**Abstract:**

Gilbert Murray was the best known British Greek scholar of his time, literally the living voice of classical learning, a crucial figure in the revival of interest in Ancient Greek tragedy through rhyming verse translations of the plays staged and broadcast on the BBC.

In this paper, the author will give a brief account of what might be called "gilding technique" in Murray's translation of Euripides' Electra. The play was generally disposed of as "the very vilest", but Murray much appreciated it as a profound study of a character of a woman "intolerant of poverty". The imagery of the play is imbued with the ambivalent splendour of light and gold, dazzling and terrifying, and Murray is seeking to elaborate on this. The question is, why he adds more "gold" and "gleam" in his translation? Examples are numerous, both addition for the sake of fullness and enhancement. Murray translates "the Apple-tree, the singing and the gold", while Euripides' Greek text reads "the apple-grown shore of the Hesperides, the songstresses"; Euripides' "a music-loving dolphin leaped aiding the course" turns into "dolphins, drunken with the lyre... like fire... did quiver to cleave the way"; and "countless oars" become "oars that shimmered innumerable", etc.

We believe Murray adds the "gold" motif almost mechanically, as an ornament to meet the commonplace of describing everything connected with the heroic age as "golden", thus trying to make this motif explicit and memorable to a less sensitive reader.

**Biography:**

*Tatiana Kostyleva*, who has an MA from Saint-Petersburg State University, Russia, having defended the thesis "Greek Dramatic Tradition in T.S. Eliot Drama" in 2011, is currently a PhD student at the Department of Classics in the same university.
Bitterns, gommiers and sea-urchins: poetic policies for the translation of species

Abstract:
As opined by Raji Narasimhan in her “Translation as a Touchstone”, translation is always a creative act. In order to translate something we often need to interpret the text, and this brings up the question of various translation policies. These are particularly vital in the translation of fiction, and especially poetry. Yet even in poetry there are elements of meaning which are completely out of translator’s hands – one of them is the translation of the names of species. In my talk, I will primarily focus on my experience of translating Derek Walcott’s poems which are purposely rich in natural names, as evident already in some of the collection titles: “Sea Grapes”, “Star-Apple Kingdom”, “White Egrets”. But there will also be examples from works of other contemporary authors, like an eminent Hindi poet Kunwar Narain or acclaimed Maori novelist Witi Ihimaera. Through these examples we will see that different names that certain plants, birds, fish etc have in different languages, can sometimes produce wonderful cases of expanded poetic meaning in translation – e.g. English ‘gommier’ vs. Estonian ‘pisarapuu’ (literally ‘tree of tears’). At other times, the translator is bound to lose some of the original socio-cultural connotations. Yet there is seldom much else to do than to be as scientifically precise as possible.

Biography:
Margus Lattik, born 1973, is an acclaimed Estonian writer and translator who is currently working on his PhD thesis „Significance of Natural Surroundings in the Poetic Works of Derek Walcott“. In 2009, a book-length selection of his translations of Walcott’s poems was published; his other translations include classical Indian poets like Kabir and Mirabai, as well as more contemporary authors like Dylan Thomas, Ben Okri, Kunwar Narain and Witi Ihimaera. He is a graduate of Tallinn Science High School and a member of the Estonian Writers’ Union, including its Translators’ Guild. He has thrice been nominated to the Juhan Liiv Poetry Award, one of Estonia’s biggest literary recognitions.

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"Soviet Poetry": the poetics of a political series

Abstract:
The thirty volumes of the book series Soviet Poetry appeared irregularly over two decades, between the years 1971-1990. The presentation will be looking at the following issues: Which authors were considered to be representative of Soviet poetry included in the series, and who were the translators engaged in rendering the verse into Estonian? Is there a set of values explicitly promoted, do we notice a change in these as time passes - the series’ final collections appeared at the time when the Soviet Union was already on the verge of collapse? How much do the poetics of the texts included in these collections vary and how do they correlate with the Estonian poetry written during the past couple of decades of the Soviet times? In the end, a possible case study of the salient features of actual translation poetics observable in a collection.
Abstract:
The theory of linguistic identity determines modern translation theory as a reflection of anthropocentric paradigm in science. We differentiate the concepts of linguistic and metalinguistic identity of a translator. Linguistic identity is actualized in translation discourse and incorporates translator’s world view. It is an individuality of a translator-researcher, a translator-trainer. Metalinguistic identity of a translator is deemed as professional linguistic identity of intercultural and interlingual mediator that creates universal mental space based on the accumulation of the thoughts of other linguistic identities and the plurality of other discourse individualities.

The report covers the actualization of translator’s metalinguistic identity by the translation of nonsense poetry. As this narrative direction denies possibility and necessity of sense determination, engenders split references, extended metaphors, and generation of possible worlds, special translator’s skills should be involved, and namely intuition, empathy, pursuit of harmony, creative thinking, and ability to take risks. These skills build a link between a translator’s metalinguistic identity and an individuality of “a juggler” (in the classification of V.I. Karasik) or “a player” (in accordance with ludic translation theory developed by E.Yu. Kunitsyna). Experiment results are presented in the report: students with the major in translation theory were offered to visualize idea content of a poem in the form of a drawing. Hence a number of translator mechanisms has been determined to handle possible worlds.

Biographies:

**Alikina Elena Vadimovna**, Associate Professor, PhD in Pedagogics, graduated in 1997 from Perm State Pedagogical University on the specialization “Teacher in French and English Languages”; from 1997 has been working on the Department of Foreign Languages, Linguistics and Intercultural Communication, Perm National Research Polytechnic University; in 2002 pursued PhD degree on the topic “Note-taking training as a program of interpreter text generation”; scientific interests – translation theory, theory and methods of professional education, interpreter training, consecutive interpreting; 80 periodicals; research supervisor.

**Novikova Anna Vyacheslavovna**, Associate Professor, PhD in Linguistics, graduated in 2004 from Perm State Pedagogical University on the specialization “Teacher in German and English Languages”; from 1997 has been working on the Department of Foreign Languages, Linguistics and Intercultural Communication, Perm National Research Polytechnic University; in 2010 pursued PhD degree on the topic “Reference and situation based analysis of possible worlds in narratives”; Fulbright Scholar 2013; scientific interests – possible worlds theory, translation and analysis of modernism and postmodernism poetry, stylistics, teaching methods of poetry translation; 30 periodicals; research supervisor.
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Martin Opitz and the sources of Estonian poetry translation

Abstract:
Martin Opitz, a poet and a critic, is first of all known as a father of German poetry. His achievements as an implicit creator of standards and rules of German poetry translation have gained considerably less attention. In his translations Opitz relied on the same principles he had established for original poetry (of which the most important are syllabic-accentual versification and the observance of rhyme scheme). Due to the friendship between Opitz’s student Paul Fleming and Reiner Brocmann, a German pastor and poet residing in Estonia, these principles quickly reached the Estonian area and soon the first Estonian poetry texts in accordance with Opitz’s rules were created. Every educated Estonian knows the first Estonian poem „Carmen Alexandrinum Esthonicum ad leges Opitij poeticas compositum“, yet less known is the first collection of translated poems, „Neu Ehstnisches Gesangbuch“ (1656), which included altogether 241 translated poems by four different authors. My paper will study the sources of poetry translation and the influence of the earliest experiments on the tradition of translating poetry in Estonia.

