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A Portfolio of Literary Translation Practice and Translation Analysis

by

Patrick John Corness

A thesis submitted in partial fulfilment of the requirements for the degree of Doctor
of Philosophy by Publications in Literary Translation Studies

University of Warwick, Warwick Writing Programme
School of Creative Arts, Performance and Visual Cultures

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0.1 Acknowledgements

First of all, I offer very warm thanks to my Supervisor Dr Chantal Wright, who has given me welcome encouragement and excellent and timely advice and support throughout, despite the difficulties entailed in these pandemic times; likewise to Helen Brown, Research Degree Examinations Officer, and Rebecca Lenton, Administration Assistant, both at Warwick Doctoral College, for their assistance in matters of submission regulations.

Many people, institutions and publishers, too many to name in full here, have assisted and supported me in my academic and publishing career. I would especially like to acknowledge the on-going close collaborative relationship I have enjoyed since the late 1990s with Dr Zuzana Jettmarová, formerly Director and now Associate Professor of the Institute of Translation and Interpreting, Charles University Prague. I also wish to mention the close collaboration I enjoyed with Professor Jana Králová of the Institute. I further warmly acknowledge the role of Professor František Čermák, Founder and Director of the Czech National Corpus, who invited me to contribute to the development of the InterCorp parallel translation corpus project. I have benefited greatly from our regular meetings and discussions over two decades. Thanks are due to Professor Rūta Petrauskaitė and Associate Professor Dr Andrius Utkas of Vytautas Magnus University, Kaunas, who provided substantial materials for the compilation of my Czech/Lithuanian translation corpus and incorporated the results in their corpus at the Centre of Computational Linguistics. Further thanks are due to Professor Aleš Klégr, Head of English at Charles University Prague and Editor of *Časopis moderní filologie* [Journal of Modern Philology], who invited me to contribute to this prestigious academic journal and to act as its English-language editor. I am grateful to musicologist Dr Jan Kachlík, formerly Director of the History of Music division of the Czech Academy of Sciences, who provided much useful advice and information in support of my research in the field of vocal score translation and who invited me to contribute to his academic workshops, resulting in publication opportunities in this area.

I acknowledge with thanks the invaluable facilities made available to me by a number of academic libraries: University of Leeds Library; University of Warwick Library; Czech National Library, Prague, especially its Slavonic Library, with special mention of the helpful Mgr Rita Lyons Kindlerová, specialist librarian and

Czech/Ukrainian translator; Library of the Dvořák Museum, Prague; Library of the Museum of Czech Music, Prague; Library of the Czech Academy of Sciences, History of Music Division; Polish National Library, Warsaw.

In the area of literary translation from Polish, particular thanks are due to Professor Barbara Judkowiak of Adam Mickiewicz University, Poznań, and to Aldona Zwierzyńska-Coldicott, with both of whom I enjoyed a close working relationship over more than a decade. Also to Al Rabil (Series Editor, *The Other Voice in Early Modern Europe*, University of Toronto Press and Chicago University Press), who spent many years facilitating the publication of our work through his successful funding efforts. I acknowledge with thanks the vital support for my translation studies projects and their publication by Professor Agata Brajerska-Mazur and Professor Ryszard Zajączkowski of the Catholic University Lublin, and by Professor Ewa Rajewska of Adam Mickiewicz University, Poznań. I am particularly grateful to Professor Rajewska, who nominated me for the *TransAtlantyck* award for Polish literary translation. In the area of Ukrainian literary translation, I acknowledge the impetus provided by the EU Tempus-Tacis Programme in the 1990s, initiating valuable academic and personal contacts in Ukraine. My thanks go to Professor Maxim Tarnawsky, Editor of *Ukrainian Literature in Translation*, University of Toronto, for the opportunity to begin publishing in this field and to become a regular contributor to this journal. The success of my early publications in *Ukrainian Literature in Translation* was ensured by the professional assistance of colleagues Natalia Pomirko-Łach and Oksana Bunio from Lviv, who kindly acted as excellent translation editors. I am grateful to the eminent Ukrainian writer Eugenia Kononenko, who invited me to translate her works. She has since given invaluable support for my Lesia Ukrainka projects and acted as my guide on a research visit to Ukraine under the British Council/EU Culture Bridges Programme.

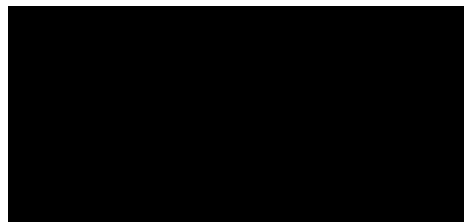
Finally, the achievements listed in my profile were made possible by the encouragement, support and patience of my wife Jitka over many years.

0.2 Abbreviations

Any abbreviations found in this document, e. g. *Aslib* for the Association for Information Management; *CNC* for the Institute of the Czech National Corpus, are occasional only, with self-evident reference in the immediate context where they occur.

0.3 Declaration

I hereby declare that my submission of a Thesis for examination for the degree of PhD by Published Works (Literary Translation Studies), consisting of the present Covering Document and Appendices, accompanied by printed books (copies of Selected Publications for examination), is entirely my own work, containing no collaborative research with others. In those cases where publications submitted involve co-authorship, signed declarations by all co-authors are included with the Covering Document. I further declare that none of the material contained in the Thesis or Selected Works has been submitted for a degree at another university.



0.4 Abstract

The Covering Document below aims to provide an overview of the range and coherence of my publication portfolio submitted for examination under the Warwick PhD by Publications programme, founded in the inter-related disciplines of academic translation theory and literary translation practice. Details are given of the Selected Publications, with accompanying statements regarding the contribution to knowledge which they are respectively claimed to represent, noting awards, mentions or nominations won. The eight Selected Works are representative of my literary translation practice and my research in translation analysis over the period from 1999 to the present. However, the overall portfolio shows a substantial record of earlier publications reflecting my experience in university language teaching including translation training materials developed in the 1980s and 1990s.

Literary translation practice (into English from Czech, German, Polish, Russian and Ukrainian) on the one hand, and research into aspects of translation theory on the other hand, are considered to be mutually reinforcing activities, the coherence of the present submitted portfolio arguably exemplifying a symbiosis of theory and practice for the benefit of both.

The translation analyses are case studies in which theories and hypotheses regarding contrastive linguistic structures (after Vinay & Darbelnet 1958/1995), translation shifts (after Munday 2001), cultural transfer (after Jarniewicz 2012), over-interpretation (after Levý 2011) and other translational tendencies are investigated empirically.

The literary translation practice is seen as informed by the empirical case studies, raising awareness of potential hazards and pitfalls. Analyses of literary prose translation explore aspects of comparative semantics, collocation and valency in an English translation of Pushkin, problems of dilution of tone and style in English translations of Dostoevsky, Czech/English cultural differences in styles of representing reported speech, over-interpretation and under-interpretation in English/Polish cultural transfer, issues of Czech/Lithuanian contrastive particles, the treatment of Anthony Burgess's *nadsat* jargon in Polish etc.

1. COVERING DOCUMENT

1.1 Professional Background

I began my professional career in 1964 as a librarian at the University of Liverpool, with particular responsibility for Slavonic Studies. From 1966 I was Lecturer in Russian and German at Monkwearmouth College, Sunderland, then at Sunderland Polytechnic (now the University of Sunderland). In 1970 I was appointed Lecturer at Lanchester College, Coventry (now Coventry University), where I taught on the pioneering applied languages degree course (BA Honours in Modern Languages). My role as Lecturer, Senior Lecturer, then Principal Lecturer included duties as Head of Russian and Head of German. In addition to internal examining for BA Modern Languages and MA/MPhil/PhD supervision, I undertook external examining roles in Russian, German and Computational Linguistics at several UK universities (External Examiner for: BA, MA, MSc, PhD) and acted as Examiner in Russian for HM Diplomatic Service (Language Allowance Examinations, Lower, Intermediate and Higher. From the mid-1980s, my research and development work for enhancement of language learning and teaching methodology at Coventry focused on IT applications, introducing innovative computer-assisted language learning and computer-assisted translation materials and techniques; publications from this period were articles and chapters presenting the rationale and methodology applied. Based on cooperation with software experts and academic colleagues, a series of nationally disseminated software products was published, including authoring packages with accompanying manuals. In 1993, the Coventry University Research Centre for IT in Language Learning was established, of which I was the Director.

The work of this Centre was supported by project funding from the Training, Enterprise and Education Directorate of the Department of Employment). International projects followed in the mid-1990s: EU Tempus-TACIS and Tempus-Phare funded technical assistance to Bulgaria, Russia and most extensively Ukraine (for modernisation and enhancement of the teaching of English and German in universities of Western Ukraine).

On early retirement in 2000, I began a new career as a practising literary translator, while also maintaining and further developing my interest in academic translation studies. I have published English translations from Czech, French,

German, Polish, Russian and Ukrainian (prose, drama, verse, folk-song lyrics and academic treatises) and I have also published case studies on aspects of translation studies – articles and book chapters, with a book-length study currently in progress.

The following awards (and a nomination) have been received to date:

- 2013: Faculty of Arts, Charles University Prague, Silver Medal (for achievements in the international dissemination of Czech culture and scholarship)
- 2016: Society for the Study of Early Modern Women’s Josephine Roberts Award for the best scholarly edition of 2015 in the field of early modern women and gender.
- 2016: Adam Mickiewicz University, Poznań, Nomination for the *TransAtlantyk Prize* awarded annually by the Book Institute (an agency of the Polish Ministry of Culture) to “outstanding ambassadors of Polish literature abroad.”
- 2018: Honorable Mention, 2018 American Association for Ukrainian Studies Translation Prize awarded to: Andryczyk, Mark, ed. 2017. *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology*. (This volume includes: Vasyl Gabor, *The High Water*, translated by Patrick Corness and Natalia Pomirko, pp. 248-252., first published in *Ukrainian Literature, a Journal of Translations*, Toronto, Vol. 3, 2011. Vasyl Gabor. *Five Short Stories for Natalie - The Fifth Story-The Last One-The Lover*, translated by Patrick Corness and Natalia Pomirko, pp. 255-258., first published in Vasyl Gabor. *A Book of Exotic Dreams and Real Events*, translated by Patrick Corness with Natalia Pomirko and Oksana Bunio. Lviv, Piramida, 2012)

Translation studies articles and book chapters take the form of case studies investigating translations into/from English (Czech, Polish, Russian and Ukrainian). Comparative studies articles explore Czech/English and Czech/Lithuanian translation counterparts. A book-length comparative study of Ukrainian/English translations is presently under editorial consideration. I have built a Czech/Lithuanian translation corpus (incorporated in the InterCorp project of the Czech National Corpus and in a translation corpus accessible online from Vytautas Magnus University, Kaunas, Lithuania, Centre of Computational Linguistics).

1.2 LIST OF SELECTED PUBLICATIONS SUBMITTED

1.2.1 Patrick Corness. 1999. Stylistic aspects of translation from Czech into English: some features of a sample non-literary corpus. (In: Patrick Corness & Jana Králová, eds. *Folia translologica*. International Series of Translation Studies. Vol. 7: Issues of Translation into a Non-Native Language: 11-83) Prague, Faculty of Arts Press, Charles University).



Authorship

I am the sole author of this chapter, contained in the collective volume of which I am co-editor with Prof. Jana Králová.

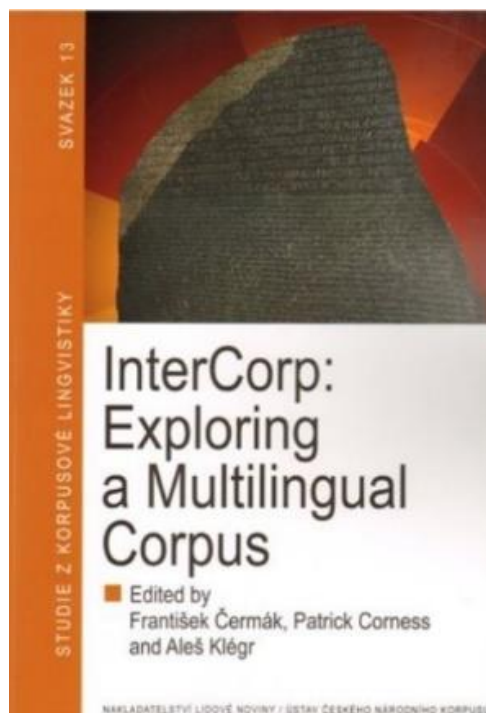
Original Contribution to Knowledge

The chapter and the volume represent a significant step in my post-Velvet-Revolution contribution to Czech translation studies in co-operation with the Institute of Translation and Interpreting at Charles University in Prague, followed up by further case studies in my portfolio.

The findings of this investigation were welcomed by the Czech Association of Translators and Interpreters and by the publishers of the journals concerned, who declared that they had been quite unaware of the situation revealed by my research,

namely that the language of the articles in English written by non-native speakers was heavily influenced by Czech in various respects. This resulted in a pragmatically ineffective style, often presenting in a negative light the subjects the publications sought to promote in the new post-1989 climate of commercial opportunities. The study was published in the prestigious academic series *Folia Translatologica* by Charles University in Prague.

1.2.2 Patrick Corness. 2009. Shifts in Czech translations of the reporting verb said in English fiction (IN: František Čermák, Patrick Corness, Aleš Klégr, eds. InterCorp: exploring a multilingual corpus (proceedings of InterCorp Conference, Prague, Sept 17th-19th 2009): 159-176. Praha, Nakladatelství Lidové noviny.



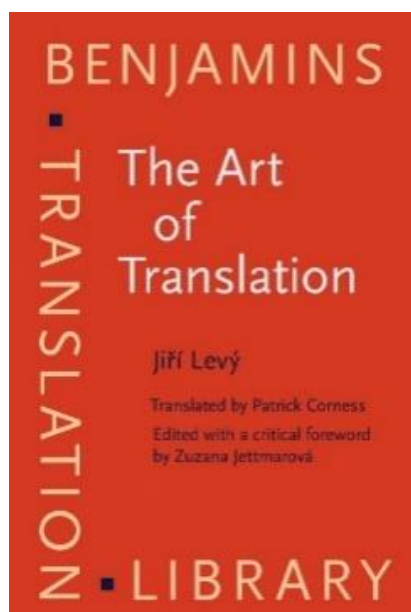
Authorship

I am the sole author of this chapter in the collective volume of which I am co-editor with Prof. František Čermák (Founder and Director of the Czech National Corpus) and Prof. Aleš Klégr (Head of English, Charles University).

Original Contribution to Knowledge

The chapter represents a further development in my co-operation with Charles University Prague and the Czech National Corpus (CNP) at the invitation of the Founder and Director of the CNP, contributing to the enhancement of the InterCorp programme in the field of Parallel Translation Corpus research (here representing advances in Czech/English translation studies based on parallel corpus data) The perceived value of this work is underlined by its inclusion in a prestigious volume co-edited with the most senior colleagues from Charles University and the CNP.

1.2.3 Jiří Levý. 2011. The Art of Translation. Translated by Patrick Corness, edited with an Introduction by Zuzana Jettmarová. Amsterdam/Philadelphia. J Benjamins.



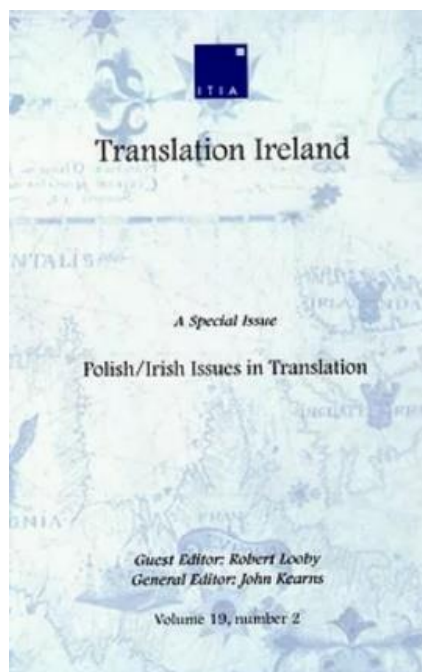
Authorship

I am the sole author of the translation of Jiří Levý's original work in Czech (*Umění překladu*). I also translated some extracts from the German and Russian editions, provided some further additional content addressed to anglophone readers and contributed the Translator's Note. Zuzana Jettmarová contributed the Introduction and the Index. She was responsible for the overall editorship of the volume and advised me as translator on matters of specialised terminology.

