

# RETRANSLATION IN CONTEXT V

International Conference

21–22 April 2022

## BOOK OF ABSTRACTS



# **Retranslation in Context V**

International Conference

Károli Gáspár University, Budapest / Hungarian Society for the Study of English

21–22 April 2022

The Conference Organisers: Zsuzsa Csikai, Adrienn Gulyás, Judit Mudriczki, Miklós Péti

Layout: Zsolt Bojti



**Ambasáid na hÉireann**  
Embassy of Ireland

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# Conference Venue

Benda Kálmán College of Excellence in Humanities and Social Sciences

Address: Budapest, Horánszky u. 26, 1085



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# **Conference Programme**

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# CONFERENCE PROGRAMME

## 21 APRIL

**8.00–8.30: Registration at Benda Kálmán College of Excellence in Humanities and Social Sciences, Budapest, Horánszky u. 26, 1085**

**8.30–9.00: Opening and Welcome Addresses by Judit Nagy, Vice-Dean for International Affairs and Péter Furkó, Vice-Rector for Science and Research in Room 406**

**9.00–10.00: Plenary Lecture chaired by Adrienn Gulyás in Room 406**

**Şehnaz Tahir Gürçağlar**, Tracing Chronological Shifts in Concepts of Translation through Retranslation—The Many Faces of Count Dracula in Turkish

**10.15–11.45: Session 1**

<b>SESSION 1A Retranslation Motives chaired by Susanne Cadera in Room 106</b>	<b>SESSION 1B Retranslation and History chaired by Judit Mudriczki in Room 110</b>
<b>Gaëtan Regniers</b> <i>As Time Goes By</i> Retranslating Fiction in Periodicals	<b>Elizaveta Getta</b> Retranslation History of <i>The Art of Translation</i>
<b>Jorge Braga Riera</b> Social Agency in Theatre Retranslation: Spanish Classics in English	<b>Helmut Galle</b> Retranslations of Kafka's <i>Metamorphosis</i> in Brazil
<b>Camille Le Gall</b> Translating and Retranslating the Linguistic, Poetic and Political Dimensions of African-American Vernacular English: the Case of Zora Neale-Hurston's <i>Their Eyes Were Watching God</i> in France	<b>Şule Demirkol Ertürk</b> Retranslation as a Site for Observing the (Re)production of Cultural Memory

**11.45–12.00: Coffee break**

**12.00–13.30: Session 2**

<b>SESSION 2A Retranslation Motives chaired by Andrew Samuel Walsh in Room 106</b>	<b>SESSION 2B Retranslation and History chaired by Miklós Péti in Room 110</b>
<b>Zofia Ziemann</b> Kafka x 4: <i>Der Prozess</i> in Polish and English Translation and Retranslation	<b>Olena Jansson</b> The Rise of Multiple Independent Retranslations in Early Modern Russia: Searching for the Reasons by Applying A. Chesterman's Causal Model
<b>Snježana Veselica Majhut</b> Many Facets of Retranslations: a Case Study of Retranslations of Agatha Christie's Novels in Croatia	<b>Outi Paloposki &amp; Kaisa Koskinen</b> Re:translation. Reviews of Retranslations in a Chronological Perspective
<b>Izabela Szymańska</b> Style and Status in Retranslating Childrens' Classics. On the 2018 Polish Retranslation of Kipling's <i>Just So Stories</i>	<b>Izabella Nyári</b> The Tragedy of Man—What Does Success Mean? A Sociohistorical Approach to Retranslation

**13.30–14.30: Lunch break**

**14.30–16.00: Roundtable Discussion on the Retranslation of Sacred Texts hosted by Tibor Fabiny in Room 406**

**16.00–16.15: Coffee break**

16.15–17.45: Session 3

<p><b>SESSION 3A Retranslation and Politics</b>                      chaired by Sehnaz Tahir Gürçağlar in                      Room 106</p>	<p><b>SESSION 3B Retranslation and Religious                      Texts</b> chaired by Piet Van Poucke in Room                      110</p>
<p><b>Natalia Kaloh Vid</b>                      Notes in English Re-Translations of Mikhail Bulgakov’s <i>The Master and Margarita</i>: Function, Meaning and Significance</p>	<p><b>Tibor Fabiny</b>                      Translation and Retranslation: William Tyndale’s 1534 Revision of his 1526 New Testament Translation</p>
<p><b>Lada Kolomiyets</b>                      Editors as Retranslators: Russifying the Ukrainian <i>Other</i> of Nikolai Gogol (Mykola Hohol) in Soviet Ukrainian Editions from the mid-1930s through the 1950s</p>	<p><b>Tibor M. Pintér</b>                      Retranslation and Religion</p>
<p><b>Nesrin Conker</b>                      Retranslation and Politics: The Journey of Darwin’s <i>Origin</i> in Turkish through Retranslation</p>	<p><b>Miklós Péti</b>                      Some Rouzing Motions’ Secularized—the Retranslation of Milton’s <i>Samson Agonistes</i> in Communist Hungary</p>

18.00: Conference dinner

# 22 April

## 10.15–11.45: Session 4

SESSION 4A Retranslation and Social Representations chaired by Outi Paloposki in Room 106	SESSION 4B Retranslation and Canon chaired by Guillermo Sanz Gallego in Room 110
<b>İmren Gökce Vaz De Carvalho</b> Using Retranslation as a Tool to Investigate Reader Reaction: A case study	<b>Andrew Samuel Walsh</b> Retranslating the ‘n’ Word—The Case of Agatha Christie’s <i>And Then There Were None</i>
<b>Adrienn Gulyás</b> Profiling Retranslators	<b>Anna Sasvári</b> Connecting to a Universal Phenomenon Through (Re)translations in Children’s Literature
<b>Judit Mudriczki</b> Bless thee, thou art retranslated!— <i>A Midsummer Night’s Dream</i> and Audiovisual (Re)translation Practices in Hungary	<b>Gabriella Vöő</b> Edgar Allan Poe in Hungarian: An Impeded Vision

## 11.45–12.00: Coffee break

## 12.00–13.30: Session 5

SESSION 5A Retranslation and Politics chaired by Adriana Șerban in Room 106	SESSION 5B Retranslation and Canon chaired by Kris Peeters in Room 110
<b>Oleksandr Kalnychenko</b> Campaigning against the “Nationalistic Translation-Wreckers” in Ukraine in the mid-1930s and Mass Retranslation	<b>Zsuzsa Csikai</b> Retranslation and Resistance—Modern Russian Classics into English
<b>Ingrida Tatolytė</b> Slippery Boundaries: Contextualising and Reframing the Renewal of the Early Post-Soviet Henry Miller’s <i>Tropic of Capricorn</i> Translation	<b>Éva Chovanez-Molnár</b> Two Times Two—The Possible Reasons of the Hungarian Retranslations of <i>Lady Chatterley’s Lover</i> and the Novel’s Journey into the Canon
<b>Seyhan Bozkurt Jobanputra &amp; Mehmet Zeki Giritli</b> Retranslation, Contemporary Turkish Theatre and Resistance	<b>Caroline Micaelia</b> Mallarmé and his Work’s Foreign Life

## 13.30–14.30: Lunch break

## 14.30–15.30: Plenary Lecture chaired by Miklós Péti in Room 406

**Susanne M. Cadera**, Retranslation Research: Past, Present and Future Challenges

## 15.30–15.45: Coffee break

## 15.45–17.45: Session 6

SESSION 6A Retranslations of Ulysses chaired by Zsuzsa Csikai in Room 106	SESSION 6B Retranslation and Canonical Challenges chaired by Adrienn Gulyás in Room 110
<p><b>Marianna Gula</b> Between Correction and Re-instantiation: The Case of a Minor Character in the Canonical Hungarian Translation of <i>Ulysses</i> (1974) and Its Remake (2012)</p>	<p><b>Yekaterina Yakovenko</b> Losing and Regaining the National Colouring in Retranslation</p>
<p><b>Guillermo Sanz Gallego</b> Foregrounding in Retranslation: Reflections on the Phenomenon of ‘Unretranslatability’ in Joyce’s <i>Ulysses</i></p>	<p><b>Piet Van Poucke</b> Canonization and Renaming: the Rationale behind Retranslating Book Titles</p>
<p><b>Mehmet Şahin &amp; Sabri Gürses</b> Translating <i>Ulysses</i> in the Age of Artificial Intelligence: Issues of Authorship, Copyright and Plagiarism</p>	<p><b>Effrossyni Fragkou</b> The COVID-19 Pandemic through the Lens of Retranslation</p>
<p><b>Kris Peeters</b> Retranslation as Re-accentuation</p>	<p><b>Adriana Şerban</b> Retranslation through Details: An Aesthetic Perspective</p>

**18.00: Wine reception sponsored by the Embassy of Ireland in Hungary**

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# **Plenary Speakers**

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**Şehnaz Tahir Gürçağlar**

*Boğaziçi University, York University, Glendon College*

## **Tracing Chronological Shifts in Concepts of Translation through Retranslation— The many faces of Count Dracula in Turkish**

A linear history-as-progress model has been critically approached by many scholars in describing and explaining retranslations for the past few decades. Increasing numbers of case studies from a variety of cultures have shown that retranslated works cannot be traced along a neat path leading towards ‘better’ translations. Rather, when taken as a whole, multiple retranslations of a single source text are best viewed as existing across an uneven terrain of winding roads in multiple directions. Time is a crucial phenomenon in understanding the motives and effects of retranslations, as well as the complex relationships among them. One of the common motives behind retranslation is considered aging, often understood as linguistic and stylistic ageing. Piet Van Poucke has shown that perceived ageing may also be due to changes in cultural and translational norms. In the meantime, an ‘aged’ translation may continue to make its presence felt in new generations of ‘younger’ retranslations. The exploration of textual, paratextual, and contextual relationships among different translations of the same work, both synchronously and across time, in addition to their ties to their source text, generates significant insights, not only about retranslation but also about the concept(s) of translation circulating in a given culture.

My talk will explore how the complex landscape of retranslation may help us understand the implications of the passage of time on concepts of translation. I will guide the audience through the 100-year history of Bram Stoker’s *Dracula* in Turkish translation that spans through an intergeneric, intertextual, intralingual, and multimodal journey. I will argue that the different manifestations of the novel through its numerous Turkish retranslations will provide clues for the way concepts of translation, reader expectations as well as translation, publishing, and reading strategies have shifted in Turkey. I will argue that multiple retranslations of classical works that remain popular across time offer a key to understanding the temporal and cultural mutability of translation.

**Şehnaz Tahir Gürçağlar** is Professor of translation studies and teaches in the graduate programs at Glendon College (York University, Toronto) and Boğaziçi University (Istanbul). Her main fields of interest are translation history, ideology and translation and periodical studies. She is the author of *Politics and Poetics of Translation in Turkey* (Rodopi, 2008) and co-editor of *Tradition, Tension and Translation in Turkey* (Benjamins, 2015), *Perspectives on Retranslation: Ideology, Paratexts, Methods* (Routledge, 2019) and *Studies from a Retranslation Culture: The Turkish Context* (Springer 2020). She also edited and co-edited various special issues of international journals.

**Susanne M. Cadera**

*Comillas Pontifical University*

## **Retranslation Research: past, present, and future challenges**

In the last 30 years, beginning with Antoine Berman's essay on retranslation in 1990, research focused on this topic has been growing constantly. Today we can find a great number of studies concentrating on very diverse aspects of retranslation. Initially, the interest centred in defining the concept and theory, followed by a proliferation of case studies about retranslations in a great number of language combinations which confirmed that the phenomenon of retranslation is a very complex one, and not so easy to define as it was proposed in the nineties within Berman's Retranslation Hypothesis. In the last ten years the perspective moved from mere text analysis to context studies focusing on external influences in translations and their retranslations such as socio-historical factors, translation norms, ideology, publisher interest, etc. Recently the interest in retranslation involving reception research has increased. In my talk I review retranslation research up to the present day and focus on what the most recent studies reveal about future challenges.