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The role of translation and self-translation in Early Modern society: the examples from Estonia and Livonia in the context of European learned practice

Abstract:
The paper consists of three parts: at first it presents the main contexts and uses of translating in the publications from Tartu, Riga (and Tallinn) from the 17th century; secondly it turns its attention to one specific translation type, namely the phenomenon of self-translation (author’s own translation of his/her works) both regarding its contemporary roles and practices and the difference of this practice in early modern society. The third part consists of the discussion of some examples of poems, presented in two languages (Latin and Humanist Greek) by Martinus Herzog, Reinerus Brockmann and Martinus Henschelius (in comparison to European practice, e.g. by F.Virdungus), as well as a treatise on rhetoric by J.Witte and M.Heno, which appeared both in Tartu (in Latin) and Riga (in German). Finally some conclusions will be drawn on the general practice, firstly regarding the role of multi-language texts in society, as well as the reasons of occasional preference of translating the texts into ancient and not vernacular languages.

Biography:
Janika Päll, Ph.D., has graduated from Tallinn Academy (then Conservatory) of Music in 1995 and then obtained different degrees in Classical Philology at the University of Tartu (BA 1995, MA 2000, PhD 2007). She has been teaching classical languages and ancient literature at the University of Tartu from 1994 (first post as an assistant in 1995). Presently she works as a researcher at the University Library of Tartu Science Centre. Her research interest vary from ancient Greek syntax and poetics to the history of rhetoric (from antiquity to early modern period), translation history and translation.
Abstract:
Does the late Roman philosopher Boethius (ca. 480-524) say anything about his motives of translating Ancient Greek philosophy into Latin during the time, when Italy had been invaded and turned into an Ostrogothic Kingdom, ruled by Theodoric the Great? Can we speak of cultural revolt or, rather, of a continuation of Roman authority?

What can we say about the translation activity at this time, and the position of Ancient Greek language (politically, culturally) in Italy during the reign of Ostrogoths, or why Boethius stands so pre-eminent?

Can we see an identity of a translator by Boethius’ example? How sovereign is he in his choice of translation methods? What about his responsibility and is there a quality proof? We will observe Boethius’ handwriting in translating the “De institutione arithmetica” – a rendering of a Greek textbook on number theory by Nicomachus of Gerasa (2. cent. AD) into Latin, of which the Greek original survives.

Boethius sees himself first and foremost as a philosopher in the retrospective passages on his life in “The Consolation of Philosophy” composed in 523-524 in prison, having fallen victim to the regime. His contemporary Cassiodorus, also his successor in public service at Theodoric’s court, praises Boethius later clearly as a translator in his Variae I. 45, composed in 540.

Biography:
Ave Teesalu (née: Paesalu) was born on May 28, 1973. She studied Classical Philology at the University of Tartu in 1991-1996 and continued with Master studies in 1996-2000, including a semester at The Saxo Institute, University of Copenhagen in 1999. She has worked as a teacher of Latin and New Testament Greek in Hugo Treffner Gymnasium, University of Tartu and Tartu Theologica.

In 2007 she got a scholarship for Greece and studied at the National and Kapodistrian University of Athens and the Hellenic National Research Foundation (2007-8). With that impetus she completed her MA thesis in 2010.

She is presently a doctoral student in Classical Philology at the University of Tartu and a librarian at the University of Tartu Library. In 2013-14 she studied in the Heinrich Schliemann-Institut für Altertumswissenschaften at the University of Rostock.

Problems with indecent antiquity in Soviet Union

Abstract:
In the year 1964, a collection of ancient Greek texts was translated into Estonian and published in the Soviet Socialist Republic Estonia under the title Anthology of Ancient Greek Literature (ed. by Ain Kaalep and Ülo Torpats). This was one of the major translations of classical literature of that era. The collection includes excerpts from Lucians (2nd century AD) True Stories, translated by Estonian classicist Karl Reitav. In this translation, two rather short passages have been omitted. One of them is 285 characters long in the Greek original and the other one 508 characters long, therefore the reason for these omissions cannot be their length. Instead, the anthology provides a short summary in both corresponding places, one of them reads „In the following, Lucian describes
the women making love to his companions,” and the other one: „Lucian describes the delights of love on the island.” It can be suggested that the text has been left out on moral grounds. This paper cites left out passages, analyses their vocabulary and traces the origin of these omissions back to the Russian collection of classical translations called Хрестоматия по античной литературе в 2 томах для высших учебных заведений, том 1 (1937, ed. by Н.Ф. Дератани and Н.А. Тимофеева). Further the paper speculates if these so-called moral omissions in Lucians True Stories are the work of Soviet censorship or have a longer history and can be found in translations in other European languages.

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An epic battle. The struggle over the Swedish Iliad

Abstract:
As the 18th century turned into the 19th Swedish translators of the classics were questioning the old translational conventions and searching for a new theory of translation and new texts to translate in order to establish a new praxis. They found models to follow among German translators of ancient poetry, they turned their attention to Greek poetry, and they started to explore how to do in Sweden what the Germans had done before them. Before long the Swedish translators tried their hand at the Homeric epics. Soon a consensus was reached as to how a serious translator was to translate an ancient poetic text: he was to follow the original as closely as possible and to use the meter of the source text. Early there appeared a translation of Virgil’s Eneid (1804) that continued to be authoritative well into the 20th century. The translation history of the Homeric epics differs from that of the Eneid. If we look at translations of the Iliad, we see that most translators were agreed on the theory of translation, but they seem to have disagreed about the praxis. When excerpts were translated, translators turned to the same fragments frequently (book 6, Hector’s farewell to Andromache, was a favourite). The appearance of the first complete translation of the Iliad (Wallenberg 1814–5) did not put an end to other complete or partial translations: three were published before 1912 when Lagerlöf’s canonical translation appeared (restored edition 2012), and in the 20th century four new versions have appeared after Lagerlöf’s.

This paper explores the translation history of the Iliad in Sweden. The great number of translations suggests that the translators found the work of their predecessors lacking in some respect. How do the translators position their version in relation to previous ones? In what respect do they claim to improve on their predecessors? Do they focus on different aspects of the Iliad? How were the translations received? Did reviewers compare new versions to the old ones?

Biography:
Johanna Akujärvi is associate professor of Greek at Lund University. Her main research interests are second sophistic literature, classics reception, and translation studies. Her most recent publications include ‘One and ‘I’ in the Frame Narrative’ (CQ 2012), ‘Amor och Psyche. En episod ur Apuleius Metamorfoser i svensk översättning från 1666’ (Aigis 2012), and Aristoteles Retoriken. Översättning, inledning och noter, Ödåkra 2012. She is currently working on a book on the history of Swedish translations of ancient literature.
Abstract:
Every translator, even if he/she attempts to convey the text as close as possible to the original, not only transfers the words from one text to another, but he/she tells, directly or indirectly, about himself/herself and his/her epoch. The choice of works to translate and the translation process depend on a range of factors. The translator’s personality, his/her inner inclinations, aesthetic principles intertwine with the policies accepted in society, ideological attitudes of the state.

A translator selects the text to translate on his/her own initiative or at the request of a certain social group, organization or association, institution (university, research center, etc.), that set some practical purpose and act upon the ideology of the state.

