

Editor Ivana Hostová has devoted her book *Identity and Translation Trouble* to a current and dynamically developing topic. Recently, the correlation of the terms of identity and translation in different aspects has been touched upon by volumes such as *Translation and Identity* (ed. by Michael Cronin, 2006), *Shakespeare and the Translation of Identity in Early Modern England* (ed. by Liz Oakley-Brown, 2011), *Identity in Intercultural Communication* (ed. by Ada Böhmerová, 2011), *Translation and Identity in the Americas* (ed. by Edwin Gentzler, 2012), *Segmenty identičnosti v tvorčestve zarubežnyh slavjanskich pisatelej* (Segments of Identity in the Works of Foreign Slavic writers, by A. G. Bodrova, E. E. Brazgovskaja, V. S. Kniazkova, M. Yu. Kotova, and O. V. Raina, 2014), *Identity and Theatre Translation in Hong Kong* (ed. by Shelby Kar-yan Chan, 2015), *Translation in Russian Contexts* (ed. by Brian James Baer, 2017), and others. The book under review successfully reflects the contributions and results of the international conference “Mirrors of Translation Studies II”, held in 2015 at Slovakia’s University of Prešov, organized by Hostová and Vasil Gluchman.

*Identity and Translation Trouble* consists of an introduction with references and eight individual chapters (by eight authors on different subject matters and methodologies), as well as two valuable appendixes: Appendix A: “Bibliography of Slovak Translations of Hispanic American Fiction (1948–2016)” and Appendix B: “Selected Bibliography of Translations” of Aspazija’s Works. This structure seems to be the best way to represent thoroughly the concepts of identity in Translation Studies and the idea of transcultural translation, showing connections between local theories and the general concepts of Translation Studies.

In the introduction to the volume, Ivana Hostová imaginatively describes the main

goals of each chapter emphasizing the significance of the authors’ contribution to theoretical aspects of Translation Studies and to the defining of human identity.

The essay by Michael Cronin “Translation and Post-National Identity in the Digital Age” proposes an “ecology of translational attention” that would search for linguistic resources for the future. Cronin underlines that language should be a common resource for all humans, shaping the identity of humanity and thus maintaining individual and group identities.

In “Identifying Shifts in the Allusiveness of a Source Text through Post-Soviet Translation as Deconstruction of the Target-Language Audience’s Soviet Identity”, Lada Kolomiyets represents some Ukrainian translations as political actions, showing the specifics of translations of Yurii Andrukhovych and Oleksa Nehrebetsky, which she terms farcical. She describes how the translators shift allusions of the source texts to deconstruct the rudiments of Soviet identities in Ukrainian society. According to Hostová and Kolomiyets, such types of translations influence the establishing of a basic model of self-identification in postsocialist Ukraine.

In her contribution, Eva Palkovičová outlines three periods of Slovak reception of Hispanic American fiction: up to the mid-1960s; from the mid-1960s to 1990; and after 1990. She describes the non-literary (economic and political) circumstances influencing the reception of foreign literature in the target cultural context. Another very important topic considered is that the choice of literary works to be translated depends, on the one hand, primarily on the tradition, and on the other, the cultural, historical, political situation in the target-language country. The literary work of Latin American writers was for a long time felt as distant, even exotic, in

Slovakia. The turning point was the 1950s when Spanish started to be taught at Comenius University in Bratislava. The decades until 1990 were the most intensive period of the reception of Hispanic literature in Slovakia. And again, as Palkovičová emphasizes, the reasons of popularity of Latin American writers and poets were both literary and non-literary. For example, the most popular Latin American authors in Slovakia – the Chilean poet Pablo Neruda and the Cuban writer Nicolás Guillén – were not only outstanding writers, but also significant cultural and political representatives of their countries and they often visited the Soviet Union and Czechoslovakia.

There were undoubtedly strong literary reasons for the popularity of Hispanic American literature in Slovakia. Magic realism was something new and fresh in the era of prescribed social realism. Under the influence of the translations of Juan Rulfo, Julio Cortázar, Ernesto Sabato, Mario Vargas Llosa or Gabriel García Márquez, elements of magic realism entered the works of Slovak writers. Even though Slovak translations of Hispanic American fiction were not limited only to the works of magic realism – as Palkovičová states – the phenomenon of Hispanic American literature was still mainly understood as magic realism and, to a great extent, this understanding has not changed to the present day. The main idea that connects Translation Studies and the concept of identity, as presented by Palkovičová, is that it is possible to create the identity of foreign literature according to the domestic image, as it happened to Hispanic American literature in Slovak culture.