**Susanne M. Cadera** is a Lecturer in Translation Studies at Comillas Pontifical University Madrid. She holds degrees in Hispanic, German, and English Philology from the University of Cologne (Germany), where she obtained her PhD in 2001. She has participated in several research projects in areas such as Translation Studies, Interpreter Training, and Myth Criticism. She currently leads the research project entitled 'Retranslation and Reception', funded by Comillas Pontifical University, which is the continuation of the project 'Textual and Cultural Interaction: Retranslations' (2012–2017). She also participates in 'Aglaya-Innovation Strategies in Cultural Myth Criticism', financed with public funds. She has published/(co)edited the following books: *Dargestellte Mündlichkeit in Romanen von Mario Vargas Llosa* (Librairie Droz 2002), *The Voices of Suspense and Their Translation in Thrillers* (Rodopi 2014), and *Literary Retranslation in Context* (Peter Lang 2017). Currently she is preparing, together with her colleague Andrew Walsh, a new volume on Retranslation entitled *Retranslation and Reception*.

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# Papers

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# Seyhan Bozkurt Jobanputra & Mehmet Zeki Giritli

*Yeditepe University, Koç University*

## Retranslation, Contemporary Turkish Theatre and Resistance

‘Alternative Theatres’ in Turkey, as they were then called, started to gain popularity in the 1990s under the influence of British ‘In-Yer-Face’ theatre. The primary purpose of Turkish alternative theatres was to offer an ‘alternative’ to government-funded state theatres. Different from state theatres that were heavily reliant on pre-existing translations, these alternative groups either translated themselves the plays they were going to stage or retranslated the translations, with the translators being either the actors or directors themselves. *Shopping and Fucking* (Mark Ravenhill, 1996), *The Fastest Clock in the Universe* (Philip Ridley, 1992) and *Mercury Fur* (Philip Ridley, 2005), were some of the plays translated by these independent theatres. State theatres, in contrast, would have no intention of staging such plays due to their controversial content. Similarly, some plays, which were initially translated by scholars at state universities, were retranslated by independent theatres. To give an example, Harold Pinter’s last play *Celebration* (2000) underwent a considerable amount of (self-)censorship in its first translated version, and it was retranslated without censorship only in 2013. Even some classical plays, such as *King Lear* and *Hamlet*, were retranslated by independent theatres. Thus, theatres that no longer identified themselves as ‘alternative’ but rather as ‘independent’ emerged as opposition voices against the hegemony of the state theatres, and translation became a significant medium in this process. In the light of these arguments, this paper will explore, through specific examples, the relationship between politics and retranslation, and will examine this process in contemporary Turkish theatre through the eyes of a scholar in translation studies and an actor/translator.

**Seyhan Bozkurt Jobanputra** was born in Istanbul in 1980 and received her BA, MA, and PhD degrees in Translation Studies from Boğaziçi University, Istanbul. She is currently assistant Professor of Translation Studies at Yeditepe University, Istanbul. Her research interests are translation history, translation theory, literary translation, paratexts, agents in translation, conceptual transfer, discourse analysis, periodicals, translation and ideology. She has published widely in her field and presented at numerous academic conferences nationally and internationally. Bozkurt Jobanputra is also a translator.

**Mehmet Zeki Giritli** graduated from the Department of Western Languages and Literatures at Boğaziçi University and holds a PhD in Comparative Literature. He is a Lecturer at Koç University/Istanbul, an actor/director and a translator based in Istanbul/Turkey. His fields of research include twentieth-century theatre, Turkish theatre, theatre and politics, and anti-realist theatrical movements. His latest publication is a translation (from English to Turkish) of collected plays of Harold Pinter by Kırmızı Kedi Publications. His upcoming publications are the translations (to Turkish) of *Macbeth*, *King Lear*, and *Richard III*, and a book chapter in the book *Beckett and the Languages of the World* (to be published in 2021 by Palgrave Macmillan). He has presented papers at various international conferences, has conducted research at universities around the world including Trinity College/Dublin, Aarhus University, the American University of Beirut, and Malmö University, and has been publishing art/theatre reviews in newspapers/magazines. He has recently been invited by King’s College London to conduct his post-doc studies between the years 2021–2022. He is currently working on a book project on post-WWII theatre around the world, adapted from his PhD dissertation.

**Jorge Braga Riera**

*Complutense University of Madrid/ITEM/ILMYT*

## **Social Agency in Theatre Retranslation: Spanish classics in English**

In recent years, studies regarding the concept of literary retranslation have gained considerable prominence. However, there still appears to be a lack of research on how this phenomenon relates to theatrical texts, that is, how verbal and non-verbal factors facilitate the rendering of a source play that has already been translated.

This paper aims to shed some light on the social agents (personal, performative, commercial, paratextual) that specifically intervene in the retranslation and reception of a foreign play. Five Spanish plays translated into English will be used as examples: three retranslations of Calderon de la Barca's *La vida es sueño*, staged in the UK and the US between 1990 and 2016, and two of Lope de Vega's *Fuente Ovejuna* (premiered in Britain in 1967 and 2018, respectively).

The socio-historical background at the moment of retranslation deserves special mention, as well as the motivation, policy, marketing strategy and economic status of the theatre companies that brought these texts to stage. Also, some consideration must be given to the role of direct translators, translation commissioners, directors, actors, and to the *mises-en-scène* as potential retranslations, since the diverse performances of a single translated text are capable of influencing further renderings of the source.

Conclusions will prove the need for a broader definition of the notion of 'literary retranslation' that encompasses the specificities of the dramatic genre, while demonstrating the potential of Spanish Golden Age Drama to trigger retranslations for the English-speaking stage.

**Jorge Braga Riera** is Associate Professor in the Department of English Studies at the Complutense University of Madrid, where he teaches graduate and undergraduate courses. His research is mainly focused on literary translation (principally drama) and contrastive studies (Spanish-English, English-Spanish). Within this line of research he has published *La traducción al inglés de las comedias del Siglo de Oro* (Fundamentos), *Classical Spanish Drama in Restoration English* (1660–1700) (John Benjamins) and *Herramientas y técnicas para la traducción inglés-español: los textos literarios* (Escolar y Mayo, together with J.P. Rica). He has also edited and co-edited several monographs and dictionaries from a contrastive approach (e.g. *Diccionario de la recepción teatral en España*, Madrid, Antígona, 2020). He has taken part in several research groups and projects, among them INTRAL (Research Group for Literary Translation) and CARTEMAD-CM Project (funded by CAM/EU). He is currently the editor-in-chief of *Estudios de Traducción*.

**Éva Chovanecz-Molnár**

*University of Miskolc*

## **Two Times Two—Possible Reasons for Hungarian Retranslations of *Lady Chatterley's Lover* and the Novel's Journey into the Canon**

Between 1933 and 2008 D. H. Lawrence's *Lady Chatterley's Lover* was published in four different translations in Hungarian. This novel was Lawrence's last, and the only one that has more than one translation in Hungarian. But why the four translations? Were they induced by aesthetical concerns, the changing of the cultural context or obsolescence? Perhaps the register of the first translations was misplaced or simply business deliberations led to repeated publications? The case of the first and the second translation is surprising, given that only two years after the first print, the same publisher issued a completely different translation with the name of the first translator accompanied by another translator. However, these translations were based on the expurgated version of the novel; the original, unexpurgated edition was finally completed by Mihály Falvay and published in 1983, 23 years after Penguin was allowed to publish the full text. But can a novel of such subversive views and with the stigma of pornography find its way and establish its due place in the literary canon? And why did another publishing house come up with a fourth and so far the latest translation in 2007? In my presentation I would like to elaborate on these questions through the example of the journey of *Lady Chatterley's Lover* in Hungary.

**Éva Chovanecz-Molnár** was born in 1978 in Vác, Hungary. She is a literary and audiovisual translator and currently a PhD student at the Doctoral School of Literary Studies at the University of Miskolc. She specializes in Cultural Translation Studies and her field of research is Translator Studies and the visibility of translators in retranslations.

**Nesrin Conker**

*Boğaziçi University*

## **Retranslation and Politics: The journey of Darwin's *Origin* in Turkish through retranslation**

Underscoring the multiplicity of the reasons for retranslating, revising, reprinting, and other kinds of recycling texts, Kaisa Koskinen and Outi Paloposki call for further studies on retranslation that would concentrate not only on literary translation but also on other translated genres. To this end, this paper focuses on the (re)translations of Charles Darwin's *On the Origin of Species* (1859) in Turkish with the agenda of exploring the potential reasons for the gradually increasing (re)translational interest shown towards this classic scientific work in Turkey. Published in Turkish for the first time in 1970 by the Marxist publishing house Sol Yayınları, *On the Origin of Species* continued to be published by the same publisher until the early 2000s. Currently, on the other hand, seven (re)translations of *On the Origin of Species* are available in Turkish (the last retranslation was published in 2017), in addition to several reprints published by different publishing houses. Against this background, my study ventures to situate these (re)translations and reprints into the dynamics of Turkish politics between the 1970s and the 2010s, and the ever-changing official discourse on the theory of evolution. Benefiting from the epitextual materials the (re)translators and (re)publishers have produced on Darwin and his works, the study argues that the first Turkish translation of *On the Origin of Species* was closely related to Marxists' general efforts to establish 'intellectual compatibility [between] Marxism and Darwinism' for gaining scientific legitimation whereas the (re)translations performed as of the 2000s can be viewed as a reaction against the growing counter-evolutionary policies of the central-right Turkish governments.

**Zsuzsa Csikai**

*University of Pécs*

## **Retranslation and Resistance— modern Russian classics into English**

Literary texts are retranslated for myriad diverse reasons, and in the complex web of influences and motives, resistance of some kind features prominently. In my paper, I explore the resistant nature of literary retranslation, as it seems that creating a new translation of a literary work is often motivated by resistance to ideas and ideologies embodied in the first, often canonised translation. The agenda behind resistant retranslations may be political or aesthetic, or a combination of the two. As resistance presupposes an active engagement with issues present in the translator's immediate social, cultural, and political environment, examining the resistant aspect of retranslations sheds light on the perceived or actual agency of translators.

I focus on the retranslation of dramatic texts, a type of translation that has its unique complexities due to the generic characteristics of drama. These complexities include the dual nature of dramatic texts as both literature and performance, the challenges involved in the translatability of the subtext, or the implications of theatre as a communal experience rooted in the present.

Drawing on Pym's ideas about 'passive retranslations' and 'active retranslations,' I examine how late twentieth-century 'active retranslations' of Anton Chekhov's plays into British English and Irish English challenge the validity of the canonized translations while staging political and aesthetic resistance. These resistant retranslation projects illustrate the fact that translation as a cultural practice has the potential to be part of the dynamics of change—translation can contribute to cultural/national identity formation and even to the shaping of cultural-political landscapes.

**Zsuzsa Csikai** is assistant Professor in the Department of English Literatures and Cultures, Institute of English Studies, University of Pécs, Hungary. She graduated from the University of Pécs with MA degrees in English literature and culture as well as Russian literature and culture. She completed her PhD on translations and adaptations of Chekhov's plays by contemporary Irish playwrights and has published articles on related topics in Hungarian and international publications (e. g. *Irish Studies Review*; *Ibsen and Chekhov on the Irish Stage*; *Alive in Time: The Enduring Drama of Tom Murphy*). Her research interests include Irish studies with a focus on Irish drama and short fiction; translation and adaptation studies; translation training methodology; the methodology of teaching literature and culture. She is also involved in literary and specialized translation, she is in charge of the postgraduate specialized translation programme at the Institute of English Studies, University of Pécs. Her published literary translations include contemporary Irish short stories by Sineád Morrissey and Anne Enright, and she also translated Brian Friel's play, *The Yalta Game*.

**Şule Demirkol Ertürk**

*Boğaziçi University*

## **Retranslation as a Site for Observing the (Re)production of Cultural Memory**

This paper examines the case of a memory narrative translated twice into Turkish: *My Name is Aram* (1940), a semi-autobiographical collection of short stories by the Armenian-American author William Saroyan (1908–1981). Born in Fresno, California, Saroyan comes from an Armenian family who migrated to the US in 1905, escaping the turmoil of the Abdülhamit II regime. The first translation (by Türkkaya Ataöv) was published in 1953 by the prestigious publisher Varlık (known as a ‘pillar of the official ideology’). The back-cover states that they ‘found it best to translate this book without falsifying the original name and identity of the author to give a complete idea of his art’. However, a preliminary analysis points to considerable shifts: many references to the Armenian language, culture and ‘homeland’ are omitted while some Armenian names are replaced with Turkified versions. A retranslation (by İrma Dolanoğlu Çimen and Ohannes Kılıçdağı) was issued in 2017, by Aras Publishing, founded in 1993 with the aim of becoming ‘the representative and current bearer of a long-standing Armenian publishing legacy in Turkey’. With textual and paratextual analysis, and situating the translations in their socio-cultural, historical and ideological contexts, this paper will point to the role of translated/retranslated literature in the remediation/reshaping of memory narratives, and set out to illustrate that literary retranslations can become a site for observing the (un)changing politics of cultural memory in the target culture, together with the active role of agents promoting or challenging these politics.