Original Contribution to Knowledge

This book, bringing the seminal work by Jiří Levý (originally published in Czech in 1962) to anglophone readers for the first time, is considered a major achievement and a significant contribution to wider international awareness of Prague School contributions to translation studies, leading to my award in 2013 of the Silver Medal of the Charles University Faculty of Arts for contributions to international dissemination of Czech culture and scholarship.

1.2.4 Patrick Corness. 2014. Horror Vacui? Explicitation in a Polish translation of *Over Nine Waves: A Book of Irish Legends*. In *Translation Ireland – Polish–Irish Issues in Translation* (*Translation Ireland*, Volume 19, number 2, May 2014)



Authorship

I am the sole author of the chapter: *Horror Vacui? Explicitation in a Polish translation of *Over Nine Waves: A Book of Irish Legends**, published in *Translation Ireland – Polish–Irish Issues in Translation* (*Translation Ireland*, Volume 19, number 2, May 2014).

Original Contribution to Knowledge

This investigation of a Polish translation of Marie Heaney’s *Over Nine Waves* was inspired by Jerzy Jarniewicz’s publication *Horror vacui, czyli poetyka nadmiaru w przekładzie literackim* [Horror vacui: the poetics of excess in literary translation], in his *Gościnność słowa* [The Hospitality of the Word]. Kraków, Znak, 2012. The chapter was accepted, as an original contribution to knowledge in the field of translation studies, for inclusion in a special issue of *Translation Ireland* devoted to Irish/Polish issues in translation. It highlights problems of cultural transfer in this context.

1.2.5 Franciszka Urszula Radziwiłłowa. 2015. Selected Drama and Verse. Ed. Patrick Corness & Barbara Judkowiak. Translated by Patrick Corness. Tempe, Arizona, AMCRS Press.



Authorship

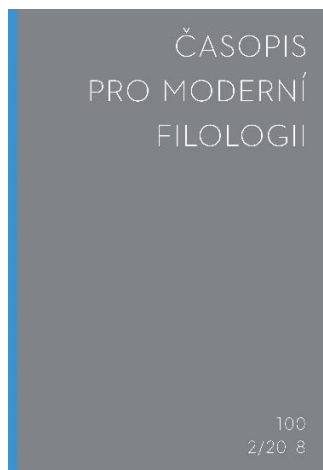
I initiated the project as a proposal to the editor of the series *The Other Voice in Early Modern Europe* at Toronto University Press/Iter Press, Al Rabil. I was responsible for co-ordination and general editorship of the volume throughout its genesis, which lasted well over a decade. At my invitation, Barbara Judkowiak, professor at Adam Mickiewicz University, Poznań, agreed to participate as co-editor and co-author. The co-editors jointly designed the content of the volume in consultation with series editor Al Rabil. Barbara Judkowiak contributed the extensive Introduction to the works of Radziwiłłowa and most of the numerous explanatory footnotes, all originally written in Polish. I translated this Introduction and the footnotes from Polish into English, and I also translated all the selected works of drama and verse by Franciszka Urszula Radziwiłłowa. Barbara Judkowiak advised me on obscure aspects of the original text, not least regarding problems of

eighteenth-century Polish language and idiosyncrasies of the original author. At my request, Aldona Zwierzyńska-Coldicott agreed to act as Translation Editor. As a native speaker of Polish qualified in translation studies, bilingual in Polish and English and a former lecturer at Maria Curie-Skłodowska university Lublin, Aldona Zwierzyńska-Coldicott provided further advice on matters of content and language.

Original Contribution to Knowledge

This volume is devoted to Franciszka Urszula Radziwiłłowa, the first Polish woman dramatist, writing in the eighteenth century and notably outspoken for her time. The *Other Voice* series is devoted to investigating previously unknown or little-known women writers. The contribution to knowledge by this volume and the success of the translation from the (often arcane) eighteenth-century Polish text is confirmed by its selection in 2016 by The Society for the Study of Early Modern Women for their Josephine Roberts Award. This prize designated the publication the best scholarly edition of 2015 in the field of early modern women and gender.

1.2.6 Patrick John Corness. 2018. Překladatelská strategie přebásnění Dvořákových Mužských sborů (B 66 a B 72, B 73) [Approach to the translation into English of the Czech lyrics of Antonín Dvořák's Unaccompanied Male Voice Choruses (B 66 a B 72, B 73)]. *Časopis pro moderní filologii*, Prague, 100, 2018, Č. 2, S. 225-249



Authorship

I am the sole author of this article, published in Czech in the journal issue mentioned.

The present article is the outcome of research undertaken as a contribution to preparations for the *New Dvořák Edition* under the auspices of the Czech Academy of Sciences.

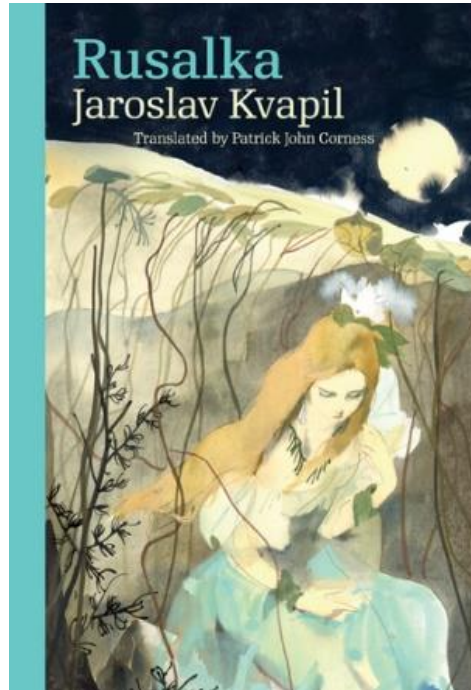
NB: My English translation of this article accompanies the submitted work.

Original Contribution to Knowledge

The Czech texts of Antonín Dvořák's vocal works have traditionally been published together with their German and/or English translations, as otherwise they would be scarcely accessible outside the composer's homeland. Only very recently, however, has attention been paid to the quality of these translations. In the course of my research in Prague, I made the acquaintance of Dr Jan Kachlík of the Czech Academy of Sciences, responsible for the *New Dvořák Edition*. Dr Kachlík invited

me to contribute an analysis of existing German and English translations of the vocal works. This led to the publication of the present article, containing a new translation and accompanying analysis, published in the prestigious academic journal *Časopis pro moderní filologii* [Journal of Modern Philology]. Dr Kachlík and others consider the above to be important contributions to Dvořák studies.

1.2.7 Jaroslav Kvapil. 2020. *Rusalka: a lyrical fairy tale in three acts*. Translated by Patrick John Corness. Prague, Karolinum 2020.



Authorship

I am the sole author of the translation and of the Translator's Introduction; As shown in the publication, Professor Geoffrey Chew contributed the Afterword.

The present literary translation is designed to reflect the highly acclaimed poetic qualities of the original drama in verse, previously inaccessible to anglophone readers. An associated publication is my chapter on English translations of the *Rusalka* libretto, contained in the collaborative volume *Opera in Translation*, J. Benjamins 2020.

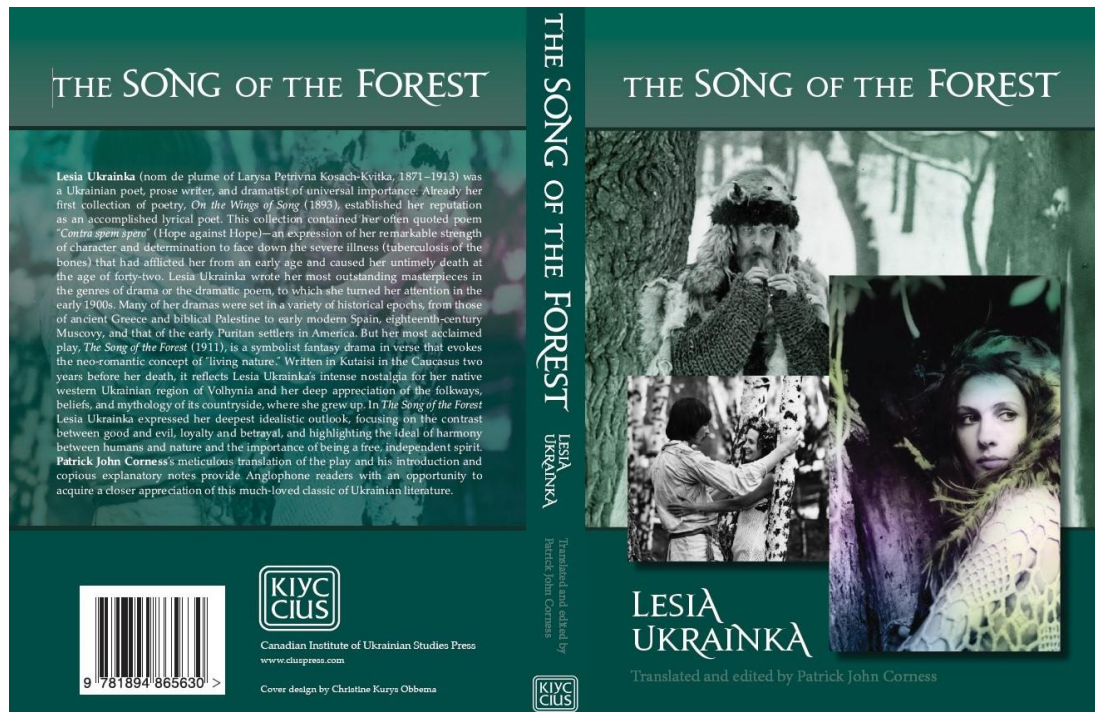
Original Contribution to Knowledge

This is the first literary translation of the dramatic poem which was adopted with minor adaptations (e.g. repetition) as the opera libretto for *Rusalka*. For the first time, it brings to anglophone readers the lyrical poetry of Jaroslav Kvapil, so

wonderfully set to music by Antonín Dvořák. The vocal score on sale to this day incorporates the English translation first published in 1954, which succeeds only in matching the musical notation, at the cost of inaccuracy and poor style. The same text (albeit with serious misprints) has traditionally been published in leaflets offered to opera audiences. The originality of my new translation is that it reveals for the first time the quality of Kvapil's art lying behind Dvořák's beloved music in the opera *Rusalka*.

1.2.8 Lesia Ukrainka. 2021 (in press).¹ *The Song of the Forest. A Fairy Drama.*

Translated and edited by Patrick John Corness. Toronto, CIUS Press.



Authorship

I am the sole author of the translation, the footnotes and the Introduction. As shown in the publication, the Foreword is contributed by Alla Pavliuk and an essay titled *The Immortal Self* is contributed by Eugenia Kononenko.

This is a scholarly edition of a classic work of Ukrainian literature, presented with the original Ukrainian and the new translation *en face*. An Introduction and copious explanatory footnotes are included.

Original Contribution to Knowledge

An external reviewer reported to CIUS Press:

¹ Scheduled for publication in September 2021.

[CIUS:] *Does the manuscript as it stands make a significant original contribution to its field?*

[Reviewer:] Yes, the way it is structured, the vast amount of new information that is provided on the topic, and the overall quality of the volume's materials make it a significant and original contributor to the field. It offers the most comprehensive study to date of translating *Lisova pisnia* into English.

[CIUS:] *Is the scholarship sound? Is it objective? Is it up to date?*

[Reviewer:] The overall scholarship of the volume is sound. The many footnotes provided with the translation have great scholarly value and are presented in an objective, clear and organized fashion. The volume is especially academically significant and up to date in its contributions to translation studies, where it makes use of both classical and new academic sources in the field

[CIUS:] *Is the author familiar with recent literature on the subject?*

[Reviewer:] Yes, the author demonstrates that he is up to date with the most recent literature on the subject. He has included all of the English-language translations of the play, including the most recent, in the manuscript and has referred to the latest analyses of the literary work in the notes and supplemental material. The inclusion of texts by a Ukrainian scholar and a leading writer from Ukraine situates the book nicely in contemporary Ukrainian academia and culture.

[CIUS:] *Does this manuscript present issues in Ukrainian studies?*

[Reviewer:] Yes. Firstly, it focuses in great detail on one of the major works of Ukrainian literature. It painstakingly dissects various aspects of the work, most importantly its roots in world folk mythology and this mythology's links to Ukrainian folklore. Also, the volume positions the drama as a cultural work that straddles ancient, pre-Christina folklore and modernity. It draws attention to significant features of Ukrainian early modernism, including neo-Romanticism and feminism, and their presence in *Lisova pisnia*. Finally, it offers the scholar of Ukrainian linguistics a

plethora of material for study of the language with a particular focus on botanical terminology.

[CIUS:] *Is the connection to Ukrainian studies trivial and coincidental?*

[Reviewer:] No, its connection to Ukrainian studies is not trivial and coincidental. It is clear from the great number of footnotes that are provided, the breadth of information that they contain, and the supplemental materials included, that this volume was intended to be not just a new translation of the play into English but a comprehensive volume with a scholarly aim. This is especially evident in the concordance² that is provided.

[CIUS:] *Is the manuscript as it stands acceptable for publication?*

[Reviewer:] In general, the manuscript is acceptable for publication. There are minor typographical errors that need to be corrected, especially in the essay *The Immortal Self*, which needs another thorough edit. I have provided a list of errors that I found as an attachment to this form.

[CIUS:] *How important is it that this manuscript be published?*

[Reviewer:] It is important that the manuscript be published because it focuses on a writer whose work has shown an uncanny ability to periodically resurface and occupy a prominent role in Ukrainian cultural life during various periods of the past century. Post-Soviet era Ukraine is one such period during which Lesia Ukrainka's work has been approached anew, with the new sensibilities of this era. And, once again, the writer's dramas stimulate the thoughts and creativity of a new generation of Ukrainian artists. It is thus important that a new publication, one with a comparative, scholarly nature, and one published in English, appear at this time. It will allow scholars worldwide to study the relevance of this important writer to various stages of the history of Ukrainian culture, including today.

² An editorial decision has subsequently been taken that the concordance will not be included in this volume. Instead, it will form part of a further project, now in progress. PJC

[CIUS:] *Is the presentation of the manuscript of professional standard?*

[Reviewer:] Yes, the manuscript is presented professionally. I have no issues except for the minor errors I alluded to above.

[CIUS:] *Do you have any suggestions for the improvement of the manuscript relating to its substance and content?*

[Reviewer:] I have no suggestions regarding the content and substance as is it is presented in this manuscript. I am excited, however, to someday see the online supplement that promises to be provided. I believe that this future resource will allow this scholarly initiative and publication to further expand its thorough study of *Lisova pisnia*.

Is the manuscript well written? Is the material well organized?

Most of the manuscript consists of the new translation and older translations of the literary work *Lisova pisnia*, as well as the drama in the original. The new translation is excellent and original and only features a few instances that appear awkward at first (for example 2168 “What me, afraid of the forest? Oh, give over!”). The material is well organized, especially the drama itself, which is presented to the reader bilingually, and the concordance which gracefully tackles the parallel presentation of seven texts.³

³ My response here was:

2011 Мати: Одчепися / з такою поміччю!

Mother: Oh, give over! /Fat lot of help is that!

The expressions Oh, give over and Fat lot of help is that! are in no way “awkward”; These are, in fact, examples of the very important use of low-style colloquial language to characterize the ordinariness of Lukash’s mother, as pointed out in the footnote:

Lukash’s mother and Kylyna, in particular, are characterised by their colloquial speech, contrasting with the poetic style of language in dialogue turns of Malka, Guardian of the Forest and other mythological beings. This translation seeks to reflect the polyphonic voices of the original.