My report focuses not on the translations from the popular European languages, but from the ancient ones into Russian. Admiration of antiquity, that was widely recognized as the basis of the European culture and has been thoroughly studied, may make believe that the translations of ancient authors are far from any ideological influence. I took as a material for my report the translations of bucolic poets, i.e., at first glance, an apolitical subject. The report deals with the translations of A. Ph. Merzlyakov, M. E. Grabar-Passek, S. V. Shervinsky and others, from the 18th century to the present day, when in the translating interferes the powerful ideological medium Internet.

Abstract:
Translation policies concern, among other things, what is translated and how it is translated and framed. In this presentation we focus on the latter, looking at paratextual practices in translating fiction in Finland in the late 19th and early 20th century. As there are no explicit policy statements to be found on paratexts, our research is comparative in nature, trying to establish links between paratextual conventions in source and intermediate cultures and the Finnish nascent literary culture.

Translation policies (as understood in this narrow sense of practices, models and conventions available for the translator and adopted, accepted and even requested by the publishers and readers) are often not independent and nationally constructed entities but may be transferred from other language or cultural areas. Models and paradigms are sought or come naturally from foreign sources, for example, foreign-language literary journals and foreign-language translations. These sources, first of all, function as sources of information on potential texts to be translated, and, secondly (which is the focus in this presentation), they provide models for translators in their actual translating work. One such example is the use of footnotes in translations; a widely-spread practice in Finland in the late 19th and early 20th century, which largely functioned to inform or educate the readers or to reflect upon the act of translating itself.

In our presentation we will first look at the extent of the footnoting practice at the turn of the century Finland and then proceed to trace the immediate sources of that practice, by describing the Swedish and the German translations which were often the models and direct antecedents of the practice in Finland. In this way, we hope to shed light on the emergence of the policy of footnoting in Finland.
**Biographies:**

**Outi Paloposki** is professor of English translation at the University of Turku (Finland), School of Languages and Translation Studies. Her PhD thesis (2002) focused on the history of translations in Finland in the early 19th century from the point of view of variation. She has since written on translators’ agency and paratexts, on translation reviews, on retranslations, and on the linguistic profiles and role of translations in the changing cultural scene of Finland during the late 19th century and early 20th century. Paloposki was one of the editors of the Finnish-language two volume history of translations into Finnish (2007) and of the history of non-fiction translations into Finnish (2013). Methodology in Translation Studies, especially historical studies, figures as one of her teaching priorities.

**Katja Vuokko** is a first year PhD student at the University of Turku. Her research topic is the use of footnotes in Finnish literary translations in the 19th and early 20th century.

**Hanna Mijas**

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**Current translation policy in Poland**

**Abstract:**

The translation norm is a phenomenon which has occupied an important place in Translation Studies since the 1970s. From the translational perspective the problem with norms seems to be connected with their social and cultural nature as well as their lack of stability. Translation norms are specific for a given cultural context and their interference with other norms results from various relations with other cultural systems. The above-mentioned lack of stability, or in other words “fluidity” of norms, is connected with the fact that they are susceptible to time changes, which in turn are linked to political or historical conditions. In the present paper, we will focus on preliminary translation norms as proposed by Gideon Toury (1980, 1995), in particular on what Toury refers to as translation policy, and their application to literary translation in Poland. Examining literary translations from English published by three major publishing houses in Poland (Publishing Institute “Znak”, Pruszyński i Spółka Publishing House and Wydawnictwo Literackie Publishing House) over the last year we will attempt at establishing the factors which govern the selection of text-types to be imported into the Polish culture. Also, we will look at the instability of preliminary norms, i.e. how translation policy regarding literary translations has changed over the years from being heavily regulated by authorities in the times of the Communist regime to becoming relatively “free” in the new, democratic setting in Poland.
Language politics, economic policies and translation: case of Ukraine in 1991-2013

Abstract:
Translation in Ukraine during the last two centuries can be treated as a nation-making project (like in 18th century Germany and in Catalonia under Franko’s rule). Starting from 1991, the publications of translations were frequently funded by Western institutions, and the translated texts ranged from academic titles to notable classic and contemporary literary texts. The rise of new private owned publishing houses provided new opportunities, such as the speed and quality of translations (the translation of *Harry Potter and the Deathly Hallows* was the first to come out in any language, only 65 days after the publication of the English original, and the Ukrainian translation of Eco’s *Prague Cemetery* had appeared earlier, than English and Russian ones). The introduction of Ukrainian-language dubbing of foreign films in 2007 did not lead to a decrease in cinemas audience.

Things had changed essentially after 2010 presidential elections. The new language requirements, adopted in summer 2012, make Ukrainian-language dubbing no longer mandatory. Although nowadays it still retains its positions, future is unclear. The ministry of education had revised the school course of foreign literature, reducing the time for Western authors, and increasing it for Russian writers, that can be studied now in the original language as well. Although Ukrainian is still treated as the only official language, the translation for the ministers of Ukrainian government (mainly representatives of business and criminal elites of the Russian speaking Donetsk region) during international events is commonly provided into Russian. Therefore the social dilemma between Ukrainian and Russian translation in Ukraine is now strongly correlated with the wider civilization choice between Europe and Russia.

Biography:


Embarrassing bodies: transferring sexual images of W. Whitman's "I Sing the Body Electric" in Russian and Bulgarian translations of the 20th century

Abstract:
Both in form and content, the poem of Walt Whitman “I Sing the Body Electric” is a manifest of Whitman’s philosophy and an anthem to the powers and beauty of the human body. Whitman describes the human body as a source of inspiration and a conductor of the electrical charge which can be transferred between the bodies joined in one system. Through the analysis of four translation projects of Walt Whitman’s poem “I Sing the Body Electric” into Russian and Bulgarian we explore the way Whitman’s candidness was treated at different stages of the twentieth century translation history. Changes in the political and social situation invariably reflected in the translations and their presentation of Whitman’s imagery. In the beginning of the 20th century K. Balmont openly represented Whitman’s bodily images in his translation into Russian, but later on the subject of gender became one of the stumbling blocks for the translators, for in the Soviet Russia and Bulgaria it was common to see men and women as equal members of society performing equal duties. The physical aspect was often hypocritically ignored, and this social attitude could not but affect the translators and their work. In the beginning of the 1990-ies, the new political conditions permitted the translators to preserve the explicit sexuality of the original.

Biographies:

Natalia Kamovnikova, Ph.D., is the chair of the department of Cross-Cultural Communications at St. Petersburg State University of Culture and Arts. She reads lectures in Translation Studies and Sociolinguistics, is working on her research on time and space representation in the translations of literary texts, and is also actively involved in translation practice both as a simultaneous interpreter and a literary translator. Born in St. Petersburg, she has experience of living and lecturing both in Russia and Bulgaria.

