Venuti, by the slightly more neutral term *acculturation*, while Tymoczko (2007) borrows the term *transculturation* from cultural studies in reaction to Venuti's dichotomy etc.

<sup>2</sup> In this sense, the term “domestication” means an interpretative adaptation by the readers which compensates the strategies of foreignization or broadens the strategies of domestication initiated by the translator.

<sup>3</sup> For the correlation between minor and major languages and cultures cf. Klaudy (2012, 33–48). The labelling of the Yiddish language as “minor” holds true only for the level of synchrony. In a diachronic perspective, Yiddish was a worldwide spread language with a rich literary tradition and ca. 12 million Yiddish speakers on the eve of World War II.

<sup>4</sup> The term “power” in this context is related to the notion of translation as a technology of domination between cultures (cf. Bassnett – Lefevere 1990, 65).

<sup>5</sup> For the problem of the “double original” – English and Yiddish – in the work by I. B. Singer cf. Vinš (2015, 78–82).

<sup>6</sup> The first published Czech translation of Singer was a 1990 book of short stories *Stará láska a jiné povídky* brought out by the publishing house Odeon. The “flood” of Czech Singer translations followed six years later when the publishing house Argo discovered Singer as an author who was attractive to readers and started to bring out at least one new translation every year.

<sup>7</sup> After the fall of the communist regime which did not support (or directly suppressed) interest in Jewish (and religious) topics, a surge of literature from this realm was to be expected. It indeed happened, but in other fields such as general and local Jewish history, and Jewish culture and traditions, while there was no remarkable change in the production of translations from Yiddish to Czech.



- <sup>8</sup>For the Yiddish number of *PLAV*, the author of this article translated one short story by Avrom Reyzen, two short stories by Hersh Dovid Nomberg and three fables by Eliezer Shteynberg.
- <sup>9</sup>The term *pilpul* (Yiddish *pilpl*) originally means a specific method of harmonizing different talmudic texts. In Yiddish, the expression has yet another – pejorative – meaning, namely that of a most meaningless, hair-splitting discussion (cf. Niborski – Neuberg 1999, 242).
- <sup>11</sup>To explain the function of the Hebrew component, an extensive commentary would be necessary. In case of a poetic text this is a problematic solution.
- <sup>12</sup>With respect to such a formulation of the question and examination perspective, it was naturally impossible to develop a universally applicable experiment design, as practised e. g. during the examination of a translation evaluation. Comp. Tirkkonen-Condit (1986).
- <sup>13</sup>The problem of the size of the respondent groups has been discussed by many, comp. Toury (2012, 263).
- <sup>14</sup>The conversations preceding the test made it clear that all test takers from the second group are interested in Jewish culture more from an academic perspective.
- <sup>15</sup>Only 7 TTs (2, 4, 5, 6, 9, 14, 19) tried to sum up the plot.

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## The limits of domestication in the translation of modern literary texts from Yiddish to Czech

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Yiddish literature. Domesticating strategies. Intertextual coherence. Intratextual coherence. Macrostructural level. Experiment design.

The paper focuses on the correlations between the domesticating/foreignizing strategies applied by the translator within her interpretation and the impact of these strategies on readers' interpretation of the target text. This process is analysed on the basis of surveys concerning the Czech translation of the Yiddish fable *Der lokh fun beygl und meshene kneplekh* by Eliezer Shteynbarg. The surveys are aimed at the following related questions: 1. which options does the translator have to make his/her interpretative steps transparent for the readers; 2. to what extent is the interpretation of the target text homogenous resp. heterogeneous; 3. which interpretative patterns do the readers of the target text develop to preserve intratextual coherence.

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## The translation theory of the Nitra School and contemporary communication models of literary translation: a case study\*

ANITA HUŤKOVÁ

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### KEY QUESTIONS

This study seeks to provide answers to several essential questions: can the systemic theory of translation (of the Nitra School) motivated mainly by Czech structuralism and built on binary oppositions cover new notions and react to phenomena non-existent in literary style at the time of the formation of the theory? Is its ideological background and terminological apparatus likely to cope with, for example, the wiles of postmodern prose? Can translators rely on this theory and find it inspirational for their translation solutions? Or is this theory on the verge of being outworn, obsolete and unfit for effective work? The theory of meta-text is being further developed, e. g. by André Lefevere, Erich Prunč, Steven Tötösy de Zepetnek.

The theory of shifts of expression and changes of expression remains relatively out of the focus of the international community. The possible reason is that it was primarily based on literary translation, which provided the material for Anton Popovič and his colleagues to test their assumptions. In this respect, the theory of shifts could still (even nowadays) satisfy at least the methodological needs of literary translation. Postmodern texts, however, put more emphasis on playfulness, intertextuality, hide and seek, irony, verification of new ways of thematic and formal text construction, genre, style, language and authorship mixing. The application potential of the categories of expression will be demonstrated on the Slovak translations of the texts by the Hungarian prose writer Péter Esterházy.

### COMMENTS ON THE NOTIONS: EXPRESSION – CHANGES OF EXPRESSION, SHIFTS OF EXPRESSION, VALUE OF EXPRESSION, CATEGORY OF EXPRESSION

The whole system of changes and shifts of expression is not to be presented here. As for the focus of the paper, what really matters are the individual shifts of expression, as they demonstrate the translator's poetics. They also reveal the translator's style, his/her relationship to the original text, to its author, to both languages and expression schemes, to contemporary poetics etc. The translator's idiolect disrupts, innovates or, on the contrary, fosters and reinforces contemporary literary canon. Therefore

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\* The study is a partial output from the project VEGA No. 1/0551/16 "Hybridity in language, text and translation".

we speak of a sensible subjective shift resulting from the application of the translator's individual tendencies, demonstration of his/her poetics and idiolect. This view is also held by Theo Hermans (1997), the representative of the Manipulation School of Translation Studies: he regards the translator as an active and determining subject in the process of translation.

The individual shift is the most valuable element of Popovič's classification which translation scholars can refer to in their ideas on literary translation. It is most easily identified at the microstylistic level (manifested by various changes of expression) because the expression portfolio is the most noticeable way it is demonstrated in. The expressional qualities of the text, synonymically called the categories of expression, do not only exist at the language level. In fact, they really come to life at the intersection of the topic, characters, narrator, composition, time and space – i. e. at the intersection of the micro- and macro- stylistic levels. The author's style is presented through these perceptually evident categories of expression. It is a matter of text (plus its author), reader, and – referring to František Miko's view of text – context (Popovič also considered sending and receiving context in his work). The language elements *comprehensively* (i. e. their phonic organization, lexical selection and language registers, syntactic construction, extralingual background – images, font type, size, colour, atypical punctuation, text arrangement, etc.), together with macrostylistic parameters, evoke some experience, feeling, mood or knowledge in a reader. And that is the moment when particular categories of expression and their transfer options enter the game.

As for the further stratification of the individual shift of expression, I can see great research potential in different approaches, either from the aspect of a universal, developmental view of translation, or specific case studies. As indicated below, Popovič's (1975) division based on over-interpretation or under-interpretation of the original and the two distinguishing types of an individual shift – simplification and explication – is insufficient; that is to say these phenomena can only be rated as negative. The individual shift in the analysed works of the Nitra School really showed that the preference of the translator's poetics disrupted the author's idiolect (cf. Vilikovský 1984, Gromová – Müglová 2015). However, it will be proven further on that the individual shift of expression is not just a negative phenomenon. The intervention of the translator's idiolect can take place in compliance with the author's strategy. Therefore the individual shift is the core of this study.

The system of expressional categories in Popovič's *Teória umeleckého prekladu* (1975, Theory of Artistic Translation) stems from F. Miko's (1970) model. The model of binary oppositions in categories of expression is simple, systemic, open and usable during the interpretation, as well as the conception, realization and evaluation phases. The categories of expression, defined as full and independent units by Miko, are realized in a particular text as inequitable, interdependent elements. In general, the arrangement system of these categories, involved in the overall aesthetic and communicative effect of the text, cannot be preserved in the translation in the same configuration, the same proportion of mutual arrangement and the same hierarchy of elements. An ideological, aesthetic and communication potential can also be

achieved by the combination of different categories, by highlighting of their different features and by the contrast which accepts the target environment.

Decomposition of the text into expressional constructs is supposed to help the interpretation phase of the translator's preparation and to disclose the expressional qualities determining the aesthetics of a given text. Thus the author's style is simultaneously identified. The categories of expression are not just the register of linguistic potentialities in a language, by any means. They inherently project both the compositional and thematic elements of the text. Yet all the components are inevitably projected in the language level of the text, so they seem to be purely linguistic means. The analyses of the applied categories of expression (at the syntagmatic level) are important in the process of translation (the interpretation and conception phases), but they can also be used for evaluation of translation as a final product. At any rate, the translators (at least subconsciously) build their strategy upon them and reach for them in order to find the best translation solutions.

The greatest advantage of the categories of expression system is its flexibility, response to the market and audience needs and, last but not least, interdisciplinarity. It interconnects several fields and, at the same time, it can be used in many of them (mainly in art). Clear evidence can be found in *Tezaurus estetických výrazových kvalít* (2011, Thesaurus of the Aesthetic Expression Qualities) compiled by a collective of authors – Miko's followers working at the University of Nitra under the guidance of Plesník. Miko's classic model, frequently renewed and corrected by the author himself, was diversified with yet more categories. The authors treated them with regard to the arts – literature, painting, sculpture, photography, dancing, mass media forms etc. Let us mention at least those we are to tackle in the study: intertextuality, allusiveness, expression amusement, "cool" as an expression category, sensuality, eroticism and pornography of expression, vulgarity of expression etc.

## DESCRIPTIVE TRANSLATION STUDIES AND POSTMODERN LITERATURE

The Nitra School of Translation operated with a trinomial communication scheme (later augmented by the translation phase of production and reception): author/expedient – text/work – reader/recipient/translator – text in a target language – reader/recipient (or further processing of the text by the recipient). The text was considered an essential component; the translation issues stemmed from its characteristics, which had to be preserved by an adequate translation and conveyed to the new readers.

However, postmodern literature is not built on just three essential communication components: what it pushes forward is *context*. It is the context and its relation to the other communication components that become the key factors in the creation of the value the text acquires.<sup>1</sup>

Should translators convey the context? Yes, in a way. They translate their own contexts in which the text acquires this or that value. The situation may arise, however, that the translated text acquires different values in a new social, historical, political, ideological, material, medial etc. reception context. So while the Nitra School mainly

employed the observation of the translation process and analysis of the expressional values of the source and target texts, contemporary translation studies turns its interest from the text towards context and its relations to the expedient and recipient, together with a whole range of determining factors.<sup>2</sup> What we also mean by the expedient is the translated text expedient, i. e. the translator who had stood in the background for centuries. He/she had been expected to be invisible in the text, to smother their own style. The different developmental stages may show some variations but, in general, Czecho-Slovak translation studies paid no attention at all to the translator's identity. It is true Popovič considered also a sociological dimension, the need to study the functioning of translation and its translator in society, but in Slovakia such research, mainly that which is focused on the translator's identity, only started in the last decade. This changing focus also manifests itself in a switch from literary translation towards market demand: generally it covers the translators of non-literary texts (Djovčoš 2012).

### A CASE STUDY: *HARMONIA CÆLESTIS* – LANGUAGE RELATIVITY AND CULTURAL HYBRIDITY

Postmodernism enjoys attacking the reader's clichés and time-tested security.<sup>3</sup> This also applies to the translations of the novels by the famous Hungarian writer Péter Esterházy (1950–2016). The author manifests himself as a language liberator (cf. Kulcsár Szabó 1996), a great language hedonist, perfectly mastering various language registers. He enjoys playing with language and style, as well as with form.

Esterházy's style is known for its borrowings (of his and foreign stories, whole paragraphs, motifs and characters). The author picks them, repeatedly involves them in the new text-meaning relations and thus revives them. The relativity of the source text identity underlines a hybridity which the author does not avoid. On the contrary, hybridity is part of the author's idiolect. When critics reproach him for an excessive number of adoptions from other authors and question his own authorship, he arrogantly begins to list all the real, potential, true and misleading references to his own resources. This comical citation (let's call it "starring") method becomes the foundation of the playfulness of his short prose *Egyszerű történet, vessző, száz oldal – a kardozós változat*, translated into Slovak by Renáta Deáková as *Jednoduchý príbeh, čiarka sto strán – šermovacia verzia* (A Simple Story Comma One Hundred Pages – The Sword-Brandishing Version), which shows, alongside his most famous novel, *Harmonia cælestis* (Celestial Harmonies), the development of the genre potential of a historic novel. That is to say Esterházy perceives history explicitly through the question of identity (cf. Görözdi 2014).

Esterházy's most famous and most translated novel was published in 2000. The author refers to his previous texts and simply develops his favourite theme and genre of the family novel in yet another way. He writes a novel about his family, the aristocratic Esterházys, who have been involved in the creation of the history of Hungary since the 16th century. The family chronicle, however, is significantly abstracted from reality. The author casually adds motifs, develops and completes what he indicated elsewhere, and swaggers from fiction to history and back, which confuses his reader.



The author's strong inspiration was a short story by Danilo Kiš *Slavno je za otadžbinu mreti* (1987, To Die for One's Country Is Glorious). Esterházy does not conceal the fact he "appropriated" the story; he even wrote an open letter to Kiš. For instance, the book *Bevezetés a szépirodalomba* (2003, Introduction to Belles-Lettres) also contains the story concerned, with a citation reference to Danilo Kiš. In the novel *Harmonia caelestis* there is a whole short story rewritten in its 24th "Numbered Sentence" – this time without any reference to its real author. Sigfrid Gauch from Germany accused him of plagiarism, claiming that Esterházy borrowed a whole chapter from his novel *Vaterspuren* (1979, Traces of My Father). Therefore the German translator Terézia Mora simply took Gauch's novel and literally copied the text, with no need to translate it by herself. There were even more accusations. Working with his own texts or other authors' texts is the key element of Esterházy's creative strategy.

The novel is divided into two parts and its theme and method are most clearly articulated in the very first sentence: *Kutya nehéz úgy hazudni, ha az ember nem ösmeri az igazságot* (It's damn hard to lie when one doesn't know the naked truth; translation P.S.). The first part of the book (*Számozott mondatok az Esterházy-család életéből* – Numbered Sentences from the Lives of the Esterházy Family) outlines potential historic alternatives. Long sentence units (even mini-stories) are marked with numbers. The second part of the book (*Egy Esterházy-család vallomásai* – The Confession of the Esterházy Family) is more firmly linked to the Hungarian historical details of the 20th century (world wars, the commune, German occupation, displacement, revolution of 1956, Kádár's government etc.) through longer stories of three generations of the Esterházy family (Móric, Máttyás and Péter). The first part is more objective, the second one – with the family anecdotes and own experience – more subjective. In spite of this, the first part is more interesting for the majority of readers (mainly translation recipients), perhaps because of the author's distance from the history and his questioning of the historians' assertions, its adventurous here-and-there, even story-book nature, as well as an exotic distance from historic Hungary – especially for culturally distant recipients. It was also endorsed by Iván Sanders (2007) who included the English translation of the novel (the paperback edition numbers almost 900 pages) in the syllabus of a course on Central European postmodernism at New York University.

The English translation (2004) was completed by Judit Szöllősy who concentrated on the varied language registers applied in the novel (and typical of the author's style). Lingual and stylistic mastery is conveyed with real virtuosity, juicy idioms are substituted by functional equivalents, offering an extraordinarily rich and multiform everyday language of an American city. Witty, sometimes even ingenious translation solutions convey Esterházy's playfulness, humour and levity to the readers. However, Sanders states that the mixture of historical facts, allusions and references to the cultural memory of Hungarian readers is off-putting to Anglophone recipients.

The Czech translation (by Robert Svoboda) has received very positive reviews. Jan M. Heller (2013) even calls it a "cultural translation". He highlights many necessary, sensitive compensations stemming not only from the differences between the stylistic and semantic systems of the two languages but mainly from Esterházy's favourite cultural connotations used in his work.