[CIUS:] *Should this manuscript be shortened? Should it be enlarged? Should something be added or removed?*

[Reviewer:] I would not shorten the manuscript because all of its sections, as mentioned above, make important scholarly contributions. And I would not add anything because the manuscript, as is, already provides a wealth of material. I believe that the promised online addendum would be the best forum to add any additional materials to this study.

[CIUS:] *What audience does this manuscript address? Could this audience be enlarged by changes to the manuscript?*

[Reviewer:] The primary audience for this manuscript are scholars of Ukrainian literature, language, and culture as well as those studying pre-Christin European culture and translation studies. I don't believe that changing the manuscript, which presents not just a translation of a text but a thorough study of how the text is translated, would expand the volume's potential audience. I would not sacrifice the academic value of the volume in order to appeal to a more general audience.

[CIUS:] *If this manuscript were published as it is now, would you likely purchase the book? If not, what changes would be required for you to consider purchasing it?*

[Reviewer:] Yes, I would purchase this book in the current state of the manuscript. I do have one suggestion that may also pertain to the question before this one. Attesting to the resurgent relevance and popularity of Lesia Ukrainka and her work today in Ukraine, there has been a recent publication of *Lisova pisnia* by the Kyiv-based publisher Osnovy (2014), which features imaginative, original, and ravishing illustrations that complement the drama exquisitely. If it is possible to coordinate with Osnovy and their volume's illustrator Polina Doroshenko, perhaps this manuscript could be presented alongside those rich illustrations. It would only add to the value of the manuscript as a whole and would potentially expand the circle of readers who would purchase it without altering its contents as they are presented now.

In response to my application for grant support towards publication at CIUS Press, the Canadian Foundation for Ukrainian Studies awarded a \$3,000 Scholarly Publication Support Grant. On 30th November 2020 they wrote: [...] *the selection committee found your manuscript presented a superior translation of one of Lesia Ukrainka's major dramas and would make a significant contribution to Ukrainian studies.*

1.3 THE OVERALL PUBLICATION PORTFOLIO⁴

My publication portfolio —over 80 published works – here submitted under the PhD by Published Work programme in the field of literary translation consists of works published from 1984 to the present in two mutually complementary fields:

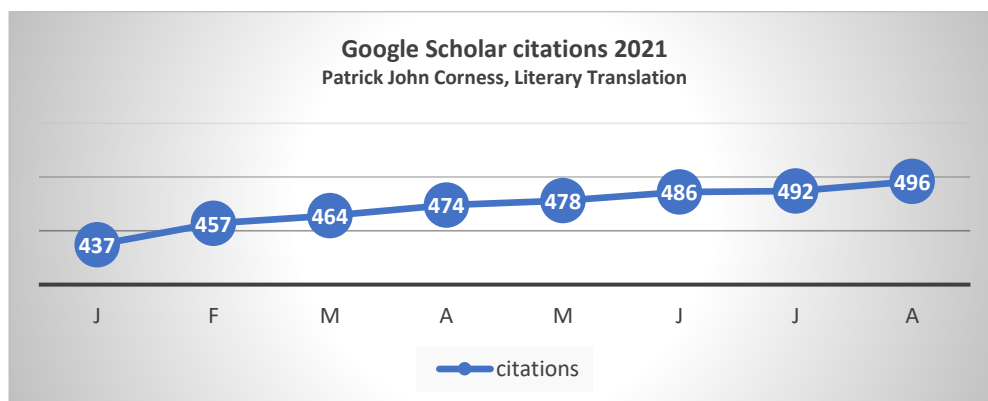
(I) Literary Translation Practice: published translations into English from a range of languages (Czech, German, Polish, Russian and Ukrainian) and a range of genres (prose, drama, verse and folk-song lyrics).

(II) Literary Translation Studies, including translation corpus applications, with particular reference to Czech, German, Lithuanian, Polish, Russian and Ukrainian

The practice of translation on the one hand and the analysis of particular works of literary translation on the other hand are here considered to be inter-related and mutually supportive activities, jointly contributing to scholarly knowledge, understanding and enhancement of the process of translation.

The following exposé traces the history, the purpose, the coherence and the inter-dependence of this set of publications. Articles published in the 1980s and 1990s disseminated the rationale of the innovative teaching and learning methodology in languages which I developed over those years, growing out of

⁴ https://scholar.google.co.uk/citations?view_op=search_authors&hl=en&mauthors=label:literary_translation



working with the pioneering applied languages degree at Lanchester College (later Coventry University) from the 1970s, and which contributed to IT-based advances in the field nationally and internationally. Following my early retirement as Principal Lecturer in Russian and German and Director of the Research Centre for IT in Language Learning (CITLL) at Coventry University in 2000, I became an active practising literary translator, while also continuing to pursue translation studies research.

Over the post-millennium years, I developed a portfolio of published research articles and of published translations into English, predominantly literary works in a variety of genres, but also including translations of academic articles and treatises as well as of some factual literature in cultural spheres (folklore, digitisation of rare medieval manuscripts, and the ballet). From 2001 to 2011 I was Honorary Research Fellow at the University of Leeds, Centre for Translation Studies, and from 2014 to the present I have been Visiting Professor of Translation (honorary) at Coventry University, Faculty of Humanities.

1.3.1 Aspect One: Translation Teaching and Learning

The development of my broader publication portfolio began in the sphere of translation teaching and learning as a prominent specialism in my university teaching career. This initially reflected work on course design concepts contributing to the building and continuous updating of the applied languages degree at Coventry from the 1970s. The focus of this BA Honours Degree in Modern Languages, by contrast with the then prevailing British university tradition of reliance on acquisition of advanced passive knowledge of foreign languages, was on the achievement of a high level of active applied linguistic skills, including translation and interpreting techniques. The most radical, highly successful feature of the Coventry modern languages degree course in the 1970s and 1980s was the study of political, economic and cultural aspects of the relevant countries taught through the medium of the respective foreign languages, focusing on acquisition of advanced competence in multilingual communication competence and on translation from and into English.

With the emergence of so-called microcomputers in the 1980s, I adopted a leading role in the integration of computer-assisted language learning (CALL) into the teaching and learning process, facilitating the extension of intensive small-group

communicative workshops and active learning patterns. I formed a CALL consultancy group at Coventry Polytechnic and, with the co-operation of programmer colleagues, software authoring packages were developed to enable lecturers to design and produce their own CALL programs for particular languages and purposes. These authoring packages were soon marketed nationally.

The teaching and learning approach which I applied in advanced German courses was described and promoted in the national and international publications described below. The article: *Integrating the microcomputer into language teaching: a new approach to the teaching of German at degree level*. In *Language Monthly* No. 9. 1984 outlines the experiment I undertook, as Head of German, to exploit the benefits of computer technology in order to enable staff and students to engage in realistic, face-to-face communication in the foreign language, providing maximum opportunity for each individual student to develop oral communication skills.

I subsequently focused on the application of these techniques to acquisition of translation competence in particular. I successfully proposed the purchase of computer-assisted translation (CAT) software, to be adapted for learning purposes at degree level. The commercial ALPS CAT system was acquired on favourable terms for Coventry University as an innovator in the field (Coventry was the first educational user of ALPS in Europe), and it was integrated into undergraduate translation courses, providing an insight into professional CAT software applications. The most significant advantage for students was access to rapid on-screen dictionary lookup facilities, a new and emerging technology at the time.

My approach in this area and the progress achieved at Coventry was reported in my presentation at the *7th Translating and the Computer Conference* at the CBI Conference Centre in London, in 1985, sponsored by Aslib⁵ and the Translators' Guild. The published proceedings of the conference included my contribution: *The ALPS computer assisted translation system in an academic environment*. In

⁵ Bawden, David (2016: "ASLIB: A de facto national library/information organization". *Alexandria: The Journal of National and International Library and Information Issues*. 26 (1): 15–27. "ASLIB: The Association for Information Management (often stylized *Aslib*) was a British association of special libraries and information centres. It was founded in England in 1924 as the Association of Special Libraries and Information Bureaux. The organization ceased functioning as an independent organization in 2010, when it became a division of Emerald Group Publishing. Since 2015, ASLIB has existed only as Emerald's professional development arm."

Translating and the Computer No. 7, ed. Catriona Picken. London, ASLIB, 1986, pp. 118-127. In this chapter, based on the conference presentation, I outlined the range of ALPS software recently introduced as a teaching and learning aid on the BA Modern Languages Degree, and the rationale for this specialised extension of computer-assisted language learning facilities. Rejecting the idea that machine translation (as conceived at the time, before the advent of more realistic 'translation memory' approaches) could replace the human translator, I explained that the ALPS approach was based on a more realistic view of the relationship between language and the computer. The fact that the human translator retains control made ALPS viable as an open-ended and creative CALL facility as well as a translation aid as such.

The ALPS software offered processing capabilities which were very advanced for the 1980s, including multilingual 'word processing' (text composition and editing), dictionary building, dictionary lookup, keywords-in-context (KWIC) lookup, vocabulary frequency analysis, grammatical and syntactical analysis, and interactive translation. For language students, ALPS offered hands-on experience with a range of information retrieval and information processing techniques, providing them with skills they were likely to need if they became professional linguists. The software also helped teaching staff to develop controlled translation assignments and ALPS vocabulary analysis facilities enabled the development of graded teaching materials. I expressed the hope that the experience with ALPS would help students to become more aware of the nature of language in general and of the problems of translation in particular, raising awareness of the variety of contextual translation counterparts.

I maintained close contact with the ALPS translation software company and presented the results of the application of CAT techniques at conferences organised by the ALPS User Association (AURA): *Coventry Polytechnic's experience of ALPS*. (Published in Proceedings of AURA Conference, Neuchatel, Switzerland 1987; *Machine translation in British universities 1988*. In Proceedings of AURA Conference, Brussels, pp.47-62. 1988.)

These papers discuss the relationship then existing between universities, commercial users and MT companies, considering prevailing trends and looking to potential future developments. In the commercial sphere, translators were beginning to replace the dictaphone-and-typist approach with new technology. Future

graduates, trained in CAT techniques, would be the translators of the future. The various areas of teaching and learning, and research, which were already benefiting from new technology in the university sphere included translation theory, translation training and computational linguistics. With reference to the latter, I mentioned the potential for the applications of translation corpora, which was later to become a major branch of this discipline. At Coventry University, all courses now included an introduction to IT and Modern Language students could opt for specialised modules in IT for Linguists.

Coventry's growing national reputation in the light of innovative CALL techniques which I promoted led to the acquisition of funding for their further development, from the Training, Enterprise and Education Directorate (TEED) of the Department of Employment. The outcome of a two-year project, under which I was Principal Investigator, was a series of computer-based language learning packages from beginning to advanced level. Designed for the requirements of training in a business and industrial context, as well as on applied language courses, they were known as TIGER (Translating Industrial German), published by Coventry University Enterprises Ltd. in 1992. I presented the methodology in the following presentations at a number of further national and international conferences in the early 1990s:

- *CALL and CAT in the teaching of German* (Conference of University Teachers of German in Great Britain and Ireland, Trinity College, Cambridge) 1990; *Der Computer in der Fachtextverarbeitung* [The computer in technical text processing] (International CALL Conference, East European CALL Centre, University of Western Hungary, Szombathely) 1992.
- *Machine translation and computer-aided translation training*. (Institute of Translating and Interpreting, Birmingham Branch, Seminar at Coventry University) 1992.
- *The TIGER computer-based learning package in German for industry* (Association for Language Learning, Coventry Branch) 1992.
- *The TIGER computer-based learning system in a self-access environment* (Conference on Self-Access and the Adult Learner, Queen's College and the Language Centre, Cambridge) 1992.

- *The TIGER project at Coventry University* (Conference: Every Engineer's Passport to the European Community and Beyond, University of Western Bohemia, Czechoslovakia) 1992.
- *TIGER: a software package for translation training and language learning* (International CALL Conference, East European CALL Centre, University of Western Hungary, Szombathely) 1992.
- *Verfügbare Software für CALL im Fremdsprachenunterricht* [Availability of software for CALL in foreign language teaching] (International CALL Conference, East European CALL Centre, University of Western Hungary, Szombathely) 1992.
- *Every Engineer's Passport to the European Community and Beyond* at the University of Western Bohemia in Pilsen, where I presented a paper: *The TIGER project at Coventry University*. 1992.
- *Integration of computers in language teaching*. (Workshop at CAL93 Conference, University of York) 1993.
- *Perspektiva metodiky vyučování češtiny pro cizince na základě angličtiny pomocí počítače* [Prospects for CALL applications in the teaching of Czech to English speakers]. ÚJOP [Institute for Language and Preparatory Studies], Charles University. Conference at Poděbrady, Czechoslovakia. Paper published in: *Metodické listy*, Charles University, Prague, 1993

Coventry University became a member of the national consortium of universities for Technology Enhanced Language Learning (TELL) on which I served as a committee member and co-author/designer of new learning packages. In collaboration with Professor Doug Thomson of the University of Hull, customised packages for advanced translation training (TransIt-TIGER) were created, based on the Coventry TIGER model, with adaptations based on Doug Thomson's TransIt (Translating Italian) materials. These included off-the-shelf English/French, English/German, English/Spanish and English/Italian versions, and an authoring package to enable the production of bespoke materials. The TransIt-TIGER materials were marketed for TELL by Hodder & Stoughton in 1996.

In 1997 I participated in the Sino-British Conference on Multimedia Applications in Language Learning, held in Beijing, 9-16 March 1997, sponsored by

the British Council. My paper, published in the Proceedings of the Conference, was entitled *Three aspects of information technology applications for language learning: translation, grammar and dialogues*.

The University of Groningen in the Netherlands took an interest in the TransIt-TIGER authoring shell and a collaborative undertaking followed, under which an enhanced version of the shell was produced in 2000.

By this time new software tools had become available (e.g. *RoboHelp*) which enabled non-programmers to develop hypertext-driven courseware. As I explained in my presentation *Professional hypertext courseware development for non-programmers* at a conference on Learning, Teaching and Assessment at Coventry University on 30th March 1999:

“Projects to produce robust, yet attractive and user-friendly courseware have been known to demand vast resources in terms of programming skills and development time. This presentation describes the breakthrough discovery that there are, after all, means of enabling academics who are not programmers to create tailor-made hypertext learning materials. I will demonstrate how a development tool called RoboHelp can assist in the building of reliable, attractive multimedia courseware for self-access learning in any subject, involving no programming. Either the classic Win Help or the HTML format can be adopted. The former can be run on any computer with a Windows interface, while the latter is cross-platform. Neither needs any special installation procedure or associated run-time files. Updating and editing is easy and dissemination is very straightforward.”

The web-based (HTML) approach mentioned here was now on the rise, and it became clear that this was the way forward for translation courseware. Since the days of my involvement as part-time lecturer in Russian on the courses in Russian for Mathematicians at the University of Warwick (1984-1985) and later as external examiner for this course (1991-1994), I had maintained contacts with Warwick Language Centre. In 2006, in collaboration with Natalya Moore, who provided the required Russian texts, I prepared computer-based learning materials for Warwick students following my TIGER computer-assisted translation design, encoding them in HTML for web-based working: *Translating Russian: Russian for Mathematicians*

at the University of Warwick (a web-based hypertext resource). 2006.

<http://www.betley.net/translatingrussian/index.htm>

In the 1990s, following my successful bid under the Tempus-Tacis Joint European Project (JEP) programme, Coventry University's nationally established expertise in CALL led to its participation in an international EU-funded project for the modernisation of language teaching and learning in universities of Western Ukraine. I co-ordinated Coventry University's role in this project, including the management of staff and student exchanges between Coventry University and Ukraine, on a particularly substantial scale, funded over a period of four years, also co-developing teaching and learning materials for Ukrainian students of English, co-operating with colleagues during regular working visits to Ukraine and at Coventry University from 1994 to 1998. My own contribution focused on the introduction of CALL for Ukrainian learners of English.

