

MIRRORS OF TRANSLATION STUDIES II

ZRKADLÁ TRANSLATOLÓGIE II

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This international conference on translation and interpreting was organized by the Faculty of Arts of University of Prešov for the second time. The two-day conference started on October 6th, 2015. The attendants were officially greeted by the organizer Ivana Hostová and the dean of the faculty Vasil Gluchman. In his opening speech, the dean emphasized the crucial role of translation, interpretation and intercultural dialogue in the current refugee crisis, while the students of the faculty provided interpretation into English and Russian.

The keynote lecture of the conference was given by Michael Cronin from Dublin City University. He began by comparing Ireland (which he referred to as the “island behind an island”) to Slovakia and told the audience in his mother tongue that “Irish is different from the English language,” showing that translation forms a very part of his identity. In his lecture he discussed the place of translation, identity and language in a digital age, where individuals are overloaded with information, where attention is monetized scarcity and where demand is produced instead of products. He noted that despite monolingualism being on the rise there are reasons for optimism in the field of translation as the demand for translation has become insatiable, pointing out the massive growth of this industry due to globalization and migration.

In his transdisciplinary discourse professor Cronin blended broad knowledge of various fields such as social studies, economy and

translation, citing the works of Richard Lanham, Yves Cillon or Lawrence Venuti. He concluded that in a changing world one must rethink what translation is.

Next followed the first panel of presentations, which spanned several fascinating topics, starting with Lada Kolomiyets talking about Soviet Identity in the translations of different works such as Hamlet. The speaker explained how these works are embroidered with Soviet realia, containing newly-based allusions and references, while satirically reflecting and deconstructing the Soviet stereotype. Irena Odrekhivska discussed four different Ukrainian translations of the enigmatic poem *Le cimetière marin*, ranging from ones which take a literal approach to those which intend to satisfy the sociocultural identity of the audience. Eva Palkovičová presented her research on Slovak translations of Hispanic literature, which is often reduced to a Marquéz-centric point of view. The author described the post-1960s boom of translations of Hispanic writers, their slow decline in numbers and their complete disappearance from the Slovak translation landscape after 2010. She emphasized the influence of sociopolitical situation and the roles publishing houses play in this field. The section concluded with yet another intriguing presentation by Zuzana Malinová, who introduced the topic of transcultural approach in the translation of *Pélagie-la-Charrette*. The author of the novel tried to imitate the Acadian language by creating her own idiolect

influenced by Québécois. In order to transpose this dialect, the translator pondered over various options and eventually opted to create an idiolect inspired by the language of Dobšinský's fairy tales, a choice praised by Malinová.

Pal'čevskaja Aleksandra Svjatoslavovna opened the next section by presenting her research on the translation of culturally marked vocabulary in 19th century texts, specifically fairy tales. The presentation was followed by Vita Balama and her presentation on Latvian and Russian translations of cultural references in John Grisham's novels. The speaker listed four main approaches in translating cultural references: explicitation, explanation, cultural substitution and omission. Martin Solotruk discussed the iPad multimedia adaptation of Elliot's *Waste Land* as a form of scopos conscious translation, which brings in a new dimension that transcends the boundaries of written texts. He spoke about how this 'translation' combines text with audiovisual material, such as a picture of a tattooed punk rocker or audio of Bob Dylan and Vigo Mortensen. The section ended with the lecture of Miroslava Gavurová, who talked about the form and English translation of the Šariš dialect in Thomas Bell's novel *Out of This Furnace*. She noted that Bell's version of the Šariš dialect was influenced by his distance from his roots and included many misspellings and incorrect forms, while acquainting the audience with the author's work, literary background and experience.

The next section began with Anita Hučková's presentation which sparked an engaging discussion on blurring the lines between the author and the translator. The presenter studied the translation of Péter Esterházy's latest novel which is known for its complex structure, numerous use of asterisks, source texts and references which are often fake or misleading. The translator herself decided to participate in the writing process and included her own passages and comments, all the while adhering to the style and nature of the novel, leading the researcher to ponder over the role and the ethics of a translator. The discussion was followed by Klaudia Szabóová's presentation of three different Hungarian translations of the Slovak classic *Tri gaštanové*

kone and the various differences, shifts and approaches found in these translations.

The last panel of presentations started with Bohdan Shunevych's presentation on the translation of English terms in scie-tech literature. Aneta Mandysová presented her work on the methods of teaching community interpreting and shared practical tips for teachers such as using role play or simulating different real-life situations. Ľuboš Dudík discussed the qualities and identity that need to be acquired by an interpreter, based on his experience of training to become an interpreter for the EU. Werona Król-Gierat presented her research on translation of cartoonisms based on her work with schoolchildren and special needs pupils. The section ended with Eva Brázdová Toufarová's speech on interpretation teaching. The speaker described the advantages of using MOODLE based on her experience as a teacher of interpretation. The evening concluded with a non-formal reception in the university premises, which provided a platform for networking and further discussion of the presented topics.

Wednesday morning started with Tisshenko Oleg Vladimirovich's presentation on the ways of translating lingvocultural units, illustrated on the Polish translations of Lina Kostenko, Ivan Drach, Anna Akhmatova and others. Anna Valcerová presented her theoretical work on translation of poetic texts with an emphasis on the specific national culture that is present in them. Barbora Olejárová discussed the absence (and sometimes the presence) of French Canadian identities in the English and Slovak translations of Gabrielle Roy's *Bonheur d'Occasion*. She talked about the perils of translating realia, vernacular and anglicisms into both languages, while pointing out creative solutions, but also misunderstandings, faux-amis and incorrect interpretations in the translations. Ivana Hostová presented her research on Slovak identities in English translations of Slovak poetry. The speaker listed different eras of English translation of Slovak poetry, mainly in the form of anthologies and debated their significance and representativeness. Hostová singled out the 1993 anthology *Not Waiting for Miracles* as the most representative anthology of Slovak poetry so far.

The last section of presentations concentrated on the field of law. Oksana Chaika's presentation dealt with identity in cross-linguistic legal syntax, specifically studying binomials and set expressions. The presenter compared these fixed English expressions found in legal texts with their Portuguese and Russian counterparts. Monika Jánošová's presentation focused on the translation of terminology in forensic science. She discussed the role of componential analysis and term attributes and presented her own suggestions in order to correct the Slovak forensic terminology. In continuation with the topic of criminalistics, Elena Vallová talked about her research on the translation of terminology in detective stories, specifically studying the translations of the works of Arthur Conan Doyle. The conference ended with a fruitful discussion following Ivana Kupková's presentation on her experience of editing a semi-episcopal novel by Donald Rayfield

named *Anton Chekhov: A Life*. Kupková discussed her work with two translators and two more editors, and how the translator, the editor and the publisher affect the identity of a text. She stressed the importance of communication between the translator, the editor and the publisher and the importance of translation being carried out by a qualified translator.

Mirrors of Translation Studies II was an opportunity to collect and exchange varied experience and insights on different aspects of translation studies. Brimming over with experts from unique areas of expertise, the conference was engaging and educational, both for professionals and aficionados. In the span two days the event managed to provide the audience with several months' worth of food for thought.