The Slovak translation (2005) was done by Renáta Deáková. She played with a large number of historicisms, archaisms, marked lexis and syntax and authentic contemporary stylistics, sporadically disrupted by mocking or the author's confusing questions in brackets (in the middle of the text); in general, all that gathered patina the historians love dusting off so much in the archives in order to disclose, with bated breath, connections and secrets which were never meant to come to light. She also plays with registers and layers of style which often happen to occur, in all their finery, in the same sentence – from philosophical, theological or statesmanlike locutions, up to the most offensive vulgarism or an absolutely unexpected dialectal variant – and also the author's favourite language potions such as: *Vulevu egy kis hleb?* (Sentence 172). French as a conversation language of the aristocracy (high society) usually occurs only in banal “poses” and memorized expressions. Therefore it is unnecessary to use the right spelling, and translation is also easy – mere copying suffices. In most cases the author writes simply the pronunciation, the meaning to be guessed with the help of the context (e. g. *sré vizaví*, Sentence 75), plus native Hungarian and distorted Slovak, as Hungarians do not know the phoneme ch [x] (*hleb*, correct spelling: *chlieb*, Eng.: *bread*). The expressions in German, to make them comprehensible to the contemporary reader, must often be explained by the author himself through intertextual explication – e. g. *na obed sa zjavil jeho lokaj leibdíner v kuchyni* – at lunchtime his footman leibdíner appeared in the kitchen – *ebédkor megjelent az inasa, leibdíner, a konyhában* (Sentence 64; time-restricted marked expression *lokaj* – Eng. footman). Exclamations in Italian are also translated by the author *Oh, che dolce cosa è questa prospettiva! Mily édes szerető a perspektíva!* – *How sweet is this perspective!* (Sentence 88). It is, however, possible that sometimes the translator has to mix a new language cocktail for her reader by herself, from her own resources. Supposedly, an example of such a translator's solution is her original “neologism” *mamzelka*, something between *mademoiselle* (Miss in French), *milenka* (fem. lover in Slovak) and *manželka* (wife in Slovak) (Sentence 66), or the expression addressing the main hero: *pán otec* (Master/Lord Father), translated as a new formation *panotec* (in original *Édesapám*). The Hungarian word is obsolete and expresses respect, love, kinship, pathos and courtesy. Contemporary Slovak has no equivalent that could fully substitute this title. There is only a descriptive solution, unsuitable for a recurrent, key concept (and a central theme). The “neologism” attracts the reader's attention. On the other hand, it should be mentioned that the character of *panotec* is “occupied” by several of Esterházy's ancestors (his father, grandfather, great-grandfather), and even literary characters. The character is reduplicated many times from the aspect of meaning as well: sometimes he is a hero, sometimes a notable and comical figure in the course of history, sometimes an important politician, a legend, a prime minister, a proud and broken man, a kind and authoritative father, an alcoholic etc. Obviously, overlapping of fiction and reality makes narrative reading difficult.

Shortly after publication of the award-winning novel (e. g. Peace Prize of the German Book Trade 2004) the author found out that this father Mátyás Esterházy had cooperated with the state security service, i. e. he was an agent of the Hungarian secret police. Esterházy coped with this unexpected information in his own way; he

wrote an appendix to the previous edition and highlighted the citations from his father's file in red: one can feel the author's helplessness, grief, anger, sarcasm, disillusion and shame. A book with the title *Javított kiadás: Melléklet a Harmonia Caelestishez* (Revised Edition: Appendix to Celestial Harmonies) was published in 2002. The Slovak translation *Opravené vydanie* was published in 2006, translated by Renáta Deáková.

## DOMESTICATION

In his 100-page novel (although in reality it has more pages) *Egyszerű történet vessző száz oldal – a kardozós változat* (hereinafter referred to as *Egyszerű történet...*), Esterházy presents a short history of Hungary in the late 17th century. Loyal to his style and postmodern approach, he does so with deliberate levity, sometimes ironically, satirically, from a distance; he casually clarifies the motifs of “making great history”, often trivial or comical, and faded over time. He builds the text on a main story about the search for a murderer, but in the course of the story many digressions vary with transgressive sexist or culinary passages and little historical arabesques cause that the model of historicity created by the novel (cf. Görözdí 2014) appears in the foreground. Hybridity of authorship is enhanced by multiple historic facts and half facts, gastronomic excursions, sexual innuendo, ideological discussions, references to literature, philosophical digressions etc. Some characters come from previous Esterházy novels, including the reappearance of his father. The stories and their settings reveal two dominant, historically determined types of Hungarian mentality: *kuruc* (autonomous, even revolutionary) and *labanc* (cooperative, even loyal). In Central Europe positive connotations are assigned more to the *kuruc* type with combative, brave, revolutionary attitudes. “Not only does Esterházy's history lack fame, it also lacks any direction, erases heroic acts, makes causalities fail, even their key designator, passing time, fades from it” (Görözdí 2014, 47). A serious component of this prose is also the above-mentioned work with the Hungarians' national cultural memory and the multitude of facts related to this phenomenon that are close, or well known to a Hungarian reader.<sup>4</sup>

The positives also include the ample “starring” system (i. e. the footnotes), where the author adds his initials (P. E.). He refers not only to real sources but also to those he remembers having seen “somewhere”; or he misleads the reader by revisions of his own notes and multiple authorship corrections of this or that idea. Despite this, the footnotes are perceived as inventive and attractive by readers. Moreover, this component has also become the Slovak translator's instrument for delivery of the aesthetic expressional value of the source text to the target reader of the translation.

The Slovak translator responded to the challenge adequately and supported the strategy of authorship erasure. In her translation she even multiplied the number of the (starred) references (i. e. footnotes) and added her own (*sic!*) initials (R. D.) while the majority of them were written or authorized by the author at the instigation of the translator. “It is a gesture giving the translated book an autonomy similar to the original and helps it communicate with the receiving Slovak environment” (Görözdí 2013). This approach to translation, however, cannot by any means be considered

common, traditional or standard. On the other hand, it must be admitted that the translator reinforces the identity (in Popovič's words "invariant") of the source text based on hybridity by her approach and translation solutions.

For greater clarity, the individual translation solutions are divided into several subtypes. The given subtypes comply with the author's concept, i. e. they follow the coefficients of the source text and represent characteristic features of his style:

1. The author's effort to present himself – in the translation the translator's effort to present herself (through her own footnotes).

2. Domestication – mainly those parts, references, extracts, allusions etc., which are related to the cultural memory of the Hungarians.

3. Explicativeness (deceptive/misleading/fake).

The first type is materialized also as the expression of the translator's opinion, or as teasing the author. At first the reader of the translation is taken by surprise. Who is R. D.? After a while they realize those are the translator's initials. But why does she add so many footnotes? Is she allowed to interfere with the text so freely? Subsequently this teasing/joshing with the author becomes the funniest aspect of the reading. Several examples to illustrate this: somewhere in the text the author uses an obsolete dialect collocation *matató menkő* and explains it to the reader in a footnote – "it is an old euphemism for a ball lightning; I heard it in the National Theatre, during the performance of *We Only Live Once*, directed by János Mohácsi. P. E." The Slovak translator takes inspiration from the footnote and boldly adds: "So nice, it sounds good even in Slovak. R. D." – and leaves it in the text as an exotic element.<sup>5</sup> In a different place, the author refers to an interview with Julio Cortazár in *Le Monde*, but he says he cannot find out when exactly it was issued. And since the sentence is in Hungarian, he adds it is "his own translation". The translator is not idle and writes up: "No. Mine. – R. D."<sup>6</sup>

On yet another occasion, the author considers omission of a footnote. The translator enters her considerations and asks: "\*So, what now? Is there a footnote or not? Should I put it there or not? – R. D."<sup>7</sup> The translator also enters the text when the vulgarisms, so much liked by Esterházy, occur. She literally apologizes to the audience, and the text simply swarms with such interferences in authorship.

Domestication is a more demanding translation strategy. Apart from identification in the text, it requires a sensitive approach and the kind of solution that takes substantial knowledge of the target reader audience's cultural memory into account. It interferes with time and space. Popovič, probably inspired by James S. Holmes, reflects historization – modernization on the time axis, and exotization – naturalization on the spatial (cultural) axis. However, here I intentionally ignore Popovič's concepts of naturalization and modernization. Instead, I use the concept of domestication (Lawrence Venuti, 2000). The reason is I do not deal with the time or space factors in a simple line, i. e. neither with particulars (e. g. typical national dishes, clothes, habits etc., which are usually solved by adaptation to the target environment); what I really deal with are the thought units interfering with the nation's history, ideology, politics and culture in general, which provide a compositional base for the whole prosaic form. Translation solutions do not have their source in language elements; they

are only demonstrated through them (very much like cultural memory is presented in the original). The language is not the main translation material here. This is the translation concept principle thoroughly applied by a translator in the whole text. According to my analyses, the translator prefers domestication or also naturalization procedures and solutions in all her translations of postmodern Hungarian prose. To defend her from being accused of arbitrariness, it should be said that she consulted her strategy with the author and he often adjusted the source text (i. e. wrote a quasi-new text) for a new reading audience. To illustrate this, she substitutes an allusion to a famous Hungarian poet Dezső Kosztolányi with the (Slovak) Ladislav Ballek and his novel *Agáty* (The Locust Trees); the Hungarian language reformer Ferenc Kazinczy's lexis is changed into the obsolete lexis of the Slovak writer Margita Figuli. When falcons are mentioned, she cleverly addresses the Slovak reader with a well-known verse by Laco Novomeský that each high school graduate knows by heart. A flintlock pistol with wrought copper decoration from the master gunsmith János Németh's workshops is compared to the gun of Andrej Sládkovič's *Detvan* (a famous Slovak epos).<sup>8</sup>

Explicativeness (of a fake/deceptive/misleading nature) is the third tendency I have identified as a component of the author's idiolect. This third key component significantly collaborates with the previous two procedures, both in the author's and the translator's texts. The efforts to explain, finish, complete the information is, in a way, making advances to a reader. From the aspect of Popovič's stratification, explication/explicativeness is linked to over-interpretation, i. e. an individual shift of expression. This, however, is not a case of "ordinary" explanation. Making advances to the reader by a certain amount of explicative and additive information is deceptive, often misleading and leads back to the first strategy (self-presentation). This explication strategy does not come from the translator, it is already incorporated into the source text and that is why it cannot be judged as over-interpretation. It is also necessary to mention that undue explicativeness characterizes several Esterházy's texts. With the explicative strategy the author tries to actualize the context in which the given sequence consequently acquires a completely different value – he often changes a serious utterance into a comical, even absurd one. So his goal is not to preach to the reader, or to make advances towards them. In fact, he relativizes the world, words, history, himself and reality. Digressions like references, side texts, intertexts, subtexts and hypertexts, which determine the meaning of the (basic) story (also non-story) line, are part of the author's idiolect. This technique is demonstrated most representatively in *Kis Magyar Pornográfia* (A Little Hungarian Pornography).

Explicativeness is also demonstrated in *Egyszerű történet...*, only in a gentler, more self-representative form. Although the context is not clarified here, the explicativeness is equally misleading. To illustrate this, Esterházy puts a star next to the word *choice* (231) with an (explicative) reference asserting it as an allusion to Goethe, but it has no meaning. Naturally, the translator does not fall short – she supports the explication and adds another remark that Goethe's novel in question is "*Wahlverwandtschaften*, but in Slovak it not only has no meaning, it also makes no sense".<sup>9</sup>



## SUMMARY ON ESTERHÁZY

The translator expressively describes the whole range of values that represent the essence of the aesthetics of Esterházy's novels. Apart from the obvious iconicity and experienceness as the basic expression categories of the literary texts, the new, frequently mentioned, interpretationally substantial and expressively representative categories of Esterházy's texts appear here: *hybridity*, *intertextuality*, *allusiveness*, *wittiness of expression*, *fragmentariness of expression*, *vulgarity of expression*, which is so typical for the author, *cool as a category of expression*, *provocativeness*, *sensuality*, *eroticism or even pornography of expression*<sup>10</sup> (these are most expressively manifested in the novel *Egy nő* (1995; *She Loves Me*, 2000). In *Javított kiadás* (2002, Revised Edition) there is also *documentariness of expression* (transcriptions of reports, with exact dates), which supports operativeness (the counterpart of iconicity) and thus evokes an aesthetic tension. While some of them, e. g. *vulgarity of expression*, "coolness", *sensuality*, have clearer connection to the language level, the others, e. g. *intertextuality*, *allusiveness*, *fragmentariness of expression*, push the language level into the background. This is also caused by the fact that the first group enhances the so-called experienceness of expression and is primarily linked with expressivity. The second group includes categories which directly develop iconicity of expression.

I suggest a new category, *hybridity of expression*, as the bridge and fundamental category, acting at all levels of both text and perception, overreaching even towards the author's idiolect. In *Thesaurus of the Aesthetic Expression Qualities* it is not included as a special category, but there are sporadic references to it in connection with e. g. *fragmentariness*,<sup>11</sup> or *bizarreness* of expression. The point is that hybridity as a category of expression cannot be flattened and placed in just one subcategory (e. g. strength of expression, or peculiarity of expression, or comicality of expression etc.). It can neither be expressly judged as a positive, nor adjudged as a negative attribute. *Fragmentariness*, fragments of information, incompleteness referring to the absence of the whole which, however, can indicate and evoke an appropriate experience through correctly chosen aspects (a hint of colour, shape, place, setting, goal, title etc.) perhaps even a greater one than in the case of acceptance of the whole. A blindfolded man can have more intense sensations, e. g. touch (and it is like that with other senses, too). Therefore in Esterházy's texts this feature is often interconnected with *sensuality*. Fragmentariness is linked to the fragments of thoughts, events and characters. One of the forms of its realization is *collage*. Above, *intertextuality of expression* was mentioned almost as often as hybridity; similarly *allusiveness*, i. e. hidden hint. During the interpretation phase it is important for a translator to find out whether the relationship is affirmative or negative, controversial, or whether it is a parody or not. To define rewriting of the existing texts, the term *palimpsest* can be used. *Allusiveness of expression* is one of the author's favourite forms of hint to the historic political system, state representatives and contemporary ideology. It can be found in almost all Esterházy's prose in very large quantity and in various shapes. In prose, *show as a category of expression* can be defined as the author's effort to provoke an external effect at any cost, to entertain, to attract (the reader's) attention. Primarily it is realized at the language level, through equivoques, puns, witticisms, an exces-



sive number of unexpected linguistic devices etc. Contrarily, it can also affect the formal aspect of texts, or composition (e. g. a non-linear reading which causes that a reader of *Egyszerű történet...* learns who the murderer is on the first pages, although the murder takes place somewhere at the end of the book). Esterházy likes show. And he is “cool”. Typically, the Category of “coolness” follows the newest “trends”. What everyone does/wears/eats/reads... and writes (!) cannot be “cool”. The specialness, “coolness”, of Esterházy’s style was repeatedly appreciated and awarded. After some time, however, this feature was not sufficiently innovated and some of his later prose is perceived as unnatural (exaggeratedly funny, witty at any cost, forced, linguistically and formally overcomplicated). An accompanying category is *provocativeness of expression*. It is identifiable on both language and thematic levels: unconventional language, unconventional topics, motives, themes, compositions, adaptation, opinions, etc. “Provocativeness is related to rejection of traditions and crushing of cliché” (Plesník 2011, 235). In this sense, Esterházy crushes traditionalized legends, traditional reading, reaches for new motifs (e. g. the adaptation of Hungarian national history through family identity) etc. One of its representative forms is vulgarity; *vulgarity of expression* is another characteristic of Esterházy’s style. At times the author’s coarse vocabulary takes the reader by surprise (the effect is the purpose!), at others it provokes, causes laughter, lightens a serious situation, reveals male vulnerability (especially in relation to the physical, erotic or even pornographic characteristics in *Egy nő*), or just relieves the author from a difficult situation (in *Javított kiadás*).

Esterházy’s texts obviously possess qualities characteristic of postmodern prose in general (cf. Žilka 2015, 43). The first one is a brilliant story that often disrupts linearity; then there is cultural hybridization, the overlapping of fictive and real elements, and interpretation of authentic feelings, mainly crude, negative, unprocessed ones, because authentic feelings are often animal and blunt. In Esterházy’s prose this authenticity occurs mostly in the female characters, especially his mother (*A szív segédigéi* – Helping Verbs of the Heart) and wife (*Egy nő*). Paradoxically, authenticity is also demonstrated by the erasing of time and space boundaries and connections.