My language-learning and translation-related publications resulting from the Tempus-Tacis English-Ukrainian collaborative project included:

- Patrick Corness & Nina Haiduk, eds. *Getting on in English: a Textbook for Ukrainian Students*. Lviv, Lviv State Polytechnic University Press, June 1998. ISBN 966 7065 15 4, 1998.
- M. Fedoryshyn *English-Ukrainian dictionary with a Ukrainian transcription of pronunciation*. Ed. Patrick Corness & Nina Haiduk. Lviv, Lviv State Polytechnic University Press, June 1998. ISBN 966 7065 13 8, 1998.
- *Аспекты применения информационной технологии при обучении иностранным языкам* [Aspects of information technology applications in foreign language teaching: the case of translation]. Seminar Paper, Computational Linguistics Group, Ivan Franko University, Lviv, Ukraine. In *Ukrainian Journal of Computational Linguistics*, Oct 1998 (Web-based publication, currently inaccessible; the text is available if required).

1.3.2 Aspect Two: Translation Studies⁶

Collaborative work with Charles University in Prague beginning in the 1990s focused on Czech-English translation, investigating problems faced by non-native speakers of English translating from Czech, under an association with the Institute of Translating and Interpreting, Charles University, Prague, where, as invited by the Director of the Institute, Dr. Zuzana Jettmarová, I undertook a series of advanced seminars with undergraduate students of English Translation over a number of years in the 1990s-2000s, and contributed to joint research projects, which led to the following publications in the first instance:

- *K pragmatické ekvivalenci v překladech českých neliterárních textů do angličtiny*. [The quest for pragmatic equivalence in the translation of Czech non-literary texts into English.] In ToP,⁷ Prague, September 1998, 7-11.
- *Folia Translatologica, International Series of Translation Studies Volume 7: Issues of Translation into a Non-Native Language*. edited by Patrick Corness and Jana Králová. Prague, Charles University, Faculty of Arts. 1999.
- *Stylistic aspects of translation from Czech into English: some features of a sample non-literary corpus*. In: *Folia Translatologica, International Series of Translation Studies Volume 7: Issues of Translation into a Non-Native Language*, edited by Patrick Corness and Jana Králová, Prague, Charles University, Faculty of Arts, 1999, 11-83

In 1999, my article based on a conference presentation at the University of Vilnius appeared, discussing aspects of comparative semantics, collocation and valency in an English translation of Pushkin: *Предложные сочетания с “в” в повести Пиковая дама А.С. Пушкина и их перевод на английский язык:*

⁶ NB: My translation studies articles and chapters are written in English, Czech, Polish and Russian; English translations are provided where required.

⁷ ToP is the journal of JTP, Prague: The Union of Interpreters and Translators (Czech acronym JTP) was founded in 1900, and currently has around 500 members, who are professional translators, interpreters and translatology teachers in the Czech and Slovak Republics and other countries and four associate institutional members. <https://www.jtpunion.org/O-JTP?lang=en-GB>

аспекты сравнительной семантики, лексической сочетаемости и валентности [Patrick Corness, Prepositional phrases with the preposition *v* in Pushkin's short story *The Queen of Spades* and their translation into English]. In Puškino rinkinys: 200 metų jubiliejui paminėti [Proceedings of a conference to mark the 200th anniversary of the birth of Pushkin], University of Vilnius, Lithuania, 26th-29th April 1999). Vilnius, University of Vilnius, 1999. Problems in English translations of Dostoevsky were highlighted in my contribution to a festschrift volume: 2002: *The taming of Dostoevsky: a note on English translations of Crime and Punishment*. In *Essays in Language, Translation and the Digital Learning Technologies in honour of Doug Thompson*, ed. George Talbot and Pamela Williams, Matador, 2002.

In 2002 I published my translation of the monograph: František Čermák, *Research Methods in Linguistics*. [Základy lingvistické metodologie]. Prague, Karolinum, 2002. Discussions with Professor Čermák, founder of the Czech National Corpus, during work on this book, led to my closer interest in corpus linguistics, focusing on translation corpora and their potential for translation analysis, a topic on which I had presented the following conference paper in 1999:

Practical techniques of parallel corpus alignment and some sample results of a comparison of translation strategies in Czech and Lithuanian (Symposium at Université Catholique de Louvain, Louvain-la-Neuve, 5-6 February 1999), subsequently published as:

A computer tool for cross-linguistic research (incorporates a comparison of Czech and Lithuanian translations of George Orwell's 1984). In Bengt Altenberg and Sylviane Granger, eds. *Lexis in contrast: corpus-based approaches*. Amsterdam/Philadelphia, John Benjamins, 2002, 307-326.⁸

With the co-operation of Professor František Čermák and other colleagues working on a Czech-Lithuanian dictionary project, I built a *Czech/Lithuanian Translation Corpus* (incorporated in the InterCorp project at the Institute of the Czech National Corpus, Faculty of Arts, Charles University, Prague and accessible

⁸ <https://benjamins.com/catalog/scl.7>

online at Vytautas Magnus University, Kaunas, Centre of Computational Linguistics.[Corpus originally created and aligned by Patrick Corness 2002; search engine and other enhancements by CCL, University of Kaunas, Lithuania]). This corpus contains Czech texts which I have aligned with their Lithuanian translations at unit-of-translation level (536,267 words) and Lithuanian texts aligned with their Czech translations (21,064 words). The corpus can be accessed via this link:



<https://klc.vdu.lt/en/parallel-corpus/>

This type of corpus is in many ways a useful and even preferable alternative to traditional bilingual dictionaries, whether the earlier printed book form or the modern online variety. It actually represents a bilingual concordance, showing a search word and its various translation counterparts in context (approximately at sentence level, or showing wider contexts where the unit of translation is not contained within a single sentence in both languages). Such a concordance is a valuable tool for translators and researchers. An example of its use for comparative lexicography is shown in my case study investigating issues of contrastive usage of particles in Czech and Lithuanian: 2015: *Lithuanian counterparts of Czech possibility/probability particles: the evidence of a parallel corpus*. In Vladimír Petkevič, Ana Adamovičová & Václav Cvrček, eds. Radost z jazyků: Sborník příspěvků k 75. narozeninám prof. Františka Čermáka [The joy of languages: a collective volume in honour of the 75th birthday of Prof. František Čermák]. Praha, Lidové noviny, 5th February 2015, 201-214.

I was invited to contribute to conferences held under the InterCorp project at the institute of the Czech National Corpus in Prague and to undertake the role of co-editor of the conference proceedings: František Čermák, Patrick Corness, Aleš Klégr, eds. *InterCorp: exploring a multilingual corpus* (proceedings of InterCorp Conference, Prague, Sept 17th-19th 2009). Prague, Nakladatelství Lidové noviny. 2010

My own paper published in the above collective volume explored Czech/English cultural differences in styles of representing reported speech:

Shifts in Czech translations of the reporting verb said in English fiction. In Čermák, Corness, Klégr, eds. *InterCorp: exploring a multilingual corpus (proceedings of InterCorp Conference, Prague, Sept 17th-19th, 2010)*. Prague, Nakladatelství Lidové noviny.

Over-interpretation and under-interpretation, an important theme treated by Jiří Levý, featured in my chapter on English/Polish cultural transfer in a collective volume published in 2014: *Horror Vacui? Explicitation in a Polish translation of Over Nine Waves: A Book of Irish Legends*. In *Translation Ireland – Polish – Irish Issues in Translation* (Translation Ireland, Volume 19, number 2, May 2014)

Under a collaborative translation corpus project at Coventry University, I made a study of Polish translations of Anthony Burgess's *A Clockwork Orange*. The findings were presented at a conference in Poznań and published in the proceedings in 2018.⁹

The following chapter on English translations of the libretto for Antonín Dvořák's opera *Rusalka* [The Water Nymph], for which the composer adopted the drama in verse of the same name by Jaroslav Kvapil, was published in October 2020:

Corness, Patrick John. 2020. *Two English translations of Jaroslav Kvapil's Rusalka libretto*. In: Şerban, Adriana & Chan, Kelly Kar Yue, eds., 2020. *Opera in Translation: Unity and diversity*. Amsterdam, J. Benjamins.¹⁰

This study investigates two translations into English of Jaroslav Kvapil's *Rusalka* libretto, set to music by Antonín Dvořák: the singing translation in verse by Daphne Rusbridge (1954) and Paula Kennedy's (1998) prose translation. It identifies sources in mythologies and folk tales, and outlines notable characteristics of language and composition in the Czech libretto. Semantic and stylistic shifts are discussed, with the aim of highlighting the impact of constraints under which the translators had to work, rather than criticising discovered shifts as avoidable errors. A summary of the translation shifts found, and their implications for the reception in English of Kvapil's libretto, includes both critical and favourable comments.

⁹ <https://press.amu.edu.pl/en/slowianska-wieza-babel-tom-ii-jezyk-i-tozsamosc-4944.html>

¹⁰ <https://benjamins.com/catalog/btl.153>

Research work undertaken in Prague for this article on the drama in verse *Rusalka* [The Water Nymph] by Jaroslav Kvapil brought me into contact with Dr Jan Kachlík of the Department of Music History, Institute of Ethnology, Czech Academy of Sciences, Prague. Dr Kachlík invited me to undertake a study of vocal compositions by Antonín Dvořák. At a workshop arranged by Dr Kachlík in 2016 I gave a presentation on historical German and English translations of the texts to Dvořák's *Moravian Duets*. and at a similar event in 2017 I gave a presentation on a contemporary English translation of folk songs and poems set to music by Dvořák as *Unaccompanied Male Voice Choruses* (B 66 a B 72, B 73). The first publication under this initiative was my article *Překladačská strategie přebásnění Dvořákových Mužských sborů* [English translations of Dvořák's *Unaccompanied Male Voice Choruses*] (B 66 a B 72, B 73). (verse translations with analysis of translation strategy), in *Časopis pro moderní filologii* [Journal of Modern Philology]. Charles University in Prague, Faculty of Arts Press.

This article was written in Czech for this Czech-language academic journal; for purposes of the present submission, I provide an English translation.¹¹

Work on this scholarly article benefited in particular from my practical experience in translating Jaroslav Kvapil's dramatic poem *Rusalka* [The Water Nymph] (as a rhyming literary work rather than an adaptation to musical notation based on the rhythm of the original Czech text, for a sung libretto); the techniques involved in achieving functional-stylistic equivalence¹² in this verse translation informed my approach to the translation of Dvořák's *Unaccompanied Male Voice Choruses* and the methodological underpinnings which are a contribution to the theory of verse translation, addressing issues of rhyme in translations into English, a language with a notoriously limited rhyme repertoire, and issues of cultural transfer in the context of Czech folklore.

Another valuable forerunner of this work was my investigation of English translations of poems by the Polish writer Cyprian Norwid and my subsequently developed approach to a new translation. In the Slavonic Library, my 'Mecca' at the

11 My English translation is submitted.

12 Levý (2011: 20)

National Library in Prague, I found an interesting study of English translations of Norwid's poetry, by Agata Bajerska-Mazur of the Catholic University of Lublin, which held that none of the various published translations was satisfactory, giving specific reasons. I decided to attempt my own translation of two of my favourite Norwid poems, seeking ways to avoid the errors mentioned. Professor Brajerska-Mazur found my new versions of sufficient interest to invite me to a Norwid conference in Lublin to present my translations and discuss my translation strategy (November 2013), The presentation was published in the conference proceedings:

Nowe przekłady na język angielski dwóch poematów Norwida [New English translations of two poems by Norwid]. In: Kulturowy wymiar twórczości Norwida. Lublin, Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego Jana Pawła II, 2016, 209-235.

The proceedings of a conference held in Lublin in 2015 devoted to the work of Józef Wittlin contained my contribution, a study of an early English translation of his novel *The Salt of the Earth* published in 1941:

Niektóre luki i translatorskie przesunięcia w tłumaczeniu na angielski Soli ziemi [Some lacunae and translation shifts in an English translation of the novel *The Salt of the Earth* by Józef Wittlin]. In: Józef Wittlin, pisarz kulturowego pogranicza. Lublin, Towarzystwo Naukowe KUL, 2017: 61-78.¹³

The novel *Sól ziemi* [The Salt of the Earth], the first part of an intended, but never to be completed Homeric trilogy about The Patient Infantryman, was published in Poland in 1935. It was awarded the Wiadomości Literackie [Literary News] and the Złoty Wawrzyn [Golden Laurel] prizes. In 1939 it was nominated for the Nobel Prize for Literature. *Sól ziemi* has been translated into a number of languages. My paper investigates the English translation by Pauline De Chary,

13 https://tnkul.pl/files/userfiles/files/2016Kulturowy_Contens.pdf

My English translation is available (Abstract).

published by Sheridan House in New York in 1941. Cases of translation shift and their perceived impact on the author's intentions in the sphere of characterisation, stylisation etc. are described. For reasons of space, the investigated text is limited to the Prologue (Wittlin 1941:7-31). Translational phenomena treated here include omission, misapprehension, misinterpretation, over-interpretation and semantic or stylistic broadening and narrowing. The analysis is informed by Jiří Levý's theories regarding a three-stage translation process (apprehension – interpretation – restylisation) and common translational tendencies (“...occurring principally as a result of shifts in three directions: a) between general and specific denominations; b) between stylistically neutral and expressive denominations; and c) between repetition and variation of vocabulary”).¹⁴

The translator's strategy of lexical choice on a spectrum between general and specific denominations is found to generally favour the former, and stylistically neutralised denominations are more commonly chosen than greater expressivity.

Cases of omission and some of the translation shifts identified in this study are considered to represent an impoverishment of the author's intentions, and therefore a certain restriction of the cultural transfer which is by definition the translator's task.

I have published a contrastive study investigating an aspect of Russian-English translation on the evidence of a Russian short story and its English translation:

Предложные сочетания с “в” в повести Пиковая дама А.С. Пушкина и их перевод на английский язык: аспекты сравнительной семантики, лексической сочетаемости и валентности [Prepositional phrases with the preposition *v* in Pushkin's short story *The Queen of Spades* and their translation into English]. In *Puškinio rinkinys: 200 metų jubiliejui paminėti* [Proceedings of a conference to mark the 200th anniversary of the birth of Pushkin], University of Vilnius, Lithuania, 26th-29th April 1999). Vilnius, University of Vilnius, 1999.

This article was written in Russian, the language of the conference.¹⁵

¹⁴ Levý 2011: 114

¹⁵ My English translation is available.

A comparative study of English translations of Dostoevsky's *Crime and Punishment* appeared as a festschrift contribution:

The taming of Dostoevsky: a note on English translations of Crime and Punishment. In *Essays in Language, Translation and the Digital Learning Technologies in honour of Doug Thompson*, ed. George Talbot and Pamela Williams, Matador, 2002. <https://research.edgehill.ac.uk/en/publications/essays-in-language-translation-and-the-digital-learning-technolog-2>

As Honorary Research Fellow in translation studies at the University of Leeds, I conducted seminars on the topic of problems of translating Chekhov's drama *Three Sisters*:

- *Literary quotation and allusion in Chekhov's Three Sisters as a translation issue.* University of Leeds, Centre for Translation Studies, Research Seminar. 22nd April 2004.
- *Literary quotation and allusion in Chekhov's Three Sisters as a translation issue.* University of Hull, Drama Department Research Seminar, 28th Oct. 2004.

1.3.3 Aspect Three: Translation Practice

Following my early retirement as Principal Lecturer in Russian and German and Director of the Research Centre for IT in Language Learning at Coventry University in 2000, I took the opportunity to focus on the practice of literary translation. I have also published translations of academic treatises and articles as well as of works of factual literature. Concurrently, I have continued to develop my interest in translation studies, linking theory and practice.