**Tibor Fabiny**

*Károli Gáspár University*

## **Translation and Retranslation: William Tyndale's 1534 revision of his 1526 New Testament translation**

Tyndale first published his complete New Testament translation in octavo format in Worms in 1526. A year earlier he attempted to publish his translation a quarto format in Cologne but he could not accomplish it because of the vexation of authorities. He used Erasmus' 1522 third edition of the Greek New Testament, Luther's 1522 German translation, the Vulgate text, and perhaps the Wycliff Bible of 1388. In the Worms epilogue he declares: 'I had no man to counterfet, nether was holpe with englysshe of eny that had intetpreted the some, or soche lyke thinge in the scripture before tyme.' He hinted at the possibility of an improved edition in the future: 'In tyme to come (yf god have apoynted us thereunto) we will geve it his full shape: and putt out yf ought be added superfluusly: and adde to yff ought be overesene throrowe negligence: and will enfoarce to brynge to compendeousnes, that which is nowe translated at the lengthe, and geve lyght where it is requyred, and to seke in certayne places more proper englysshe, and with a table to expounde the wordes which are nott commenly used, and shewe howe the scripture useth many wordes, which are wotherwyse understonde of the commen people: and to helpe with declaracion where one tonge taketh nott another.'

My paper proposes to meticulously compare Tyndale's 1526 translation and his 1534 retranslation by observing the differences of vocabulary and syntax. The paper hopes to risk the hypothesis that within the span of six brief years, 'Tyndale the medieval' has turned into 'Tyndale the early modern'.

**Tibor Fabiny** is Professor (formerly the Head) of the Institute for English and American Studies and currently the Director of the Center for Hermeneutical Research and the Jonathan Edwards Center-Hungary at Károli Gáspár University of the Reformed Church in Hungary. He teaches early modern English literature, including the works of William Tyndale and William Shakespeare; Hermeneutics, the History of Biblical Interpretation, and the History of British and American Christianity. He is the author of a book on biblical typology in English (*The Lion and the Lamb. Figuralism and Fulfilment in the Bible, Art and Literature*, London, Macmillan, 1992; enlarged recent edition: *Figura and Fulfilment in the Bible, Art and Literature*, Wipf and Stock, 2016), and numerous articles in English and Hungarian related to Shakespeare and iconography and literature, hermeneutics, and theology. His most recent book in Hungarian is *Isten maszkjai. Luther olvasása közben* (The Masks of God. On Reading Luther) published by L'Harmattan in 2021. His forthcoming book is on William Tyndale's and John Frith's debate with Sir Thomas More (*Mártírok vagy eretnekek? Martyrs or Heretics?*).

**Effrossyni Fragkou**

*National and Kapodistrian University of Athens*

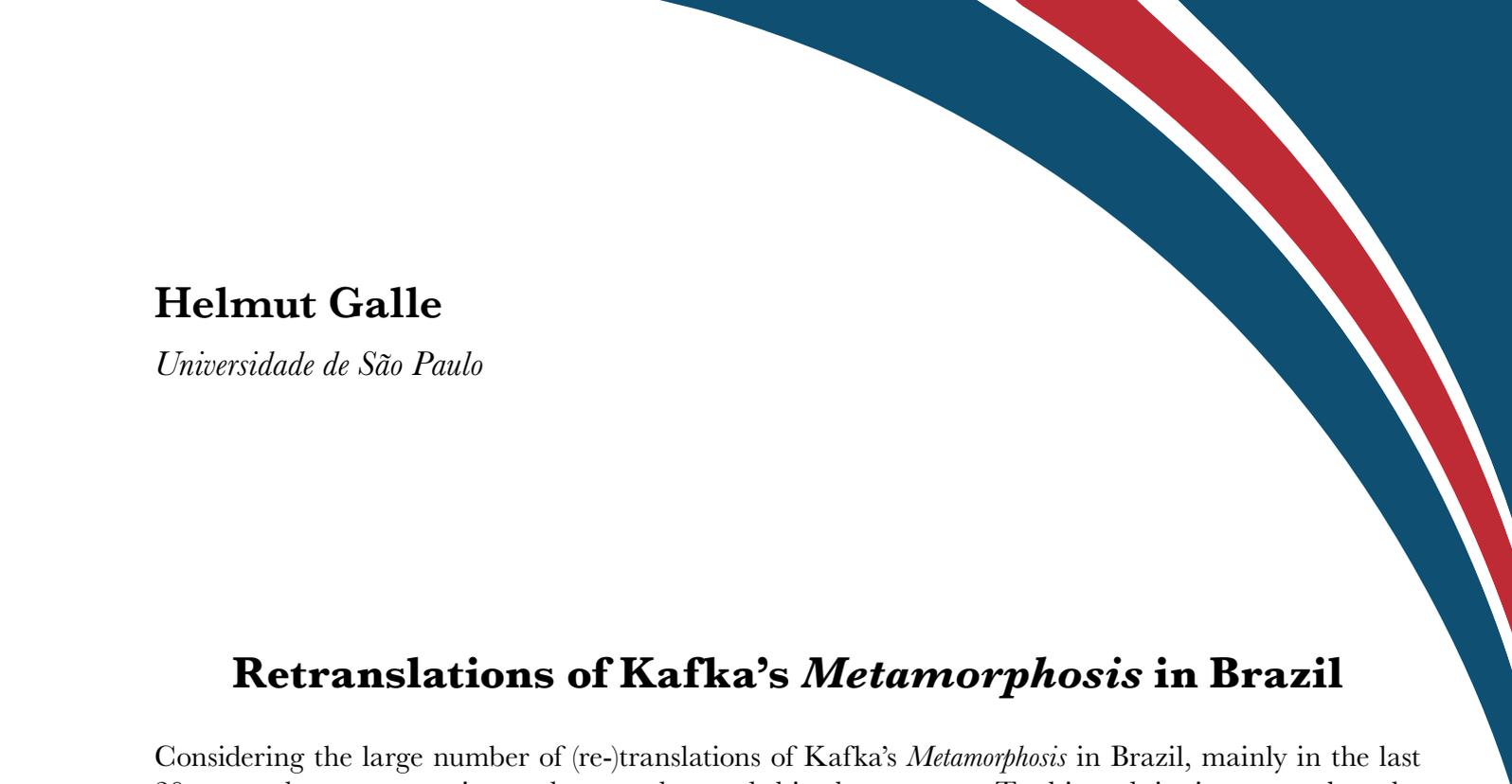
## **The COVID-19 Pandemic through the Lens of Retranslation**

This paper explores the concept of pandemic in the wake of the COVID-19 crisis and the discursive explosion that emerged following the most serious public health threat since the Spanish flu. The author studies the evolution of the concept of pandemic in modern Greek via the retranslations of Hippocrates' work, with emphasis on his chapter 'On Pandemics'.

The trajectory of the term is studied in diachrony and in synchrony. First, we unravel the medical and philosophical understanding of pandemics as interpreted and conveyed in modern Greek via four retranslations published between 1900 and 2016. The concept is situated in the broader branch of nosology and aims at identifying the extent to which concurrent interpretations of the causes of pandemics reflect the body of specialized knowledge and the state of medicine in Greece (and in the Greek language) at the time of each translation.

The second level of investigation consists of examining two types of discourse produced exclusively on social media (Facebook, Instagram, Twitter, and Viber). The first body of textual and/or multimodal production represents the official discourse held by Greek institutions (the Government, health authorities, academia, and the Church) on the current pandemic and the scientifically approved ways to weather the storm. The second body is comprised of private individuals' public postings, which oscillate between acceptance and denial of the pandemic, and reflect an attempt to provide a competing interpretation of the current health crisis. Intertextual and interdiscursive patterns suggest that retranslations as reinterpretations are inscribed in the official discourse by reflecting the transcending value of medicine (and philosophy) as an integral part of the Greek intellectual capital. On the opposite end, dissenting views on COVID-19 may serve as a means for questioning prevailing orthodoxies in medicine, as in all sciences, and of rejecting the hegemony of Western-based perceptions of body, ailment, and pathogenesis as inherited by the Greek medico-philosophical tradition.

**Effrossyni Fragkou** is an Associate Lecturer in the Faculty of the English Language and Literature of the NKUA. She holds a BA in French Language and Literature from the NKUA, a Master's Degree in trilingual professional translation from the Université Marc Bloch de Strasbourg, a second Master's degree in translation theory from York University, and a PhD in Retranslation from the University of Ottawa. She is currently pursuing her second PhD in medical interpreting at the Ionian University working with Prof. Stefanos Vlachopoulos and Prof. Fotini Apostolou. Her research interests evolve around the sociological turn in translation studies; the retranslation of classical philosophy, the didactics of translation, and medical interpreting. She actively participates in conferences and publishes her research in national and international journals. She is the co-author of the *Handbook of Research on Medical Interpreting* with Izabel de Souza, published in 2020 by IGI Global.



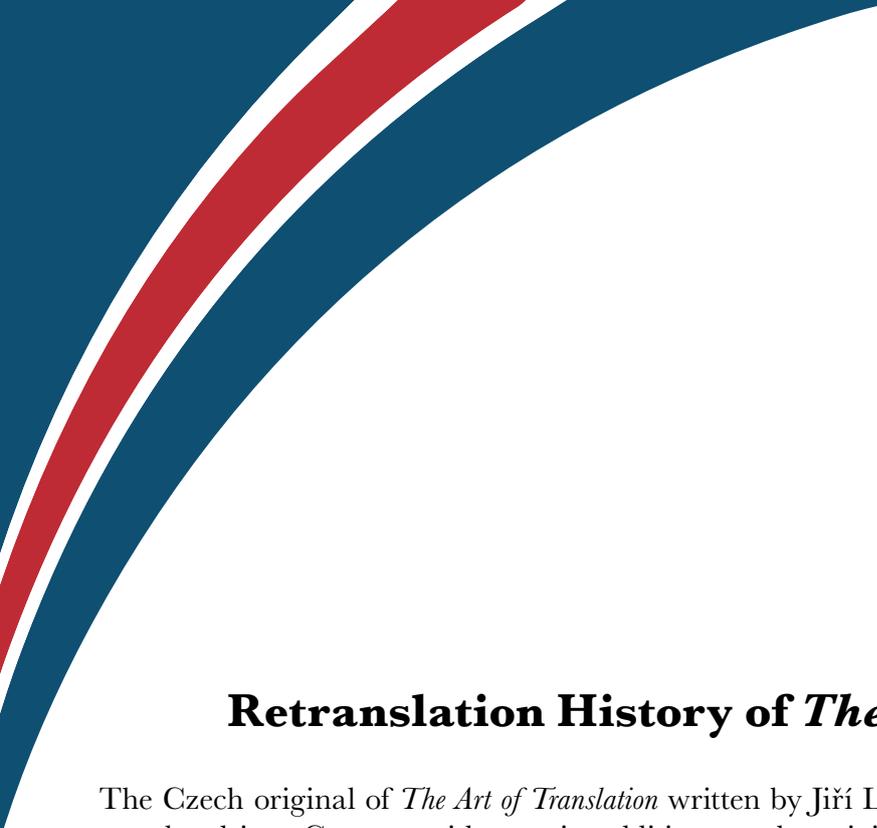
**Helmut Galle**

*Universidade de São Paulo*

## **Retranslations of Kafka's *Metamorphosis* in Brazil**

Considering the large number of (re-)translations of Kafka's *Metamorphosis* in Brazil, mainly in the last 20 years, the present project seeks to understand this phenomenon. To this end, it aims to analyse the books and determine their position in the system of Brazilian literature, comparing the texts (in digitized form) with the source text. The comparison will determine the extent to which the texts meet their goal of presenting Kafka's novella to a specific Brazilian audience at a specific moment in time. In addition, the performance of an advanced machine translation platform will be compared with the work of the human translators in order to determine the limits and possibilities of this technology (which is in a dynamic evolution) with regard to literature, and to draw consequences for its inclusion in the spectrum of academic teaching in the field of literary studies. The paper will present the first results of this project, which has been designed for 3 years.