What results from the notes above is that one of the basic principles of Esterházy’s (postmodern) work is *subversion*. It is manifested through the preference of the inner view to the outer one and the expression of authentic feelings to generally expected ones or behaviour dictated by society (and tradition) as a norm. It is a “questioning of both the ideological and text structures through playing with the language” (Žilka 2015, 55). The result is the deconstruction of a compact structure and its decomposition to fragments. This is the key moment in Esterházy’s prose. Subversion of the genre system is built on parodied classic genres, or interference with their compositional elements. It happens through some kind of “pla(y)giarism” (Federman 1977), a concept obviously derived from play and plagiarism. Plagiarism, however, has no negative connotations here – it is no less a valuable process; on the contrary, it is an effective form of parody. Since Esterházy also works with his own texts, he uses so-called (auto)biographical subversion which reports the subject’s situation in the process of creation, and prides itself in questioning what was previously said and in

imitation, repetition and parody. For Esterházy, intertextuality is an essential component of playing with readers. Nevertheless, searching for all the texts would be both impossible and useless. The texts do not convey their original meaning. They are newly defined in the context. They acquire a new meaning, new connotations, new emotions. To sum up, it would be inappropriate to speak of plagiarism – it is rather a playing with texts, ideas and feelings.

Esterházy uses a kind of historic prose subversion as well by altering history (mainly in the novels *Harmonia caelestis* and *Egyszerű történet...*, partially also in *Kis Magyar Pornográfia*). He questions the official versions of events, outlines possibilities of their potentially different course and creates a Central-European farce out of serious, nationally appreciated and celebrated events (especially battles and heroes).

## CONCLUSION

It is an illusion to believe that any of the translation theories can exhaust the issue completely and make all those who are involved satisfied. It is an illusion to believe that the translator can take all existing factors into account – to prefer both the source text and the requirements of the target environment. Each theory, all approaches and concepts can accept several aspects – but not all of them. The translator can reckon on several factors, but cannot prefer all of them. This is not pessimism: this is reality. This fact is also reflected in developmental paradigms of thought about translation (see Kusá – Čejková 2010), so the innovative development in translation studies is substantiated.

Gentzler (2014) shares this opinion in his reflections on translation studies – a post-discipline where he indicates that the reality of the world of communication is hybridity related to the rapid movement of people, rapid communication (via the internet and various technologies), multiplication of existing interdisciplinarity, and often creating new communication forms (the author mentions e. g. the new literary form of the Indian and Persian novel which has become a genre through British translations but consequently dresses in its specific-culture form).

In the Nitra School primary sources of translation studies are linguistics, stylistics and literary science. Gentzler (2014) indicates that progress in these fields is undoubtedly significant but its efficiency is limited by focusing on the major languages and certain petrification of prescribed methodology. Work with a text, however, clearly requires creativity. It is a stepping stone for theoretical reflections on translation, especially literary: nothing too revelatory, an essential feature of the translator's work. Creativity is the foundation of all translation strategies. A similar conclusion is also reached by Judit Görözdi who emphasizes that “language is not a reliable medium for re-presentation, and it is not the guarantee of meaning as it reduces and deforms *re-presented* contents. [...] That means the texts do not contain the meaning, they rather activate the *meaning construction* in perception” (2007, 387). “In order to transfer such texts [...] from the aspect of translation, secondary models offered by the target literature are not sufficient; the substance of translation lies in the fact that it provokes these secondary models – similarly to the original in the source culture” (399). It can deny them completely, it can polemicize them, it can

disrupt them – that is the discourse dimension of translation. On all accounts, the model of categories of expression is very helpful even in translation of postmodern prose.

TRANSLATED FROM SLOVAK BY PETRA STRNÁDOVÁ

## NOTES

<sup>1</sup> Context is understood in a wider sense. I agree with its definition by Kusá (2005, 16–17) who asserts that, “Translation and translated literature are shaped by: 1. National political system [...]; 2. Socio-cultural system [...]; 3. Literary system [...].” These components make up the context – the essential part of the translation communication chain. As I have mentioned above, Popovič was inspired by Bühler’s and Jakobson’s communication model so he also worked with context. However, he understood it in a more narrow sense.

<sup>2</sup> The focus on context can be observed after the cultural turn of the 1980s and the focus on the target culture introduced by Toury mainly in the 1990s. In Slovakia Suwara (2003), Ferencík (1982), Vajdová (2009) etc. dealt with the shift from text to context in translation studies.

<sup>3</sup> For instance, the author/narrator/character’s identity is often questioned or deliberately hidden. It can even be mysterious, so both the translator and the reader can easily identify with it. The prose by Alfonz Talamon (1998): *Samuel Borkopf: Barátaimnak, egy Trianon előtti kocsmából* (Samuel Borkopf: To My Friends from the Pre-Trianon Pub), a product of Hungarian literature in Slovakia, an original opus written in the Hungarian language, constitutes a representative example (for more details see Huťková 2014a): thus hybridity (of authorship, language, topic, space, time) enters postmodern literature as its canonized attribute. The relation between the written (alias sacred) text and the interpretations of its open reading is reinforced by the fact that the text is not finished, closed, and that it can (?) be re-entered. Renáta Deáková, the translator, has also succumbed to this illusion. She has not done it in secret, however, confessing in the first lines of the “smuggled” part, emphasizing her motive and copying the author’s style. Another “letter” written by her is included in the contents under the heading *Translator’s Note*; but not quite like that in the text itself. The extra chapter bears a title stylistically very similar to the previous ones. The strategy similar to the one used by Deáková was applied by Kantůrek in his translations of Terry Pratchett’s novels into Czech. Despite the genre differences, comparison of their translation strategies could produce some interesting results.

The novel *Jadviga párnája* (Jadviga’s Pillow, Pál Závada 1997) also bears the above-mentioned characteristics of postmodern texts. The classic translation approach relying on language code substitution is simply useless here. The reason is in these texts “validity of the language construct is relative, momentary, being created in the course of reception, i. e. not predetermined” (Görözdí 2007, 387). Even the interference with the text story line (so called *thematic shift*) was needed here. The translator Renáta Deáková consulted all explanatory notes and new commentaries (absent in the original) with the author who then wrote several new notes for Slovak readers. Categories of expression of the original and translation are analysed elsewhere (Huťková 2014b).

<sup>4</sup> The typical Esterházy style, highly esteemed especially in the novel *Harmonia caelestis*, can be found here too, although not in such convincing form. Text comprehension is hindered deliberately, and the author tries to make the most of the text, language, story and his own style. Esterházy’s originality is also manifested in the numbering of pages, which are not in a proper order, and he plays with them like with cards. The need to disrupt linear reading is common with the author and typical for postmodernism. Esterházy works with languages in a similar way. German, English, French, Latin, Italian, Dutch, Turkish, along with his native Hungarian: a multiplicity of peculiar vulgarisms and mixing of communication registers are typical.

<sup>5</sup> In original: “\*A gömbvillám régi szép neve; a Nemzeti Színház előadásán hallottam, a Mohácsi János rendezte Egyszer élünkön. – E. P.” (2013b, 32). In Slovak translation: “\*Matató menkő je dávnym pekným pomenovaním pre guľový blesk; počul som ho na predstavení v Národnom divadle, na pred-

- stavení Žijeme len raz (Egyszer élünk), ktoré režíroval János Mohácsi. – P. E. Takým pekným, že aj po slovensky znie dobre. – R. D.” (2013a, 33).
- <sup>6</sup> In original: “Julio Cortazar interjújából, Le Monde, ez biztos, de hogy pontosan mikori, azt nem talá-lom; saját fordításom. P. E.” (2013b, 27). In Slovak translation: “\*Z rozhovoru s Juliom Cortazárom, Le Monde, to je isté, no kedy presne vyšiel, vypátrať neviem; môj vlastný preklad. – P. E. Nie. Môj. – R. D.” (2013a, 28).
- <sup>7</sup> “\*Poznámku pod čiarou vynecháme. – Medzinárodný spolok prekladateľov, Miami (alebo Mamaia, pečiatka nečitateľná.) (Tak teraz ako? Je tu poznámka, či nie je? Pišem ju, či nepišem? – R. D.)” (2013a, 84).
- <sup>8</sup> For more details on the topic of domestication and naturalization, see Huťková (2014a, 2014b).
- <sup>9</sup> Original: “\*Laza Goethe-utalás, az égedta világon semmi jelentősége. Vanni azért van. (nevetés a kar-zaton) – E. P. ” (2013b, 231). Translation: “\*Jemná narážka na maďarský názov Goetheho románu Wahlverwandschaften (Výberové príbuzenstvá), no v slovenčine to nielenže nemá význam, ale ani nijaký zmysel. (smiech z druhej lôže) – R. D.” (2013a, 226).
- <sup>10</sup> Because of text length limitation, I do not list all the resources and primary literature that inspired the authors of *Tezaurus* entries related to the above-mentioned categories. Altogether they are notions firmly established among the general public.
- <sup>11</sup> Herein fragmentariness as a category of expression is understood in a wider sense than presented in *Tezaurus*.

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## **The translation theory of the Nitra School and contemporary communication models of literary translation: a case study**

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Shifts of expression. Literary translation. Changes of expression. Hybridity. Nitra School. Theory of translation.

The study answers the essential question whether the Nitra School can stand its ground in the contemporary communication models of literary translation. The author works with postmodern texts translated from Hungarian into Slovak (mainly prose by Peter Esterházy). Through the individual shift she reveals different options for translation of many parameters, such as questioning authorship identity, hybridity, relativity of language, cultural memory of a nation, misleading explicativeness as a popular postmodern strategy, etc. The study shows the potential of the new categories of expression (e. g. coolness, allusiveness, fragmentariness of expression, provocativeness, sensuality of expression, etc.).

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## K problematike typologického zaradenia liturgického prekladu: na príklade slovenského a francúzskeho translátu paschálneho kánonu a veršových stichír Paschy\*

JÁN ŽIVČÁK

Hoci liturgický preklad predstavuje jednu z najstarších foriem translácie, v posledných desaťročiach (pravdepodobne v dôsledku zmeny orientácie svetovej i slovenskej vedy o preklade) sa jeho odborná reflexia dostáva do úzadia. Mnohé súčasné koncepcie translatológie s liturgickým prekladom ako osobitným podtypom translácie nerátajú (pozri napr. Baker – Saldanha 2009) a problematika sa stala takmer výhradne doménou liturgistiky, klasickej filológie a slavistiky alebo nanajvýš histórie prekladu. Liturgický preklad však napriek tomu ostáva jednou z aktuálnych, t. j. prakticky realizovaných foriem translácie. Na Slovensku a čiastočne i v Čechách sa v uplynulých rokoch otázky súvisiace s prekladom bohoslužobných textov do národných jazykov stali pálčivými zvlášť pre cirkvi byzantsko-slovanského rítu. Aj v súčasnosti totiž jednotlivci či skupiny odborníkov pracujú na preklade alebo na revízii prekladu niektorých marginálnejších byzantských a byzantsko-slovanských liturgických textov. A keďže cirkevné authority (iniciátori i supervízori translačných procesov v náboženskom prostredí) zdôrazňujú dôležitosť interdisciplinárneho prístupu pri tvorbe i odbornej reflexii prekladov bohoslužobných textov a apelujú na spoluprácu liturgistov s odborníkmi z filologicky orientovaných disciplín (pozri napr. *Liturgiam authenticam* 2010, ods. 11, 15, 70), domnievame sa, že translatológia má nielen právo, ale i povinnosť zapájať sa do diskusií o tejto špecifickej modalite translácie.

Prvým cieľom štúdie je teda rozšíriť obzory slovenskej i českej translatológie a upozorniť na nedostatok translatologicky orientovaného metadiskurzu o liturgickom preklade. Vzhľadom na to, že v súčasnosti je v našich geografických lokalitách najaktuálnejšou formou liturgického prekladu translácia byzantsko-slovanských textov, vo svojom uvažovaní sa zameriame práve na ňu. Je pravda, že od konca 90. rokov 20. storočia boli o preklade bohoslužobných diel kresťanského Východu publikované na Slovensku a v Čechách dve monografie (Bugel 2001, Hrdinová 2013) a približne dve desiatky štúdií (napr. Švagrovský 1999, Pavlovič 2003 a 2014, Glevaňák 2012, Škoviera 2014, Matoláková 2014).<sup>1</sup> Väčšina z nich, s výnimkou prác Adriany Matolákovovej a Evy Marie Hrdinovej, však nereflektuje liturgický preklad na základe prístupov vlastných translatológii a ani jedna v dostatočnej miere neuvažuje o liturgickom texte ako o literárnom artefakte.

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Druhým cieľom štúdie je upozorniť na aktuálnosť translatologického dedičstva Antona Popoviča pri reflexii liturgického prekladu. Máme na mysli zvlášť teóriu metatextov (pozri Popovič 1975a, 1975b), ktorá môže uľahčiť a spresniť uvažovanie o transfere bohoslužobného dedičstva byzantsko-slovanských cirkví. Sú na to dva dôvody. Po prvé, v metadiskurze o liturgických textoch byzantsko-slovanskej tradície nemožno uplatniť tradičnú dichotómiu originál – preklad. Problémom sú cirkevno-slovanské varianty, ktorým sa v istých prípadoch prisudzuje autorita prototextov napriek tomu, že sú metatextami gréckych originálov. Niektoré jazykové komunity totiž na príkaz cirkevných úradov vytvárajú oficiálne preklady liturgických diel nie z gréčtiny, ale z cirkevnej slovančiny. Jozef Pavlovič (2003, 66 – 67) pripomína, že k uvedeným komunitám patria aj slovenskí gréckokatolíci. A po druhé, mnohé z prekladov byzantsko-slovanských textov do národných jazykov majú aj v súčasnosti funkciu a formu *textov o texte*, teda metatextov sensu stricto. Napríklad pravoslávna cirkev na Slovensku využíva pri bohoslužbách výlučne cirkevno-slovanské varianty liturgických textov; slovenské preklady, ak existujú, sú koncipované len ako pomôcky na pochopenie významu cirkevno-slovanských variantov. V takýchto prípadoch sú teda vzťahy medzi východiskovými textami (cirkevno-slovanskými variantmi) a ich slovenskými prekladmi nie vzťahmi náhrady, ale vzťahmi nadväzovania, resp. odvodzovania, ako ich opisuje A. Popovič (1975a, 1975b).

Tretím a zároveň hlavným cieľom štúdie je pertraktovať problematiku typologického zaradenia liturgického prekladu s ohľadom na síce elementárnu, ale v slovenskej translatológii stále funkčnú dichotómiu medzi odborným a umeleckým prekladom. Pre tento cieľ sme sa rozhodli z jednoduchého dôvodu: domnievame sa, že by bolo kontraproduktívne konfrontovať stratégie a techniky liturgického prekladu s komplexnejšími translatologickými konceptmi, ak sa v slovenskej a českej translatologickej obci doposiaľ systematicky nediskutovalo o otázke typologického zaradenia liturgického prekladu, ktorá je otázkou fundamentálnou. Ak aj vo vedeckých publikáciách nachádzame zmienky o typologizácii uvedenej formy translácie, autorské názory sú nejednotné až protichodné (pozri Popovič 1971, 1975b, Hrdinová 2013, Matoláková 2014).