In my translation practice, following theoretical criteria set out by the Prague Linguistic School (Mathesius 1913, Levý 2011)¹⁶ I aspire to achieve functional-stylistic equivalence in translation¹⁷, which I define as entailing the apprehension, interpretation and re-stylisation of source text (cf. Levý 2011: 31-56) as target text in such a way as to enable readers of the latter to appreciate aspects of the source culture which are self-evident to readers of the original work – the connotations, allusions and social-cultural realia inherent in the source text. This theme is revisited by Fiodorov (Федоров 1953).¹⁸ Familiar examples of cultural transfer problems are the symbolism of the guelder rose, which in Slavonic languages has connotations of feminine beauty, and much more, and folk mythology in the vocal scores of Antonín Dvořák. Such topics are explored in my edition of Lesia Ukrainka's *The Song of the Forest* (Selected Publication no. 8) and in my article *Approach to the translation into English of the Czech lyrics of Antonín Dvořák's Unaccompanied Male Voice Choruses* (Selected Publication No. 6).

16 Vilém Mathesius (1913: 808) wrote: “The principle that it is more important to achieve an equivalent artistic effect than to use the same artistic means is especially important in the translation of poetry.”

17 Levý (2011: 200): “We will not insist that what readers experience through their perception of the original must be identical with what readers experience through their perception of the translation; rather we will insist on functional identity in terms of the respective overall cultural-historical frameworks to which the readers belong.”

18 Andrei Venediktovich Fedorov (Федоров 1953), proposed the idea of ‘full-valued’ (полноценный) translation: “The full value (полноценность) of a translation signifies an exhaustive conveyance of the semantic content of the original and a full-valued functional-stylistic equivalence to it.” (translated by Leighton 1991: 67-70; quoted in Chan. 2004: 83).

The quest for functional-stylistic equivalence involves *inter alia* such considerations as Ingarden's (1968: 49-50) *places of indeterminacy*¹⁹ (i. e. what is left unsaid is often no less important than what is in fact said) and the foreignisation / domestication debate (Venuti (1995: 306) remarks:

Translation is a process that involves looking for similarities between languages and cultures – particularly similar messages and formal techniques – but it does this only because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other, and resistancy, a translation strategy based on an aesthetic of discontinuity, can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures. In contrast, the notion of *simpatico*, by placing a premium on transparency and demanding a fluent strategy, can be viewed as a cultural narcissism: it seeks an identity, a self-recognition, and finds only the same culture in foreign setting, only the same self in the cultural other. For the translator becomes aware of his intimate sympathy with the foreign writer only when he recognized his own voice in the foreign text. Unfortunately, the irreducible cultural differences mean that this is always a mis-recognition as well, yet fluency ensures that this point gets lost in the translating. Now more than ever, when transparency continues to dominate Anglo-American culture, ensuring that *simpatico* will remain a compelling goal for English-language translators, it seems important to reconsider what we do when we translate²⁰.

It should be borne in mind that, as Chantal Wright (2016:168) points out:

19 “Die Seite oder Stelle des dargestellten Gegenstands, von der man auf Grund des Textes nicht genau wissen kann, wie der betreffende Gegenstand bestimmt ist, nenne ich eine ,Unbestimmtheitsstelle.“ [The aspect or position of the represented object which cannot be determined by reference to the text I call a ‘place of indeterminacy.’]

20 The practice of explicitation in the translated text, or the inclusion of footnotes or endnotes – rendering implicit content in the source text explicit for readers of the target culture – may be controversial. One could add that the translated text may be supplemented by informative illustrations.

“Domestication and foreignization are often seen as an either/or scenario, when in fact each of the two methods encompasses a range of possible strategies and may in fact coexist within a given text.”

1.3.3.1 TRANSLATIONS OF LITERARY WORKS: CZECH

Nataša Tanská (1929-2014), a Czech dramatist, film director and literary editor, wrote some moving poetry at the time her husband was dying. Nataša agreed to the publication of my translation of her poetry, which benefited from our discussions: Nataša Tanská. 2009. *Chatterbox*. Translated from the Czech (*Třesky plesky*) by Patrick Corness. Bilingual edition, with an Introduction by Liza Katz. In *Pustebly: a journal of and about translation*.²¹ Boston, Massachusetts, University of Boston. Issue Three, Winter 2009-2010, 18-25

In 2014 a volume of poetry written in a wide range of languages by inmates and survivors of the Dachau concentration camp was published by Camden House. To this volume I contributed my English versions of poems originally written in Czech or Polish, at the invitation of the editor, Professor Stuart Taberner of the University of Leeds. The following were the two Czech poems by František Kadlec:

Kadlec, František. *Neutrální zóna* [No-man's land]; *Ve stínu sedmi strážních věží* [In the shadow of seven watchtowers]. Translated from the Czech by Patrick John Corness. In: Heiser, Dorothea and Taberner, Stuart, eds. 2014. *My shadow in Dachau: Poems by victims and survivors of the concentration camp*. N.Y. & Woodbridge, Camden House.

In 2018, I published my translation of vocal works by Antonín Dvořák with close analysis of the translation methodology applied. This was a project originally proposed under co-operation with the Czech Academy of Sciences History of Music Division, where I gave a presentation on English translation of the Male Voice Choruses:

Dvořák, Antonín. 2018. *Mužské sbory bez doprovodu* [Unaccompanied Male Voice Choruses] (B 66 a B 72, B 73). (verse translations with analysis of translation strategy). In *Časopis pro moderní filologii* [Journal of Modern Philology]. Charles University in Prague, Faculty of Arts Press.

²¹ <https://www.bu.edu/pustebly/>

In 2020, Karolinum Press in Prague (in co-operation with Chicago University Press) published my translation in rhyming verse of the original dramatic poem by Jaroslav Kvapil adopted by Antonín Dvořák as the libretto for his opera *Rusalka*:

Kvapil, Jaroslav. 2020. *Rusalka: a fairy drama in three acts*. Translated from the Czech by Patrick John Corness. Prague, Karolinum

1.3.3.2 TRANSLATIONS OF LITERARY WORKS: GERMAN

I took an interest in poetry by Marjana Gaponenko, an author of Ukrainian origin writing in German. My English translations of two selected poems are accessible on her personal website.

- Gaponenko, Marjana. 2010. *Der gute Satan*, translated from the German by Patrick Corness. <http://www.marjana-gaponenko.de/english.html> 2010.
- Gaponenko, Marjana. 2010. *Piotr*, translated from the German by Patrick Corness. <http://www.marjana-gaponenko.de/english.html> 2010.

I have translated (for a booklet accompanying a CD of Beethoven's Piano Sonatas) an article by Wolfgang Stähr: *Wie in der grossen ganzen Schöpfung: Ludwig van Beethovens Klaviersonaten*. [As in All Great Creation: Ludwig van Beethoven's Piano Sonatas]. Berlin, Deutsche Grammophon (forthcoming 2021).

1.3.3.3 TRANSLATIONS OF LITERARY WORKS: POLISH

Poems by Cyprian Norwid which I translated from the Polish were published with an accompanying commentary by Professor Agata Brajerska-Mazur in *The Sarmatian Review*²² in 2013: Norwid, Cyprian, *Fate* and *In Verona*. Two poems from Norwid's *Vade-mecum* cycle in a new translation from the Polish by Patrick John Corness. With an accompanying commentary by Agata Brajerska-Mazur: *A Strange Poet. A Commentary on Cyprian Norwid's Verse*, in *The Sarmatian Review*, Vol. XXXIII, No. 1, Jan. 2013, 1723-1728. <http://www.ruf.rice.edu/~sarmatia/>

My translation of a short story by the Polish 2019 Nobel laureate Olga Tokarczuk appeared in a translation issue of the Dublin literary journal *The Stinging Fly*²³ in 2013: Tokarczuk, Olga. *The wardrobe*. [Translation from Polish by Patrick John Corness] in *The Stinging Fly*, Dublin, Summer 2013. Later that year, *The Sarmatian Review* published my translation of Jan Twardowski's poem *Carpe diem*: Twardowski, Jan. *Śpieszmy się* [*Carpe diem*]. [Translation from the Polish by Patrick John Corness] In *The Sarmatian Review*, Vol XXXIII, No. 3, September 2013, p. 1776. Houston. <http://www.ruf.rice.edu/~sarmatia/>

To the volume of poetry by inmates and survivors of the Dachau concentration camp published by Camden House in 2014, I contributed my English versions of

22 According to the journal's website (<http://www.ruf.rice.edu/~sarmatia/>): "*The Sarmatian Review* is a scholarly journal on the history, culture, and society of Central and Eastern Europe, with strong attention to Poland, the post-Soviet period, and American ethnic issues. Recent issues have covered religion and state, the mass media, higher education, literature, inter-ethnic relations, government and politics. *The Sarmatian Review* is published three times a year in January, April, and September. An abbreviated web edition appears six to ten weeks after the print edition. *The Sarmatian Review* is indexed in the American Bibliography of Slavic and East European Studies, in the Central and Eastern European Online Library, and in P.A.I.S. International Database available on OCLC FirstSearch."

23 According to the journal's website (<https://stingingfly.org/about-us/>), "*The Stinging Fly* magazine was established in 1997 to seek out, publish and promote the very best new Irish and international writing. We believe that there is a need for a magazine that, first and foremost, gives new and emerging writers an opportunity to get their work out into the world. We are particularly concerned to provide an outlet for short story writers."

several heart-rending poems by Stanisław Wygodzki: Wygodzki, Stanisław. (Polish) *Ojcu* [To my father]; *Żona* [My wife]; *List w noc* [A letter into the night]; *Modlitwa* [A prayer]; *Powrót* [Homecoming]; *Listopad* [November]; *O trudach* [My troubles]; *Do Przyszłego* [To you in the future]. Translated from the Polish by Patrick John Corness. In: Heiser, Dorothea and Taberner, Stuart, eds. *My shadow in Dachau: Poems by victims and survivors of the concentration camp*. N.Y. & Woodbridge, Camden House. 2014.

Meanwhile, I had been editing and translating (under a project occupying me for many years) previously little-known poetic and dramatic works by the first Polish woman dramatist, Princess Franciszka Urszula Radziwiłłowa (1705-1753), published as Volume 37 in a major series of editions of works by pioneering women writers under the heading *The Other Voice in Early Modern Europe*. The *Other Voice Series* was published initially by Chicago University Press, later by Toronto University Press and then by Iter at Arizona Center for Medieval and Renaissance Studies. Invited by the Series editor Albert Rabil to work on this edition, I approached the foremost expert in the field in Poland, Professor Barbara Judkowiak, to join me on the project and write an introduction to the book. Professor Judkowiak is not a speaker of English, but she provided guidance on aspects of the 18th-century Polish texts which are obscure even to native speakers of Polish, and I was also able to consult her on my translation into English of her Introduction. My former postgraduate student in Polish translation studies at Coventry University, Aldona Zwierzyńska-Coldicott MPhil, who is bilingual in English and Polish, kindly agreed to advise, as Translation Editor. This project finally came to fruition in 2015: Radziwiłłowa, Franciszka Urszula. *Selected drama and poetry*, edited by Patrick John Corness and Barbara Judkowiak; Introduction by Barbara Judkowiak. Translated by Patrick John Corness. The Other Voice in Early Modern Europe Series, Vol. 37). Iter Academic Press, University of Toronto & Arizona Center for Medieval and Renaissance Studies. 2015.

<https://www.itergateway.org/resources/selected-drama-and-verse> In 2016, this volume was chosen for the Josephine Roberts Award of the Society for the Study of Early Modern Women and Gender for the best scholarly edition of 2015 in the field of women's studies and gender: <https://ssemwg.org/2016-award-winners/>

While attending a conference to give a presentation on translation of poetry by Cyprian Norwid at the Catholic University of Lublin in 2013, I met the Polish poet and translator Krzysztof Jeżewski, who invited me to translate his poetry cycle *Muzyka* [Music], inspired by musical compositions. Jeżewski, Krzysztof Andrzej. *Muzyka/Music*. Translated from the Polish by Patrick John Corness. March 2017, Cissbury, Anima Press. The task of translating this poetry may be appreciated in the light of the brief reviews quoted on the book cover. For example, Krzysztof Lipka writes: “Krzysztof Jeżewski’s poetry does not attempt to translate sound into a visual representation, nor does it seek to characterise in words the style of great composers. It reaches much further, expressing the message of music transformed in terms of the poet’s subjective perception.” In the words of Béatrice Nowak, it is: “An invitation, full of charm and verbal magic, to the world of Harmony. It also offers (at times disturbing) apocalyptic visions, sensations, and mystical explorations stimulated by music. Of this Manichean division between light and fire, darkness and nothingness, of this dichotomy between silence and sound, is born the response to the mystery of life and death.” The author praised my translation, and the Polish Cultural Institute in London commented:

Music consists of a cycle of 64 poems—“a mystical quest for God through music”. There is an introductory essay by Krzysztof Jeżewski, whose work has had relatively little exposure in the UK. Alongside the poems are paintings by Michał Józefowicz. The English translation by award-winning translator Patrick Corness is a beautiful transposition of the text, capturing the musicality and spirituality of the original²⁴

My association with the Catholic University of Lublin continued following my visit there for the Norwid conference in 2013. I gave some linguistic support to Professor Ryszard Zajączkowski in his research into the writer Józef Wittlin and his life in exile in New York. When Professor Zajączkowski organised a Wittlin conference in Lublin in 2015, I gave a presentation there on translating Wittlin’s *The Salt of the Earth*, an anti-war novel set in the time of the First World War; Wittlin was nominated for the Nobel Prize for Literature in pre-Second World War Poland,

24 <https://instytutpolski.pl/london/2017/03/31/music-by-krzysztof-jezewski/>

whence he escaped to the USA as the Nazi threat loomed. My translation was published in 2018 at the wish of the daughter of the author, Elżbieta Wittlin Lipton, who I had met at the Lublin conference and who had invited me to undertake it: Wittlin, Józef. *The Salt of the Earth*. A novel, translated from the Polish by Patrick John Corness. November 2018. London, Pushkin Press. The publisher offers an extract from the novel here:

<https://www.pushkinpress.com/wp-content/uploads/2018/11/The-Salt-of-the-Earth-Extract.pdf>

and the following reviews have been found to date:

<https://whatcathyreadnext.wordpress.com/2018/12/16/book-review-the-salt-of-the-earth-by-jozef-wittlin/>

<https://www.netgalley.com/catalog/book/149239>

<https://litflits.blogspot.com/search/label/Jozef%20Wittlin>

<https://www.worldliteraturetoday.org/blog/book-reviews/saga-many-patient-foot-soldiers-jozef-wittlins-salt-earth-alice-catherine-carls>

I am presently preparing translations of poems in Polish by Józef Wittlin for inclusion in a monograph to be published in English by Peter Lang: *In the footsteps of Kierkegaard: modern ethical literature by Józef Wittlin and Pär Lagerkvist*, by Professor Katarzyna Szewczyk-Haake. Of the first poem I translated, she wrote (15th March 2021):

I received your email address from Elizabeth Wittlin Lipton. I'm a historian of Polish literature, working at the Adam Mickiewicz University of Poznań. Józef Wittlin is one of the authors of great importance for me, not just from the "academic", but also from the personal point of view. I met Elizabeth in Madrid where I was invited with a lecture about her father two years ago.

She mentioned your translations of her father's poems when I told her that my book about Wittlin is now being translated into English and that I search for good translations of his poems and essays; Liz told me that you translated a.o. the poem "To the Jews in Poland" and sent it to me. I was very moved

when I read it, just in the way I should have been, knowing the original and the feelings it evokes. Please accept my congratulations.

I should be happy if you agree for quoting this translation in my book in its English version.

This was an encouraging confirmation of exactly what I seek to achieve in my translations, to facilitate a reading experience similar to that enjoyed by readers of the original, following the principle of functional equivalence as defined by Jiří Levý (2011: 20)²⁵

My translation of a substantial anthology of Wittlin's poetry is presently in preparation under the editorship of Professor Szewczyk-Haake.