Krasimira Ivleva, Ph.D., is a research fellow at the National Institute of Oriental Languages and Civilizations (INALCO) at Paris. Her research interests lie in the field of translation theory with an emphasis on the critique of translation and translation history. She has worked on the canon of translation during the communist period in Bulgaria, the reception of the French literature translation into Bulgarian after the fall of communism, as well as the theoretical works of A. Berman and H. Meschonnic. Both authors speak English, Russian, and Bulgarian.
**Abstract:**

The present paper will combine theoretical engagement with two fields – affect theories and feminist politics of translation. Feminist translation studies have generated important analyses of the gendered nature of translation as well as translation troubles in the transmission of feminist ideas (e.g., Simon 1996, Disch 2008). I want to extend feminist engagement with translation into an interdisciplinary encounter with affect. Affect theories have been employed in feminist theory (e.g. Ahmed 2004) and also to an extent in translation studies (e.g. Koskinen 2012), but their potential needs to be tested further in the context of feminist poetics of translation. Although affect is deeply individual, it is also collective and distributed. It can, among other things, be stirred in and through translation. This is evident if we approach translation from a feminist perspective (e.g., Shread 2008, Flotow 2009) as generative, trans-active and mutually transformative. This suggests a potentially productive dialogue with affect theories, but also raises challenging political questions.

**Biography:**

**Raili Marling** works as an Associate Professor of American Studies and Senior Researcher of Comparative Literature at the University of Tartu, Estonia. Her research has focused on gender and power in public discourse, literature and popular culture. Her most recent research interests have been the politics of masculinity and tensions around gender in the post-socialist context. She is an acting editor of *Aspasia: International Yearbook of Central, Eastern and Southeastern European Women's and Gender History* and *Ariadne Lõng*, Estonian journal of gender studies.

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**In response to:**

**Methodologies for researching translation policies or poetics today and in history**

**Revisiting La Grammaire générale de Port-Royal**

**Abstract:**

The western usage of language is limited to the tautological structure of signifié and signifiant. This continuum reproduces a semantic of dependency, since everything is subsumed by the chronos of its hermeneutical principle and formulates en passant the politics of language. This policy can be drawn back to the incident at Port-Royal, where Antoine Arnauld and Pierre Nicole had formulated a grammar capable of encoding the logic of language, as the empowerment of universality in history. However, the practice of tautology enacts a modus vivendi that deprives the logic of identification, since the trans of the conceived lato is neither circular nor reflexive. The vestigium of translatio contrasts with any grammatical codes: there are no such things as clear boundaries, homeland, or culture. The hermeneutical code is a grotesque hyper-phenomena while writing the lato of (its) trans as diverted texture of materiality; the trope translator is cancelled by the lexeme that is shown through the body and permits to re-articulate the physical constitution of texts by reading translatio as the execution of schizophrenia in vivo.

The diverted schizophrenic Gestaltwerdung offers a narrow gap writing a narration in which we slide literally into the figure of the chiasm. In other words, it is not about power politics.
of denomination, but about phatic experiences which do not reinforce texts but describe the elements of translational texture: each translation is an original or a lateral enactment of life-world without being at the mercy of Heidegger’s fatalism. Being a flaneur at Port-Royal inspires to write a narration of translatio in chronos than a grammar of language in spatio.

Biography:


I am trying to re-trace cultural phenomena and their inherent knowledge productions by considering their political implications. The study of reception strategies in Tamil intellectual and cultural history is another realm of my research. I hold a B.A. in Political Science (University of Geneva), a M.A. in Philosophy (University of Lucerne) and a M.A. in Theology (University of Lucerne).

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Translation theory and practice: situation in Latvia after the World War II

Abstract:
The amount and importance of translation in Latvia grows with every year and it exerts an ever increasing influence on the Latvian language. To ensure high quality of translation studies there is an urgent need for an appropriate scholarship and specialised resources. Translation studies are a relatively new area in the Latvian educational system and therefore there are gaps in the content of some courses that cannot be eliminated by monographs, textbooks and research published in other countries. One such gap is the history of translation theory and practice in Latvia; this is an area that has not been addressed thoroughly yet.

Translation has always been an essential factor in the development of the Latvian language and, consequently, it has been influenced by dominant contact languages. In the Soviet times the major contact language was Russian. After regaining independence in 1991, the dominant contact language changed: English became the major translation source language and for two decades Latvia has been flooded with low quality translations that rapidly affect practically all levels of Modern Latvian. The question arises – how our heritage of translation theory and practice can help in the present situation? Possibly, in order to answer the given question it is necessary to explore a period that was comparatively similar in linguistic dominance – a time span of the Soviet rule. The paper focuses on the state-level translation policy implemented in the Soviet Latvia, how translators complied with it, and what were the main translation problems to be dealt with.

Biography:

Sintija Blumberga is a lecturer at Ventspils University College (Latvia) where she teaches several study courses, such as “American Studies”, “Written Translation: Legal Texts”, “Written Translation: Informative and Publicist Texts”, “General Communication: Rhetoric”, “Consecutive Interpreting: Situational Models and Interpreting Types in the EU Context”, “Simultaneous Interpreting: Theory and Preparation Stage” to the 1st, 2nd and 3rd year students of Professional Bachelor study programme “Translation into/from English – Latvian – Russian/German”. This

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Translations of the literature of fraternal socialist countries in the Estonian book production during the Soviet era

Abstract:
The paper treats translations from the viewpoint of the history of books and publishing in Estonia, concentrating on the formation of translations from different literatures during the Soviet period (in the 1940s – the 1980s).

As it is well-known, the corpus of translations was shaped in accordance with the instructions by various administrative bodies that were subordinated to the Communist Party. According to their requirements, the translated books were divided into different categories including the translations of Russian literature, the translations of the literature of the other Soviet nations and the translations of foreign literature. The latter covered both the translations of the literature from socialist and capitalist countries which were treated differently for political reasons. The paper would look into the role of the translations of the literature from socialist countries in the book production in Estonia, addressing the following questions: Was the number and share of these translations stable during the different political periods of the Soviet rule in Estonia? It not, what kind of changes can be established? What were the factors that influenced the fluctuations in the volume and structure of the translations? Did the role of different literatures of the socialist countries change over time and how? What are the characteristic features of the reception of the translations? etc.

The study is based on the analysis of printed (the translated books, their reviews in the periodicals, bibliographies) and archival material.

Biography:

Aile Möldre, Tallinn University, Institute of Information Studies, Associate Professor, PhD.

My research work is concentrated on the history of book in Estonia during the 20th century. The monograph “Publishing and book distribution in Estonia in 1940-2000” (2005, in Estonian) treats the system of publishing, bookselling and printing during the Soviet period. The study of the development of book production in the 20th century includes the treatment of translations, which has been published, for example, in special articles on literary translation in Estonia in 1901–1917 and on the translations of belles-lettres in Estonian and Finnish book production in 1900-1940.
Translations of Baltic German authors in Soviet Estonia

Abstract:
The presentation will consider the theme of Baltic German writing and translation of these texts in Soviet Estonia. In the case of Baltic German translation, not only translated texts, but also the reception of these texts needs to be taken into consideration as well as exploring the topic of Baltic Germans more generally: were these texts translated in the first place, which texts were translated and why, and the other way round – which texts were not translated and why? On the one hand, studying translations gives an insight into the translational tradition of the era, and on the other hand, into the autocommunication of culture. For political reasons, Baltic German authors were clearly in disfavour, which in a sense was a continuation of the situation in the pre-occupation Republic of Estonia where the young nation-state followed the policy of keeping a distinct line between their own and the others. Therefore, translations of Baltic German authors formed a marginal part of all translated literature. An exception was made for naturalists and explorers who were partly "domesticated", in other words, considered as "our own". Thus, certain Baltic German natural scientists (e.g. Baer, Struwe) were canonised – their anniversaries were celebrated, they were remembered and discussed in speech and writing. Besides scientists, the works of explorers (e.g. Kotzebue, Middendorf) and memoirs (e.g. collected works by Issakov) were translated. In humanities, Baltic German themes became to be used insofar as they provided material for the studies of the Estonian language and culture. Contrary to the situation in homeland, Baltic German themes were under examination in a parallel reality, the Estonian diaspora, regenerating this way the advance towards each other noticed in the final years of the pre-occupation Republic of Estonia.