## KORPUS A METÓDY

Vytýčené ciele sa v nasledujúcich častiach štúdie pokúšame uskutočniť v nadväznosti na postupy deskriptívnej translatológie, ku ktorej predstaviteľom radí Theo Hermans (1999) aj Popoviča. Hlavným prostriedkom k ich dosiahnutiu sú analýzy konkrétného korpusu byzantsko-slovanských liturgických textov vo viacerých jazykoch. Skôr než ho predstavíme, pokladáme za nutné pripomenúť, že termín liturgické texty nie je v byzantsko-slovanskej tradícii termínom s úzkym sémantickým obsahom. Naopak, treba ho vnímať ako hyperonymum pre rozsiahlu skupinu tvarovo, výrazovo, významovo i funkčne diferencovaných textov, ktoré v mnohých prípadoch spája len kontext ich recepcie a reprodukcie v rámci bohoslužobných slávení (pozri napr. Švagrovský 1999). Záber analýz pre nedostatok priestoru zužujeme a do korpusu skúmaných textov zahrňame len varianty dvoch teologicko-poetických kompozícií utierne<sup>2</sup> nedele Vzkriesenia, konkrétne výber z prekladových metatex-

tov paschálneho kánonu sv. Jána Damascénskeho a veršových stichír Paschy<sup>3</sup>. Túto voľbu ovplyvnili predovšetkým dva faktory: 1. ide o kompozície zaradené do denného okruhu bohoslužieb najdôležitejšej slávnosti katolíckeho i pravoslávneho liturgického roka; 2. hoci žánre označované v byzantsko-slovanskom ríte ako kánon<sup>4</sup> a stichiry<sup>5</sup> patria medzi kľúčové žánre liturgickej textovej tradície, ich slovenské prekladové metatexty sa doposiaľ v odbornom prostredí reflektovali len historiograficky (napr. Škoviera 2014). Transláty konfrontujeme s normami či stratégiami odborného i umeleckého prekladu s cieľom zistiť, ku ktorému z dvoch typov translácie má liturgický preklad, presnejšie preklad byzantsko-slovanských liturgických textov, bližšie. Okrem slovenského metatextu gréckokatolíckej proveniencie (pravoslávny metatext, pokiaľ vieme, neexistuje) skúmame aj jeden francúzsky metatext pravoslávnej proveniencie (vo frankofónnom prostredí zas, pokiaľ vieme, absentuje metatext gréckokatolícky).<sup>6</sup> Komparáciou dvoch metatextov máme v úmysle objektivizovať výsledky analýz. Vzťahy medzi prekladovým metatextom a kultúrnou tradíciou prijímajúceho prostredia, resp. domácim literárnym polysystémom, sú totiž v prípade slovenského a francúzskeho prekladu radikálne odlišné: kým v po slovensky hovoriacom prostredí sa byzantsko-slovanské texty vnímajú ako inherentná súčasť kultúry i literárneho polysystému, vo frankofónnom prostredí je byzantský rítus skôr exoticky pôsobiaceou raritou. Upozorňujeme len, že východiskom výskumov nie je grécky prototext kompozícií, ale cirkevnoslovanský metatext s autoritou prototextu, ktorý – aby sme sa vyhli neexaktným vyjadreniam – nazývame *predlohou*. Pre gréckokatolícku cirkev na Slovensku sui iuris totiž, ako sme už poznamenali, nie sú záväznými grécke prototexty diel, ale ich cirkevnoslovanské varianty. A keďže francúzsky metatext zaradený do korpusu vyšiel ako súčasť bilingválnej cirkevnoslovansko-francúzskej edície, tiež možno predpokladať, že jeho priamou predlohou bol cirkevnoslovanský variant, hoci znenie niektorých tropárov bolo, zdá sa, korigované podľa teologického komentára gréckeho prototextu.

Základným metodologickým rámcom výskumu je hermeneutika: v časti štúdie, kde uvažujeme o odbornej dimenzii liturgických kompozícií, využívame hermeneutiku orientovanú na výklad teologického textu; v časti, v ktorej na liturgický text nazeráme ako na literárny artefakt, uplatňujeme hermeneutiku orientovanú na text s estetickou funkciou, konkrétne filozofickú poetiku Hansa-Georga Gadamera, o ktorú sa v posledných rokoch začali zaujímať aj slovenskí teoretici umeleckého prekladu (pozri napr. Valcerová 2014).

Podotýkame tiež, že základné problémy spojené s typologickým zaradením liturgického prekladu vyplývajú už z tenzií prítomných v samotnom textovom vzorci väčšiny bohoslužobných textov byzantsko-slovanskej tradície. Mnohé liturgické kompozície vrátane kánonov a stichír možno vnímať ako trojdimenzionálne textové štruktúry. Dimenzia teologická (odborná) sa v nich snúbi s funkčnou dimenziou, ktorá súvisí s kontextom recepcie a reprodukcie liturgických diel v rámci bohoslužobných slávení, a s dimenziou estetickou (literárnou).<sup>7</sup> Na vzťahy medzi stratégiami, ktoré využili autori metatextov zaradených do korpusu, a uvedenými dimenziami sa v analýzach systematicky odvolávame.

## PREKLAD PASCHÁLNEHO KÁNONU SV. JÁNA DAMASCÉNSKEHO A STRATÉGIE/NORMY ODBORNEJ TRANSLÁCIE

Ako sme už načrtli, preklad liturgických textov, zvlášť transfer ich odbornej, resp. teologickej dimenzie, do značnej miery podlieha preskriptívnym usmerneniam zodpovednej cirkevnej autority. V katolíckom prostredí je touto autoritou Kongregácia pre Boží kult a disciplínu sviatostí. Prislúcha jej právo posudzovať (tzv. *recognitio*) a schvaľovať metatexty, ktoré chcú konkrétne jazykové komunity využívať pri bohoslužobných sláveniach. Po Druhom vatikánskom koncile vydala viacero usmernení týkajúcich sa liturgického prekladu, z ktorých najkomplexnejším a súčasne najnovším je už spomínaná inštrukcia *Liturgiam authenticam* z 28. marca 2001. Hoci je pravda, že inštrukcia normuje v prvom rade transláciu bohoslužobných textov rímskeho obradu, domnievame sa, že mnohé z odporúčaní možno aplikovať aj na preklad byzantsko-slovanských liturgických kompozícií. Tento názor zastávajú aj Matoláková (2014) a Pavlovič (2014). Aby sme sa však vyhli čo i najmenším metodologickým lapsusom, keďže okrem metatextu gréckokatolíckej proveniencie podrobujeme analýze aj metatext pravoslávny, z noriem vymedzených v inštrukcii reflektujeme len dve, ktoré majú skutočne univerzálny charakter. Prvou je požiadavka maximálnej vernosti pri transfere teologického významu predlohy (*Liturgiam authenticam* 2010, ods. 19 – 20). Druhou je potreba zachovania palimpsestovej povahy diela v prekladových metatextoch. Kongregácia pre Boží kult a disciplínu sviatostí ju liturgickým komisiám pripomína formou imperatívu:

Z tohto dôvodu spôsob prekladu liturgických kníh má zachovať súlad medzi samotným biblickým textom a liturgickými textami cirkevnej kompozície, ktoré obsahujú biblické výrazy alebo zmienky vyplývajúce z Biblie. Pri preklade takýchto textov je potrebné, aby prekladateľ dodržiaval spôsob vyjadrovania vlastný prekladu Svätého písma už schváleného pre používanie v liturgii na územiach, pre ktoré je preklad určený (*Liturgiam authenticam* 2010, ods. 49).<sup>8</sup>

Východiskom nášho uvažovania v tejto časti štúdie sú preklady paschálneho kánonu sv. Jána Damascénskeho. Mieru rešpektovania teologického významu predlohy a mieru (ne)prekladania intertextových postupov sa usilujeme identifikovať pomocou teologického komentára sv. Nikodéma Svätohorca k paschálnemu kánonu, ktorý je najkomplexnejšou exegézou diela, rešpektovanou tak katolíckou, ako i pravoslávnu cirkevnou tradíciou. Dôvod tohto postupu je prostý. Hoci pre prekladateľov liturgických textov ostáva za každých okolností smerodajným doslovné znenie tzv. typického vydania kompozícií, *Liturgiam authenticam* odporúča, aby sa členovia národných liturgických komisií opierali aj o komentáre či výklady vypracované odborníkmi. Tým sa zaručí zhoda medzi významovou štruktúrou metatextu a exegézou prototextu (predlohy), ktorá je vlastná cirkevnej tradícii (pozri *Liturgiam authenticam* 2010, ods. 23, 50). Z priestorových dôvodov neanalyzujeme preklady všetkých tropárov. Napokon, pri príprave podkladov k štúdii sme zistili, že v jednotlivých statiach paschálneho kánonu narážame na približne rovnaké problémy súvisiace s teologickou dimenziou. Vyberáme si teda jeden reprezentatívny príklad, irmos tretej piesne:

Πρίνδῃτε, πίνκο πῖεμχ νόκοε, не ѿ κάμενε непло́дна чѣдоу́кемое, но неплѣнїа  
нїстóчнїкх, нѣ грóка ѡдождѣнїа хрѣта, вх нѣмже оутѣвержда́емса  
(Канонник 2011, 229).

Príďte a pite z nového prameňa, ktorý nevyviera zázračne z kameňa. Je to zdroj nesmrteľnosti, hrob, ten, čo nám daroval Krista, našu záchranu a silu  
(*Christos voskresе* 2000, 66).

Venez, buvons le breuvage nouveau, non pas tiré miraculeusement du rocher stérile dans le désert, mais celui de la source d'incorruptibilité qui sourd du tombeau du Christ, dans Lequel nous nous affermissons (*Office de la Nuit de Pâques* 2009, 7).

Pozornosť si zaslúži hneď úvodný segment irmosu. Podľa sv. Nikodéma Svätohorca (1836) je doň vtkaná voľná intertextová alúzia na 29. verš 26. kapitoly Matúšovho evanjelia, kde Kristus hovorí o *novom plode viniča*, ktorý bude *piť* so svojimi učeníkmi v nebeskom kráľovstve.<sup>9</sup> V cirkevnej slovančine možno pozostatky evanjeliovej pasáže nájsť v syntagme **пінко пїемч нóкоε** (dosl. *pime nový nápoj*). Alúziu integruje aj francúzsky metatext, verný doslovnému zneniu cirkevnoslovanskej predlohy: *buvons le breuvage nouveau*. V slovenskom metatexte je však dialóg s Matúšovým evanjeliom narušený. Hoci v ňom figurujú lexémy *piť* a *nový*, prítomné v oficiálnom katolíckom preklade intertextu do slovenčiny, namiesto *nápoja* (csl. **пінко**) prekladateľ tematizuje *prameň*. Dôsledkom tejto voľby je výrazný posun v teologickom význame segmentu. Sv. Nikodém Svätohorec (1836) pripomína, že slovami: „Odteraz už nebudem piť z tohto plodu viniča až do dňa, keď ho budem piť s vami nový v kráľovstve svojho Otca“ (Mt 26, 29b) Kristus pozýva učeníkov k účasti na sláve Božieho kráľovstva, čiže k účasti na vzkriesení. Analogickú obsahovú náplň má aj úvodný segment irmosu. Nefunkčnou výmenou *nápoja* (csl. **пінко**) za *prameň* sa však v slovenskom metatexte táto výzva stráca.

Rozdiely v miere rešpektovania univerzálnych noriem liturgickej translácie si všímame aj v treťom segmente (v slovenčine: *je to zdroj nesmrteľnosti, hrob, ten, čo nám daroval Krista*). Kameňom úrazu je požiadavka maximálnej vernosti pri transfere obsahu východiskového textu. V cirkevnoslovanskej predlohe (**но неплѣнїа нїстóчнїкх, нѣ грóка ѡдождѣнїа хрѣта**) a vo francúzskom metatexte (*mais celui [= le breuvage nouveau – pozn. J. Ž.] de la source d'incorruptibilité qui sourd du tombeau du Christ*) sa v zhode s gréckym prototextom, ako dosvedčuje sv. Nikodém Svätohorec (1836), tematizuje *prameň neporušiteľnosti* vyvierajúci z *Kristovho hrobu*. Z významového hľadiska ide o istý druh dodatku k prvému a druhému segmentu: v tkanive irmosu sa rodí jednak analogická paralela medzi *novým nápojom* a *prameňom neporušiteľnosti*, jednak kontrast medzi *neplodným kameňom/skalou* (doslovný preklad csl. predlohy) a *Kristovým hrobom*. Obsah slovenského metatextu je však odlišný. Príčinou je kontaminácia syntaktickej roviny, vyplývajúca pravdepodobne z dezinterpretácie vzťahov medzi lexémami **нїстóчнїкх**, **грóк**, **ѡдождѣнїа** a **хрѣта**. Zatiaľ čo v cirkevnej slovančine a vo francúzštine vychádza z *Kristovho hrobu prameň neporušiteľnosti*, v slovenčine vychádza z *hrobu*, ktorý je *zdrojom nesmrteľnosti, Kristus*. A keďže sv. Nikodém Svätohorec (1836) vystaval na vzťahoch medzi citovanými štyrmi lexémami značnú časť svojho komentára



k irmosu, týmto negatívnym posunom sa narúša aj teologická dimenzia slovenského prekladu.

Najzaujímavejším je však pre translatológa záver irmosu. Podľa sv. Nikodéma Svätohorca (1836) je jeho súčasťou briskný intertextový odkaz na 1. verš 2. kapitoly *Prvej knihy Samuelovej*, čiže na úvodný segment chválospevu Anny, matky proroka Samuela. Vzhľadom na to, že uvedený chválospev je biblickým podložíom irmosu tretích piesní všetkých byzantských kánonov, nejde o prekvapivý jav. Jadrom intertextového dialógu je v cirkevnoslovanskej predlohe sloveso ὁψιτερῃ καίμεθα (dosl. *upevňujeme sa*, resp. *sme upevnení*), ktoré autor francúzskeho metatextu preložil ekvivalentným *nous nous affermissons*. Oba varianty transponujú význam gréckeho výrazu εστερεωθη, prítomného v príslušnom verši gréckeho prekladu Starého zákona známeho ako Septuaginta. Pravoslávne cirkvi sa totiž pri kreovaní translátov biblických i liturgických textov opierajú primárne o Septuagintu. Prekladatelia sakrálnych textov v katolíckej, zvlášť latinskej cirkvi sa, naopak, zvyknú pridržať revidovaného latinského prekladu Biblie, tzv. Neovulgáty, ktorá je predlohou aj oficiálneho katolíckeho prekladu Biblie do slovenčiny (slovenský translát Septuaginty zatiaľ nejestvuje). V Neovulgáte však na mieste gréckeho εστερεωθη nachádzame významovo nepríbuzný výraz *exultavit* (3. osoba aktívneho perfekta slovesa *exultare*, čiže *plesať*). Sémantika latinskej lexémy sa prenáša aj do slovenského prekladu *Prvej knihy Samuelovej*: „Srdce mi plesá v Pánovi“. V slovenskej verzii segmentu **ΚΑΙ ΗΕΜΕΙΣ ὁψιτερῃ καίμεθα** určenej gréckokatolíckym recipientom teda nemožno zachovať aj význam, aj palimpsestovú povahu pôvodiny. Ak by chcel autor metatextu rešpektovať aspoň jedno z odporúčaní cirkevných autorít, mohol by buď uprednostniť intertextový dialóg a dopracovať sa napríklad ku konštrukcii *v Ňom (t. j. v Kristovi) plesá naše srdce*, alebo prilipnúť k zneniu predlohy a segment prekódovať ako *v Ňom sme upevnení*. Rozhodnúť, ktoré z riešení by bolo adekvátnejšie, už nie je v translatologickej kompetencii. Môžeme len konštatovať, že empirický prekladateľ paschálneho kánonu do slovenčiny si zvolil iný postup. Na biblický intertext neprihliadol a význam východiskového textu preniesol len aproximatívne (*našu záchranu a silu*).

Tieto analýzy ukazujú, že miera využívania stratégií odbornej translácie je v skúmaných metatextoch odlišná. Slovenský translát nadväzuje na odbornú dimenziu predlohy relatívne laxne. Preklad intertextových postupov je nedôsledný<sup>10</sup> a v niektorých segmentoch sa vyskytujú posuny negatívne modifikujúce teologický význam celku. Autor francúzskeho prekladu, naopak, ostáva verný teologickej dimenzii východiskového textu a jej komponenty prevádza do cieľového jazyka exaktne a úplne. Jeho stratégie sú príbuzné stratégiám príznačným pre odbornú transláciu.

## PREKLAD VERŠOVÝCH STICHÍR PASCHY A STRATÉGIE/NORMY UMELECKEJ TRANSLÁCIE

Pri preklade bohoslužobných textov však nestačí hľadiť len na teológiu. Význam estetickéj dimenzie liturgických kompozícií si uvedomujú viacerí odborníci (napr. Švagrovský 1999) a k zohľadňovaniu genologicko-poetologických črt pôvodín pri preklade nabáda, hoci svojráznym spôsobom, aj inštrukcia *Liturgiam authenticam*



(2010, ods. 58 – 62). Aby sme poňali problematiku typologického zaradenia liturgického prekladu celistvo, stratégie využité v skúmaných metatextoch usúvŕňujeme aj so stratégiami/normami vlastnými umeleckému prekladu. Konkrétne sa usilujeme vypožorovať, do akej miery zanecháva prekladateľova jedinečná interpretácia predlohy stopy v štruktúre metatextu a do akej miery možno liturgické transláty pokladať za tvorivé imitácie východiskových textov. Prítomnosť prekladateľského subjektu v tkanive translátu totiž pokladáme za jeden z kľúčových faktorov odlišujúcich – pri najmenšom v česko-slovenskom kontexte – umelecký preklad od prekladu odborného. Zaujímá nás, či sa v metatextoch zaradených do korpusu odráža prekladateľovo *predporozumenie* pôvodiny, či je ich významová a výrazová rovina výsledkom *splyvania horizontov* a či z nich možno spätne dešifrovať podobu *hermeneutického kruhu*, ktorý riadil, príp. neriadil interpretačnú fázu translačného procesu (pozri Gadamer 2010, 2011). Termínom *predporozumenie* označuje Gadamer predstavu, ktorú má interpret o texte skôr, než s ním vstúpi do kontaktu. Pojem *splyvania horizontov* sa zas dotýka vzťahov medzi významom textu a dejinami jeho estetického pôsobenia. Pri interpretácii starších diel musí súčasný recipient zmieriť svoje očakávania s historickým významom kompozície, determinovaným jednak kontextom jej vzniku, jednak jej ďalším pôsobením. A nakoniec, výraz *hermeneutický kruh*, resp. *kruh porozumenia* odkazuje na cyklický pohyb interpreta medzi textovými komponentmi a textom ako celkom. Význam častí objasňuje význam celku a naopak.