²⁵ Levý 2011: 20. See 1.3.3 above

1.3.3.4 TRANSLATIONS OF LITERARY WORKS: UKRAINIAN

As a follow-up to my intensive participation in the Tempus Tacis Joint European Project (JEP), co-ordinating a partnership between Coventry University and Lviv Polytechnic State University, Ukraine, in the 1990s, my literary translation activities included a contribution to raising awareness of Ukraine and Ukrainian culture in the anglophone world. Surprisingly, the very identity of Ukraine, the largest country within Europe, still lacks full recognition and awareness even on its own continent and the efforts of Professor Maxim Tarnawsky, Editor of *Ukrainian Literature: A Journal of Translations*,²⁶ published by the University of Toronto, are driven by his conviction that “literature is the very best ambassador for Ukraine and Ukrainians” (*Ukrainian Literature*. Vol. 4., 2014, p. 8). My own initiative, hoping to contribute something to such a mission, was launched initially with the support of Ukrainian co-translators, university teachers of English I met through the JEP project, and my first translations appeared in Volume 2 of the Journal in 2007, *Ukrainian Literature: a Journal of Translations*.

Volume 2, 2007. University of Toronto and Shevchenko Scientific Society Inc., New York, 2007 included the following short stories:

- Gabor, Vasyl. *Hunting in Lost Space; Night Obscures the Way; Finding the Way to the Garden*. Translated by Patrick Corness and Natalia Pomirko.
- Hovda, Oleh. *The Curse of ... Love; Going My Own Way*. Translated by Oksana Bunio and Patrick Corness;
- Zhovna, Oleksandr. *The Lame Mermaid*. Translated by Patrick Corness and Natalia Pomirko.

Ukrainian Literature: a Journal of Translations, University of Toronto, Volume 3, 2011 included:

²⁶ “*Ukrainian Literature* is a journal of translations. It publishes English translations of the finest works of Ukrainian literature.” http://sites.utoronto.ca/elul/Ukr_Lit/

- Gabor, Vasyl. *The tree that bleeds; It's our destiny, my love*. Translated from the Ukrainian by Patrick Corness and Oksana Bunio.
- Gabor, Vasyl. *The building in the city centre; The aspen in the Garden of Gethsemane; The high water; Lonely women; How to find Ovid*. Translated from the Ukrainian by Patrick Corness and Natalia Pomirko.

Ukrainian Literature: a Journal of Translation. University of Toronto, Volume 4, 2014 included:

- Dmytrenko, Kseniya. *The ping-pong professor*. Translated from the Ukrainian by Patrick Corness.
- Vynnychenko, Volodymyr Kyrylovych. *The moderate one and the earnest one*. Translated from the Ukrainian by Patrick Corness and Oksana Bunio.

Meanwhile, I took further opportunities to publish translations of Ukrainian short stories in other literary journals:

- Otar Dovzhenko, *The song of the railroad crossing barrier*, translated from the Ukrainian by Patrick Corness. In *Massachusetts Review*,²⁷ Spring, 2011, Volume 52, Issue 1. Amherst, Mass., University of Massachusetts.
- Gabor, Vasyl. *The woman who fell in love with the wind*. [Translation from Ukrainian by Patrick John Corness] in *The Stinging Fly*, Dublin, Summer 2013.

²⁷ “The Massachusetts Review, a literary magazine, promotes social justice and equality, along with great art. Committed to aesthetic excellence as well as public engagement, MR publishes literature and art that provokes debate, inspires action, and expands our understanding of the world around us. Founded in 1959 by a group of professors from the University of Massachusetts Amherst, Amherst College, Mount Holyoke, and Smith, the Massachusetts Review is one of the nation’s leading literary magazines, distinctive in joining the highest level of artistic concern with pressing public issues. As *The New York Times* observed, ‘It is amazing that so much significant writing on race and culture appears in one magazine.’ MR was named one of the top ten literary journals in 2008 by the Boston Globe.” <https://www.massreview.org/about>

In 2012, Vasyl Gabor's collection from which short stories had been selected for publication earlier in the *Ukrainian Literature Journal*, appeared in full:

Gabor, Vasyl. *A Book of Dreams and Real Events*. Translated by Patrick Corness with Natalie Pomirko and Oksana Bunio. Lviv, Piramida. 2012.

The translations of two of these stories were re-published in 2018, in *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology*²⁸.

Compiled and edited by Mark Andryczyk. Boston. Academic Studies Press. 2017:

- Vasyl Gabor, *The High Water*. Translated by Patrick Corness and Natalia Pomirko, pp. 248-252., first published in *Ukrainian Literature, a Journal of Translations*, Toronto, Vol. 3, 2011.
- Vasyl Gabor. *Five Short Stories for Natalie - The Fifth Story-The Last One-The Lover*, Translated by Patrick Corness and Natalia Pomirko, pp. 255-258., first published in Vasyl Gabor. *A Book of Exotic Dreams and Real Events*. Translated by Patrick Corness with Natalia Pomirko and Oksana Bunio. Lviv, Piramida, 2012.

I made the acquaintance of Eugenia Kononenko, a prominent contemporary Ukrainian writer and translator, who initially approached me for advice in connection with her translation of an Irish novel into Ukrainian, and subsequently invited me to translate her novel *A Russian Story*. My translation, closely discussed with the author and warmly welcomed by her, was published by Glagoslav Publications in 2013:

Kononenko, Eugenia. *A Russian Story: a novel*. Translated from the Ukrainian by Patrick John Corness. London, Glagoslav Publications. 2013.

<https://glagoslav.com/shop/a-russian-story-by-eugenia-kononenko/>

²⁸ This volume, containing our translations, received an Honorable Mention, 2018 American Association for Ukrainian Studies Translation Prize.

My experience of Ukraine inspired me to translate the most acclaimed work by the writer Lesia Ukrainka, the fantasy drama *The Song of the Forest*: Lesia Ukrainka. (2021 in press) *The Song of the Forest: a fairy drama in three acts* (a scholarly edition accepted for publication by the Canadian Institute for Ukrainian Studies Press, to appear in 2021).

I attended a performance of this play on the occasion of my first visit to Lviv in connection with the Tempus Tacis Project and I always felt that it – and indeed Lesia Ukrainka and her works more generally – deserved to be better known internationally. She was clearly a literary figure on a world scale.

After my experience in publishing translations of Ukrainian literature for some 18 years, I felt ready to attempt a scholarly edition of *The Song of the Forest*. The translation seeks to convey to the anglophone world the cultural context and allusions of this classic work of Ukrainian literature, and the polyphonic style of its dramatic dialogue and its poetics. The scholarly apparatus (introduction, footnotes etc.) highlights these features and offers deeper insights.

1.3.3.5 TRANSLATIONS OF ACADEMIC ARTICLES AND TREATISES

After 2000, when I began to work more intensively in literary translation practice, I also undertook translation of important academic treatises. The first of these was a well-known book by František Čermák, *Základy lingvistické metodologie*, published in my translation as *Research Methods in Linguistics*. Prague, Karolinum. 2002.²⁹ Professor Čermák³⁰ told me he evaluated my translation as a clearer exposé of his ideas than his original Czech version.

In 2006, I joined a team of translators working on an English version of the voluminous *Annotation Manual for the Prague Dependency Treebank*, published as follows:

Prague Dependency Treebank [Chapter 9, *Tectogrammatical layer, Annotation Manual*. Translated by Kateřina Součková, Kristýna Čermáková, Alena Böhmová, Patrick Corness, Jiří Havelka, Silvie Cinková, Eva Hajičová and Pavel Straňák.] Prague, Charles University. 2006.

<https://ufal.mff.cuni.cz/pdt3.5/credits>

Collaboration with the Charles University Institute of Translation and Interpreting, involving my participation in occasional Czech-English translation seminars with students and joint research projects with colleagues, led also to translation projects for publication, e.g. a collective volume of translation studies articles: *Tradition versus Modernity: from the Classic Period of the Prague School to Translation Studies at the Beginning of the 21st Century*, Prague, Charles University. 2009. The major project in this area was my translation of Jiří Levý's seminal³¹ translation studies work:

29

https://books.google.co.uk/books/about/Research_Methods_in_Linguistics.html?id=uvgEngEACAAJ&redir_esc=y

30 frantisek.cermak@ff.cuni.cz

31 The publisher's advertisement quotes the following insightful remarks by contemporary experts:

Jiří Levý. *The Art of Translation*. Translated by Patrick Corness. Edited by Zuzana Jettmarová. Amsterdam/Philadelphia, John Benjamins. 2011.
<http://www.benjamins.com/#catalog/books/btl.97/main>

My translation of *The Art of Translation* was considered a vital contribution to awareness of Prague School linguistics and it was the key work leading to the award of the Silver Medal of the Faculty of Philosophy at Charles University in 2013 for achievements in the international dissemination of Czech culture and scholarship.

My close familiarity with Levý's ideas following my involvement in this project has proved invaluable for my own translation studies research: a further example of the coherence of my interconnected portfolio.

For reference purposes under this project, I created a tetralingual parallel corpus containing the Czech, German Russian and English versions of *The Art of Translation*.

“With remarkable acuity, he pinpointed the main problems of poetry translation and in many respects marked out the lines along which future research would proceed.” Routledge Encyclopaedia of Translation Studies (1998: 380-381)

“His exuberant pioneering spirit is all the more remarkable, as is the fact that his innovative ideas have in essence neither been refuted nor become outdated over the last forty years, many have on the contrary been confirmed.” Mary Snell-Hornby, University of Vienna (2006: 23), *The Turns of Translation Studies*

1.3.3.6 TRANSLATIONS OF FACTUAL LITERATURE

Lubor Vorel, *Inns and restaurants of Prague*. Prague, Merkur. 1992. (A practical guide with interspersed legends of old Prague.)

Lviv Polytechnic State University (translated from the Ukrainian by Patrick Corness). Lviv, Multi-M. 1998. ISBN 966-95263-5-3. (An illustrated brochure showcasing the university which participated in the 4-year EU Tempus Tacis language teaching and learning project in partnership with Coventry University and Westsächsische Hochschule, Zwickau.)

Manuscriptorium *Project* (National Library of the Czech Republic, digitisation of manuscripts and early printed books). (Translation of web pages, information updates etc. <http://www.manuscriptorium.com/en/about-manuscriptorium> 2006-2010)

Viktor Ulyanov. Sergey Vikulov: Album. Translated from the Russian by Patrick John Corness. Издательство “Композитор” Санкт-Петербург. Saint Petersburg, Compozitor Publishing House,. 2017. (This illustrated album is devoted to the artistic career of Sergey Vasilievich Vikulov, an outstanding dancer of the Leningrad/Saint Petersburg ballet school.)³²

Wolfgang Stähr. *As in All Great Creation: Ludwig van Beethoven's Piano Sonatas*. (Translation of *Wie in der grossen ganzen Schöpfung: Ludwig van Beethovens Klaviersonaten*.) [Article in CD booklet]. Berlin, Deutsche Grammophon. Forthcoming 2021.

32 While an undergraduate at London University, I was Russian liaison interpreter for the Kirov Ballet Company of Leningrad (today known once more under their original title of Mariinsky Ballet, Saint Petersburg), on the occasion of their first visit to London (Royal Opera House, Covent Garden) in 1961. This association was fortuitously renewed with the 2017 publication in Saint Petersburg of my English translation of a biography of leading dancer Sergey Vikulov (who was just beginning his career when he came to London in 1961), issued to celebrate his 80th birthday. I also acted as liaison interpreter with the Ukrainian State Dance Ensemble at the Albert Hall, London, in 1961.

1.4 AWARDS

The value of the work in this portfolio and its contribution to knowledge are independently affirmed by prestigious awards and nominations:

2013: Commemorative Silver Medal of the Faculty of Arts, Charles University in Prague, awarded in recognition of achievements in the international dissemination of Czech scholarship and culture, translation studies, linguistics and language teaching methodology.



2016: The Society for the Study of Early Modern Women’s Josephine Roberts Award for the best scholarly edition of 2015 in the field of early modern women and gender:

My co-edited and translated volume: *Franciszka Urszula Radziwiłłowa, Selected drama and poetry* was chosen for this award: <https://ssemwg.org/2016-award-winners/>



2016: Nomination by Adam Mickiewicz University, Poznań, for the *TransAtlantyk Prize* awarded annually by the Book Institute (an agency of the Polish Ministry of Culture) to “outstanding ambassadors of Polish literature abroad.”

2018: Honorable Mention, 2018 American Association for Ukrainian Studies Translation Prize awarded to: Andryczyk, Mark, ed. 2017. *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology* : <https://ukrainianstudies.org/previous-winners/>

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THE 2017-2018 PRIZE WINNERS:

Best Book Prize: Serhiy Bilenky for *Imperial Urbanism in the Borderlands: Kyiv, 1800-1905* (University of Toronto Press, 2017).

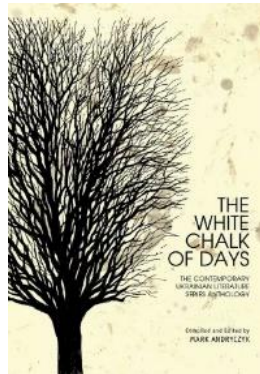
Honorable Mention for Book Prize: Marci Shore, *The Ukrainian Night: An Intimate History of Revolution* (Yale University Press, 2018).

Best Article Prize: Jennifer Carroll, "Sovereign Rules and Rearrangements: Banning Methadone in Occupied Crimea," *Medical Anthropology* (2018), v. 38, no. 6, pp. 508-522.

Best Translation Prize:

Winner: *My Final Territory: Selected Essays by Yuri Andrukhovych*, edited by Michael M. Naydan and translated by Mark Andryczyk and Michael M. Naydan (University of Toronto Press, 2018)

Honorable Mention for Translation Prize: *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology*, compiled and edited by Mark Andryczyk (Academic Studies Press, 2017)



The White Chalk of Days includes: Vasyl Gabor, *The High Water*, translated by Patrick Corness and Natalia Pomirko, pp. 248-252., first published in *Ukrainian Literature, a Journal of Translations*, Toronto, Vol. 3, 2011. Vasyl Gabor. *Five Short Stories for Natalie - The Fifth Story-The Last One-The Lover*, translated by Patrick Corness and Natalia Pomirko, pp. 255-258., first published in Vasyl Gabor. *A Book of Exotic Dreams and Real Events*, translated by Patrick Corness with Natalia Pomirko and Oksana Bunio. Lviv, Piramida, 2012

1.5 SUMMARY

The foregoing exposé presents my publication portfolio, based on the inter-related disciplines of academic translation theory and literary translation practice. The inter-relationship is especially visible where the same work has been treated “wearing both hats” (e.g. analysis of a translation of Wittlin’s *The Salt of the Earth* and its new translation; analysis of translations of Kvapil’s *Rusalka* and its new translation; analysis of five English translations of Lesia Ukrainka’s *The Song of the Forest* (project in progress) and my new translation. Highlighted cases of the negative impact of over-interpretation or of the positive use of polyphonic voices, for example, have been of benefit also in discussions of literary translation MSS with publishers’ editors, who tend to favour greater explicitation, “fluency” of style and unjustified simplification, which would be detrimental to the representation of, for example, Józef Wittlin’s characteristic irony in his novel *The Salt of the Earth*.

In the practice of literary translation, I aspire to follow the principle of functional-stylistic equivalence, by which I mean that I attempt to render the source text in English in such a way as to enable anglophone readers to appreciate aspects of the source culture which are self-evident to readers of the original work – the connotations, allusions and social-cultural realia inherent in the source text.


Whether a literary translation can enable a reading experience comparable to that enjoyed by readers of the source text is perhaps impossible to say. For one thing, each reader (including each translator as reader and re-writer) concretises the text in an individual way, and there are innumerable features to consider. Equivalence remains an ideal, a holy grail, but it seems essential to seek it.