Biographies:

Reet Bender works as a lecturer of German Philology at the University of Tartu. Her doctoral thesis – defended in 2009 – researched Oskar Masing and the Baltic-German Dialect Dictionary. Her current research interests also revolve around Baltic German language, culture, history, and identity.

Terje Loogus holds a PhD in Translation Studies from the University of Mainz in Germany. She works as a lecturer in the department of German Philology and as a research fellow in the Centre of Translation Studies at the University of Tartu. Her research focuses on translation theory, translatability of culture and decision-making in translation process. She also works as a freelance translator.
In support of a free and modern literature during Fascist Italy:
Gertrud Stein translated by Cesare Pavese

Abstract:
Cesare Pavese was the first translator of Gertrude Stein in Italian. He published L’Autobiografia di Alice B. Toklas in 1938 and Tre Esistenze, in 1940.

Through the analysis of these translations, our study establishes one main objective, that is to describe the ideology and poetics behind Pavese’s translations, by linking them to the Italian socio-cultural context of the time. The translators’ work can, in fact, be inscribed in the movement of renovation of Italian literature, which a group of Italian intellectuals was promoting in a particularly hard time in Italian history. Literature, in fact, was threatened of being stifled by the principle of autarchy promoted by Fascist dictatorship not only in the economic field but also in the artistic one. Translation becomes, thus, for the Italian americanisti an act of resistance against Fascist ideology and a way of opening Italian literature to the influence of high modernity coming from the Anglo-American cultural circles.

Biographies:

Caterina Briguglia completed a PhD in Translation and Philology at Pompeu Fabra University, in Barcelona. Her thesis, entitled “Dialect translation in contemporary Catalan literature (Translations of Pasolini, Gadda and Camilleri)” focuses on the translation of dialects in literature, a specific field of Translation studies, with particular attention to translation norms in the Catalan polysystem. She currently works on the topic of translation of style, by focusing on Catalan versions of Italian literature, and she also investigates the topic of activism in translation, with special interest in writers and translators during the Fascist regime. She works as lecturer at the Universitat Pompeu Fabra.

Marcello Giugliano works as lecturer for the Department of Romance Languages of the Ruhr University of Bochum, Germany. His doctorate, awarded by the department of Translation and Language Sciences of the Universitat Pompeu Fabra, Spain, dealt with the study of mimesis of orality in translation by focusing on Italian and Catalan versions of Robert Frost’s poems. His current research interests are translational stylistics, activism and censorship in translation. His ongoing research projects include a study of Italian translators belonging to the group of intellectuals known as americanisti. More in particular, he investigates the agency of these translators in the introduction and diffusion of the poetics of high modernity in Italy during and immediately after the Second World War.
**Reima Al-Jarf**  
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**Itineraries in the Translation History of the Quran**

**Abstract:**  
The presentation aims to trace the history of the translation of the Quran, hierarchies and hegemonies of the historical translations of the Quran, problems of those translations, and review the policies of Quran translations into other languages. Being the holy book of 1.6 billion Muslims, the Quran has been translated into more than 100 languages. The earliest Persian translation appeared in the 7th century; the Latin translation in 1143; the English translation in 1649. There have even been numerous translations in each language: English translations by George Sale in 1734, by Richard Bell in 1937, and Arthur John Arberry in 1955. The Quran was translated by orientalists, and non-Arab and Arab Muslims. Consequently, English translations vary in style and accuracy. Some translators favored archaic English words and constructions; some used simple modern English; others added commentary. Some translated the meaning of the verses; others gave a word-for-word translation. There are occasional misinterpretations mistranslations and even distortions. The Translation of the Quran has always been problematic and difficult, as the Quran possesses an exoteric and an esoteric meaning. The Quran uses "rhymed prose". The Quranic message is conveyed with various literary structures and devices. In addition, a Quranic word may have a range of versatile and plausible meanings, making an accurate translation even more difficult. To reduce misinterpretations, mistranslations and distortions of meaning, Islamic organizations such as Al-Azhar, in addition to Quran scholars have set guidelines and policies for selecting Quran translators, evaluating, approving and publishing those translations.

**Biography:**  
*Prof. Reima Al-Jarf* has taught English and translation at the College of Languages and Translation, King Saud University, Riyadh, Saudi Arabia for 26 years. She is an author of 7 books, 155 book chapters, encyclopaedia and journals articles in peer-reviewed international and national journals and conference proceedings and more than 200 academic articles. She has given 275 conference presentations and 40 workshops in 61 countries. She is a member of 22 professional organizations and is a reviewer for numerous peer-reviewed international journals including some ISI journals. She has won 3 Excellence in Teaching Awards and the Best Faculty Website Award at King Saud University and an award from the King Abdullah Initiative for enriching the Arabic content on the Internet.
Forking paths: translation as multivoiced potential of the source text

Abstract:
In order to describe the existence of translations in a culture a metaphor of forking paths can be used: every source text can, due to different translators, generate an undetermined number of ramifications in the target culture or cultures. If this potential materializes, e.g. an author’s text is rendered by different translators, then what becomes significant is, on the one hand, the relativity of translational equivalence and, on the other hand, the importance of the voice of the translator: the word of the translator is the only point of reference according to which the reader recreates the fictional world created by the author in his/her work. The common belief about a translator as a neutral intermediary will be questioned. Thus, the uncertainty of drawing translation-based conclusions about the style of an author and the structure of the narrative world created through language becomes especially evident in case of the authors rendered by various translators.

The analysis will be based on translations from Spanish, mainly on the texts of two authors: Gabriel García Márquez (translated by Aita Kurfeldt, Ruth Lias, Marin Mõttus, Jüri Talvet et al.) and Jorge Luis Borges (translated by Ott Ojamaa and Ruth Lias). In case of the former two important circumstances can be mentioned: a numerous group of translators and the remarkable fact of two different translations of the same text published almost simultaneously (“Del amor y otros demonios”/“Armastusest ja teistes deemonitest”: Ruth Lias 2007, Marin Mõttus 2008) which offers a possibility to pay attention to the translational potential of a text, to dissimilar translational poetics of two translators and its realization, without taking into account translation norms of different periods and the influence of previous translations on the following ones. Speaking about the translations of J.L. Borges, a compilation of short stories (“Fiktsioonid. Aleph”, 2000) in which earlier translations by Ott Ojamaa and later added texts by Ruth Lias are partially mixed, whereas minimum attention of the reader is drawn to different authorship of the translated texts, turns out to be significant from the current perspective.