Predmetom analýzy v tejto časti je slovenský i francúzsky metatext prvej a štvrtej veršovej stichiry Paschy. Leitmotívom oboch kompozícií je oslava Krista, nového a dokonalého Baránka, ktorý sa vo výročný deň Paschy obetoval, aby vyviedol každého človeka z otroctva smrti a hriechu:

Пасха сїїєннаа нѧмѧ днєсь показѧла: пасха нѧва сїїѧла: пасха тѧннєстєвєннаа: пасха вєчєстнѧла: пасха хрїтѧх ѧзѧвѧнтєль: пасха непѧрѧчнѧла: пасха вєлїкѧла: пасха вѧкрнѧх: пасха двєрѧ рѧннєкѧ нѧмѧ ѡвєрѧюцѧла: пасха вѧкрѧх ѡвєлѧцѧюцѧла вѧкрнѧх (Канонник 2011, 243).

Пасха крѧснаа, пасха, гѧна пасха, пасха вєчєстнѧла нѧмѧ вѧзєїѧ. Пасха, рѧдѧстїю дрѧгѧ дрѧга ѡкнѧмємѧ. Ѣ пасха! ѧзѧвѧлєнїє скѧрєн, ѧко ѧз грѧка днєсь ѧкѧ ѡ чертѧга вѧзєїѧвѧ хрїтѧх, жєнѧ рѧдѧстїи ѧспѧлнн глѧгѧла: прѧповѧдѧнтє ѧплѧмѧ (244).

Pascha požehnaná sa nám dnes zjavila, Pascha nová a svätá, Obet tajuplná, Obet prevznešená, slávny Kristus Vykupiteľ, Žertva nepoškvrnená, Obeta nesmierna, Dar veriacim, Baránok, ten, čo nám otvoril brány raja, Ježiš, čo posväcuje všetkých verných (*Christos voskrese* 2000, 71).

Slávnosť krásna, slávnosť Pánova, Pascha. Svitol nám svätý deň Vzkriesenia. Druh druhu radostne pozdravme! Ó, deň blažený, ty si nás zbavil smútku, lebo z hrobu svojho dnes ako zo svadobnej komnaty vyšiel Kristus. Ženy šťastím naplnil a prikázal: „Oznámte to apoštolom!“ (71)

La Pâque sacrée nous est révélée en ce jour ; Pâque nouvelle et sainte ; Pâque mystique ; Pâque toute-vénérable ; Pâque, le Christ libérateur ; Pâque immaculée ; Pâque très grande, Pâque des croyants ; Pâque ouvrant pour nous les portes du paradis, Pâque sanctifiant tous les fidèles (*Office de la Nuit de Pâques* 2009, 21).

Ô Pâque joyeuse, Pâque, Pâque du Seigneur ; la Pâque très vénérable s'est levée pour nous ; Pâques ! Embrassons-nous les uns les autres dans la joie ; ô Pâque, délivrance de la tristesse, car en ce jour le Christ, resplendissant du tombeau comme d'une chambre nuptiale, a comblé de joie les saintes femmes, leur disant : annoncez aux apôtres [la résurrection] (23).

Už na prvý pohľad vidieť, že dominantou textovej morfológie cirkevnoslovanskej predlohy je anaforická repetícia lexémy Πάχα (pripomínáme, že v byzantsko-slovanskom ríte sa ňou pomenúva Veľká noc, čiže Kristov prechod i prechod veriacich zo smrti do života). Slovenský prekladateľ však figúru do svojich variantov kompozícií neprenáša. Kým v cirkevnoslovanskom texte sa predmetný výraz vyskytuje šesťnásťkrát, v slovenskom transláte nachádzame jeho štandardný ekvivalent (*Pascha*) len na troch miestach. Táto frapantná disproporcia signalizuje, že s vysokou pravdepodobnosťou ide o zámerný individuálny posun, ktorého príčiny sa ďalej pokúsime objasniť.

Niet pochyb, že pre pôvodných recipientov gréckeho prototextu i cirkevnoslovanského variantu bol náboženský termín Πάχα/Πάχα (vo význame Veľká noc) bezprostredne a úplne zrozumiteľný. Súčasné Slovensko, vrátane jeho východných regiónov, je však konfesiónálne zmiešaným územím a lexéma *Pascha* sa v jazyku tohto hybridného priestoru pevne nezakorenila. Väčšina komunikantov s ňou prichádza do kontaktu len v spojitosti so židovskými sviatkami. Jej druhotný význam nie je všeobecne známy. Dokonca ani medzi gréckokatolíkmi sa v prehovoroch o Kristovom vzkriesení pojem *Pascha* nepoužíva konzistentne. Podľa našej skúsenosti po ňom aktívne siahajú len komunikanti s náležitým intelektuálnym zázemím.

Slovenský prekladateľ však nemal v úmysle vytvoriť translát prístupný len špecifickej skupine gréckokatolíkov. Svedčí o tom napríklad fakt, že cirkevnoslovanskú – v tomto kontexte odbornú – lexému ΠΑΣΧΑ, nahradenú vo francúzskom transláte teologickým termínom *mystique*, preložil do slovenčiny všeobecne zrozumiteľným adjektívom *tajuplná*. Aj mnohé iné stratégie využité v slovenských metatextoch zaradených do korpusu implikujú, že prekladateľovo *predporozumenie* cirkevnoslovanskej predlohy bolo zacielené na funkčnú dimenziu. Evidentne sa domnieval, že texty zahrnuté do oficiálnej slávnosti liturgického roka majú pochopiť aj recipienti bez solídneho teologického vzdelania. Na miesta, kde v cirkevnoslovanských verziách stichír figuruje Πάχα, preto nemohol dosadiť výhradne lexému *Pascha*, ktorej presný obsah väčšina bežných veriacich nepozná. Prílišnou vernosťou historickému horizontu predlohy by sa spreneveril osobnému horizontu očakávania. Situáciu sa rozhodol vyriešiť (pravdepodobne intuitívnym) *splynutím horizontov*. Obsah pôvodného výrazu Πάχα rozložil na jednotlivé sémy, ktorých všeobecne zrozumiteľné slovné realizácie striedavo umiestnil do čela segmentov translátu: *Obet', Žertva, Obeta, Dar, Baránok, Ježiš, slávnosť, deň Vzkriesenia, deň blažený*. K tomuto kroku ho zrejme inšpirovala aj poetika textov, ktoré sú veršovým stichirám Paschy tematicky a výrazovo príbuzné. S cirkevnoslovanskými pendantmi výrazov *Baránok, deň Vzkriesenia* atď. sa totiž stretávame v paschálnom kánone i v iných kompozíciách tematizujúcich Kristovo vzkriesenie. Navyše, rozklad celku (sémantického obsahu zriedkavej lexémy) na menšie komponenty s cie-

lom uľahčiť recepciu diela možno vnímať i ako stopu *hermeneutického kruhu*, v ktorom sa prekladateľ pohyboval v interpretačnej fáze translácie. Je však pravda, že invenčné a nepochybne i funkčné riešenie slovenského prekladateľa by mohli niektorí teológovia pokladať za kontroverzné. Zatiaľ čo v predlohe vstupujú do jednotlivých kolokácií všetky sémy pojmu Πάσχα (napr. Πάσχα κελήκαλ, Πάσχα κερνυχ...), v metatexte do nich zakaždým vchádza len jedna (*Obeť nesmierna, Dar veriacim*).

Vo francúzštine obdobu stratégií využitých autorom slovenského metatextu nenachádzame. Štruktúra segmentov translátu dôsledne kopíruje cirkevnoslovenskú predlohu. K doslovnej transpozícii pôvodiny sa prekladateľ uchýlil možno preto, že *Pâque(s)* je pre frankofónnych recipientov všeobecne zrozumiteľnou lexikálnou jednotkou. Domnievame sa však, že toto konzistentné (a pravdepodobne intenčné) potláčanie kreativity má hlbšie korene. Už spomínaná textová aktualizácia termínu *mystique* naznačuje, že primárnou ambíciou francúzskeho prekladateľa bolo zachovať maximálnu vernosť teologickej a lingvistickej stránke pôvodiny. Francúzsky variant veršových stichír Paschy je precíznym, ale, slovami Popoviča (1975b, 285), len *povrchovým* prekódovaním. Z uvedených dôvodov sa z neho nedá dešifrovať ani orientácia prekladateľovho *predporozumenia*, ani podoba *hermeneutického kruhu*, ktorý riadil interpretačnú fázu translácie. Môžeme teda konštatovať, že kým slovenský prekladateľ pristúpil k interpretácii predlohy i ku kreovaniu metatextu tvorivo, čím usúvzťažnil svoje stratégie s princípmi umeleckej translácie, pre autora francúzskeho translátu bola estetická a funkčná dimenzia textu druho-  
radá až nepodstatná.

## NAMIESTO ZÁVERU

Hoci hlavným cieľom štúdie bolo zistiť, či má liturgický preklad bližšie k odbornej alebo umeleckej translácii, z výsledkov analýz sa nedá vyvodiť jednoznačný záver. Vo francúzskom metatexte, ktorý ostáva (často doslova) verný predlohe a transponuje primárne jej teologickú dimenziu, prevažujú stratégie vlastné odbornému prekladu. Slovenský prekladateľ, majúci na zreteli kontext recepcie translátov, zas realizuje nemalé množstvo kreatívnych individuálnych posunov. Jeho postupy korešpondujú skôr s metódami umeleckej translácie. Predstavené deskriptívne výskumy však umožňujú formulovať hypotézu, ktorá má pre problematiku typologického zaradenia liturgických textov nezanedbateľný význam. Zdá sa, že príklon metatextov k stratégiám umeleckého/odborného prekladu súvisí s mierou, do akej prijímajúce prostredie vníma prekladané liturgické dielo ako *svoje*. Ak majú žáner a výraz pôvodiny oporu v tradícii domácej kultúry a v domácom literárnom polysystéme, prekladatelia budú pravdepodobne kreovať liturgický metatext ako literárne dielo. Striktné pridržovanie sa noriem odbornej translácie, naopak, môže signalizovať, že prijímajúce prostredie si uvedomuje *cudzosť* predlohy. Narážame teda na ďalší prvok Popovičovho translatologického dedičstva aktuálny pre teóriu i prax liturgického prekladu. S lotmanovskými opozíciami *svoj – cudzí* (resp. *my – oni*) A. Popovič intenzívne pracoval zvlášť v *Poetike umeleckého prekladu* (1971). Overenie načrtnutej hypotézy by si však vyžadovalo analýzu širšieho korpusu liturgických prekladových metatextov jednak v jazykoch národov, ktoré pokladajú byzantsko-slovenskú liturgiu za inhe-

rentnú súčasť tradície (ukrajinčina, srbčina atď.), jednak v jazykoch kultúr, ktorým je byzantsko-slovanský, resp. byzantský rítus cudzí (väčšina západoeurópskych jazykov).

## POZNÁMKY

- <sup>1</sup> Výber publikácií uvádzame so zreteľom na obsahovú náplň štúdie.
- <sup>2</sup> Termínom utiereň sa v byzantsko-slovanskom ríte označujú ranné modlitby, ktoré sú súčasťou tzv. cirkevného pravidla, čiže denného okruhu bohoslužieb (pozri Matejovský 2014).
- <sup>3</sup> *Pascha* je oficiálnym byzantsko-slovanským pendantom rímskokatolíckeho termínu Veľká noc.
- <sup>4</sup> V byzantsko-slovanskom ríte je kánon jednou z hlavných častí utierne. Ide o rozsiahlu teologicko-poetickú skladbu, kompozične rozdelenú na 9 piesní (mimo Veľkého pôstu sa však spieva len 8). Každú pieseň otvára tzv. irmos, čiže krátka kompozícia, ktorá je intertextovou transpozíciou vybraných tematických komponentov konkrétnej biblickej pasáže (biblické intertexty, na ktoré jednotlivé irmosy nadväzujú, sú tie isté bez ohľadu na to, o ktorý z diapazónu kánonov spievaných na utierňach byzantsko-slovanských cirkví ide). Irmos zároveň určuje melódiu (nápev) súboru krátkych teologicko-poetických hymnických textov (tzv. tropárov), ktoré za ním nasledujú. Tematicko-motivická štruktúra tropárov súvisí buď so životom svätca, ktorého si v daný deň cirkev pripomína, alebo s obsahom sviatku, ktorého oficiá je kánon súčasťou (pozri Matejovský 2014).
- <sup>5</sup> Termínom stichiry sa v byzantsko-slovanskom ríte pomenúvajú veršové slohy tematicky spojené s obsahom sviatku, ktorého utierne či večierne sú súčasťou. Ich prednes v rámci bohoslužobného slávania je prerývaný prednesom veršov biblického žalmu.
- <sup>6</sup> Upozorňujeme len, že uvedené metatexty nie sú jedinými prekladmi paschálneho kánonu a veršových stichír Paschy do slovenčiny a do francúzštiny. Na Slovensku existuje aj pracovný filologický preklad skúmaných kompozícií z gréckych prototextov od Daniela Škovieru (2017).
- <sup>7</sup> Niekoľko poznámok k funkčným, teologickým a v obmedzenej miere i genologicko-poetologickým aspektom liturgických textov možno nájsť napr. u Matejovského (2014) a Tkáča (2012).
- <sup>8</sup> K prekladu intertextuality v liturgických textoch sa vyjadruje aj Matejovský (2014).
- <sup>9</sup> V celej štúdii sa odvolávame na oficiálny katolícky preklad Biblie do slovenčiny (pozri *Biblia* 2012).
- <sup>10</sup> Zdá sa, že zanedbávanie intertextuality je v slovenskej prekladateľskej praxi pomerne bežným javom. Na problémy s adekvátnou transpozíciou citátov a alúzií v prekladoch poézie upozorňuje aj I. Hostová (2014).

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## On typological features of liturgical translation: based on an analysis of Slovak and French translations of the Paschal Canon and the Paschal Stichera

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Liturgical translation. Byzantine-Slavonic liturgical texts. Technical versus literary translation. Translation and hermeneutics. Metatext.

The study is a response to the lack of interest in liturgical translation on the part of contemporary Slovak and Czech scholars. Its main aim is to pave the way for a translation-studies-based reflection on liturgical metatexts and to discuss the typological features of liturgical translation. The core of the study is divided into two chapters. Both provide a descriptive analysis of selected modern translations of two Byzantine liturgical compositions: the Paschal Canon by St. John Damascene and the Paschal Stichera. The translation procedures empirically used in the metatexts are compared with procedures typical for either technical or literary translation. The analyses suggest that linguistic communities tend to translate liturgical compositions in a literary way when they perceive the prototext as *close* to their domestic literary polysystem and translate more technically when aware of the *strangeness* of the original.

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**JAROSLAV ŠPIRK: *Censorship, Indirect Translation and Non-Translation: The (Fateful) Adventures of Czech Literature in 20th-century Portugal***

Newcastle upon Tyne: Cambridge Scholars Publishing, 2014. 190 pp. ISBN 978-1-4438-6330-8

Translation has played an important role in Czech and Slovak literary history, and it is not surprising that the former Czechoslovakia has a particularly rich tradition of translation theory, with such internationally recognized figures as Jiří Levý in the 1960s and Anton Popovič in the 1970s (as well as the extensive work, continuing to the present, of the Institute of World Literature in Bratislava). However, even as translation studies has emerged as a major field of interest in literary scholarship, English has reaffirmed its global position as the medium of research, and much of the work done in “smaller” languages, even when translated into such languages as German and Russian, has been marginalized and overlooked. One goal of Jaroslav Špírk’s monograph *Censorship, Indirect Translation and Non-Translation* is to address this linguistic imbalance, as the author states: “writing this book in English represents a deliberate and conscious break with the tradition of ‘splendid isolation’ of Czech and Slovak scholarly endeavors” (10–11). Špírk not only takes an unusual approach by examining the relationship of two medium-sized European literatures, specifically the translation of Czech literature in Portugal, but he does so by using “local” or “domestic” theoretical sources, particularly the praxeology and sociology of translation as defined by Anton Popovič. His main case study is Jaroslav Hašek’s *The Good Soldier Švejk*, one of the best-known and most widely translated novels in Czech, and indeed Central European, literature, whose title character has come to serve as an international symbol of the Czech national character.