1.6 REFERENCES

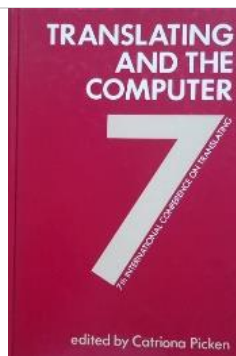
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- Wright, Chantal. 2016. *Literary translation*. London, Routledge.
- Федоров, Андрей Венедиктович. 1953. *Введение в теорию перевода*. [An introduction to translation theory]. Москва, Издательство литературы на иностранных языках.

pp. 1 – 65: 14,790 words

APPENDIX A: FULL LIST OF PUBLICATIONS BY PATRICK JOHN CORNESS

1965: In: Peter Norman, <i>Russian for Today</i> . [Russian-English vocabulary compiled by Patrick Corness, pp. 297-351] University of London Press, 1965.
[A student project which I contributed to this publication at the request of Peter Norman.]
1984a: <i>Integrating the microcomputer into language teaching: a new approach to the teaching of German at degree level</i> . In <i>Language Monthly</i> No. 9.

[My report as Head of German at Coventry Lanchester Polytechnic describing the methodology applied for enhancing the communicative aspect of advanced language teaching and learning for BA Honours by the introduction of computer-based techniques.]
1984b: <i>Microcomputers as a stimulus to curriculum development</i> . Coventry Lanchester Polytechnic Learning Systems Development Occasional Paper No. 3.
[A modified and abridged version of 1984a, including a report by Stephen Cox (Principal Lecturer, Learning Systems Development) who had conducted an independent survey of student opinion regarding the new scheme. Stephen Cox summed up his findings as follows: <i>“It is quite apparent that the revised course is highly successful, in terms of the attitudes and opinions which students hold about it. In my experience of similar evaluation exercises during the past 5 years, such a generally positive feeling about such a course is unique. This seems to be due mainly to the way in which the course is organised, particularly in its foundation on the ‘Arbeitsheft’ (work book) which is very popular, and in the very happy, relaxed and informal relations which have built up between staff and students. The strong motivation which many students feel appears to stem from the structure of the course, ... and this must be an important and impressive factor in the success of any course.”</i>

1986: *The ALPS computer assisted translation system in an academic environment.* In *Translating and the Computer No. 7*, ed. Catriona Picken. London, ASLIB, pp. 118-127.



[A vision of adapted CAT systems for degree level training of professional linguists at Coventry Lanchester Polytechnic.]

1987: *Coventry Polytechnic's experience of ALPS.* In *Proceedings of AURA Conference, Neuchatel, Switzerland*

[A report on experience of adapting CAT systems for degree level training of professional linguists at Coventry Lanchester Polytechnic.]

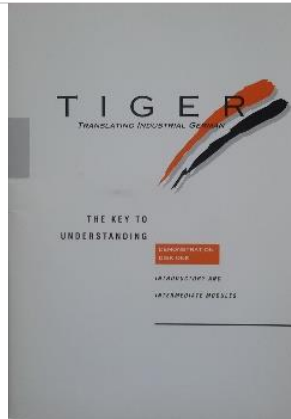
1988: *Machine translation in the university environment in 1988.* In *Proceedings of AURA Conference, Brussels*, pp. 47-62.

[A survey of current applications of MT systems in British universities.]

1990: (with Cynthia Marsh et al.) *TEMY [Themes]* (Olympus Satellite multimedia distance learning project for Russian) University of Nottingham, pp. 1-5, 47-51.

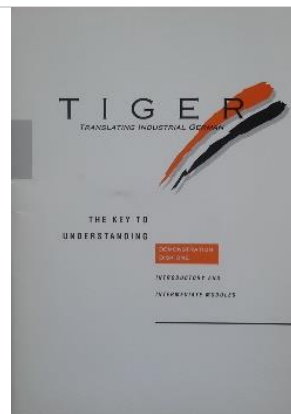
[A workbook to support language learning based on Russian television broadcasts.]

1992a: (with A.J. Syson) *TIGER (Translating Industrial German)* [Computer-aided learning package for German]. Introductory Module. Coventry University Enterprises Ltd.



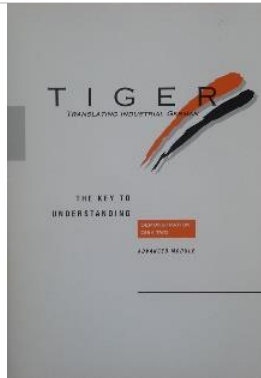
[A practical German course based on CALL techniques (Introductory level)]

1992b: (with A.J. Syson) *TIGER (Translating Industrial German)* [Computer-aided learning package for German]. Intermediate Module. Coventry University Enterprises Ltd.



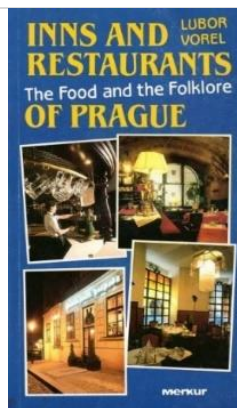
[A practical German course based on CALL techniques (Intermediate level)]

1992c: (with Chris Daniels et al.) *TIGER (Translating Industrial German)* (Computer-aided learning package for German), Advanced Module. Coventry University Enterprises Ltd.



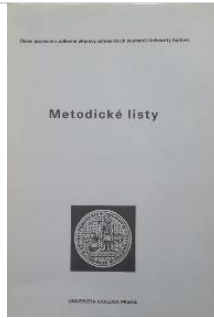
[A practical German translation course based on CALL techniques with hypertext (Advanced level), derived from experience with ALPS CAT systems.]

1992d: Lubor Vorel. *Inns and restaurants of Prague*. Translated by Patrick Corness. Prague, Merkur.



[A guide to inns and restaurants in Prague with historical background and folklore]

1993: *Perspektiva metodiky vyučování češtiny pro cizince na základě angličtiny pomocí počítače* [Prospects for CALL applications in the teaching of Czech to English speakers] In: Metodické listy, Charles University, Prague.



[A view of the potential for teaching Czech language to foreigners using CALL techniques.]

1996a: (with B. McCarthy et al.) *Translit-TIGER French*. London, Hodder & Stoughton for TELL Consortium.

[An adaptation for French of Coventry's TIGER course materials in combined with Translit materials from the University of Hull.]

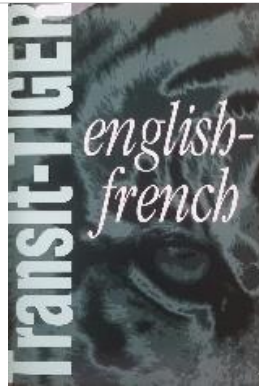
1996b: (with Doug Thompson et al.) *Translit-TIGER Italian*, Hodder & Stoughton for TELL Consortium.

[An adaptation for Italian of Coventry's TIGER course materials combined with Translit materials from the University of Hull.]

1996c: (with Doug Thompson et al.) *TransLit-TIGER Italian*, Hodder & Stoughton for TELL Consortium.

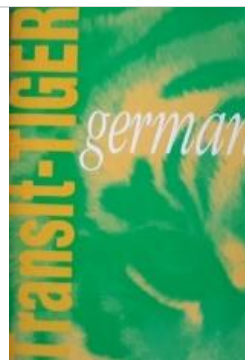
[An adaptation for Italian literature of Coventry's TIGER course materials combined with Translit materials from the University of Hull.]

1996d: (with F. Read et al.) *Translit-TIGER English-French*, Hodder & Stoughton for TELL Consortium.



[An adaptation for French of Coventry's TIGER course materials combined with Transit materials from the University of Hull.]

1996e: (with Sarah Matthews et al.) *Transit-TIGER German*, Hodder & Stoughton for TELL Consortium.



[An adaptation of Coventry's TIGER (German) course materials combined with Transit materials from the University of Hull]

1996f: (with V. Iglesias et al.) *Transit-TIGER Spanish*, Hodder & Stoughton for TELL Consortium.

[An adaptation for Spanish of Coventry's TIGER course materials combined with Transit materials from the University of Hull.]

1997a: Transit-TIGER authoring shell. Design/pedagogy Doug Thompson, June Thompson (University of Hull); Patrick Corness, Frances Deepwell (Coventry University). Programming Chris Daniels (Coventry University). Hodder & Stoughton for TELL Consortium.

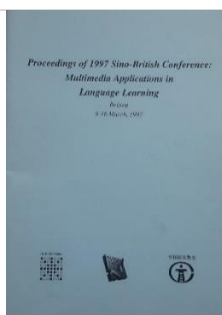


[A software package created utilising the *Toolbook* authoring tool by Asymetrix Corporation for the design of customised materials based on the Transit-TIGER model.]

1997b: (with Kathy Courtney & Sarah Matthews). *Astcovea: grammar in context*. In *ReCALL* (Journal of the CTI Centre for Modern Languages, University of Hull. Vol 9, No. 2, 33-42.

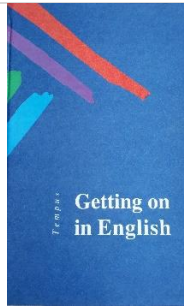
[A report on progress with a funded project for computer-based grammar learning materials.]

1997c: *Three aspects of information technology applications for language learning: translation, grammar and dialogues*. In *Proceedings of 1997 Sino-British Conference on Multimedia Applications in Language Learning*, Beijing, 9-16 March 1997, pp. 38-43.



[A presentation of the potential of IT applications for various aspects of language learning in China.]

1998a: (with Nina Haiduk) eds. *Getting on in English: a Textbook for Ukrainian Students*. Lviv, Lviv State Polytechnic University Press, June 1998. ISBN 966 7065 15 4



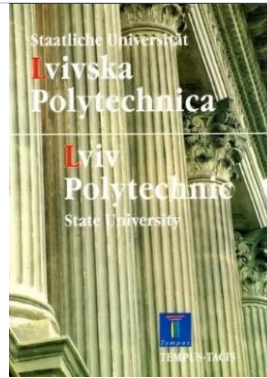
[A textbook to support communicative techniques in the learning of English. A collaborative project of Ukrainian university teachers of English and colleagues at Coventry University.]

1998b: *K pragmatické ekvivalenci v překladech českých neliterárních textů do angličtiny.*
 [The quest for pragmatic equivalence in the translation of Czech non-literary texts into English.] In ToP, Prague, September 1998, 7-11.



[Problems experienced by Czech authors in achieving natural pragmatic English for commercial promotion literature are highlighted. (A summary of findings of a research project in collaboration with Charles University Prague.) Published by the Czech Association of Translators and Interpreters.]

1998c: *Lviv Polytechnic State University.* Translated from the Ukrainian by Patrick Corness. Lviv, Multi-M. ISBN 966-95263-5-3



[A promotional brochure for Lviv Polytechnic State University]

1998d: M. Fedoryshyn *English-Ukrainian dictionary with a Ukrainian transcription of pronunciation*. Ed. Patrick Corness & Nina Haiduk. Lviv, Lviv State Polytechnic University Press, June 1998. ISBN 966 7065 13 8



[A dictionary for Ukrainian students of English, designed to aid learning of orthography and pronunciation.]

1998e: *Аспекти применения информационной технологии при обучении иностранным языкам* [Aspects of information technology applications in foreign language teaching: the case of translation]. In *Ukrainian Journal of Computational Linguistics*, Oct 1998 (Web-based publication: <http://www.franko.lviv.ua>)

[An article based on a presentation given in Russian at a seminar of the Computational Linguistics Group, Ivan Franko University, Lviv, Ukraine. On IT applications for translation training at

Coventry University. (No longer accessible online; copy of Russian and English versions available on request).]

1999a: (with Jana Králová) eds. *Folia Translatologica*, International Series of Translation Studies Volume 7: Issues of Translation into a Non-Native Language. Prague, Charles University, Faculty of Arts. 167 pp.



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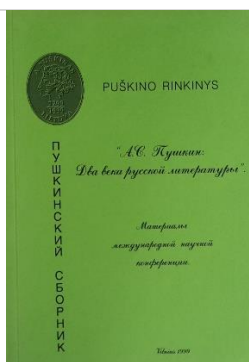
[Prepared at the Institute of Translation Studies, Charles University Prague, with the support of a research grant from Charles University and additional funding from Coventry University.]

1999b: *Stylistic aspects of translation from Czech into English: some features of a sample non-literary corpus*. In: *Folia Translatologica*, International Series of Translation Studies Volume 7: Issues of Translation into a Non-Native Language, edited by Patrick Corness and Jana Králová, Prague, Charles University, Faculty of Arts, 1999, 11-83

[A small corpus of translations into English by native speakers of Czech (from *Czech Business and Trade* and *ČSA Review*) has been used to collect and classify examples of errors identified by a functional stylistic model and to formulate some preliminary intuitive hypotheses about typical patterns of such errors.]

1999c: *Предложные сочетания с “в” в повести Пиковая дама А.С. Пушкина и их перевод на английский язык: аспекты сравнительной семантики, лексической сочетаемости и валентности* [Patrick Corness, Prepositional phrases with the preposition *v* in Pushkin's short story *The Queen of Spades* and their translation into English]. In *Puškinovo jubilej: 200 metų jubiliejui paminėti* [Proceedings of a conference

to mark the 200th anniversary of the birth of Pushkin], University of Vilnius, Lithuania, 26th-29th April 1999). Vilnius, University of Vilnius, 1999.



[Abstract: With reference to an authoritative semantic taxonomy of prepositional phrases with the Russian preposition в [v], a strategy of their translation into English is investigated. Empirical data is drawn from Aleksandr Pushkin's short story *The Queen of Spades* and its English translation by Gillon R Aitken. This experiment explores the potential of parallel translation concordancing to support language learning and translation studies.]

2000a: (with Andre Rosendaal), eds. *TransIt-TIGER Authoring Shell, Version 5: User's manual*. Windows Help File version (student's edition). TELL Consortium 2000.

[A revised version of the 1977 authoring shell, designed by Andre Rosendaal (University of Groningen), ed. Patrick Corness.]

2000b: (with Andre Rosendaal, University of Groningen) eds. *TransIt-TIGER Authoring Shell, Version 5: User's manual* Print version (student's edition). TELL Consortium 2000.

[A revised version of the 1977 authoring shell, designed by Andre Rosendaal (University of Groningen).]

2000c: (with Andre Rosendaal, University of Groningen) eds. *TransIt-TIGER Authoring Shell, Version 5: User's manual*. Print version (tutor's edition). TELL Consortium 2000.

[A revised version of the 1977 authoring shell, designed by Andre Rosendaal (University of Groningen).]

2000d: (with Andre Rosendaal et al, eds.) *TransIt-TIGER Authoring Shell, Version 5: User's manual*. Windows Help File version (tutor's edition). TELL Consortium 2000.

[A revised version of the 1977 authoring shell, designed by Andre Rosendaal (University of Groningen).]

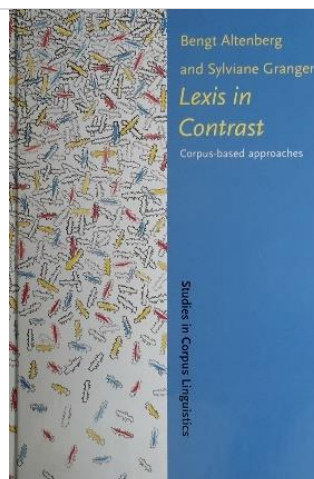
2000e: (with Andre Rosendaal, University of Groningen). *TransIt-TIGER Authoring Shell, Version 5*. Additional programming by Andre Rosendaal. Developed in collaboration with the TELL Consortium and in consultation with Patrick Corness. TELL Consortium 2000.

[A revised version of the 1977 authoring shell, designed by Andre Rosendaal (University of Groningen).]

2000f: Nataša Tanská, *Fluff and Muff*, translated from the Czech (*Puf a Muf*) by Patrick Corness. Prague, Olympia.

[A children's story book first written in Slovak and translated into numerous languages.]

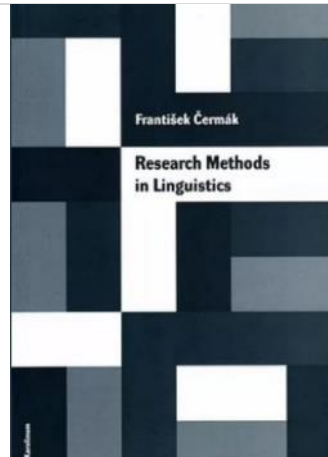
2002a: *A computer tool for cross-linguistic research* (incorporates a comparison of Czech and Lithuanian translations of George Orwell's 1984). In Bengt Altenberg and Sylviane Granger, eds. *Lexis in contrast: corpus-based approaches*. Amsterdam/Philadelphia, John Benjamins, 307-326.