**Helmut Galle** is Professor of German Literature at USP. He was born in Wittenberg, Germany, and has a doctorate in German Literature from the Free University of Berlin (1989). He has been a visiting Professor in Portugal, Brazil, and Argentina.



**Elizaveta Getta**

*Charles University*

## **Retranslation History of *The Art of Translation***

The Czech original of *The Art of Translation* written by Jiří Levý was published in 1963. In 1969 it was translated into German with certain additions to the original. As the first international edition, the German version became the main source through which Levý's theory spread to an international readership and later, together with the original, served as the basis for the second Czech edition published in 1983 by Karel Hausenblas.

This paper presents the differences between the Czech original, the German translation, and its back-translation into Czech by Hausenblas. Since the Czech original was largely based on Czech culture and literature, the translation required adaptation for the German readership, including extensive editing on linguistic as well as pragmatic levels. Apart from the concrete shifts between the three versions, the paper also describes the translation process into German and comments on Hausenblas's editorial approach.

The discrepancies between the Czech original and its German translation can be divided into three main groups. The first group includes examples of translation challenges typical for Czech translations that could be replaced by analogous examples in German translations. The second group consists of omissions and additions occurring in both versions, due to numerous irreplaceable examples. The third group involves particular words that could not be translated with one clear German equivalent.

Over fifty years after the German version was published, the study presents translation shifts that were also transferred into further translations of Levý's work considering that the German version was perceived as a source text.

**Marianna Gula**

*University of Debrecen*

## **Between Correction and Re-instantiation: The case of a minor character in the canonical Hungarian translation of *Ulysses* (1974) and its remake (2012)**

James Joyce's seminal novel, *Ulysses*, has been the site of a vibrant retranslation activity. In multiple cultural contexts several (if not all) retranslations have been motivated by the desire to correct the mistakes of previous translators and to produce translations that are closer to the original (chiming with the utopian projection of what has come to be known as the Retranslation Hypothesis). This also applies to the original aspirations of Hungarian retranslations and revisions. The second Hungarian translator of *Ulysses*, Miklós Szentkuthy, was dissatisfied with how Endre Gáspár's first translation (1947) rendered the formal and linguistic experiments of Joyce's text, while the recent extensive revision of Szentkuthy's much acclaimed translation (1974) sprang from the desire to correct multiple mistranslations and to reclaim Joyce's text from Szentkuthy's creative (mis)appropriations. However, in the course of the collective revision process of Szentkuthy's translation, in which I participated, it became increasingly clear that in numerous instances the revisions did not so much correct as re-instantiated the interpretative potential of the source text, to apply Sharon Deane-Cox's vocabulary. Having explored this oscillation between correction and reinterpretation from multiple angles before, here I will focus on the textual representation of the minor character of Lenehan in the two versions. If the preservation of the specificity of each character's voice in translation was a major concern for Joyce, it has not been a priority for Szentkuthy. Lenehan's character and the specificity of his voice merit heightened attention as his ludic utterances, fraught with metatextual potential, glaringly demonstrate that the concept of correctness is often not applicable to *Ulysses*, and their rendition to a great extent relies on translators' interpretations, priorities, and views of Joyce's language effects.

**Marianna Gula** specializes in Irish studies, teaching courses in Irish culture, literature, and film. She is author of *A Tale of a Pub: Re-Reading the 'Cyclops' Episode of James Joyce's Ulysses in the Context of Irish Cultural Nationalism* (2012) and has published widely on Joyce in the *Irish University Review*, *European Joyce Studies*, *Papers on Joyce* and *Scientia Traductionis*. Her most recent article on Joyce and translation is included in the *European Joyce Studies* volume, *Retranslating Joyce for the 21st Century*, edited by Jolanta Wawrzycka and Erika Mihálycsa (2020). She was a member of the translator team reworking the canonical Hungarian translation of Joyce's *Ulysses* (2012, 2nd edition 2021), and has translated the fiction of contemporary authors Jan Carson and Deirdre Madden.

**Adrienn Gulyás**

*University of Public Service*

## **Profiling Retranslators**

This research addresses one of the questions proposed by the editors of the special issue of *Parallèles*, entitled *Retranslation, thirty years later*, namely, to explore whether the retranslation of canonical works tends to attract more experienced translators and, if so, who these translators are. The aim of this study is to find out what factors determine retranslators' success in the competition with other translators and to establish the profile of a prototypical retranslator based on criteria such as age, gender, number of years spent in the translation business, and reputation or position in the literary, academic, or publishing fields. In post-communist Hungary, following the privatization of the book market, the first two decades of the 21st century have seen a surge of retranslations of world literature classics. The scope of my investigation would be restricted to retranslations of classic, 19–20th-century novels by English-language, German, French and Russian writers that were retranslated between 2000 and 2020. Data concerning their publication (name of the publisher, year of publication, translator's name) would be collected using the database of the National Széchényi Library (*Országos Széchényi Könyvtár*). Obtaining a list of names from the catalogue of the national library would provide a sizeable and trustworthy basis for further investigations as to who the retranslators are. From the information gathered on the retranslators' age, gender, experience, and professional status, quantifiable results could be obtained about the prototypical retranslator, at least in the Hungarian context. Based on my previous, qualitative research on the topic of retranslation in Hungary, I would hypothesize that retranslators tend to be middle-aged or older male translators, well-established in their field, with a developed network of professional connections. Also, they are often in a position of power as editors, publishers, or scholars. The quantitative research outlined above could corroborate or refute this assumption. If it appeared that retranslators indeed tend to be older and influential male figures, it would indicate that retranslations are perceived by translators as extraordinary challenges, great professional achievements: peaks of a literary translator's career. Finding male dominance in retranslation projects would also be interesting given the otherwise overwhelming presence of female translators in the trade, and would deserve further exploration.

**Adrienn Gulyás** is a Hungarian translator of French prose and an Associate Professor at University of Public Service in Budapest. Among her most important literary translations are François Rabelais's *Pantagruel and Gargantua*, Patrick Modiano's *Honeymoon and Out of the Dark*, and Hervé Le Tellier's *Anomaly*. She was awarded the Centre national du livre's grant three times and is also the 2018 recipient of the Szekeres György medal in literary translation.

# Sabri Gürses & Mehmet Şahin

*Boğaziçi University*

## **Translating *Ulysses* in the Age of Artificial Intelligence: Issues of authorship, copyright and plagiarism**

We have been witnessing a major progress in the field of machine learning and artificial intelligence (AI) in the last decades. Neural machine translation (NMT) systems are now experimented with even in the literary field. Such systems generally harness previously human-translated texts to generate new texts or translations. Machines can now create ‘Shakespearean algorithms’ or ‘produce and perform a work that is ‘reactive’ to the *Divine Comedy*’. Such developments will have implications for translators and retranslators.

This presentation will examine impacts of the latest developments in AI and translation technology on the process and product of retranslation in the context of the English-Turkish literary translation market. We will discuss various examples of the use of computer-aided translation tools and statistical machine translation and NMT in literary translation and retranslation and comment on the critical issues related to retranslation, such as plagiarism, authorship, and copyright. Our discussion will be based on the perspectives of two professional literary translators of *Ulysses* and *Dune* who were interviewed in an online environment for their views on the use of such technologies in retranslation practice. We argue that in the ever-growing translational space, as the conceptions of identity and authorship are changing, recourse to AI technologies in most of its components is imminent and translations created with or without the help of AI are likely to be in the center of discussions in the field.

**Sabri Gürses** is an author and a literary translator who specializes in translating Russian and English literature into Turkish. He graduated from Istanbul University in Russian Language and Literature and earned a master’s degree in Translation Studies at the same institution. He then received a PhD in Russian Language and Literature from Erciyes University, in Kayseri, Turkey. He is the editor of *Çeviribilim*, an online translation journal, and runs the Çeviribilim Publishing House. He has worked on plagiarism issues in translation since 2005 and has published numerous articles on the topic. He has recently started working as a post-doctoral researcher in the Department of Translation and Interpreting Studies at Boğaziçi University in Istanbul.

**Mehmet Şahin** is Associate Professor in the Department of Translation and Interpreting Studies at Boğaziçi University in Istanbul. He holds a PhD in Curriculum and Instruction with a concentration in Applied Linguistics/TESOL from Iowa State University. His doctoral research focused on computer-assisted language learning and educational technology. His current research interests include Translation Studies, translation and interpreting technologies, machine translation, and translator and interpreter education.

**Olena Jansson**

*Uppsala University*

## **The Rise of Multiple Independent Retranslations in Early Modern Russia: searching for the reasons by applying A. Chesterman's causal model**

The early modern period in Russia is marked by an intensified translation activity and a rise of Russian translations and retranslations from Polish sources: among approximately 200 translated works, some 20 texts were retranslated between two and six times. These retranslations are often considered parallel independent translations: they mostly appeared during the same year or decade and were made by independent translators who had no knowledge of the other translations. As such, this material has not previously been explored within a retranslation concept.

It is traditionally stated that the early modern Russian retranslations are the result of new socio-cultural conditions, in particular Western cultural influences and higher engagement in European geopolitical questions by 17th century Muscovy. Little attention has been drawn to the translators' motives and there is a certain need to examine the cause for retranslations by establishing a link between conditions, translation events, the translators' motives, and the translated texts. This paper uses both philological and translation studies approaches to examine this retranslation corpus, necessitated by the very challenging nature of the material. The handwritten translations are preserved in several manuscript copies and in many cases there is no traces of the translator's autograph. More than half of the translations are anonymous, and often neither exact dating nor translator attribution is possible. I have chosen to apply A. Chesterman's causal model to systematize the retranslation causes opening a way to finding possible reasons for even the anonymous translations, allowing me to consider these retranslations as a specific corpus.

**Olena Jansson** is a PhD candidate in Slavic languages at Uppsala University (Sweden). She combines philological and translation studies perspectives studying handwritten multiple translations from Polish into Russian from the second half of the 17th century. She is about to finish her research project *A story about the Turkish Sultan Court in Russian handwritten translations from the 17th century*, a philological study on the history of the text with a focus on questions regarding the cultural transfer, choice of language register, translation strategies and the reasons for the multiple translations from Polish to Russian in the 17th century.

**Oleksandr Kalnychenko**

*V.N. Karazin Kharkiv National University*

## **Campaigning against the ‘Nationalistic Translators-Wreckers’ in Ukraine in the mid-1930s and Mass Retranslation**

In the history of Ukrainian translation, the period from the mid-1930s to the mid-1950s is a period of declining translation activity and interest in translations from Western languages, yet at the same time numerous retranslations and revisions were published, often without indicating translators’ names. The change of the Bolsheviks’ party policy from 1933–35 to present non-Russian nationalism as the principal danger to the USSR was accompanied by a campaign in the media against ‘the nationalistic wrecking’ in translation in Ukraine. ‘Translators-wreckers’ were accused of nationalistic distortions and counter-revolutionary activity to distance the Ukrainian language from Russian. In 1935 this phase of the campaign came to an end. Henceforth, the repressed translators were transformed into Orwellian ‘non-persons’: they were no longer criticized or even mentioned, their very names were forbidden to be referred to and the books translated by them were withdrawn from the trading network and libraries. The campaign triggered a number of retranslations and revisions of recently published translations of both political literature and fiction (as well as indirect translations via Russian mediation) in order to bring the target texts closer to Russian. Retranslations and revisions of the republished translations were purged of ‘archaisms’ (anything that harkened back to national history) and ‘alien’ elements such as vocabulary of Polish or German origin, dubbed ‘fascist’. The prohibited words and phrases were replaced by ‘internationalist’ ones—Russian-derived modern vocabulary and grammatical borrowings from Russian. Retranslations were to play a fundamental role in this process of provincializing Ukrainian literature and weakening the Ukrainian language.