Špírk’s study is divided into five chapters, each of which is relatively self-contained.

The first chapter provides historical context on the political and cultural relationships between Portugal and the Czech Republic (or Czechoslovakia), followed by a more specific focus on the workings of censorship in Portugal. The second chapter takes an entirely theoretical approach, considering the question of a Czech-Portuguese corpus and a brief overview of Jiří Levý’s work, with a more detailed study of Anton Popovič (some of the latter material has appeared separately in article form). In the third chapter, Špírk provides an annotated bibliography of all Czech literature translated into Portuguese in the 20th century (as well as the single Slovak writer in Portuguese translation, Ladislav Mňačko), and analyses the censorship files of several works. These three chapters provide the groundwork for the fourth and key chapter, “The Brave Yet Good Soldier”, examining the Portuguese translation of Hašek’s *Švejk*, which like many other translations of this novel into smaller languages is an indirect translation (in this case, via the French). The fifth and final chapter returns to the theoretical implications of indirect translation between medium-sized cultures, placing Popovič’s work in an international theoretical context (particularly the work of Gideon Toury). Using a striking metaphor, Špírk concludes that the combined effect of indirect translation between peripheral languages, as well as censorship, “distort the reception of a minor culture by another minor culture to the extent that the ‘Other’ appears as if through the shards of a broken mirror” (128).

As Špírk explains in Chapter Two, the main source for the book’s methodological approach is Anton Popovič: “our conscious and deliberate aim [is] to demonstrate not

primarily the originality or topicality of [his theories], but the usefulness and applicability of his concepts and methods" (28). Although he quotes at greatest length from Popovič's 1976 *Dictionary for the Analysis of Literary Translation*, the Slovak theorist's only book to appear in English, Špírk has the advantage of being able to draw on Popovič's untranslated works as well, including *Translation and Expression* (*Preklad a výraz*, 1968) and *Poetics of Artistic Translation* (*Poetika umeleckého prekladu*, 1971). From the earlier work, he presents Popovič's categories for stylistic shifts in translation, which offer a structural foundation for his later close analysis of Alexandre Cabral's translation of Henry Horejsi's French version of *Švejk*. Even the Portuguese title *O valente soldado Chveik* ("The Brave Soldier Švejk") is an example of Popovič's term "expressional loss", because of the ambiguity of the adjective "brave" in the French source text: when used after the noun, it means brave or valiant, but before the noun it means rather "an honest, good person" (112). Thus the French title *Le Brave Soldat Chveik* (itself influenced by the German *Abenteuer des braven Soldaten Schwejk*) correctly reflects Hašek's original "good soldier" (*dobrý voják*), while the Portuguese *valente* gives an excessively ironic interpretation unintended by the author. Špírk's detailed study of such examples can serve as a useful model for other cases of indirect translation, even of *Švejk* itself: for example, the title of the Turkish translation, also based originally on the French version, is *Aslan Asker Şvayk* (*Lion-Soldier Švejk*), which similarly exaggerates the soldier's "bravery" rather than his stated "goodness".

Chapter Three is particularly rich in examples showing how distorted the image of a foreign literature can be: the earliest Czech novelist translated into Portuguese was the now obscure Karl-Josef Beneš, while the first direct literary translation from Czech to Portuguese was not until 1989, in this case Bohumil Hrabal's *I Served the King of England* (translated by a Czech-Portuguese husband-and-wife couple). Since the

source texts of indirect translations are not always indicated, Špírk uses various factors to identify the original language. The Portuguese literary context is distinct in that, until the late 20th century, French continued to play the dominant role, rather than English, as the mediating language of world literature.

While each chapter is clearly and concisely written, offering original and valuable analysis, the considerable shift between topics without much transition gives the impression of several related pieces rather than a continuously unfolding argument. Providing the broader theoretical material at the beginning of the book, rather than in the final chapter, might have helped to smooth over these differences in approach and subject matter (particularly because the discussion in Chapter Five does not rely heavily on the more specific material on Czech literature and *Švejk* provided in the preceding two chapters). There is also a peculiar oversight from the editorial side: Špírk's name is spelled with the correct Czech diacritics in the author's biography on the back cover, but the accent mark is omitted on the cover and title page. Nonetheless, these are minor quibbles for a book that provides the English-speaking reader with new insights into one of the greatest Czech novels and one of the most influential Slovak theorists, as well as the social and political context of Portugal and the destiny of translated literature under authoritarian rule. Jaroslav Špírk has currently left the academic sphere to become a professional translator in Brussels, but based on this perceptive monograph, it is to be hoped that he will return to literary research sometime in the future. It would also be beneficial to the field of translation studies if more Czech (and Slovak) colleagues would follow his effort not only by comparing Central European literatures to other peripheral areas of world literature, but also by reaching a global readership by translating their work into English.

CHARLES SABATOS

Najnovšia knižná publikácia romanistu Ladislava Franeka predstavuje druhý diel projektu smerujúceho k syntéze dlhoročných vedeckých výskumov autora, ako to naznačil v predchádzajúcej publikácii s názvom *Interdisciplinárnosť v symbióze literárnej vedy a umenia* (2012). Recenzovaná kniha obsahuje súbor textov, ktoré sú síce samostatné, ale zároveň tvoria jednotu v duchu vyššie uvedeného súhrnného titulu. Na túto jednotu odkazujú svojim významom slová *interdisciplinárnosť*, teda „medziodborovosť, súčinnosť viacerých odborov“, a *symbióza*, termín pôvodne pochádzajúci z biológie a znamenajúci „vzájomné užitočné súžitie organizmov rôzneho druhu“, jednoducho povedané, „spolužitie“. Ako teda spolunávajú a vzájomne sa podporujú jednotlivé články rôzneho druhu tejto publikácie, ktoré by sme v prenesenom význame slova mohli nazvať *symbiotmi*? V čom sú ich súžitie a ich vzájomná interakcia prospešné?

V publikácii Ladislava Franeka vstupujú do interakčného vzťahu umenie a rozličné vedné disciplíny: 1. dejiny a teória literatúry, literárna komparatistika, 2. didaktika a 3. kritické myslenie o preklade. Tieto tri okruhy tvoria tri kapitoly predstavujúce symbiotickú jednotu pôvodne samostatných štúdií, z ktorých väčšina bola, ako sa dozvedáme v edičnej poznámke, prednesená na medzinárodných konferenciách a publikovaná v odborných časopisoch a zborníkoch. Ak vezmeme do úvahy datovanie od najstaršieho z prezentovaných textov, článok *Nový prístup k Francúzskej revolúcii* z roku 1989, až po najnovší, *Jan Mukařovský a Mikuláš Bakoš (konceptné rozdiely)*, prednesený v októbri 2016, zisťujeme, že máme pred sebou organizmus, ktorého postupné kreovanie prebiehalo celých dvadsaťsedem rokov, kým sa vyformoval do súčasnej podoby. Ide o témy, ktorými sa autor zaoberá dlhodobo ako literárny vedec, prekladateľ, teoretik prekladu a vysokoškolský

pedagóg a ktoré svedčia o širokom zábere jeho odborných záujmov. Tento okruh záujmov sa dotýka primárne španielskej a hispanoamerickej literatúry, francúzskej literatúry, komparatívnej literárnej vedy v románskych krajinách a na Slovensku, okrem už spomínaných tém orientovaných na teóriu a kritiku prekladu z románskych jazykov do slovenčiny. Príspevky sú zamerané na významné osobnosti a na hľadanie ich miesta v kontexte slovenskej aj zahraničnej vedy. Takto sa v jednom zväzku ocitajú slovenský romanista Jozef Felix, komparatisti svetového mena Claudio Guillén a Dionýz Ďurišin, „básnik-vedec“ Octavio Paz a českí a slovenskí literárni vedci ako Jan Mukařovský a Mikuláš Bakoš. Podobne zamerané príspevky, ktoré nie sú osobnostnými profilmi, ale reflexiami o vedeckých koncepciách uvedených bádateľov, svedčia o záujme autora o teoretické otázky literárnej vedy a tvoria vstupnú bránu k ďalším témam. Obrazne povedané, sú hlavou tohto knižného organizmu. Za nimi nasledujú veľikáni literatúry, ktorí si zaslúžili interpretačnú pozornosť a ktorých rozptyl siaha od španielskeho mystika svätého Jána z Kríža po predstaviteľov argentínskej fantastiky, predovšetkým Julia Cortáзара; chronologicky a kultúrne centrálné sú situovaní španielsky „básnický symbolista“ Juan Ramón Jiménez a francúzsky „neosymbolista“ Paul Claudel.

Treba povedať, že k niektorým z týchto autorov sa Ladislav Franek vracia aj v tretej kapitole, kde hodnotí preklady svätého Jána z Kríža a Paula Claudela do slovenčiny. V časti publikácie zameranej na kritiku prekladu reflektuje prekladateľskú prácu Márie Rázusovej-Martákovskej, Lubomíra Feldeka, Evy Palkovičovej, Jána Zambora, Emila Boleslava Lukáča, Jána Švantnera, Michala Jurovskej (citované v poradí, v akom sa reflexie vyskytujú v publikácii). Je vzácné, že Franek robí kritickú analýzu prekladov

vychádzajúcu z príkladov konkrétnych riešení a založenú na argumentácii o ich vhodnosti alebo nevhodnosti, čím plní ozdravovaciu funkciu kritika prekladu, a nestavia sa „iba“ do pozície recenzenta vzniknutých prekladov nazerajúceho na výsledný preklad dejinno-prehľadovou alebo inou podobnou optikou.

Symbióza translatologickej problematiky s didaktikou umeleckého prekladu nastáva v druhej kapitole (127 – 176), čo nepochybne súvisí s Franekovým povoláním vysokoškolského učiteľa. Ako dlhoročný pedagóg jasne definuje svoju koncepciu vysokoškolského vzdelávania: „Jadrom môjho pôsobenia je ambícia komplexne spojiť poznatky z literárnej teórie a dejín národných literatúr a plodne ich využívať pri rozbere konkrétnych literárnych textov. [...] K tomu organicky pristupuje predmet umelecký preklad, v rámci ktorého sa deduktívne venujem rozličným teoreticko-praktickým problémom nastoleným vo vzťahu k vysvetľovanému a analyzovanému javu“ (130). Tieto slová svedčia o tom, že komplexnosť v pohľade na veci chápe Ladislav Franek ako svoju zásadu nielen vo vedeckej, ale aj v pedagogickej práci. Napokon, explicitne je táto koncepcia vyjadrená aj v príspevku s názvom *Método interdisciplinario de enseñanza* (Interdisciplinárna metóda vyučovania, 135 – 143), v ktorom autor kladie dôraz na potrebu prelomiť národné hranice smerom k nadnárodnému poňatiu literatúry ako študijného predmetu či matérie určenej na vyučovanie. Ďalej zdôrazňuje, že treba vyučovať súčasne literárnu teóriu a dejiny s prepojením na teóriu a prax prekladu, stotožňované s vednou disciplínou nazývanou (po španielsky) *traductología*. Do súhry vzájomne prepojených disciplín sa zapája aj štylistika, a práve pri vyučovaní umeleckého prekladu možno poznatky zo všetkých týchto oblastí, nezabúdajúc na samotný jazyk, sprostredkovať študentom nie oddelene, ale ako jeden vzájomne prepojený súbor vedomostí teoretického a praktického charakteru.

V záverečnej časti nášho prehľadu oblastí a tém obsiahnutých v recenzovanej publiká-

cii sa vraciame k prvej kapitole, v ktorej sa prejavuje Ladislav Franek – literárny vedec. Možno povedať, že spoločnou črtou zoskupených článkov a štúdií je opäť interdisciplinárnosť, a táto sa prejavuje v autorovom medziliterárnom presahu v nazeraní na literárne javy. V príspevkoch orientovaných na autorsko-umelecké profily ide napríklad o upozornenie na výskyt prvkov literárnej techniky Julia Cortázara v poviedkach Dušana Mitanu (98) či o povšimnutie si romantického závanu vejúceho takmer od Tatier v poézii Juana Ramóna Jiménez (84). Komparatistika je venovaných niekoľko textov, okrem už spomínaných úvodných štúdií zameraných na osobnosti vedy (napríklad *Dve osobnosti komparatistiky, Claudio Guillén a Dionýz Ďurišin*, 27 – 40) aj príspevok *Komparatistika na Slovensku* (100 – 106), v ktorom Ladislav Franek zdôrazňuje význam Ústavu svetovej literatúry SAV ako pracoviska podporujúceho rozvoj komparatívnej literárnej vedy na Slovensku, pričom vyzdvihuje význam viacerých v ňom pôsobiacich osobností 20. storočia i niektorých súčasných bádateľov.

A na záver ešte pokus o odpoveď na úvodnú otázku. V čom spočíva prínos tematicky symbiotického knižného súboru Ladislava Franeka? Pozitívum takto zostavenej publikácie tkvie v samotnej jej koncepcii, ktorej podstatou je *komplexnosť nazerania* na literárne a umelecké javy, inými slovami, *interdisciplinárnosť*. Interdisciplinárna reflexia o umení a literatúre je totiž schopná osloviť široký okruh odborníkov a možno ich aj vyzvať na interakciu.

RENÁTA BOJNIČANOVÁ

Imanentným poslaním translatológie ako vedy je poskytnúť teoretické východiská na prelomenie interlingválnych a interkultúrnych bariér. V ostatnom období sa sféry jej záujmu rozšírili o prekonanie ďalšej z komunikačných prekážok: k dvom vyššie uvedeným faktorom pristúpil tretí, ktorý nie je dôsledkom neznalosti jazyka či špecifickej kultúrnej determinovanosti, ale medicínskeho problému príjemcu. Ide o sprístupnenie recepcie audiovizuálnych diel recipientom so sluchovým postihnutím, a to prostredníctvom titulkovania. Implicitný humánny rozmer translatológie ako vedy sprostredkujúcej intersociálne porozumenie sa tak výrazne prehĺbil o nový aspekt – bezprostrednú pomoc zdravotne znevýhodnenej minorite. Je paradoxné, že hoci téma prekladu audiovizuálnych diel tomuto špecifickému okruhu príjemcov rezonuje v ostatnom čase v odbornej verejnosti relatívne často, teoretické zázemie i kvalitná praxeológia titulkovania sa u nás konštituuje len veľmi pomaly. Spracovanie uvedenej problematiky si totiž vyžaduje rozsiahlu znalosť osobitej recepcie divákov s rôznymi druhmi sluchového postihnutia, stratégií transferu i techniky realizácie titulkov. Pracovníkov Katedry translatológie Filozofickej fakulty Univerzity Konštantína Filozofa v Nitre oslovuje uvedená téma v teoretickej i praktickej rovine už niekoľko rokov. Reflektuje sa v projektovej činnosti i početných publikáciách. Najnovšia monografia *Audiovizuálny preklad a nepočujúci divák. Problematika titulkovania pre nepočujúcich* je ďalším pozoruhodným výstupom, ktorý je výnimočný po obsahovej i realizačnej stránke. Z obsahového hľadiska predstavuje na Slovensku prvý holistický pohľad na skúmanú problematiku, pretože rozoberá tému zo psychologického, medicínskeho, translatologického, pragmatického, realizačného a legislatívneho

aspektu. V tomto zmysle sa recenzovaný text radí do vedeckého diskurzu, ktorý v ostatných desaťročiach kontinuálne rozvíjajú zahraničné autorky a autori ako J. Nevesová, A. Szarkowska, J. Diáz-Cintas a iní. Na koncipovaní monografie sa podieľali tri translatologické generácie – staršia, stredná i najmladšia. Vekovou „trianguláciou“ sa im podarilo skĺbiť nadhľad prameniari z bohatstva skúsenosti, odbornej zrelosti s invenčnosťou nových prístupov k tejto téme, a ozrejmiť ju tak z rôznych perspektív.