Biography:
Klaarika Kaldjärv (1973, Tartu, Estonia) has graduated from Tartu University where she works currently as lecturer of Spanish in the Department of Romance Languages and Literatures. She attended the doctoral program „Traducción, Sociedad y Comunicación“ of the Faculty of Translation and Interpreting in the University of Granada (Spain) and defended her PhD in 2007 on the problems of stability of the fictional world and its narrative structure in translation („Author, narrator, translator. The autofictions of Borges in Estonian“). She has also translated into Spanish works of Tartu-Moscow Semiotic School and into Estonian works by Julio Cortázar and Roberto Bolaño. Her main research interests are problems of literary translation and its reception and functioning in the society.
A comparative review of literary translation policies during the 1920s and the 1990s as the two national renaissance decades in the twentieth-century Ukraine

Abstract:
This presentation deals with a comparative analysis of beneficial and non-beneficial factors influencing the development of Ukrainian literary translation in the 1990s, after Ukraine officially gained its independence in 1991, and in the 1920s, when literary translation experienced its heyday when hundreds of translations from dozens of languages—both living and dead ones—were being brought out, including multi-volume and reprinted editions, as well as a large body of publications in periodicals. These two decades, remote from each other by a 70-year Soviet epoch, both have gone down in the modern history of Ukraine as the national renaissance years. The period of ‘active Ukrainization’ was proclaimed by the Bolsheviks in 1923 and lasted till 1929. Most of Ukrainian intellectuals of that time viewed translations as a gateway to European civilizational and cultural values, and for many of them translational practice served as a powerful guardian instrument aimed at the protection of the Ukrainian language from Russification and degradation. Consequently, the translated discourse has become organically integrated into the national literary renaissance process. The second national renaissance period in the twentieth-century history of Ukraine was launched in the 1990s, along with the governmental policy of Ukrainization of the post-Soviet bureaucratic apparatus and the major state-financed institutions. Although literary and liberal arts translations have undoubtedly played a highly important role in the nation-building processes during the first decade of independence, their range appeared to be much narrower in the 1990s than in the 1920s (together with a number of reprinted translations first published in the 1920-30s) due to a number of factors.

Biography:
Lada Kolomiyets, Doctor of Philology (Translation Studies), Professor, is the Chair of the Department of Theory and Practice of Translation from the English Language, Institute of Philology at the Taras Shevchenko National University of Kyiv, Ukraine. Her research interests include history and theory of literary translation, cultural and postcolonial studies, socio-political and ecological aspects of translation, practical issues of English-to-Ukrainian and Ukrainian-to-English translation.

A vision in times of need: Milton in Estonia

Abstract:
Given that the receiving context of translation is a web of different systems and traditions, the initial question in translation research is often what was being translated, whether it was the author, the text, or some of its qualities. The phenomenon of a translation interacting with social systems of the receiving culture can be observed with the Estonian version of Paradise Lost and Paradise Regained of 1895. The free prose retellings are probably based on the 1878 Russian prose translations of the epics that had been issued in St. Petersburg. The title page advertises the translator with a bigger font size than that used for Milton, and it is only the name of the translator that is in bold type. Indeed, the translator was a bigger draw than was Milton in Estonia. In order to reach his audience, the translation utilized the cultural repertoire of his readers and these are the nineteenth-century Estonian moral conventions that dictate the translation. There is also a political dimension in the translation. The motif of paradise in Estonian literature has been closely related to the construction of Estonian national identity. One of the basic ideological documents of the Estonian national awakening envisages Estonian history as stemming from its paradise of freedom that had been lost in the thirteenth century when German crusaders conquered the land. In this context Milton’s epics were also read within an atmosphere of late national awakening.

Biography:
Anne Lange, PhD, is Associate Professor of Translation Studies at Tallinn University. Her research interests concern primarily the history of translation in Estonia with initial focus on the 20th century translations from English that were undertaken to contest the centuries-long cultural hegemonies of Germany and Russia. She is the author of the intellectual biography of Ants Oras, a leading intellectual and translator of the mid-20th century, and a series of articles thematising translation within the context of post World War II Soviet occupation of Estonia. In recent years her research has taken her to the early translations from English that advanced local social discourses and used German and Russian versions of English originals as their sources.

Literary translation of the interwar timespan in the Western Ukraine: towards the main trends and tendencies

Abstract:
Major trends in translation practice in the period between the First and the Second World Wars in the Western Ukraine, namely Lviv as its center, have been examined. Note that the Western Ukraine was occupied by Poland in 1920 and was incorporated into Soviet Ukraine in 1939 as a result of Ribbentrop-Molotov pact. Although regime of occupation was milder than that in Soviet Ukraine (especially in 1930th), Ukrainians were fighting against the Polish dominance in all the spheres, including education.
The role of the Ukrainian literary translation at that time was not limited to the aesthetic and informative functions. In fact, translation contributed to cultural enlightenment, shaped national identity and, ultimately, facilitated nation shaping in Ukraine. Such motivation for translation helped forge a function-oriented strategy, one driven by the need to develop and enrich the Ukrainian language and culture. There was a vast variety of translated writings published in the 20th-30th of the 20th century from world literatures and of diverse literary genres. Some of these works did not see alternative translations until the late 20th century.

Translation studies review focuses on the activity of the main publishing houses that printed world classics in the Ukrainian translations of different genres due to the activity of such translators as M. Rudnyts’kyi, B. Lepkyi, Y. Shkrumelyak, S. Kulykivna, B. Zaklyns’kyi and others. Special emphasis is laid on both the publishing conditions of that time and the key figures involved in the process. The main tendencies of the literary translation in the light of socio-cultural and political context, peculiarities of the publishing policies and domineering translating methods of the latter period are also discussed.

Biography:

Vassylyk Anastasiya has a PhD in philology and is a lecturer of the Hryhoriy Kochur Department of Translation Studies and Contrastive Linguistics of the Ivan Franko National University in Lviv.

In 2003, she graduated from Ivan Franko National University in Lviv with a diploma of honors majoring in English (Master of English Language and Literature). Since 2003, she has worked as a lecturer at the Foreign-Languages Department, Ivan Franko National University in Lviv. In 2012, she presented her PhD (“candidate”) theses (“M. Rudnyts’kyi’s strategy in the context of the Ukrainian literary translation of 20th century”) at the Taras Shevchenko National University in Kyiv.

Her spheres of special interest include history of Ukrainian literary translation, development of literary translation in Galychyna (Western Ukraine) at the time span of 1920-30th, reception of W. Shakespeare’s writing in the Ukrainian literature as well as literary translation, fine art, theatre.

Eva Rein
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Translating Canadian Literature into Estonian in Canada

Abstract:
During the century-long history of translating Canadian literature into Estonian in Estonia, the times when a number of works were translated and published alternate with those when only a work or two appeared within long years. One such period was the two decades following the Second World War. However, at that time several works of Canadian literature were translated by Estonians in Canada and published by the Orto Estonian Publishing House in Toronto.

While the choice of Canadian works of fiction translated into Estonian in Estonia until the 1970s is quite random, containing works of both major and minor authors, almost all the works of the small selection translated in exile have an important place in Canadian literature. The two key figures behind the publication of these books are Ilmar Külvet who translated most of them, and Andres Laur, the founder and president of the Orto Estonian Publishing House.

A question arises, why some major Canadian authors’ works at the time were translated into Estonian in Canada when Estonians in Canada might well have read these novels in English. The paper casts some light on the puzzling aspect of the translation policy of the Orto Estonian
Publishing House to reveal an important part of the story of Estonians in Canada as well as a part of both Estonian and Canadian cultural history.

**Biography:**

**Eva Rein** is an Assistant Lecturer in English and a Coordinator of Canadian Studies at the University of Tartu. She teaches various courses on English-Canadian Literature and organises Canadian Studies conferences. Her main research interests lie in the English-Canadian novel and the study of narrative as well as the translation of Canadian literature into Estonian. She has published on Canadian and comparative literature.