**Oleksandr Kalnychenko** is Associate Professor in Translation Studies of Mykola Lukash Translation Studies Department at V.N. Karazin Kharkiv National University, Ukraine. He is an official coordinator of the Ukrainian version of John Benjamin’s *Handbook of Translation Studies* online, the Editor-in-Chief of *Protey* and *Novyi Protey* translators’ miscellany. He is the author of a dozen of manuals in English-Ukrainian technical, scientific, and medical translation and textbooks and anthologies in translation history. He edited or co-edited the re-publication of the works of Oleksandr Finkel, Volodymyr Derzhavyn, Mykola Lukash, and Hrihirii Maifet. He is also a compiler of an anthology of Ukrainian translation in the 1920s and the early 1930s. He translated 36 fiction books into Ukrainian or Russian (Mark Twain, Allan Milne, Richard Bach, C.S. Lewis, F.L. Baum, Thomas Berger, F. Scott Fitzgerald and others).

**Natalia Kaloh Vid**

*University of Maribor*

## **Notes in English Re-Translations of Mikhail Bulgakov's *The Master and Margarita*: Function, Meaning and Significance**

This study focuses on paratextual elements in the form of endnotes and footnotes in four annotated English translations of Mikhail Bulgakov's most famous novel, *The Master and Margarita*. The novel was translated into English six times by Ginsburg (1957, republished in 1995), Glenny (first translation published in 1967 and later republished in 1971/1985/1988/1989); Burgin and O'Connor (1995); Pevear and Volokhonsky (first published in 1997 and later republished in 2000/2001/2004/2006/2007); Karpelson (2006, republished in 2011), and Aplin (2008). The initial translations by Ginsburg and Glenny, including republished versions, were not annotated, while paratextual practices changed significantly in subsequent translations by Burgin and O'Connor, Pevear and Volokhonsky, Karpelson and Aplin. The aim of the research is to analyse the translators' perception of the implied reader's cultural knowledge, what the translator believes their audience might not know that he or she considers to be important and the translators' ability to recognize Bulgakov's allusions and references. The research also explores what the notes entail for the implied reader's impression, perception, and understanding of Bulgakov's narrative. The empirical section is based on an analysis of more than five hundred footnotes and endnotes which are divided into thematic categories. The importance of notes in understanding translators' decisions based on assumptions about what may be unfamiliar to the target audience has not been extensively researched. Hence, no scholarly attention has so far been paid to any type of paratextual material connected to the English translations of Bulgakov's *The Master and Margarita*, which is one of the most often re-translated works of fiction of Russian classics.

**Natalia Kaloh Vid** is an Associate Professor at the Department of Translation Studies, Faculty of Arts, University of Maribor, Slovenia where she teaches various courses in literature, culture, and translation studies as well as an elective course on the Russian language. She holds a PhD degree in English Literature and Translation studies, which focuses on translations of Robert Burns's poetry into Russian with a special emphasis on ideological influences. Her second PhD degree is in Contemporary Russian Literature and focused on Mikhail Bulgakov's literary works. She is the author of the books *Ideological Translations of Robert Burns's Poetry in Russia and in the Soviet Union*, published in 2011, *Rol' apokaliptičeskogo otkrovenija v tvorčestve Mihaila Bulgakova* (The Role of Revelation in Mikhail Bulgakov's prose), published in 2012, *Sovietisms in English Translations of M. Bulgakov's The Master and Margarita* published in 2016 and *Re-translations to Paratexts to Children's Literature: the Diversity of Literary Translation* published in 2020.

**Lada Kolomiyets**

*Taras Shevchenko National University of Kyiv*

**Editors as Retranslators:  
Russifying the Ukrainian *Other* of Nikolai Gogol  
(Mykola Hohol<sup>1</sup>) in Soviet Ukrainian Editions from the  
mid-1930s through the 1950s**

Nikolai Gogol's early works, where the Ukrainian tongue is the substrate of a special Gogolian style, proved to be a particularly interesting object for studying Ukrainization in translations of the late 1920s and the early 1930s and then a sharp turn to Russification by way of copying Russian vocabulary and syntax—in line with Stalin's policy of combating 'Ukrainian bourgeois nationalism' in translation as elsewhere. The paper discusses the editors' manipulation with the later reprints of translations from the 1929–32 Ukrainian edition of Gogol's *Works*. The strategy of editing the previous translations and publishing them later under the editor's name as new translations, which happened in the case of Gogol, played an important role in shaping the Soviet standard of Ukrainian literary language, which the editors sought to purify from 'harmful nationalist elements' by bringing it closer to the Russian language. An overall turn to literalism in the mid-1930s and 1940s as a dominant strategy of translating from Russian (and via Russian as a mediating language) can be best traced by comparing translations of the classics of Russian literature made in the mid-1920s and the early 1930s—during the heyday of Ukrainian cultural revival—with their later editions, corrected and rewritten, in which the names of translators were no longer mentioned and/or were substituted with the names of the editors. In literalist retranslations, the authority of Gogol, a canonical writer of Russian literature in the USSR, symbolically promoted the cementing of the Russified standard of the Ukrainian language.

**Lada Kolomiyets** is a doctor of Philological Sciences (Translation Studies), Professor of the Department of translation theory and practice from the English language at Taras Shevchenko National University of Kyiv, Ukraine (and head of this Department in 2010–2017). Director of the master's program 'Literary translation from English, editing, and management of translation projects,' which she developed and introduced into the curriculum of the Institute of Philology at Taras Shevchenko National University of Kyiv. She is a Fulbright Program scholarship recipient at the University of Iowa (1996–97) and Pennsylvania State University (2017–18). Her research interests focus on translation studies, intercultural communication, history of Soviet translation, and post-communist transformation in Ukraine. She is the author of more than a hundred publications in Ukrainian, including two monographs, three textbooks for master's students and literary anthologies; contributor and contributing editor to several collective volumes. Her publications in English comprise more than a dozen articles in peer-reviewed journals such as *East/West: Journal of Ukrainian Studies*, *Harvard Ukrainian Studies Journal*, etc., chapters in seven collective volumes, in particular *Translation under Communism* (2021), *Translation and Power* (2020), and others. She is editor-in-Chief of the peer-reviewed academic journal *Visnyk* [Bulletin] of Taras Shevchenko National University of Kyiv: Foreign Philology, and member of the editorial boards of three other open access peer-reviewed academic periodicals. She is a member of the National Writers' Union of Ukraine, the History and Translation Network, and other professional associations.

**Camille Le Gall**

*Université Toulouse Jean Jaurès*

**Translating and Retranslating the Linguistic, Poetic,  
and Political Dimensions of African-American  
Vernacular English: the case of Zora Neale-Hurston's  
*Their Eyes Were Watching God* in France**

In recent years, debates around the retranslation of African-American Vernacular English (AAVE) in literary texts emerged in France with the retranslation of *Huckleberry Finn* and its reconsideration of African-American voices in the novel. In this context, the very recent retranslation of one of the most prominent African-American novels of the 20th century, Zora Neale Hurston's *Their Eyes Were Watching God* (1937), is a cogent addition to the reflection on the retranslation of AAVE. The first French translator of the novel in 1998 was Françoise Brodsky; already, the challenge of translating AAVE led the translator to write an article about her own translation process. She focused on one of the stylistic specificities of AAVE, which was phrased by Zora Neale-Hurston herself, 'the will to adorn'. From this, Brodsky chose a poetically and stylistically creative approach to the translation of AAVE, not relying on potential vernacular equivalences but choosing to 'invent' a new language, mostly at the expense of the African-American identity of the text. But the 2018 retranslation of the novel by Sika Fakambi succeeds in maintaining both the beauty and poetry of AAVE and its inherently political dimension: the Beninese translator created a combination of different African French expressions and dialects and chose to keep certain terms and phrases from the source text. Fakambi's retranslation cleverly avoids being reductive and displays acute linguistic creativity and political awareness that highlight the necessity of retranslating occurrences of AAVE in many classical novels.

**Camille Le Gall** is a French PhD student at Université Toulouse Jean Jaurès, France. She is writing a thesis on the transcription and (re)translation of marginal voices in French, in four novels from the South of the United States (*The Sound and the Fury*, *Their Eyes Were Watching God*, *The Member of the Wedding*, *The Heart is a Lonely Hunter*). These marginal voices range from African-American voices, to queer, and disabled voices, and allow for the study of the translation of sociolects and idiolects, of their poetic and political dimensions, and of the timeline of (re)translation with regard to these issues.

**Caroline Micaelia**

*Paris 8 / University of São Paulo*

## **Mallarmé and His Work's Foreign Life**

Retranslations are an essential part of literary works' lives. They help build or reinvigorate the presence of an author in a foreign literary system and contribute to an overall understanding of their poetics. Considering the retranslations of a literary work means considering a translation space, the historicity of translating and the possibilities for a poetics within a given literary system. This angle concerns even the local life of a literary work, for there is a kind of access to it that only another language can offer. Still, it is something frequently set aside when it comes to widely studied authors—and more so with those from modern European languages—whose poetics are periodically under the risk of seeing their historical narratives fade or come to an end. A distinctive example is the French author Stéphane Mallarmé. Indeed, most contemporary debates not only disregard his work's foreign life but also pass over (re) translation approaches. By investigating a translation space as a form of permanence—as a 'form of life' or 'continuing life'—, this paper seeks to present a Mallarmé whose work is not restricted or doomed to French language. With the analysis of a set of retranslations, we hope to endorse the idea that considering a foreign life of Mallarmé's work is a promising way of shedding new light on his poetics.

**Caroline Micaelia** is a PhD student on Foreign Languages- Literatures and Translation from the University of São Paulo and Paris 8 University. Her thesis about Stéphane Mallarmé's prose works and (re)translation studies has a São Paulo Research Foundation grant. As a translator, she worked with the texts of Mallarmé, Antoine de Saint-Exupéry, Joris-Karl Huysmans, Leonardo Froes, Louise Michel, Lawrence Ferlinghetti, Carlos Schilling, and others. She is also an active literary critic. Her works on contemporary Brazilian poets (Ana Rüsche, Henrique Provinzano Amaral, Reuben da Rocha, and Francesca Cricelli) are published in books and literary magazines in Brazil and abroad. In 2017, she was an invited author at All Over 5, a Brazilian poetry and cuisine festival in New York.

**Judit Mudriczki**

*Károli Gáspár University*

## **Bless thee, thou art retranslated! *A Midsummer Night's Dream* and audiovisual (re)translation practices in Hungary**

The past three decades have witnessed a series of retranslations of Shakespeare's dramatic heritage in Hungary to meet the dramaturgical needs of theatres for contemporary stage productions. Perhaps the first in this series was the 1992 retranslation of *A Midsummer Night's Dream* by one of the most prolific translators, Ádám Nádasdy. Within the Hungarian cultural context, which has long defined Shakespeare as 'God's second born,' this play enjoys a privileged position as it has been the most often adapted Shakespeare play in Hungarian theatres since World War II. Although the retranslation was commissioned by stage director Péter Gothár to renew the poetic but slightly archaic language of the canonical 19th century Hungarian translation by János Arany so that it becomes fit for use in his 1994 stage adaptation, in 1999 Nádasdy's translation was revised and turned into the Hungarian dubbing script for the screen adaptation directed by Michael Hoffman. This choice contradicts the idea historically inherent in the Hungarian dubbing industry that the audiovisual translation of any adaptation of key cultural texts is expected to be based on those literary translations that have been considered as 'the most canonical.' My paper offers a case study of the changes that dubbing script writer László Upor made on the text translated by Ádám Nádasdy in order to show why and to that extent translation practices differ in Hungarian theatres and in the dubbing industry.

**Judit Mudriczki** is a Senior Lecturer at the Department of Arts Studies and Art Pedagogy, Károli Gáspár University. She earned her PhD as a Shakespeare scholar at Pázmány Péter Catholic University in Hungary in 2010, and she has a considerable teaching experience in both translation and English studies. She is a member of the European Society for Translation Studies and a research group focusing on modern Hungarian literature at Pázmány Péter Catholic University, Hungary. Her academic interest covers transdisciplinary fields and includes Shakespearean drama, adaptation studies, didactics of translation, audiovisual translation, and English-Hungarian cultural relations.