Úvodná tematická oblasť je hĺbkovou sondou do sveta nepočujúcich a sluchovo postihnutých. Autorský tím v nej uvádza a zároveň z rôznych aspektov detailne rozoberá heterogénne formy postihnutia, a to podľa stupňa závažnosti, časového nástupu sluchového hendikepu a vplyvu týchto faktorov na ich rečový vývoj. Objasňuje terminologický aparát, vrátane z laického hľadiska nepostrehnuteľných rozdielov medzi kultúrou nepočujúcich, ktorá zahŕňa ľudí s rôznymi formami sluchového postihnutia bez ohľadu na používaný komunikačný prostriedok, a kultúrou Nepočujúcich, do ktorej patrí len minorita s vlastným posunkovým jazykom a špecifickými prejavmi kultúry. Kulturologické hľadisko patrí medzi veľmi dôležité aspekty, pretože priraduje nepočujúcich k istej komunite, ktorú charakterizujú rovnaké atribúty ako kultúrnu príslušnosť vôbec: spoločný (posunkový) jazyk, vzorce správania, zvyky a tradície. Relatívne veľká pozornosť je v monografii venovaná špecifikám recepcie sluchovo postihnutých a zároveň aj čitateľskej zručnosti. Autori dokumentujú na zahraničných výskumoch prezentné alebo absentujúce korelácie medzi stupňom postihnutia, jeho časovým nástupom a čitateľskou zručnosťou. Pedagogický pohľad v kontexte recepčných osobitostí zastupuje krátka sumarizácia „pro“ a „kontra“ argu-



mentov pre integráciu sluchovo postihnutých detí do bežnej školskej výučby. Kapitola o špecifikách recepcie má pragmatický rozmer, pretože osobitosti príjmu a spracovania informácií tvoria bázu, od ktorej by sa mala odvíjať tvorba adekvátnych titulkov.

V štruktúre monografie tvorí uveďená problematika tematické premostenie k okruhu realizácie titulkov. Autori v tejto časti opisujú spôsoby tvorby titulkov, upozorňujú na terminologickú nejednotnosť a nedostatočnú diferencovanosť pojmov interlingválne titulky vs tzv. skryté titulky. Mapujú úskalia, s ktorými sa pri titulkovaní pre sluchovo postihnutých možno stretnúť. Prakticky orientovanými popismi ilustrujú, akými vizuálnymi prostriedkami sa dajú vyjadriť audiálne prezentované neštandardné zvuky, kladú si otázku či a ako titulkovalť subštandardné formy jazyka a pod. V tomto okruhu sa funkčne prelína teoretická a praktická rovina, takže čitatelia získavajú relatívne presnú predstavu o komplikovanej tvorbe titulkov.

Tretia oblasť je venovaná transmisii otitulkovaných diel a ich legislatívnemu ukotveniu v rôznych európskych krajinách. Záujemcovia o danú problematiku tak získavajú prehľad a praktizujúci titulkári inšpiráciu pri komparácii titulkovacej praxe v iných krajinách. Autorky a autor bližšie ozrejmuje tri spôsoby sprístupnenia audiovizuálnych diel

slovenským divákom so sluchovým postihnutím: otitulkovanie vysielaných programov, tlmočenie do posunkového jazyka a programy vysielané v posunkovom jazyku. Zaujímavým dokumentačným materiálom sú štatistické údaje o dodržiavaní, resp. nedodržiavaní legislatívne zakotvených percentuálnych podielov na sprístupnenie audiovizuálnych diel nepočujúcim divákom. Autorský kolektív replikoval aj analýzu vybraných programov z aspektu dodržiavania kľúčových technických parametrov spredecembra roku 2015, keď ešte štandardy neboli legislatívne stanovené. Neskôr realizovali analogický výskum na troch vybraných programoch (*Fargo*, *Teória veľkého tresku* a *Súdna sieň*) uvádzaných vo verejnoprávnej i licencovaných televíznych stanicích. Najviac porušení základných technických parametrov zaznamenali v relácii *Súdna sieň*. Tento výskum len potvrdzuje, že v oblasti adekvátneho sprístupnenia audiovizuálnych diel je ešte veľa rezerv.

Predložená monografia má apelatívny, odborný i pragmatický rozmer. Autorský tím si zaslúži profesionálny obdiv, pretože vstúpil do oblasti, ktorá je sama o sebe zložitá a z odborného hľadiska je to v podstate ešte stále terra incognita. Zainteresovaná čitateľská verejnosť určite ocení mnohoaspektový prienik do tejto zaujímavej problematiky.

DANIELA MÜGLOVÁ

### **MARTIN DJOVČOŠ – PAVOL ŠVEDA: Mýty a fakty o preklade a tlmočení**

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V prekladateľskej a tlmočnickej praxi sa neraz stretávame s rôznymi mýtmi a polopravdami, ktoré zväčša vychádzajú zo subjektívnych pocitov profesionálov a profesionálov z oblasti prekladu a tlmočenia. Často ide o nepodložené, negatívne konštatovania o trhovej situácii: klesajúce ceny za preklad, vyššie sadzby pre prekladateľov a tlmočníkov z bratislavského regiónu, korelácia skúseností a finančného ohodnotenia, vplyv prekladateľského vzdelania na ceny, znižovanie

cien mladými kolegami, ako aj rozdiely medzi prekladateľmi a tlmočníkmi, ktorí sa prekladu a tlmočeniu venujú: a) na plný úväzok, b) len ako vedľajšej zárobkovej činnosti. Posledné dve menované skupiny tvoria hlavnú dichotómiu prekladateľského a tlmočnickeho trhu a ich špecifiká súvisiace s motiváciou, vzdelaním, finančným ohodnotením či kvantitatívnym zastúpením formujú komplexný obraz o súčasnom nastavení trhových podmienok. Práve takýmto mýtom



sa vo svojej monografii venujú Martin Djovčoš a Pavol Šveda, pričom sa ich pokúšajú overiť štatistickými metódami.

Monografiu možno zaradiť do oblasti sociológie prekladu, do popredia v nej zaznamenaného výskumu totiž vystupuje kontext: prekladateľky a prekladatelia ako osoby, ich pôsobenie v spoločnosti, vnútorné a vonkajšie vplyvy determinujúce ich konanie. Autori sa prostredníctvom dotazníkov usilujú zmapovať sociokultúrne normy a identifikovať základné pravidelnosti v habite (P. Bourdieu) ľudí z prekladateľskej a tlmočnickej praxe, nezabúdajúc na analýzu pozitívnych či negatívnych deviácií od normy a demystifikáciu spomínaných mýtov. Spomeňme aspoň niektoré zistenia: finančné ohodnotenie prekladateľov a tlmočníkov nie je podmienené regiónom, v ktorom pracujú, mladší prekladatelia a prekladatelia so vzdelaním v odbore sa nevyrovnávajú s konkurenčným tlakom znižovaním cien, starší prekladatelia využívajú CAT nástroje rovnako ako mladší a dĺžka praxe nevplyva na cenu za tlmočnický výkon. Autori sa dotýkajú aj zásadných medzníkov ovplyvňujúcich prekladateľský a tlmočnický trh v minulosti i dnes, na základe štatistických prognóz sa pritom pokúšajú naznačiť budúci vývin.

Obaja autori okrem práce v akademickom prostredí prekladajú a tlmočia. Prepojenie teoretickej a praktickej skúsenosti sa ukázalo ako cenné východisko pre celistvé nazeranie na problematiku. Nielen slovenskému školstvu sa totiž často (aj neprávom) vyčíta prílišné odtrhnutie od praxe, no a práve za touto vedeckou iniciatívou cítiť snahu definovať status quo trhu, a tým poodhaliť, či sa výučba translatológie uberať správnym smerom, resp. definovať, akým smerom by sa uberať mala.

Autorská dvojica založila výskum na analýze dotazníkov z roku 2015 a konfrontovala ju so staršími výskumami M. Djovčoša (*Kto, čo, ako a za akých podmienok prekladá: prekladateľ v kontexte doby*) z roku 2010. Svoje zistenia autori porovnávali s výskumami Slovenskej asociácie prekladateľov a tlmočníkov (2012 a 2014), ako aj s výsledkami prieskumu

prekladateľského trhu, ktorý v rámci krajín V4 koordinoval český translatológ Tomáš Svoboda (2014). Do výskumu prezentovaného v recenzovanej publikácii sa zapojilo spolu 370 respondentov, ktorí odpovedali na otázky zo šiestich okruhov: základná charakteristika prekladateľa, technická kompetencia, trhová kompetencia, motivácia, trhové tlaky a kvalita, vzťah teórie a praxe. Vyhodnocovanie prebehlo prostredníctvom štatistických metód v podobe deskriptívnej, korelačnej a diferenciacnej analýzy. V analyzovanom materiáli sa zrkadlí reprezentatívne zloženie prekladateľskej a tlmočnickej profesie na súčasnom slovenskom trhu, rovnako však obsahuje aj cenné informácie o respondentoch: od veku, pohlavia či vzdelania po regionálne zastúpenie, špecializáciu, technickú kompetenciu, finančné ohodnotenie, prekladateľské postupy či názory na užitočnosť teórie prekladu.

Je paradoxné, ako na to upozorňujú aj autori, že napriek silnému vývinu slovenskej prekladateľskej školy (predovšetkým v 60. rokoch minulého storočia) je translatológia stále nútená obhajovať nutnosť teórie pre prax. Súčasťou študijných programov translatológie je dnes už aj praxeológia prekladu a aj do tejto sféry prináša výskum Djovčoša a Švedu hodnotné poznatky, vďaka ktorým sa pedagogická prax v odbore translatológie zbavuje typického obrazu univerzity ako slonovinovej veže. Podobný sociologický prieskum je navyše perspektívny, pretože ide o záznam situácie na súčasnom prekladateľskom trhu, s ktorým sa môžu nasledujúce výskumy konfrontovať. Autori tak umožňujú dôkladne sledovať vývoj trhu a prípadne z pozície pedagógov naň reagovať, a teda prispôbovať výučbu požiadavkám trhu, resp. upozorňovať na negatívne impulzy, ktoré sa na prekladateľskom trhu môžu objaviť – autori spomínajú napríklad neadekvátnu finančnú situáciu v oblasti prekladu umeleckej literatúry.

Dejiny translatológie sú aj dejinami emancipácie prekladateľa – od doslovných prekladov slov k voľnejšiemu prekladu významov, cez teóriu skoposu až po manipulačnú školu

či prekladateľskú etiku. Súčasného prekladateľa sformoval istý habitus a definovať ho je úlohou sociológie prekladu, a hoci podľa slov autorov „prekladateľov nemožno posudzovať ako homogénnu skupinu a vyslovovať súdy o ich správaní na základe zovšeobecnených štatistických noriem“ (159), je nutné sa pokúšať o čo najobjektívnejší opis súčasného stavu, minimálne v tej miere,

v akej to umožňujú sociologické nástroje.

Na záver autori predpovedajú v najbližších dvoch desaťročiach generačnú výmenu, ktorá môže aj vďaka prekladateľskému a tlmočnickému vzdelávaniu na slovenských univerzitách zásadne zmeniť existujúci trh. Ten je, ako ukazuje porovnanie s výskumom pred piatich rokov, v neustálom dynamickom pohybe.

MATEJ LAŠ

## **MARTA FÜLÖPOVÁ: Odvrávajúce obrazy. Vzájomná podoba Maďarov a Slovákov v slovenskej a maďarskej próze 19. storočia**

Bratislava: Univerzita Komenského, 2014. 204 s. ISBN 978-80-223-3872-1

Monografia Marty Fülöpovej *Odvrávajúce obrazy* je dôležitým príspevkom k interpretácii slovenských a maďarských literárnych textov 19. storočia, keďže prostriedkami imagológie, čiastkovej disciplíny komparatívnej literárnej vedy, prezentuje v nich vykreslený slovenský a maďarský národný obraz. Kľúčom k precíznemu a vecnému spracovaniu tejto citlivej spoločenskej otázky je zvolená pracovná metóda: osobám žijúcim v multikultúrnom prostredí ponúka imagologický výskum adekvátny rámec pre objektívne odkrytie mentálneho obrazu „tých druhých“, ako aj pre zobrazenie vlastnej skupiny. Táto vedná disciplína totiž poukazuje na to, že obraz vytvorený o sebe zásadne určuje aj obraz vytvorený o tých druhých, resp. naopak, samých seba definujeme prostredníctvom druhého, v porovnaní s druhým. Imagológia však poukazuje aj na to, že obraz národa nie je zbavený hodnotiacich úsudkov a postojov, keďže u každého národa má etnocentrický charakter – vystihuje ho chápanie vlastnej skupiny ako normy. Heteroobraz druhého – v porovnaní so sebaobrazom – preto podstatne určuje diferenciácia, atribút cudzosti. Extrémne vyzdvihovanie vizuálnych, jazykových, statusových, stavovských, geografických, povahových (pozri teória klímy, teória genetickej totožnosti) atď. inakostí medzi skupinami „my – tí druhí“ vedie k zrodu stereotypov, ktoré sa manifestujú tak v spoločenských diskurzoch, ako aj v ume-

leckých dielach a zásadne poznamenávajú náš obraz o konkrétnom národe.

Monografia Marty Fülöpovej sa sústreďuje na výskum obrazu slovenského a maďarského národa v slovenskej a maďarskej próze 19. storočia, teda odкрýva zrod, štruktúru a typológiu sebaobrazu a obrazu druhých, resp. ich vzájomný vzťah. V jej textovom priestore figurujú okrem iných slovenskí autori a autorky L. Štúr, J. M. Hurban, S. Tomášik, J. Kalinčiak, L. Kubáni, J. Chalupka, J. Záborský, K. Kuzmány, S. H. Vajanský, E. Maróthy-Šoltéssová, T. Vansová, M. Kukučín, J. G. Tajovský, A. Škarvan alebo maďarskí literáti M. Jósika, J. Eötvös, M. Jókai, K. Eötvös, K. Mikszáth, G. Gárdonyi a Gy. Krúdy. Fülöpová sa venuje aj slovenským prekladom maďarských diel, vďaka čomu sa výskum obohatil o zmapovanie odchýlok v stvárňovaní národa ako dôsledku prekladu. Osobitnú pozornosť venuje zrodu národných stereotypov, ktoré zohrávajú dominantnú rolu v obrazoch národa, ako aj ich komponentom či úlohe jednotlivých stereotypov v nacionálnom diskurze.

Autorka pri mapovaní literárnych obrazov národa vychádza najmä z interpretácie literárneho vedca Petra Rákosa, podľa ktorého imidž národa spoločne vytvárajú obraz názvu národa, obraz vlastností, obraz prostredia, obraz dejín, obraz jazyka, ale i obraz poslania. Fülöpová tieto komponenty dopĺňa o spoločenské a náboženské témy a aj

o výskum obrazu symbolov. Výstavba monografie je jedinečná, keďže po vyjasnení teoretického rámca pracuje so zrkadlovou štruktúrou a v osobitných kapitolách špecifikuje vymenované prvky obrazu národa: najprv sa venuje obrazu maďarského národa a sebaobrazu v slovenských textoch, následne na základe rovnakej štruktúry analyzuje heteroobraz Slovákov a sebaobraz vykonštruovaný v maďarských dielach. Najdôležitejšou časťou diela je konklúzna kapitola, ktorá poznatky sumarizuje a porovnáva.

Väčšina slovenských diel pracuje s romantickým obrazom národa typickým pre 19. storočie a dochádza v nich k stretu národných koncepcií, čo je dôsledkom odmietnutia koncepcie „Hungarus“ (všetci obyvatelia Uhorska sú Maďari), resp. zrodu slovenskej národnej koncepcie a jej literárneho šírenia. V textoch, ktoré sú produktom nacionálneho diskurzu, sa vykresľuje prevažne negatívny obraz Maďarov – sú zobrazení ako tí druhí, cudzí a v porovnaní so skupinou „my“ sú nositeľmi nižších kultúrnych a civilizačných hodnôt. V týchto dielach majú Maďari jasne kontúrované vlastnosti a spájajú sa s nimi špecifické reálie, ktoré sa fixujú ako stereotypy. Zobrazenie stereotypov sa artikuluje disjunktívne ako zrkadlový obraz vlastného obrazu národa. Fülöpová poukazuje na to, že časť stereotypov sa do slovenskej literatúry dostala z kontextu európskych stereotypov o obraze Maďarov (pozri M. Beller – J. Leerssen. 2007. *Imagology*. New York: Rodopi; heslo Hungarians, 174 – 177), v ktorých okrem iného figurujú ako barbari, čiže reprezentanti delegitimizačných a dehumanizačných tendencií (z toho pramení zobrazenie Maďarov ako bezbožných, démonických, chlipných atď.), ďalej že staršie stereotypy spájajúce sa s regiónom, náboženstvom či stavmi sa transformovali na národné stereotypy (tak sa stali fúzy vyjadrujúce šľachtický pôvod symbolom maďarského muža) a nasledujúca skupina sa zasa artikulovala ako produkt koloniálneho diskurzu, v ktorom je maďarský národ predstavovaný ako konkurenčný, kolonizujúci nepriateľ. Výskum poukazuje aj na zaujímavý fakt, že

heteroobraz Maďarov sa v mnohých bodoch zhoduje s ich sebaobrazom, no v slovenských dielach je formulovaný ako paródia, ako zosmiešnenie jednotlivých prvkov alebo ako prepriata koncentrácia na negatíva.