**Tatjana Pilipovec**

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Russian adaptations of the fairy tale *The Snow Queen* from the perspective of the Total Translation

*Adaptation as the part of the retelling process of the source text by the target culture*

**Abstract:**

To the date the fairy tale *The Snow Queen*, written by Danish writer Hans Christian Andersen in 1844, without any doubts could be considered as the canonical Russian text, due to the regular retelling of it on different levels of the Russian culture: verbal texts of different genres, adaptations, theatrical performances, metatexts etc. In the given report we are going to concentrate our attention on Russian adaptations of *The Snow Queen*. At the moment five adaptations of this fairy tale exist.

I am not going to present a deep analysis of every particular movie. Instead, the presentation will mostly focus on the general process of the retelling of the foreign text by the target culture – *inter*-semiotic translation.

**Questions that the presentation will try to answer are:**

- What texts could be considered as source texts of adaptations? Are these adaptations in dialog with each other?
- What languages/codes are affecting an interpretation of the fairy tale in every individual case of an adaptation?
- How do the main ideas and the structure of the fairy tale change during the process of retelling? What translation operations were used?

**And the main question:** is the fairy tale domesticated by the target culture – Russian culture?

**Key words:** *The Snow Queen*, adaptations, total translation, interpretation, domestication.

**Biography:**

**Tatjana Pilipovec** is interested in eternal stories in different cultural contexts, intersemiotic translation, and creation of new mythology of mass culture. She holds an MA degree in Russian Philology (University of Latvia) and is currently studying semiotics at the University of Tartu, researching the Russian text of *The Snow Queen*. 
Abstract:
Samuel Richardson published his novel, *Pamela*, in 1740. Notwithstanding all the critics, the book was a great success, with 5 editions during the first year of its publication. It is not a surprise that such a book has been soon translated in different languages, Italian included, but the Italian translation catches attention when we consider that the book had its place in the *Index Librorum Prohibitorum*, a list of publications prohibited by the Catholic Church.

Translated into Italian in 1749, it was published in Venice by the editor Giuseppe Bettinelli, but there is no indication of the translator’s name. What it is possible to say about the translator has been inferred by the translator’s preface and the translation itself. The translator claims its translation to be “faithful” as far as possible, a true faithfulness being impossible due to the differences between the English and the Italian language. As usual, he or possibly she claims to be faithful to the “feeling” of the author. Furthermore the translator says he had to conform the style and the language of the original to the style of a young girl. The anonymity of the translator, together with the assumed knowledge of the “typical” language of the fair sex seems to talk about a female translator or at least it is the first sign of the prejudices and bias attached to translation in general and to women in particular. It must be stressed that the Italian translator claims to have been in touch with Samuel Richardson, the translation having been published with some additions and corrections of the original author. The presence of the original author is quite interesting as Richardson did not speak Italian. It could be assumed that the “corrections” have been made on the basis of a retranslation in English of the Italian translation or at least on account of the explanations given by the translator himself.

The translation analysis will get evidence of what did it mean to be “faithful” and of what kind of differences took place due to the influence of the different author, context and culture. Additions and omissions are revealing of the translator’s devices contrived in order to make the text acceptable in the new country and of how socially contrived stereotypes went into action and replicated themselves through the translation process.

Biography:
Born and educated in Rome, **Alessandra Calvani** is a literary translator from English into Italian and a prize-winning writer of short novels and poems. She earned an academic degree in Modern Languages, a Master’s degree in Marketing and Web communication and a European doctoral degree in Comparative Literature, Translation Studies. She published extensively on literary translation and on the relationship between power, gender and translation. Among her papers we remember Translating in a female voice: the case history of Giustina Renier Michiel, in Translation Journal, The relationship between writer and translator, in Babel and Lady Mary Wortley Montagu: from England to Italy in the collection of essays Translation as Literature, Literature as Translation. She worked as adjunct professor at Roma Tor Vergata, Macerata, Urbino and Cassino Universities.
Abstract:
Charles Bukowski, the poet and memoirist of Los Angeles’ seamy side, would seem an unlikely candidate for widespread translation. A provincial, he wrote of racetracks, skid row bars, and “courtyard bungalows” – venues that don’t exist outside his Los Angeles environs. Yet he became a huge success in Germany and France in the 1980s: how, and why?

Bukowski’s German success owes largely to Carl Weissner, his German translator. Letters from U.S. archives, (U.C.L.A. and Northwestern U.) reveal Weissner to have been not only a “domesticating” translator,” to use Lawrence Venuti’s phrase, but also a literary entrepreneur of great energy and foresight. Comparing some original passages with Weissner’s German translations, we can see that he toned down sexual passages and formalized Bukowski’s grammar. He arranged publishers, he cut and pasted parts of Bukowski’s American books to compose different German books, and he set up reading tours and TV dates, sometimes in cooperation with Lawrence Ferlinghetti. His chief talent was a “discrepant awareness,” intuiting that Bukowski met a need in the deflated German psyche of the 1980s – Bukowski was interpreted as a Punk writer in Germany, something he was not in the U.S.

After the success in Germany, Weissner introduced Bukowski, with help from John Martin of Black Sparrow Press, to France, building on the appeal of the Punk Movement. By examining the translations of Gérard Guégan, we can see how Bukowski became a wine-lover rather than a beer-drinker, a follower of Rimbaud and Baudelaire rather than of Wagner. Guégan accentuated occasional features of Bukowski’s style, such as dropped subject pronouns, making them seem habitual and aligning him with writers like Celine. After his scandalous appearance on the television program “Apostrophe” with Bernard Pivot, Bukowski became the anti-hero of Punk in France and was interviewed by Le Figaro and Libération. As can be seen by comparing the reception of Bukowski on German and French Wikipedia pages and other sources, these contrasting German and French Bukowskis continue to exist long after his initial translation.

From these nations, Bukowski’s work spread in translation to northern and eastern Europe, including Estonia. This paper concludes with a synopsis of an interview with Peter Sauter, Bukowski’s Estonian translator.

Biography:

William Marling is Professor of English at Case Western Reserve University in Cleveland, Ohio, USA. He is the author of over 50 articles and six books, on subjects ranging from modernist poetry to the detective novel and globalization. His paper on Charles Bukowski is taken for his forthcoming monograph Gatekeepers: How World Literature Circulates.
Reception of German contemporary literature in Spain during Franco’s dictatorship

Abstract:
Throughout the 20th century literary translation very often took place as a part of wider cultural transactions in which the specific political context played an important role. The agents who managed and guided such cultural exchanges (diplomats, politicians, university professors, intellectuals, publishers, translators, censors, literary critics etc...) came from very different fields and their intervention in the whole process was of a very different nature. Describing the cultural exchange between countries taking all these elements into account contributes to showing how the intercultural dialogue functioned at this time in history. In the first part of my contribution I wish to focus on the cultural relations between Spain and Germany throughout this period. In the second part I would particularly like to describe the reception of German contemporary literature in Spain during Franco’s dictatorship through the analyses of several translations (Thomas Manns’, Bertolt Brechts’ and Günter Grass’ works) into Catalan and into Spanish, taking into account the profound differences between the Catalan and the Spanish literary systems at that time.