**Izabella Nyári**

*University of Vienna*

## ***The Tragedy of Man*—What Does Success Mean? A sociohistorical approach to retranslation**

Beyond the text-based analysis of retranslation, the investigation of the motives for retranslation is an emerging sociological and historical approach in Translation Studies and is strictly connected to my PhD thesis in Translation History about the Hungarian-German translators in the interwar period in Europe. The study of the German retranslation of Imre Madách's *The Tragedy of Man* analyses the history of the German retranlations of this Hungarian play in the beginning of the 20th century. The research is premised on the approach of sociohistorical research in translation history. The study assumes that the translator's habitus and agency in a specific translation field can be better understood by the analysis of the paratexts of the (re)translation, i.e. in this example, the correspondence between one of the German (re)translators of the Hungarian text, Jenő Mohácsi, and the director of the Burgtheater in Vienna, Hermann Röbbling, who restaged the play in German in the 1930s in Vienna. The result of the analysis shows the prehistory of a retranslation, the motivation of the different parties involved in the translation process (retranslators, actors, directors, and journalists), and the afterlife of a retranslated text from the perspective of these parties during the politically unstable period of pre-war Austria and Hungary. The study should emphasise the role, the habitus, and the power relations of the different parties in the retranslation as well as the possibilities and limits of the (re)discovering of the history of retranslated texts and the translators involved in the retranslation.

**Izabella Nyári** is a Hungarian-German-Italian translator, conference interpreter, and Translation Studies Lecturer at the Centre for Translations Studies of the University of Vienna and at the Centre for Interpreter and Translator Training of Budapest University of Technology and Economics. She is currently working on her PhD thesis about translators' mobility and transculturality in the interwar period (University of Vienna, 2017–2022). She has published several articles in the field of translation history. Her research interests focus on the translator's and interpreter's agency in a historical context, translation historiography and the translator's and interpreter's training from a transcultural perspective. She is a member of AG Translationswissenschaft, ID\*A—Initiative Doktorandinnen\* Austausch, UNIVERSITAS Austria and SZOFT.



**Outi Paloposki & Kaisa Koskinen**

*University of Turku, University of Tampere*

## **Re: Translation: Reviews of retranslations in a chronological perspective**

Our presentation highlights the changing perceptions and reception of retranslations. We have earlier identified active periods of retranslation in Finnish translation history, and we will now focus on newspaper criticism from three such periods. The turn of the 19th and 20th centuries witnessed the first wave of retranslations in Finland and thus also marked the beginning of retranslation reviews; the decade from the mid-1970s to the mid-80s saw the retranslation of several classics, and the last period, the 2000s corresponds to the ‘boom’ of retranslations after the turn of the millennium. The relatively short history of literary translation in Finland makes a chronological approach to newspaper discourse on retranslations relatively compact and facilitates the outlining of larger processes.

While reviews have been an important object in retranslation research and provide in-depth analyses on reception in particular locations and on particular works, our aim is to approach the issue of reception with an eye on varied works across time. We also relate our analysis to underlying assumptions and frequently expressed tropes on originals, translations, and time. Our study draws on discussions on presentism and evaluative assessments in retranslation.

**Kris Peeters**

*University of Antwerp*

## **Retranslation as Re-accentuation**

Translating and, even more so, retranslating the classics of world literature implies a historical process that can be conceptualized in different ways. One particular approach has been privileged, namely the ‘retranslation hypothesis’ (RH) which goes back, via Chesterman, to Berman. Although the RH has been criticized for several reasons and the many case studies published did not provide unequivocal empirical data, it still is the dominant paradigm in the field. In this paper, we will first highlight some of the methodological issues raised by the RH, e.g., the belief that retranslation can be explained by a translation-inherent rather than contextually determined logic; the issue of ‘closeness’ or ‘fidelity’ which remain undefinable; the supposed ‘ageing’ of translations as opposed to originals; and the dichotomy of source and target which in the case of retranslation is dysfunctional. We shall then discuss another means of conceptualizing the historical process of subsequent translations, by considering these to be what Bakhtin called ‘re-accentuations’, that is, dialogical re-interpretations, against diverse linguistic and socio-ideological backgrounds, of the source material translated. Retranslations, then, can be considered as re-accentuations to the second degree: retranslators re-accent the source material, yet by doing so they also re-accent earlier translations already present in the target context, that had previously re-accented the same material in a certain way. In our presentation, we shall explain Bakhtin’s idea of re-accentuation, and why we believe it can be another, more productive way of conceptualizing retranslation, without tumbling into some of the methodological pitfalls of the RH. We shall illustrate our argument with a selection of illustrative examples from translations and retranslations in several languages (Dutch, French, English), of literary prose by Pierre Choderlos de Laclos, Gustave Flaubert, Marcel Proust, and James Joyce.

**Kris Peeters** is Professor and chair of the Department of Translation and Interpreting at the University of Antwerp (Belgium) where he teaches French culture, literature, and text analysis. He is member of the TricS-research group (Translation, interpreting and intercultural Studies) and executive board member of the Conseil Européen pour les Langues / European Language Council. His research lies at the intersection of Bakhtinian discourse theory and translation studies and mainly focuses on the poetics of literary translation and retranslation, especially with regard to dialogism, heteroglossia, (free) indirect discourse, and narrative voice. He has published on retranslation in *Meta*, *European Joyce Studies* (together with Guillermo Sanz Gallego), *Filter* and *RELIEF* and is currently preparing, together with Piet Van Poucke, a thematic issue of *Parallèles* (35:1, Spring 2023) on *Retranslation, thirty years later / La retraduction, trente ans après*.

**Miklós Péti**

*Károli Gáspár University*

## **‘Some Rouzing Motions’ Secularized— the retranslation of Milton’s *Samson Agonistes* in communist Hungary**

During the Cold War, John Milton’s classically inspired drama, *Samson Agonistes*, was frequently invoked by leftist critics and thinkers on both sides of the Iron Curtain. But, whereas post-war Anglo-American Marxist and socialist references to Milton’s tragedy and its hero are part of a tradition that stretches from the early 20th century to the present day, the Hungarian reception of *Samson Agonistes* is much narrower in scope. In the pre-war period the drama had not been translated into Hungarian and was heavily criticised in the spirit of Thomas Babington Macaulay as ‘the least successful effort of Milton’s genius’. After World War II, however, two different translations of *Samson Agonistes* were published in the span of two decades, both of them surrounded by paratexts that emphasised the ‘revolutionary’ nature of Milton’s tragedy and cast the figure of Samson as a protosocialist hero who acts ‘for the people’. In this paper, I will consider both the first translation (1955) and the retranslation (1975) of *Samson Agonistes*, together with their paratexts and critical reception, to demonstrate how under different communist policies the drama and its hero were appropriated to promote a secularized version of Milton’s original project.

**Miklós Péti** is Associate Professor of English at Károli Gáspár University. His research interests and published work are two-pronged. On the one hand, he is interested in the reception of the ancient classics in early modern English literature and culture. On the other hand, he has also worked extensively on the reception of Milton in Hungarian literature and culture. His book *Paradise from behind the Iron Curtain: Reading, Translating and Staging Milton in Communist Hungary* is forthcoming this summer at UCL Press. His prose translation of *Paradise Regain’d* was published in a bilingual edition in 2019 by the Jelenkor publishing house, and he is a collaborator in the ongoing retranslation of *Paradise Lost*. Currently he is translating Milton’s *A Brief History of Moscovia*, which he will publish, together with a critical commentary, at the end of 2022.

**Tibor M. Pintér**

*Károli Gáspár University*

## **Functionalist Approaches in Hungarian Bible Translations**

There are several Hungarian translations of the Bible serving at the same time. Translations are re-translations of the same text using revisions of ancient Bible texts. The language of the Bible should be ‘natural’, helping readers to comprehend it with the least effort. This effort is driven by direct and indirect translations showing more or less functional approaches to translation presenting texts using methods of formal and functional equivalence.

The presentation shows a glimpse of contemporary canonical Hungarian translations revealing the linguistic ideologies of the translator and the needs of the reader (in what manner linguistic ideologies influence the translation). Translation approaches will be ‘scaled’ in the microstructure showing possibilities of a research to be done in the macrostructure of the translations. Examples to be shown will reveal intentions of the translator(s) helping readers to accept the meaning of the source text. The presentation will illustrate the ways we should read the re-translated texts to get the constantly changing ‘real’ meaning of the source text.

**Tibor M. Pintér** is Assistant Professor at the Department of Hungarian Linguistics at the KRE. His research interests are bilingualism, language technology and translation. He is currently focusing on Bible translation and Bible concordancing.

**Gaëtan Regniers**

*Ghent University*

## ***As Time Goes By: Retranslating fiction in periodicals***

Aging, the single most important motive for retranslation, does not apply to literary translations published in periodicals. On the contrary, their sheer ephemeral nature seems to provide a rationale for retranslation. Even though Translation Studies has seen an increased interest in translations published in periodicals, a retranslation perspective has hardly been explored. Drawing on a corpus of over 1,800 translations of Russian literature published in Dutch newspapers, retranslation can be identified as a distinct feature of periodical translation. On a macrostructural level the database already reveals some of the idiosyncrasies of newspaper retranslations, but also foregrounds methodological issues. I offer a case-study of retranslations of Tolstoy's *Bog pravdu vidit, da ne skoro skažet* (God sees the truth but abides his time). Between 1884 and 1925, this story was (re)translated 19 times in Dutch newspapers. The analysis shows that 13 of the retranslations can be catalogued in 4 different clusters of retranslation, demonstrating the need to address the 'virality' of retranslations in news periodicals. Identifying subsequent retranslations in terms of reprinting, re-editing, repackaging, revising, adapting, etc. is only the first challenge. Issues of copyright need to be discussed, as well as topics of multimediality: how do translations in periodicals interact with translations in book volumes? Published in newspapers with a distinct profile, this raises the question to what extent retranslations were made to fit the newspaper's ideological agenda. By presenting a preliminary taxonomy of motives for periodical retranslation I would like to broaden the scholarly debate.

**Gaëtan Regniers** is an FWO PhD research fellow at the Department of Translation, Interpreting and Communication at Ghent University (Belgium) where he is affiliated to the TRACE (Translation and Culture) and MAPS (Centre for Media and Periodical Studies) research groups. He is also a member of The Alliance Research Group Centre for Literature in Translation (CLIV). Previously he studied Late Modern History (MA) and Eastern European Languages and Cultures (MA). His research focuses on 19th- and 20th-century translations of Russian literature published in periodicals (<https://sites.google.com/view/serializedrussianliterature/homepage>). He published on the trans-European proliferation of Tolstoy's stories in periodicals and on the political wingspan of Tolstoy translations in the West prior to 1885.

**Guillermo Sanz Gallego, Erika Mihálycsa,  
Monica Paulis, Arvi Sepp &  
Jolanta Wawrzycka**

*Vrije Universiteit Brussel, Babeş-Bolyai University, University of Antwerp,  
Vrije Universiteit Brussel & Radford University*

## **Foregrounding in Retranslation: Reflections on the phenomenon of ‘unretranslatability’ in Joyce’s *Ulysses***

Recent research on retranslation has focused on cases of foregrounding in the source text. Such studies have taken into consideration foregrounding devices that go unnoticed for translators of first translations, such as passages with a certain extent of dialogism, and, in particular, passages that contain examples of what Hugh Kenner called the ‘Uncle Charles Principle’. In the abovementioned work, such as in most research studies on retranslation, the focus lies on what has been changed in retranslations, and how retranslators manage to improve former translations. Similarly, the main research course on retranslation has focused on comparisons between translation options. One could argue that the current state of the art seems to be strongly influenced by the dominance of the ‘Retranslation Hypothesis’ in the field, which induces to compare alternative translations instead of focusing on overlapping. Unlike these studies, the present paper aims at exploring a new path focused on segments or passages that retranslators recover from previous translations. In order to explore these (non-)retranslation patterns across languages, we will discuss a series of excerpts from Joyce’s *Ulysses* in German, Italian, Hungarian, Polish, and Spanish.

According to Van Poucke, retranslations tend to show an overlap between 50% and 60% of the words from older translations. Indeed, as Van Poucke points out, ‘a translator has only a limited number of ways to translate a ST’. Of course, this presupposition is applied to circumstances in which the source text provides the translator with a certain degree of freedom in the form of different translation options. Yet, there are cases in which the source text does not provide the translator with different translation options. We refer in particular to cases in which specific elements of the source text reduce the translation options, such as in excerpts with explicit and/or prominent foregrounding devices.