Na rozdiel od slovenskej literatúry heteroobraz Slovákov v maďarských dielach prešiel viacerými fázami. Maďarská národná náracia v 19. storočí všetkých obyvateľov Uhorska, teda aj Slovákov, v podstate integrovala do obrazu imaginárneho maďarského národa. Heteroobraz Slovákov získaval negatívny nádych a začal oponovať obrazu Maďarov až pod vplyvom slovenského národného hnutia a panslavizmu v druhej polovici 19. storočia. Panslavi sú však často eliminovaní z obrazu Slovákov, dokonca sú zobrazovaní v kontraste k nim. Maďarskí autori nevníмали Slovákov v prvom rade antagonisticky, ale pozitívne, ako prvok skupiny „my“, ako špecifickú skupinu s vlastnými charakteristikami. Tento prístup na jednej strane pramení z európskeho stereotypu Slovanov („sluha“ a „dobráckosť“), na druhej strane ako súčasť koloniálneho diskurzu prezrádza paternalistické pozície Maďarov. V tomto zmysle sa Maďari obracajú k miernym, naivným Slovákom ako rodič k dieťaťu, o ktoré sa treba starať, príp. niešť zodpovednosť za jeho kultúrnosť, civilizovanosť (Jókai označuje Slovákov za verných Indiánov Hornej zeme). Prítomnosť protikladu inferiorita – superiorita prezrádza aj to, že nedospelosť sa zobrazuje aj ako delegitimizácia, neschopnosť samostatného konania či hlúposť, inokedy sa zasa slovenské postavy umiestňujú do mýtického, rozprávkového diskurzu (napríklad postava múdreho starca). Zaujímavosťou obrazu Slovákov v maďarskej próze je to, že preberá ľudový sebaobraz Slovákov, no umiestňuje ho do koloniálneho diskurzu.

M. Fülöpová pri porovnávaní obrazov národa v dvoch literatúrach konštatuje, že stereotypy zobrazené v umeleckých dielach sa zhruba zhodujú s obrazmi národa známymi zo štatistických prác 19. storočia, ktoré sa považovali za vedecké výskumy. Literatúra si mnoho stereotypov požíčala zo spoločenského diskurzu, no v nacionál-

nom diskurze sa aj umenie stalo mediátorom nacionalizmu. Preto je dôležité, aby sme poznali pozadie zrodu jednotlivých obrazov národa a národných stereotypov, ich funkčné mechanizmy a súvislosti, a interpretovali ich

adekvátne kontextu. Monografia Marty Füllöpovej výrazne prispieva k objektívnemu spoznaniu a hodnoteniu sebaobrazu a heteroobrazu oboch národov.

GABRIELLA PETRES CSIZMADIA

### **TOMÁŠ JIRSA: Tvář v tvář beztvarosti. Afektivní a vizuální figury v moderní literatuře**

Brno: Host, 2016. 364 s. ISBN 978-80-7491-793-6

Kniha Tomáše Jirsu si kladie za cieľ ozrejmiť fenomén beztvarosti v umení. Touto problémovou orientáciou sa autor dostáva do mnohovrstvového vedného diskurzu a stojí pred neľahkou úlohou sprístupniť kľúčové aspekty rozsiahlej problematiky zasahujúcej do uvažovania o tvare a beztvarosti. Nevolí jednoduchú cestu, jeho riešenie je však – napriek náročnosti témy – elegantné. Beztvarosť predstavuje na pozadí konfrontácie s tromi figúrami: zmazanej tváre, tapety a prázdnej stoličky. Nechápe ju ako absenciu tvaru, ale ako jeho latenciu, moment jej zrodu alebo transformácie. Beztvarosť v tomto procesuálnom chápaní implikuje ďalšie možnosti, je médium prieniku subjektu do umeleckého diela, teda miestom, kde sa artikulujú jeho afektívne dispozície. Afekt tu predstavuje jednu zo základných kategórií. Jirsa pod týmto relatívne vágnym pojmom rozumie „aktivní element formující i deformující konkrétní tvar [...] intermediální operátor“ (320). Monografia reflektuje aj možnosti takéhoto na afekt orientovaného intermediálneho výskumu literatúry a súčasne podáva autentický obraz o tom, ako sa dá zmysluplne narábať s literatúrou v prepojení s inými druhmi umenia, samozrejme za predpokladu nestierania interdisciplinárnych teoretických prienikov.

Medzi fenoménmi beztvarosti a afektívnosti sa črtajú početné súvislosti. Asi najvypuklejšia súvislosť sa týka vývinu humanitných vied a ich paradigmatických zmien v ostatných desaťročiach, alebo povedzme v druhej polovici 20. storočia. Jirsa ide po stopách uvažovania o beztvarosti, opiera

sa o príslušné reflexie otázky beztvarosti vo filozofii, antropológii, psychológii, resp. psychoanalýze, vo vizuálnych štúdiách, dejinách umenia a pod. (Kant, Lyotard, Lacan, Freud a i.) a odkazuje na priekopnícke práce Briana Massumiho, Eve Kosofsky Sedgwick a Adama Franka z roku 1995, na rozmach odbornej diskusie o afekte naprieč rôznymi disciplínami humanitných vied, ale poukazuje aj na vágnosť rétoriky daného diskurzu a absenciu prác o afekte v literatúre.

Takto širokospektrálne poňatý a aplikovaný pojem interdisciplinárnosti má za cieľ zabezpečiť možnosť analytického prístupu k stratégiám a konkrétnym operáciám figurácie a defigurácie vnútri textu. Veľký priestor sa v práci venuje kontaktu, konkrétnejšie transformáciám afektu medzi recipientom a umeleckým dielom. Z tohto pohľadu je kniha ukotvená v aktuálnom, prevažne antropológicky a psychoanalyticky fundovanom diskurze humanitných vied, ktorý kulminoval v tzv. afektívnom obrate v polovici 90. rokov 20. storočia. Autor tu vzhľadom na spomínanú absenciu relevantných literárnovedne orientovaných štúdií týkajúcich sa afektu vychádza najmä z prác autoriek a autorov ako Ernst van Alphen, Eugenie Brinkema, Christiane Voss, Charles Altieri či Teresa Brennan, ktoré sa venujú konkrétnym umeleckým dielam, a teda sú jednoznačne podložené diferencovanou teóriou afektu, no nie výhradne orientované na literárny text a čitateľský kontakt s formami afektu, ktoré sa v ňom realizujú. Treba dodať, že hlavný dôraz autor kladie na práce E. van Alphen a jeho poňatie afektu.

Možnosť percepcie „beztvarého“ predpokladá pojem beztvarosti, ktorý znamená absenciu tvaru. Zaujímavé je chápanie beztvarosti u Valéryho, ktorý v beztvarých veciach vidí svojbytné formy: ich percepcia umožňuje nazerať na vlastnú svojbytnosť subjektu, jeho elementárne dispozície. Uchopenie beztvarosti v literatúre za daných predpokladov nebude možné iba cez formu, štruktúru alebo funkciu literatúry, nutné je preniknúť do problematiky beztvarosti v tom zmysle, ako špecificky dynamizuje umeleckú komunikáciu, ako preniká do jazyka, formuje ho a nachádza umelecké stvárnenia a obrazy. Jirsa preto zdôrazňuje potrebu skúmania procesualnosti, pohybu medzi figuráciou a defiguráciou. Opisuje beztvarosť ako istý „generátor obrazu a jazyka“ (28) ako „prostor [...] intermedialného prúniku afektívnej a smyslové sily do textu“ (29) a jeho základná otázka znie: „Co toto setkání subjektu s beztvarostí způsobuje?“ (28) alebo inak „jak vlastně probíhá setkání subjektu s fenoménem beztvarosti a co takové setkání produkuje“ (31). Pri formulovaní odpovede na túto otázku autor vychádza z vizuálnej antropológie v podaní Georgea Didi-Hubermana, z kunsthistorických reflexií Hansa Beltinga a z poznatkov už spomínaného literárneho teoretika a komparatistu Ernsta van Alpheny.

Ak autor sleduje transformácie konštruovanej reality subjektu s beztvarosťou, potrebuje na to pojem, ktorým by mohol takýto proces konceptualizovať. Týmto pojmom je *transfiguralita* ako konkurenčný, resp. širší a presnejší pojem vo vzťahu k známym pojmom intertextualita a intermedialita. Je širší v tom, že označuje „proces prenášania a medializácie textuálnych, vizuálnych, ale i jiných smyslových a estetických vzorců z jednoho díla na druhé napříč časem, prostorem, kulturami i odlišnými médii“ (34). Ide o proces pôsobenia a transformácií, ktorý sa snažia obsiahnuť aj dejiny recepcie, Jirsa však vidí jasné reminiscencie už u nemeckého historika umenia a zakladateľa ikonografie Abyho Warburga a v jeho pojme „Nachleben“, ktorým označuje ďalšie žitie antiky v rôznych oblastiach okcidentálnej kultúry.

V zmysle jeho ikonografie a pojmu *Nachleben* majú kultúrne obrazy vlastnú pamäť, ide teda o prežívanie obrazov a motívov naprieč dejinami, o akúsi symptomatológiu obrazov ako metód (53).

Toto teoretické pozadie, ktoré sa dá zreprodukovať iba v skratke, je dostatočným podložením na osvetlenie otázky, čo prežíva subjekt zoči-voči zmazanej tvári buď ako protagonista, alebo ako čitateľ literárneho diela. Pri opise procesov percepcie defigurácie v poviedke *Zmazaná tvár* Richarda Weinera splyývajú dve teórie, teória portréту (tu odkazuje hlavne na Judith Elisabeth Weiss) a teória afektu. Do Jirsovej uvažovania vstupuje spomínaná transfiguralita, pričom defigurované tváre identifikuje už v románe *Zápisky Malteho Lauridsa Briggheho* Rainera Maria Rilkeho, v dielach Georga Heyma alebo v obrazoch britského maliara Francisa Bacona. Skúsenosť z konfrontácie s defiguráciou tváre Jirsa objasňuje aj na podklade Freudovej kategórie „unheimlich“, t. j. skúsenosti zdesenia, istej úzkostnej identifikácie, skúsenosti rozkladu vlastného subjektu a jej realizácie vo figúre dekomponovanej tváre. Zažívanie dekomponovanej tváre Jirsa ukazuje aj na pozadí historickej skúsenosti zranení v tvárach vojnových obetí. V tejto súvislosti cituje svojím charakterom jedinečnú knihu *Krieg dem Krieg* (Vojna vojne) Ernsta Friedricha z roku 1924, esejistickú knihu Ernsta Jüngera *Das Antlitz des Weltkrieges* (Tvár svetovej vojny) z roku 1930, odkazuje na práce historičky Sophie Delaporte, na román *Voyage au bout de la nuit* (Cesta do hlbín noci) Louisa-Ferdinanda Céline, a napokon sa znovu dostáva k portrétom deformovaných tvárí Francisa Bacona. Nechýbajú ani úvahy o defiguráciách tváre u klasikov svetovej literatúry, ako sú filozofický román *Obraz Doriana Graya* Oscara Wilda alebo román *Fantóm opery* Gastona Leroux a pod.

Druhá časť Jirsovej monografie sa venuje podobám stretu s beztvarosťou na podklade konfrontácie pozorovateľa so vzormi tapety, kde vzory tapety vo chvíli stretu so subjektom spúšťajú ako afektívny impulz proces oživovania tohto vzoru alebo zahajujú sply-



vanie subjektu s ním. Autor sa teda pýta, čo sa stane, keď sa v blízkosti ornamentu ocitne človek (188). Túto otázku demonštruje a patrične objasňuje na príkladoch Nabokovho románu *Prin*, v románe *Peterburg* Andreja Belého, v prózach Bruna Schulza a v poviedke *Žltá tapeta* Charlotty Perkins Gilman. Inšpirujúce sú Jirsove úvahy o pôvode a povahe florálneho ornamentu (*rocaille*) a o tom, čo robí s našimi zmyslami alebo ako korešponduje s dispozíciami ľudského vnímania. Vysvetľuje afinitu a zároveň ambivalentnosť rokokového ornamentu a tapety z aspektu dejín umenia, resp. všeobecných dejín. Okrem toho však podčiarkuje afektívny impulz florálneho vzoru na tapete a dokladá tento moment v početných scénach Belého románu *Peterburg*. Zaujímavý je Jirsov postreh, že fenoménmi subjektívneho vnímania (identifikovanými na ploche Belého románu) sa plodne zaoberal už Immanuel Kant v traktáte *Sny duchovidcovy: vyložené prostredkom snů metafysiky* z roku 1788, ale napríklad aj Jan Evangelista Purkyně v práci *Příspěvky k poznání zraku ze subjektivního hlediska* z roku 1819. Cez úvahy o subjektívnom vnímaní sa Jirsa dostáva k prózam Bruna Schulza, kde tapeta funguje ako „fantazmagorická krajina a senzorická membrána, ktorá nejenže vstupuje do diegetického priestoru postav, ale rovněž přebírá jejich fyziognomie“ (218). Na podklade rozpracovaných troch manifestácií tapetovej plochy sa Jirsa púšťa do interpretácie krátkej poviedky *Žltá tapeta* americkej autorky Charlotte Perkins Gilman z roku 1892, kde pozoruje, že samotná morfológia vzoru tapety presakuje do reči a správania protagonistky, čím determinuje spôsob rozprávania vôbec: „Jazyk vyprávění [...] získává podobu i modus tapetového vzoru“ (219). Podobné fenomény autor identifikuje aj vo filme *Ako v zrkadle* Ingmara Bergmana, vo videu *Kočárna* Michala Pěchoučka, v obrazoch Balthusa či Vuillarda, alebo v maľbe Jana Šerých *The Shining. Kubrick's Carpet*.

Tretia časť knihy si všíma figúru prázdnej stoličky ako pokus o zachytenie subjektu v jeho neprítomnosti. Do pozornosti sa opäť

dostávajú umelecké diela viacerých druhov ako napríklad Weinerova poviedka *Prázdna židle*, portréty prázdnych stoličiek Vincenta van Gogha, tragická fraška *Stoličky* Eugène Ionesca, maľby Egona Schieleho či konceptuálne umenie Josepha Kusutha. Prázdne stoličky vníma Tomáš Jirsa aj ako jednu z motivických konštánt postmodernity, pričom odkazuje na Kunderov román *Nesmrtelnost* alebo na román *Keď cestujúci jednej zimnej noci* Itala Calvina z roku 1979. Mediálne zhmotnenie absencie, ako to môžeme pozorovať na stoličkách Vincenta van Gogha ako autoportrétu alebo portrétu Gauguina, tento subjekt, ktorý je postupne nahrádzaný predmetom, Jirsa jasne identifikuje aj vo Weinerovej poviedke *Prázdna židle*. Podobnú dialektiku prezencie a absencie (294), avšak v opačnom smere, môžeme dobre pozorovať u Schieleho (*Sediaci mužský akt*), kde predmet vtlačá svoje determinanty do subjektu a tvaruje ho.

Opísané fenomény a príklady, ako aj skica teoretického pozadia predstavujú iba relatívne malý výsek toho, čo Jirsova práca v skutočnosti obsahuje, resp. explikuje. Na jednej strane nadobúdame dojem vysokej komplexnosti problematiky a potreby túto komplexnosť teoreticky zvládnuť. Na druhej strane sa nám môže zdať, že komplexnosť problematiky sa utvára až na podloží vysokej komplexnosti teoretickej diskusie o fenoméne defigurácie, resp. beztvorosti. Publikácia – práve vďaka obsiahnutiu oboch pohybov – podáva autentické svedectvo o tom, ako sa komplexnosť vedeckej argumentácie v humanitných vedách rodí: z nepretržitého vzájomného premýšľania istého javu a pokusov o jeho uchopenie.

ROMAN MIKULÁŠ