Biography:
Jordi Jané-Lligé has taught German Language, Literature and Culture at the Universitat Autònoma of Barcelona since 2008. He’s also a member of the research group GETCC (Grup d’Estudi de la Traducció Catalana Contemporània) at the same university. In 2006 he got his doctorate at the Universitat Pompeu Fabra with a thesis on the reception of Heinrich Böll’s work in Spain. He was lecturer at the German Universities of Tübingen and Stuttgart (1999-2003) and had a fellowship at the Innsbrucker Zeitungs Archiv (2003-2004). He is also a translator and has translated the following authors from German into Spanish or Catalan: Elfriede Jelinek, Gerhard Meier, Andrea Maria Schenkel, Johanna Adorján, Charlotte Roche, Saša Stanisić and Iris Hanika.
His research interests focus on both the study of postwar literature, specifically reception and translation, and the elaboration of a model of description of translated narratives.

Is an ethnocentric focus a threat to the twenty-first-century translation studies?

Abstract:
The paper deals with the issue of political and ideological dimensions of such categories as ethnic/national languages and cultures in the framework of Translation Studies. Recently, some translations scholars (P. Bandia, A. Pym) have voiced concerns about the ‘nationalist interests’ or ‘national frame or focus’ in this context. The author focuses on alleged political underpinnings of ethnic/national-oriented studies in the field of translation and questions the relevance of challenging (what might be regarded as) the ‘old-fashioned’ approaches to writing histories of translation enrooted in the source culture vs. target culture dichotomy. The theoretical framework is provided mainly by the cultural approach to Translation Studies.
Biography:

**Andrij Saweneć** (until 2013, Andriy Savenets) holds a Ph. D. degree in Literary Studies from John Paul II Catholic University of Lublin, Poland (2005). He taught at the Institute of English Philology, University of Humanities and Economics in Lodz, Poland (2006–2010) and at the Institute of Slavonic Philology, John Paul II Catholic University of Lublin, Poland (2005–2012), currently an independent scholar and freelance translator and interpreter. Author of the monograph *Poezi û pereklad : ukrai ns'ka Šimbors'ka* [Poetry in Translation: the “Ukrainian” Szymborska] (2006) and about 30 academic papers. Translator of Polish and English-language poetry in Ukrainian, with three collections of translated poetry published. His research interests include postcolonial approaches to Translation Studies, history of Translation Studies in Eastern Europe and literary translation criticism. He resides in Lublin, Poland.

**Elin Sütiste**
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**Continuities and shifts in translation policies in the Estonian translation history of the 20th century**

**Abstract:**
In Estonian culture, translation policies, or norms that translations have been expected to adhere to, have to a large extent emerged in the writings of translation critics discussing issues of translation (e.g. Aavik 1927, Saar 1927, Palm 1932, Annist 1939, Sang 1940, Samma 1954, 1962, Sepamaa 1960, 1967, Ojamaa 1970, 1972, Käbin 1979). More often than not, these translation critics have been translators themselves, or editors and/or literary scholars.

Translation policy manifests as an intermediary level between individual and state-inflicted norms, acquiring its performative force most often by the professional authority of the person expressing it. Translation policies can cover a wide range of areas from grammar to style to the choice of texts to be translated.

The presentation takes a look at a few selected writings of translation criticism that have striven to exert some norm- or standard-setting influence on Estonian translation culture in the 20th century. Attention will be focused on tracing both the continuities of such standards as well as on the breaks within those continuities and changes in the norms.

**Biography:**

**Elin Sütiste**, PhD, works as a researcher at the Department of Semiotics, University of Tartu, Estonia. Her research interests include translation history, Estonian tradition of translation, semiotics of translation, semiotics of culture. In 2009 Elin Sütiste defended her doctoral dissertation titled "On the Dynamics of the Concept of Translation in Translation Studies and Estonian Translation History"; from 2004 to 2013 she was editor of the journal *Acta Semiotica Estica*. In 2012, together with Terje Loogus and Maarja Saldre, she guest-edited a special issue of *Sign Systems Studies* (Vol. 40, No. 3/4) devoted to semiotics of translation and cultural mediation.
Hierarchies in multilingual societies.
Translations in the Soviet Union as a political factor

Abstract:
Although we can witness a considerable increase in recent years in publications on the interface of multilingualism and translation, the issue is definitively an under-researched area in Translation Studies. Especially the field of translation policy of multilingual countries offers a wide array of research questions. In such a context, translation played an integral role in the constitution of the Soviet Union after 1917: In the Soviet Union a huge amount of texts were translated not only between „capitalist” languages and Russian, but also between officially acknowledged languages spoken in the Soviet Union. While the leading role of Russian as a “second mother tongue for all Soviet citizens“ had never been seriously questioned, “minor” languages such as Ukrainian or Polish had an important role in this multilingual setting. In my paper I will highlight several aspects relevant for this specific hierarchical structure: Which was the role of minor languages in this system, beyond supporting Russian as the only transnational language? Which possibilities did languages – apart from Russian – have in view of their inferior position? And could we perhaps see translations as an instrument to undermine the political situation?

Biography:

Pre- and post-conflict language designations and language policies:
re-configuration of professional norms amongst interpreters and translators of the Bosnian, Croatian and Serbian languages

Abstract:
This paper examines the reported actions and strategies of 47 translators and interpreters (hereafter T&I) working in three closely-related languages, Bosnian, Croatian and Serbian, that have recently undergone re-codification in countries that have greatly changed their language planning and language policy regulations. The legacy of former and unofficial designations such as Serbo-Croatian or Bosnian-Croatian-Serbian within the post-conflict situation is contextualised and T&Is’ decision-making processes and reported strategies in relation to language form and
designation are examined. The paper seeks to demonstrate the explanatory power of Toury’s notion of norms as a framework to account for new regularities of practice. Data are elicited on the following: T&Is’ reported behaviour in professional and non-professional situations; unanticipated differences in the language for which an assignment was accepted and its actual form; attitudes on assignments with unofficial or unclear language designations; others’ assumptions of T&Is’ native speaker competency and ethnicity; attitudes towards the distinctness of the three languages. Accommodation to clients’ language varieties is reported by half of all 47 T&Is and those with multiple accreditations report converging to others’ languages more so than those with accreditation in one language only. Metalinguistic talk, with or without accommodation, is also a common practice in the initial stages of interpreted interactions or the negotiation of translation assignments. The paper extends and applies the notion of norms to the social and occupational, macro-pragmatic role that T&Is occupy.

Biography:

Dr Jim Hlavac is a lecturer in Interpreting Studies within the Translation and Interpreting Studies Program at Monash University, Melbourne. He is a professionally accredited NAATI translator and interpreter for English, Croatian and German and a practising interpreter and translator. His current research interests are: renegotiation of professional norms amongst translators and interpreters for the Bosnian, Croatian and Serbian languages; discourse-pragmatic norms and cross-cultural communication in Chinese-English interpreted interactions; the interplay of professional interpreters and lay (family) interpreters in Macedonian-English interactions; interpreting services for Iraqi migrants – the provision of services in Arabic, Chaldean and Assyrian. He has published in Interpreting, The International Journal of Translation and Interpreting Research, International Journal of Interpreter Education and Journal of Pragmatics, as well as in the disciplines of sociolinguistics, language contact and pedagogy of higher education.