We intend to continue with this new path in order to explore possible patterns of what we could call ‘unretranslatability’, a phenomenon which we understand as a forced or imperative coincidence between first translation and retranslation(s) in a specific segment. We would therefore suggest the ‘unretranslatability hypothesis’, which can be stated as follows: If a first translation manages to reproduce a passage with foregrounding devices maintaining the same effect expressed in the source text (i.e. by including an equivalent foregrounding device), the options for alternative translations in the future are reduced to such an extent that a case of unretranslatability might be provoked in specific segments or passages.

This paper aims at exploring passages of explicit foregrounding, such as unconventional syntactic constructions, non-standard grammar, alliterations, repetitions, as well as canonized intertextual references. We believe that due to the prominence of the foregrounding devices in such passages first translators often manage to provide translations that maintain the same level of foregrounding as the source text. Accordingly, in such circumstances the options for alternative translations are reduced for future retranslators. A comparison between first translations and retranslations of Joyce’s *Ulysses* in German, Italian, Hungarian, Polish, and Spanish in passages that contain foregrounding devices will therefore show a high number of fuzzy matches (or coincidences of parts of sentences) and even cases of perfect matches (or coincidences of whole sentences).

**Guillermo Sanz Gallego** is Professor of Translation Studies at the Vrije Universiteit Brussel, where he teaches Translation Studies and research methodology, and literary translation, among others. He has co-edited journal issues and published numerous articles and book chapters on Joyce's studies, on the translation and retranslation of literature and historic texts, as well as on the influence of ideology and censorship on translation.

**Erika Mihálycsa** lectures on 20th-century British and Irish literature at Babeş-Bolyai University, Romania. She is the author of numerous studies on Joyce, Beckett, Flann O'Brien, Modernism, and translation studies, including her contribution to *European Joyce Studies* (Brill, 2018).

**Monica Paulis** holds an MA in Book and Digital Media Studies from Leiden University and a second master's degree in Translation. She is a translator from and into Italian, English, and German. She is currently preparing a PhD in Translation Studies at the University of Antwerp, on the Italian translations of James Joyce's *Ulysses*, under the supervision of Kris Peeters and Rosario Gennaro.

**Arvi Sepp** studied German and English Philology, Sociology, and Literary Theory in Leuven, Louvain-la-Neuve, Berlin, and Gießen. He is Professor of Translation Studies and German at the Vrije Universiteit Brussel and Research Fellow at the Institute of Jewish Studies of the University of Antwerp. He was granted the Fritz Halbers Fellowship Award (Leo Baeck Institute), the Tauber Institute Research Award (Brandeis University), the Memorial Foundation for Jewish Culture Award, the Prix de la Fondation Auschwitz, the Prize for Research Communication of the Royal Flemish Society of Belgium for the Arts and Sciences, and the Theodor Frings Prize of the Sächsische Akademie der Wissenschaften. His research interests centre on comparative literature, twentieth-century German (Jewish) literature, literary translation, migration and exile, multilingual literature. He published widely on Translation Studies, Autobiography Studies, German-Jewish literature, and literary theory. He has published the book-length study *Topographie des Alltags. Eine kulturwissenschaftliche Lektüre von Victor Klemperers Tagebüchern 1933–1945* (2016); edited volumes such as *Bearing Across. Translating Literary Narratives of Migration* (2016); and themed issues such as *Periphere deutschsprachige Gegenwartsliteraturen in Europa* in *Oxford German Studies* (48.1, 2019).

**Jolanta Wawrzycka** is Professor of English at Radford University, Virginia. She has lectured at the Joyce Schools in Dublin and Trieste and served as Trustee of the International James Joyce Foundation. Her recent edited/co-edited books include *Re-Translating Joyce for the 21st Century* (Brill 2020), *Reading Joycean Temporalities* (Brill 2018), and *James Joyce's Silences* (Bloomsbury 2018). She guest-edited Joyce/translation issues of *James Joyce Quarterly* (2010) and *Scientia Traductionis* (2010; 2012) and published numerous book chapters and articles on Joyce. Her translation of *Chamber Music* as *Muzyka intymna* appeared in Kraków (2019). She has also translated Roman Ingarden, Czesław Miłosz, and W. B. Yeats.

**Anna Sasvári**

*University of Miskolc*

## **Connecting to a Universal Phenomenon through (Re) translations in Children's Literature**

When a children's book becomes an iconic literary piece that everybody knows all over the world, its translation turns out to be particularly important, as it not only allows the target language reader to understand the message that the original text conveys, but it also needs to connect the target language culture to the universality of the source text upon which all allusions, adaptations, and interpretations build, creating a global phenomenon, present in many genres and countries.

In my presentation I would like to introduce this concept through the example of *Alice's Adventures in Wonderland*. Carroll's classic has six Hungarian translations, three of which were written prior to the canonical one by Tibor Szobotka in 1958, and two in the last decade. Hungarian is a semi-peripheral culture, and the translations reflect its position. When translating from a central culture (such as English), the target language works include codes through which the TL readers can connect to and learn the SL culture. Are we able to connect more through the canonical translations or the retranslations? Do the Hungarian translations allow Hungarians to connect to the universal phenomenon? I venture to answer these questions by introducing the main concept of my research in children's literature.

**Anna Sasvári** was born and raised in Hungary. She graduated from the Budapest Business School and then completed her MBA in Colorado. After 10 years of living in the USA, she moved back to Miskolc. She decided to fulfil her dreams of becoming a teacher and finished her MA in English in 2016. Anna started to work at the University of Miskolc, at the Department of Applied Linguistics and Translation Studies in 2019. To further her education as well as her academic career, she enrolled in a doctoral program specializing in translation studies in 2020. Her research field is translation in children's literature.

**Adriana Șerban**

*Paul Valéry University Montpellier 3*

## **Retranslation through Details: an aesthetic perspective**

This mainly theoretical paper engages with the concepts ‘translation’ and ‘retranslation through the lens of the aesthetics of detail’. Starting from text linguists Beaugrande and Dressler’s view of text as ‘a document of decision, selection and combination’ in which ‘many occurrences are significant by virtue of other alternatives which could have occurred instead’ but, for various reasons, did not, it focuses on the role of detail in decisions to retranslate, how to retranslate, and for whom to retranslate film, opera, literature, and religious texts. It will of course not be possible, within the scope of a brief presentation, to give examples from each of these genres and discuss them in depth, but the argument, based on a monograph this author is currently working on, will draw on experience with all of them.

A detail is a part of a whole, contributing to it but demanding to be considered separately. It makes sense to assert that a detail is something minute, or comparatively small; however, according to art historian André Chastel, real life itself ‘mostly consists in minuscule details’. Thus, detail is anything but unimportant and, sometimes, a tiny detail may have details of its own, leading the reader, the translator and the translation scholar into a *mise en abyme* in which two infinities—the very large and the very small—appear to converge. It will be my contention that the story of retranslation can be told by looking at detail.

**Adriana Șerban** lectures in translation at Paul Valéry University Montpellier 3, France, where she was coordinator of the Masters in Translation. Her research interests are in the area of film and opera translation, literary translation and religious texts. She is the co-editor of *Friedrich Schleiermacher and the Question of Translation* (2015, Walter de Gruyter), *L'Art de la traduction* (2015, Michel Houdiard), *Key Cultural Texts in Translation* (2018, John Benjamins), *Corps et traduction, corps en traduction* (2018, Éditions Lambert-Lucas), *Poésie-Traduction-Cinéma / Poetry-Translation-Film* (2018, Éditions Lambert-Lucas) and *Opera in Translation: Unity and Diversity* (2020, John Benjamins), and of a special issue of *Linguistica Antverpiensia, New Series—Themes in Translation Studies* entitled ‘Multilingualism at the Cinema and on Stage: A Translation Perspective’ (vol. 13, 2014). She is currently working on a volume on women translators of sacred texts and on a monograph on the aesthetics of translation.

**Izabela Szymańska**

*University of Warsaw*

**Style and Status in Retranslating Children's Classics:  
On the 2018 Polish retranslation of Kipling's  
*Just So Stories***

This paper will examine the recent Polish retranslation of Rudyard Kipling's *Just So Stories* (2018) against the background of the earlier Polish renditions of this book (1904 and 1931), trying to interpret its publication and the re-translator's approach in terms of tendencies that can be observed on the Polish market of children's books as regards retranslations of canonical titles. The analysis will specifically concern the paratext accompanying the new translation and the rendition of the special features of style exhibited by Kipling's stories, which on the one hand are integral to the text that was originally intended to be read aloud but on the other magnify the challenges faced by a translator to a degree close to those encountered in poetry, such as alliteration, rhymes, syntactic parallelisms, repetitions, and neologisms. It will be argued that the re-translator's approach to Kipling's stories can be interpreted firstly as polemical to the older translations, from which the new one differs remarkably, and secondly as representing two interesting phenomena that can be traced in contemporary retranslations of children's classics: increased attention to the stylistic layer and particularly to linguistic creativity, marking a shift in focus from educational and pedagogical functions of children's literature to the entertaining and imagination-stimulating ones; and the emergence of erudite retranslations, supplemented with explanatory paratexts, reflecting a growth of the status of the original as a canonical text.

**Izabela Szymańska** is Associate Professor at the Institute of English Studies, University of Warsaw, Poland. Her research interests include theoretical linguistics, especially the Construction Grammar and Frame Semantics frameworks, and translation studies. In the latter area her leading topics are the interface between linguistic and cultural aspects of translation, cross-cultural and cross-linguistic differences in politeness, translating language varieties, the dynamics of translation norms, translating for children, and multiple translations of literary classics. Author of the monograph *Mosaics. A Construction-Grammar-Based Approach to Translation* (2011) and many articles on translation theory and practice, including several on retranslations of children's literature classics in Poland; co-organizer of the 'Scotland in Europe' conferences and co-editor of several collected volumes on Scottish culture and its interactions with European culture.

Ingrida Tatolytė

*Vilnius University*

## **Slippery Boundaries: Contextualising and reframing the renewal of the early post-Soviet Henry Miller's *Tropic of Capricorn* translation**

The early independence period in post-Soviet Lithuania in the 1990s was rich in changes on the literary and cultural scene. Foreign authors and their work that had been previously ideologically unacceptable got the green light to be translated, new independent publishing companies were started, and the overall socio-cultural landscape began changing. However, the early translations of that period raise many questions about when the translation work was actually conducted; whether those translations had been previously a subject to (self-)censorship or they rather mark translator's strategic choices in regard to a particular audience within given historical and cultural context. This paper focuses on the autoethnographic case study of the renewal of the translation of *Tropic of Capricorn* by Henry Miller, first published in 1994, and renewed in 2006. Taking into account the findings of the ongoing project 'Translation and Censorship under Soviet Ideology' carried out at Vilnius University, it proposes that early post-Soviet translations have to be considered in relation to the practice of translation in the Soviet period, and can interchangeably shed light on each other. On the other hand, they and their retranslations have to be analysed in the broader particular historical and socio-cultural context with regard to changing linguistic and cultural norms, publishing culture, and language regulations, as well as the formation of the audience. Finally, it argues that comparison of both at 20 years' distance allows to re-evaluate the impact of the context on the translator and retranslator, and invites reframing and contextualisation as major research tools.

**Ingrida Tatolytė** is a researcher in the project 'Translation and Censorship under Soviet Ideology' at the Department of Translation and Interpretation Studies, Institute for Literary, Cultural and Translation Studies at Vilnius University. She is also a translator, editor, educator, and the author of the book on practical rhetoric for interpreters. She was an instructor of Rhetorics, Editing and Revising, and other related subjects at Vilnius University for many years and taught similar courses at the University of Novi Sad, Tallinn University, and Tallinn University of Technology, as well as briefly tutored future translators at UCL during her Erasmus research visit as a PhD student. As a visiting lecturer, she held seminars for Lithuanian translators at the European Commission and European Parliament. Her recent academic interests include (implicit) rhetoric, political (parliamentary) discourse, ideology and censorship, and their intersection with translation practices and translation studies.