Another aspect of the relation between identity and translation is presented in the next chapter by Zuzana Malinovská, where she offers a detailed analysis of the Slovak translation of the text *Pélagie-la-Charrette* by Acadian author Antonine Maillet. The work was published in 1979 and its Slovak translation under the title *Akádia, zem zasľúbená* (Acadia, the promised land) followed four years later in 1983. Malinovská analyzes

both texts, the original and the translation, and comes to the conclusion that the Slovak translator Elena Krššáková used a very progressive approach, namely a transcultural one instead of the traditional intercultural approach which allowed her to cope with an almost untranslatable text. Malinovská divides the problems that the translator faces into several categories, and the most difficult one appears to be the language of the novel full of nonstandard lexemes (dialectisms, archaisms) and nonstandard syntax elements. These nonstandard items are the media of the Acadian identity, which is characterized as rhizome-like. The narrative structure is another translation problem, for it has three different narrators and resembles a sort of ancient choir. It is interesting to compare the chapter by Malinovská with Russian research of national-oriented texts, such as Tamara Miliutina's *Natsionalno orientirovannyi tekst (cheshskiy perevod povestei Valentina Rasputina)* (National-oriented text [Czech translation of Valentin Rasputin's novels], 2006) and Viktoria Kniazkova's *Proza A. I. Solzhenitsyna v slovatskikh perevodah* (A. Solzhenitsyn's prose in Slovak translations, 2010). Fiction deeply rooted in the national tradition, especially that of Alexander Solzhenitsyn, also has a peculiar vocabulary and multivoiced structure. Malinovská analyzes the translator's strategies such as using the language of the Slovak folk tales, preferring less frequent or long-forgotten words, and creating neologisms; she comes to the conclusion that these strategies proved to be successful and that the translation is a perfect example of a transcultural overlap of cultures. Krššáková succeeded in achieving the necessary balance of exoticisation/naturalisation and the adequate degree of explicitness, although a translation is always more explicit than the original, as discussed by Slovak theorists such as Anton Popovič, *Originál/Preklad. Interpretáčna terminológia* (Original/Translation: Interpretation terminology, 1983) and Ján Zambor, *Preklad ako umenie* (Translation as Art, 2000).

Chapter 5, “(My) Identity–Normality–Translation” by Martin Djovčoš, is a sociological approach to the identity of a translator in Europe. On the basis of his own biography, Djovčoš points out that the turbulent political history of the 20th century forms Central European identity. The chapter describes the author’s reinterpretation of Bourdieu’s notion of habitus through the concept of the Slovak scholar František Miko.

In Chapter 6, Miroslava Gavurová writes about Slovak identity in the situation of emigration based on the novel *Out of This Furnace* (1941) by Thomas Bell, a descendant of Slovak emigrants to the United States in the late 19th – early 20th century. Gavurová refers to Michael Cronin’s statement that an emigrant is a translated being and that self-translation is the way for a person to change from the original identity to the new one. Gavurová carries out a detailed analysis of Bell’s novel and comes to the conclusion of a defining role of Slovak lexemes in the English text of the novel. They become a vivid proof of the constant inner identity struggle of an emigrant. This corresponds very much to the research conducted by Russian scholars on the foreign-language inclusions and transnational prose (M. Yu. Kotova “Specifika inokulturnogo koda v transnacionalnom romane [na materiale prozy Mariny Lewickoj]” – The Specificity of foreign cultural code in the transnational novel [in Marina Lewycka’s fiction], *Filologicheskie nauki. Voprosy teorii i praktiki*, No. 11(65), 2016). Shortly after its publication in the United States, the novel was translated into Slovak under the title *Dva svety* (Two Worlds, 1949). As Gavurová shows (on the basis of the included Slovak lexemes analysis) the Slovak translation by Ján Trachta has the tendency towards normalisation of the standard language that results in the loss of colour, authenticity and mixed identity of the characters.

Chapter 7, “To Translate Aspazija...?: Identity and the Translation of Poetry”, is devoted to the Latvian writer Aspazija (Elza Rozenberga). Its author Astra Skrābane promotes Latvian cultural identity and diversity

using a traditional approach, viewing the poetry of Aspazija as an export of Latvian national identity via translations and a way to expand international communication. Besides that, the chapter’s appendix (Appendix B) introduces a bibliography of the poet’s translations including Aspazija’s self-translations from Latvian into German.