**Piet Van Poucke**

*Ghent University*

## **Canonization and Renaming: the rationale behind retranslating book titles**

Comparing 20th and 21st century fiction titles and their translations in the Western world, Maurizio Viezzi noticed that ‘there is often a lack of semantic equivalence between a title and its translation’. This may have to do with a title’s specific commercial function: a title which may be acceptable for the audience of the source text, is not necessarily attractive enough for the target culture, and in such a case a publisher may choose to alter the title of a literary work in translation. Titles fulfil different functions in the target culture and may stress different aspects of the original work, urging the translator and publisher (who often has the final word on the title of work) to be creative.

In some cases—especially with canonical works—the translated title ‘sticks’ in the target culture and is taken for granted by future generations, even if that title is a non-literal translation of the original. In other cases the retranslator of a literary work takes up a more visible position and decides to change the title of the previous translation into—most often—a more faithful rendering.

For this paper I will collect a corpus of Dutch titles of translated Russian literary works and analyse which changes take place in the retranslated titles, and try to explain the occurring changes by the different functions a title fulfils in the context of the canonization process of translated literary works.

**Piet Van Poucke** is Associate Professor in Russian Language and Culture and head of the Russian Section of the Department of Translation, Interpreting, and Communication (Faculty of Arts and Philosophy) at Ghent University. He holds a Master’s degree in East European Languages and Cultures and obtained his PhD in 1999 with a dissertation on the early literary work of the Russian-Jewish writer Ilya Ehrenburg. His current research activities deal with the following topics: retranslation and retranslation theory, literary and journalistic translation (from and into Russian), translation of metaphor in journalistic texts, and translation policy of Russian literature into Western languages and vice versa. He was co-guest editor of the special volume of *Cadernos de Tradução* with a selection of papers from the ‘Retranslation in Context III’ conference in Ghent (2017). Currently he is co-guest editing a special volume of *Parallèles* (with Kris Peeters) on ‘Retranslation, thirty years later’.

**İmren Gökce Vaz De Carvalho**

*Universidade Nova de Lisboa*

## **Using Retranslation as a Tool to Investigate Reader Reaction: A case study**

What can retranslations tell about the reception of José Saramago's works in Turkish? This presentation aims to share a fragment of the data from an ongoing doctoral research project focusing on the reception of the Portuguese author José Saramago's works in Turkish. 30 of the 47 works composing the author's output have been translated into Turkish. According to the initial data, most of these works were translated indirectly from languages other than the author's original Portuguese. The study has a focus corpus consisting of 9 retranslated novels. The preliminary findings demonstrate that while the first translations of these works were done through English, Spanish, and French as intermediary languages, the source languages of most of the retranslations, 6 out of 9, were not Portuguese either. Analysing the paratextual data, the study offers a glimpse of the reception of the author's works in the Turkish literary system while raising questions about the reasons for (in)direct retranslation within the context of literary exchange between an understudied language pair.

**İmren Gökce Vaz De Carvalho** holds MA and BA degrees in English-Turkish Translation and Interpreting Studies. She is currently pursuing a PhD in the inter-university doctoral program in Translation and Terminology coordinated by Universidade Nova de Lisboa and Universidade de Aveiro, Portugal. She does literary, legal, and technical translations from English and Portuguese into Turkish. Her research interests include literary translation, retranslation, reception of translation, indirect translation, legal translation, the role of the translator and interpreter, sign language interpreting, and accessibility.

**Snježana Veselica Majhut**

*University of Zagreb*

## **Many Facets of Retranslations: a case study of retranslations of Agatha Christie's novels in Croatia**

Agatha Christie's works have been continuously translated into Croatian for over forty years, which comes as no surprise since she is, as UNESCO *Index Translationum* suggests, the most translated author in the world, with 7037 translations in their database in October 2011. The popularity of her works in Croatian is comparable to her global popularity. According to Croatia's *National and University Library Catalogue*, in the period from 1961 to 2007, 118 translations of Agatha Christie novels appeared in Croatia, with a large number of them being retranslations. For the purposes of this study a corpus including ten source texts and corresponding target texts is compiled. A study of the corpus reveals an interesting network of relations between source texts and first translations and subsequent retranslations, which enables us to gain a more nuanced picture into the motives for retranslations as well as ethical issues related to the phenomenon of retranslation. Thus, while some of first translations appearing in the 1960s were indirect translations from German, some of later retranslations appear to be plagiarised translations of already published translations. The textual analysis of first translations and their corresponding retranslations is accompanied with data obtained in the interviews with publishers, translators, and editors.

**Snježana Veselica Majhut** holds a PhD in Translation Studies from Universitat Rovira i Virgili, Spain and is Associate Professor at the Department of English Studies, Faculty of Humanities and Social Sciences, Zagreb University. Her research interests include translation theory, translation history and translation of specialized texts.

**Gabriella Vöő**

*University of Pécs*

## **Edgar Allan Poe in Hungarian: An impeded vision**

In Hungary, the first wave of translations of Edgar Allan Poe's works focused on the most significant tales and poetry. The translators—high modernist poets and prose writers grouped around the literary journal *Nyugat* (The West, 1908–1941)—produced quality literary translations that earned Poe a prominent place in the Hungarian canon of American literature as an outstanding proto-modernist. The second wave of translations was done during the 1970s and after and focused mainly on untranslated tales and philosophical essays. Although the translations of writers (e. g. Árpád Göncz) and academics (e.g. Ferenc Takács) are excellent and stand the test of time, the majority are inaccurate to the point of distorting meaning. This second wave of translations was dominated by science-fiction fans grouped around the magazine and anthology series *Galaktika* (1972–1995) as editors or committed readers. Their translations created an incomplete and misleading image of Poe. Beyond making the obvious point that quality translation needs thorough research in the historical and cultural contexts of the target author and works, the presentation reveals political and cultural tendencies in post-1956 Hungary that left their mark on translating a classic like Poe. I argue that these inaccurate translations have a detrimental effect on how the canon of American (but also English) romanticism is perceived by Hungarian readers, among whom Poe is still popular. This fact alone is an argument for retranslation.

**Gabriella Vöő** is Associate Professor at the University of Pécs, Hungary. Her primary field of research is American Studies, but she is also interested in Reception Studies. Her publications in this area include essays on the reception of H. G. Wells and Oscar Wilde in Hungary (2004 and 2009), as well as the books *From the East Looking West The Reception of British and Irish Authors in Interwar Hungary* (2011) and *Kortársunk, Mr. Poe: felfedező utak az összegyűjtött elbeszélésekben* (Our Contemporary, Mr. Poe: Explorations in the Collected Tales, 2016).

**Andrew Samuel Walsh**

*Comillas Pontifical University*

## **Retranslating the ‘n’ Word—the case of Agatha Christie’s *And Then There Were None***

The proposed talk explores a paradigmatic case of retranslation through retitling in an analysis of the ongoing revision of the title of a best-selling, canonical work: *And Then There Were None* by Agatha Christie. It will first examine relatively recent changes in Anglophone and other cultures in relation to the predominant interpretation of what constitutes racism and which racial terms are no longer acceptable. Then it will question how translation might distort this issue as the vastly different colonial histories and concomitant racial sensitivities of diverse cultures have led to a lexical imbalance which poses significant problems for translators searching for a dynamic equivalence for deeply loaded racial terms. Therefore, the paper seeks to address a specific and increasingly troubling example of a key retranslational issue—how intercultural and also intracultural criteria can change profoundly and problematically over time. A rich source of evidence can be found in the numerous retranslations of the title of this novel, which was first published in the UK in 1939 with the now utterly offensive title of *Ten Little Niggers*, whereas in the USA it appeared the following year as *And Then There Were None*, indicating how the ‘n’ word in American culture was already perceived as unpublishable in a book title. The paper will review the history of the retranslations of both possible titles in a broad range of languages right up to the present day, in which the Agatha Christie estate only offers one version for publication: *And Then There Were None*.

**Andrew Samuel Walsh** is a Lecturer at Comillas Pontifical University, and his main fields of research are literary translation and comparative literature. He is the co-editor of *Literary Retranslation in Context* (Peter Lang 2017), and his latest book is *Lorca in English. A History of Manipulation through Translation* (Routledge 2020).

**Yekaterina Yakovenko**

*Russian Academy of Sciences*

## **Losing and Regaining the National Colouring in Retranslation**

The prologue to the poem 'Ruslan and Ludmila' by A. S. Pushkin, introducing the reader to the fabulous world of the Russian fairytale, has always been considered one of the most challenging and yet attractive passages. Abounding in names of supernatural beings, fantastic beasts, allusions to Russian folklore characters, and other tales by Pushkin, displaying alternation of couplet, cross, and framing rhymes creating specific musicality of the verse, the 35-line prologue offers a vast field for retranslation.

The research offers a comparative analysis of twelve English, German, and French translations of the prologue, dated from the mid-19th c. to the present. Particular attention is paid to the ways of conveying the realities of Russian fairytale culture represented in the text (hyperonymic substitution, periphrasis, insertion of Russian proper names into the text, etc.). The paper discusses the aim of retranslating the prologue, which is often rather self-expression and search for new nominations than the aging of the previous translations.

Carrying out the analysis in terms of the equivalence theory, we state that strategies used by modern translators lead to variations of the fairy images deviating considerably from the original. It is quite typical of English translations, more numerous, often made by Russian native speakers, while German and French renderings display greater accuracy. The application of the theory of retranslation to the texts under consideration allows us to dispute the retranslation hypothesis claiming that each subsequent translation renders the source text more closely.

**Yekaterina Yakovenko** is a leading researcher of the Department of Germanic languages of the Institute of Linguistics of the Russian Academy of Sciences. She got the degree of Doctor of Sciences (Philology) (the highest academic degree in Russia) in 2007. Her monograph *Homo biblicus. Yazykovoy obraz cheloveka v angliiskikh I nemetskikh perevodakh Biblii (opyt kontseptualnogo modelirovaniya)* (*Homo biblicus. Man's Linguistic Image in English and German Bible Versions (Experience of Cognitive Modelling; Moscow, 2007)*) focusing on problems of Christian anthropology, biblical translations, lexical semantics seen cognitively, has an interdisciplinary character. Yekaterina Yakovenko deals with issues of cognitive linguistics, contrastive analysis, Bible versions into Germanic languages, Germanic studies, the Old English vocabulary, theory and practice of translation in the Middle Ages, and retranslation.

**Zofia Ziemann**

*Jagiellonian University*

## **Kafka x 4: *Der Prozess* in Polish and English translation and retranslation**

Adding a ‘horizontal’ perspective to the dominant ‘vertical’ historical research comparing multiple retranslations of a given text within one target language, this paper discusses two chronologically parallel pairs of translations of Kafka’s *Der Prozess*: Willa and Edwin Muirs’ 1937 *The Trial* and the 1998 retranslation by Breon Mitchell, and Józefina Szelińska and Bruno Schulz’s 1936 *Proces* and the 2008 retranslation by Jakub Ekier. Comparative text analysis is combined with research in translation history and reception to examine (1) the alleged shortcomings of the first translations, (2) the motivations behind the ‘active’ retranslations, as declared in the paratexts, (3) the textual realizations of these reasons (do retranslators indeed follow self-professed approaches?), and (4) retranslation reception by professional and lay readers (do the retranslations meet the readers’ and/or critics’ expectations? who appreciates them and why?).

Based on how the thus mapped-out retranslation landscape varies between Polish and English, the author considers potential uses of such cross-comparison beyond learning about particular retranslation cases. Such material invites research hypotheses (to be verified on larger corpora) concerning target-culture translation norms/conventions, and the differences in the treatment of a source text depending not only on its status, but also on the power relations between the source and target languages. While the status of Kafka’s masterpiece changed in Polish and English-language culture in a similar way (largely owing its current canonicity to the first translations), the different status of Polish and English with respect to German has remained the same since the Muirs’ and Szelińska/Schulz’s time; the paper examines whether this hierarchy (English>German>Polish) is reflected in the (re)translations.

**Zofia Ziemann** is research and teaching assistant at the Centre for Translation Studies, Faculty of Polish, Jagiellonian University in Kraków, Poland, where she heads the MA Programme in Literary and Cultural Translation Studies. Her main research area is the history of literary translation, with a focus on (re)translation reception. Her most recent publication, co-edited with Magda Heydel for Routledge Research on Translation and Interpreting History series, is *Retracing the History of Literary Translation in Poland: People, Politics, Poetics* (2021). She is the managing editor of *Przekładaniec. A Journal of Translation Studies*. She also works as a freelance translator, interpreter, editor, and proof-reader.