Chapter 8 by Barbora Olejárová discusses specific features of the novel *Bonheur d’occasion* (1945) by French Canadian writer Gabrielle Roy, and its translations into English (*The Tin Flute*, 1947, and retranslated in 1982) and Slovak (*Príležitostné šťastie*, 1949). One of the most important conclusions made by the author of this chapter is based on comparison of these two translations. The bilingualism of the Canadian culture, the vernacular language spoken by Francophone working class characters, as well as urban settings, are the most typical features of the novel that caused the translators most difficulty. As a result, the American version was more successful in recreating the colloquial character of the text, as the informal register in American English was and still is much more developed than in Slovak. The bilingual nature of the novel was erased in the Slovak text as the result of the strategy of naturalisation, which was the typical tendency of that period in the development of Translation Studies in Slovakia. In the American version, English can no longer represent a foreign element, so the translators focused on foreignizing the text by keeping most of the French expressions. Olejárová’s chapter concludes the main part of the book and expresses some important general ideas on translating practice, such as rendering vernacular speech and slang, naturalizing or foreignizing a translation, ways of translating titles, and transforming bilingual identity of the original in the target text.

The reviewed book not only offers the various aspects of relationship between identity concept and translation, but also shows the development of Translation Studies from the middle of the 20th century up to present day. Chapters 3, 6, and 8 deal with translations made in the beginning of the founda-

tion of Translation Studies as an academic field, Chapters 3 and 4 concern the translation theory and practice of the last decades of the 20th century and Chapters 1–3 and 5 highlight new tendencies in the field. Unfortunately, none of the texts are devoted directly to the question of Slovak identity except the essay on the hybrid identity of Slovak emigrants in the United States. Nevertheless, this topic is implicitly present in the chapters

concerning the reception of foreign literature in the Slovak culture (Chapters 3, 5, and 8).

Hostovs volume enriches both Translation Studies and the research of identity. The essays in *Identity and Translation Trouble* bring practical issues and the latest research together – for the benefit of every reader of the book.

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**EDUARDO F. COUTINHO (ed.): Brazilian Literature as World Literature**

New York: Bloomsbury Academic, 2018. 357 pp. ISBN 978-1-5013-2326-3

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The extensive anthology *Brazilian Literature as World Literature*, edited by Eduardo F. Coutinho, is part of the Bloomsbury series *Literature as World Literature*, which is focused on national literatures (including German, Danish, American, or Romanian), specific topics or genres (Crime Fiction) or the work of a single author (Roberto Bolao). The minimalist design of the front cover, symbolizing the national flag of Brazil, follows the consistent cover design of previously published works in this series. The anthology attempts to create an image of Brazilian literature in its most significant moments through key periods, artists, movements, or works and, according to the editor’s words “topics and questions of world literature will appear and be treated from [brazilian] local cultural, ideological and historical perspectives” (2). Many authors, including the editor himself, are professors of comparative literature, thus the theoretical and methodical focus of the contributions.

*Brazilian Literature as World Literature* is made up of fourteen chapters, the first of which is the editor’s introduction, which creates a point of entry to the past and present forms of Brazilian literature, its social, political and cultural context, and its past and present relationships of coexistence.

While the volume’s very general title reflects the variety of topics in the contributions, either within genres, time periods, or

the movements they reflect, Coutinho incorporates individual contributions into his thread of explanation, looks for their mutual links and fills in missing information. Thus, the introduction has a double function: it presents the anthology and is also a concise introduction to the history of Brazilian literature. Brazilian literature is to a large and significant extent under the influence of European (Portuguese) colonization, the result of which was “incorporation of a European tradition and the attempt to create a new one of local or native coinage” (1). The search for an autochthonous form and the influence of the European and North American tradition had a deep impact on the development of Brazilian literature. Moreover, Coutinho does not perceive the influence of the European or North American tradition on Brazilian culture as a one-way process, but relies on the active approach of the receiving literature that adapts the tradition to its own specific needs.

The order of the individual chapters is chronological and the editor incorporates them into his initial explanation of the history of Brazilian literature, starting in the baroque period. The first study, “Baroque Voices in the Primordial Voices of Brazilian Literature: Anchieta, Vieira and Gregrio” by Dalma Nascimento introduces the problem of the cultural (Portuguese and at that time also Spanish) baroque heritage expanding