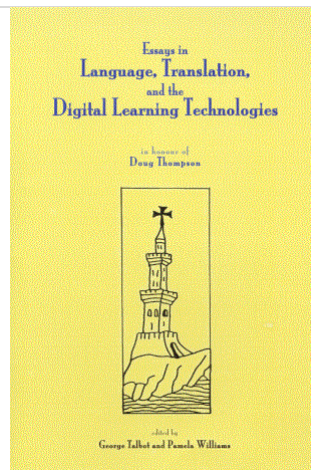
[A user's guide to the multilingual concordancing tool *Multiconcord*, followed by a case study comparing George Orwell's novel *1984* with Czech and Lithuanian translations, concluding that

translation corpora yield, *inter alia*, valuable evidence of translation problems and translation strategies.]

2002b: František Čermák, *Research Methods in Linguistics*. Prague, Karolinum. [*Základy lingvistické metodologie*]. Translated by Patrick Corness.



2002c: *The taming of Dostoevsky: a note on English translations of Crime and Punishment*. In *Essays in Language, Translation and the Digital Learning Technologies in honour of Doug Thompson*, ed. George Talbot and Pamela Williams, Matador, 2002.



[A case study concluding that the respective translations render semantic components with varying degrees of success or completeness, whereas there seems to be a persistent reluctance to render repetitiveness and a difficulty in rendering aspects of tone and style governed by those elusive devices which apparently have no semantic content but which lend a particular pragmatic and stylistic colour to the text as a whole.]

2003a: *A Czech/Lithuanian Translation Corpus* (included in the InterCorp project at the Institute of the Czech National Corpus, Faculty of Arts, Charles University, Prague and accessible online at Vytautas Magnus University, Kaunas, Centre of Computational Linguistics).

Parallel Corpus

Language of the corpus (1): Search language
Language of the corpus (2): Search language
 Search language - just original

BibTeX ([Show](#))

Statistics

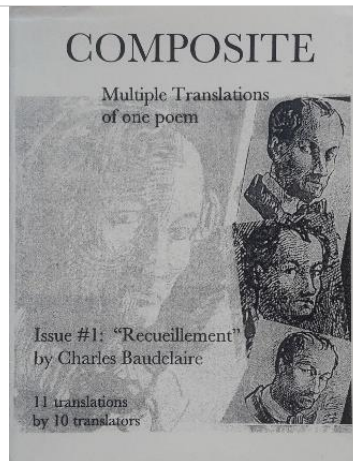
Language Pair	Word Count
cz-lt words	536267
en-lt words	2024999
lt-cz words	21064
lt-en words	61154

Contributors: František Čermak, Vidas Daudaravičius, Hana Skoumalova, Patrick Corness.

[Czech/Lithuanian Parallel Corpus originally created and aligned by Patrick Corness; search engine and other enhancements by CCL, Vytautas Magnus University, Kaunas, Lithuania
http://donelaitis.vdu.lt/main_en.php?id=4&nr=1_2]

2003b: György Dalos, *Olga* (Sample translation on the Goethe Institute's *new books in german* website) (discontinued)

2003c: Charles Baudelaire, *Contemplation*. Translated by Patrick Corness. In: Composite: *Multiple Translations of One Poem*, Issue #1, Recueillement by Charles Baudelaire. 12 translations by 11 translators, ed. Liz Henry. Tollbooth Press, Redwood City, California, July 2003, 10-11.



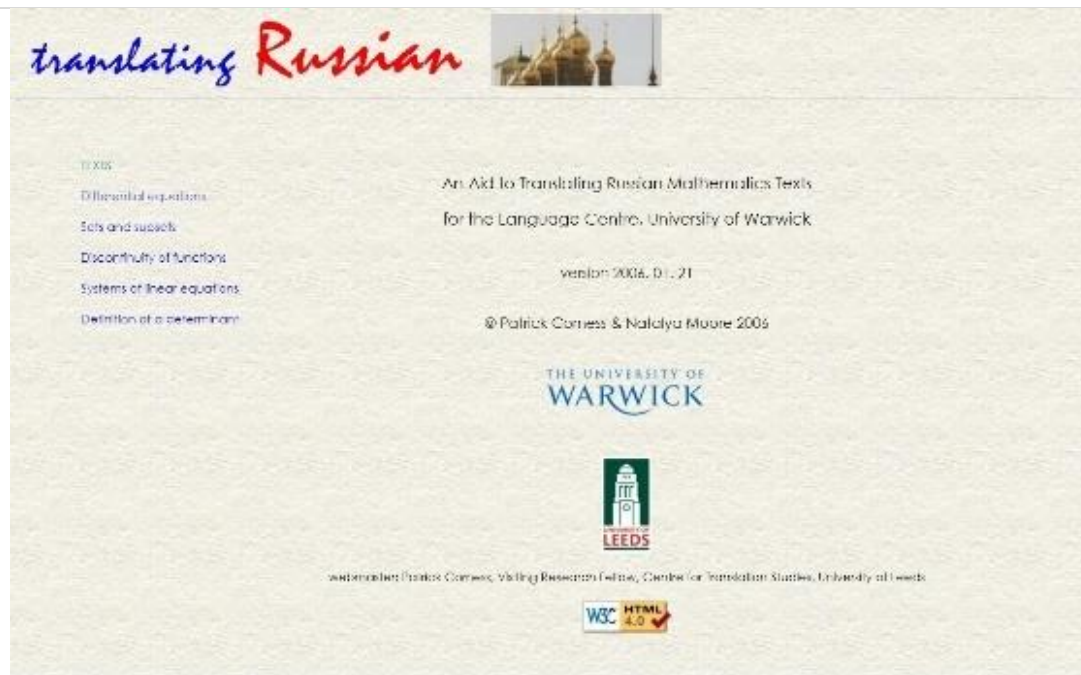
[My translation from the French of *Contemplation* by Charles Baudelaire, included in a compilation of 11 translations of this poem.]

2006a: *Prague Dependency Treebank 2.0* [Chapter 9, *Tectogrammatical layer: Annotation Manual*. Translated by Kateřina Součková, Kristýna Čermáková, Alena Böhmová, Patrick Corness, Jiří Havelka, Silvie Cinková, Eva Hajičová and Pavel Straňák.] Prague, Charles University.



<http://ufal.mff.cuni.cz/pdt2.0/doc/pdt-guide/en/html/ch09.html>

2006b: *Translating Russian (Russian for Mathematicians at the University of Warwick):* a hypertext resource (maths texts provided by Natalya Moore).



[A web-based facility to support a course in Russian translation for mathematicians at the University of Warwick. I designed and coded in HTML these hypertext materials on principles previously developed at Coventry University using proprietary tools such as *ToolBook*, a method now rendered obsolete by HTML

Translating Russian (an experiment exploring the potential for HTML-based learning materials for translation) can be accessed at: <http://www.betley.net/translatingrussian/index.htm>]

2006-2010: *Manuscriptorium Project* (National Library of the Czech Republic, digitisation of manuscripts and early printed books). Translation of web pages, information updates etc. <http://www.manuscriptorium.com>

2007: In *Ukrainian Literature: a Journal of Translations*, Volume 2. University of Toronto and Shevchenko Scientific Society Inc., New York: Vasyl Gabor, *Hunting in Lost Space*. Translated by Patrick Corness and Natalia Pomirko, pp. 227-230³³; Vasyl Gabor, *Night Obscures the Way*. Translated by Patrick Corness and Natalia Pomirko, pp. 231-235³⁴;

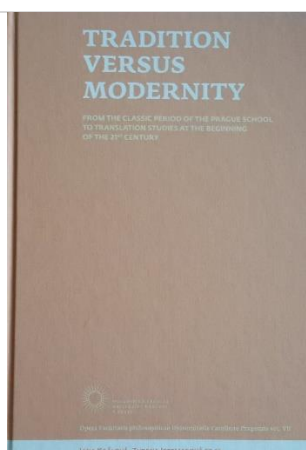
³³ http://sites.utoronto.ca/elul/Ukr_Lit/Vol02/14-Gabor-Hunting.pdf

³⁴ http://sites.utoronto.ca/elul/Ukr_Lit/Vol02/15-Gabor-Night.pdf

Vasyl Gabor, *Finding the Way to the Garden*. Translated by Patrick Corness and Natalia Pomirko, pp. 237-241³⁵; Oleh Hovda, *The Curse of ... Love*. Translated by Oksana Bunio and Patrick Corness, pp. 243-246³⁶; Oleh Hovda, *Going My Own Way*. Translated by Oksana Bunio and Patrick Corness, pp. 247-250³⁷; Oleksandr Zhovna, *The Lame Mermaid*. Translated by Patrick Corness and Natalia Pomirko, pp. 255-259³⁸.



2009a: Jana Hoffmannová. *The reproduction of one's own speech and the speech of others*. Translated by Patrick Corness. In Jana Králová and Zuzana Jettmarová eds. *Tradition versus Modernity: from the Classic Period of the Prague School to Translation Studies at the Beginning of the 21st Century*, Prague, Charles University, 101-123



³⁵ http://sites.utoronto.ca/elul/Ukr_Lit/Vol02/16-Gabor-Garden.pdf

³⁶ http://sites.utoronto.ca/elul/Ukr_Lit/Vol02/17-Hovda-Curse.pdf

³⁷ http://sites.utoronto.ca/elul/Ukr_Lit/Vol02/18-Hovda-Going.pdf

³⁸ http://sites.utoronto.ca/elul/Ukr_Lit/Vol02/20-Zhovna-Lame-Mermaid.pdf

2009b: Jana Králová. *Proper names in inter-cultural communication: from prescription to description*. Translated by Patrick Corness. In Jana Králová and Zuzana Jettmarová eds. *Tradition versus Modernity: from the Classic Period of the Prague School to Translation Studies at the Beginning of the 21st Century*, Prague, Charles University, 89-100

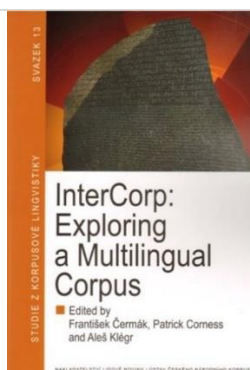
2009c: Jiří Levy. *The process of creation of a work of literature and its reception*. Translated from the Czech by Patrick Corness. In Jana Králová and Zuzana Jettmarová eds. *Tradition versus Modernity: from the Classic Period of the Prague School to Translation Studies at the Beginning of the 21st Century*, Prague, Charles University, 47-88.

2009d: Martina Bečvářová. *Translations of Euclid's Elements*. Translated by Patrick Corness. In Jana Králová and Zuzana Jettmarová eds. *Tradition versus Modernity: from the Classic Period of the Prague School to Translation Studies at the Beginning of the 21st Century*. Prague, Charles University.

2009e: Miloslav Uličný. *Translations of Shakespeare's sonnets into Czech and Spanish*. Translated by Patrick Corness. In Jana Králová and Zuzana Jettmarová eds. *Tradition versus Modernity: from the Classic Period of the Prague School to Translation Studies at the Beginning of the 21st Century*, Prague, Charles University, 137-147.

2009f: Myron Fedoryshyn, *English-Ukrainian dictionary*. Edited by Nina Hayduk and Patrick Corness. Lviv, BaK. 2nd, revised ed.

2010a: *Shifts in Czech translations of the reporting verb said in English fiction*. In Čermák, Corness, Klégr, eds. *InterCorp: exploring a multilingual corpus (proceedings of InterCorp Conference, Prague, Sept 17th-19th, 2010)*. Prague, Nakladatelství Lidové noviny.

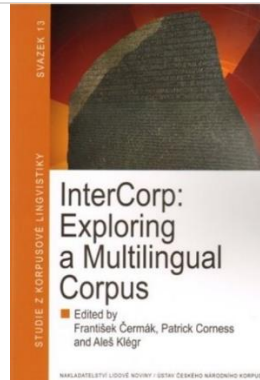


SELECTED PUBLICATION 2

[Abstract: The Czech versions of English fiction presently accessible in the InterCorp translation corpus are searched to investigate an issue raised by Jiří Levy, who in his *Art of Translation* writes: “Most professional translators are aware these days that the stereotypical repetition of said in English introducing direct speech quite simply belongs to a different literary convention and as a rule they vary the way they represent this reporting verb in translation.” Several categories are identified into which Czech translations of *said* in fictional texts fall in the available subcorpus and the relative proportions of neutral reporting verbs and other translation solutions in Czech are calculated. The present brief descriptive analysis of translation shift, informed by models from Vinay & Darbelnet to Kitty Leuven-Zwart, is constrained to focus on a limited topic; other issues, beginning with the relative frequency of *said* compared with that of other reporting devices in the English texts, remain to be investigated. Closer understanding of English narrative style and technique as represented in Czech translation demands broader reference to original writing in Czech and English and comparison of the work of various writers.

Key words: English-Czech translation; reporting verbs; translation shifts; repetition]

2010b: František Čermák, Patrick Corness, Aleš Klégr, eds. *InterCorp: exploring a multilingual corpus* (proceedings of InterCorp Conference, Prague, Sept 17th-19th 2009). Prague, Nakladatelství Lidové noviny.



[Introductory Note: All our lives we are inclined to compare things, incessantly, typically considering that “this is better and of more use to me, while that is worse and so I have no need for it.” We apply the same process of continuous and manifold comparison and selection to our language, though perhaps less obviously, and the process is not confined only to children who acquire language through imitation and comparison; rather it applies more broadly. The natural necessity to compare our language with other languages, because of our need to communicate with our neighbours, has long been felt and recognized. Compared in this way, languages are easier to learn and reference books are generated for example, all of which improves our mutual communication. However, this process must not derive from individual experience alone, albeit the experience of many individuals, as was typically the case in the past; we must harness the collective experience of the whole speech community in the form of collective data. It is precisely this which is made possible only today with the arrival of parallel corpora, in this particular case more than twenty corpora brought together in the InterCorp project with Czech as a linchpin. For the first time it is possible to carry out extensive searches of huge, continually growing quantities of data, thereby improving our present knowledge consistently and critically, for frankly the truth is to be found in large numbers and in quantity. Findings from the comparative, and therefore contrastive, study of languages, whether corpus-based or corpus-driven, are truly fascinating and they literally clamour to be applied for pedagogical, lexicographic or theoretical purposes. Inevitably they cannot but result in a deeper knowledge of our mother tongue, and of language as such. It is an exciting and thrilling possibility, which may overturn our previous thinking about our language but which will always be rewarding. The opportunity to compare and study languages by means of a multilingual corpus is still fairly rare; it has been made possible by the InterCorp project whose first results were presented at the InterCorp 2009 Conference on 17th-19th September. The aim of the project is to compile a large, continuously updated, multilingual parallel corpus of contemporary languages (see <http://www.korpus.cz>) with the aim of building a research basis for contrasting Czech with at least twenty other languages and through them with yet others. The comparative, contrastive study of these languages is limited only by the nature of

the input translation data. It enables comprehensive investigation of any linguistic phenomena which are present in the data. The InterCorp 2009 Conference, the first of its kind, was organised by the Institute of the Czech National Corpus in cooperation with members of various language departments of the Faculty of Arts, Charles University, Prague, and other cooperating members of the InterCorp project. The papers presented at the conference are contained in two mutually 8 complementary volumes, the present English edition and a Czech edition entitled *Mnohojazyčný korpus InterCorp: Možnosti studia* (published simultaneously by NLN). The conference provided participants in the InterCorp project with the first opportunity to put the corpus to the test, to find out how user-friendly it is and what kinds of research it enables one to undertake while it is still in the intermediate stage of its compilation. This fact is reflected in the diversity of the papers setting out to exploit the potential of the corpus to the full. The volume is organized thematically, the themes being defined somewhat loosely as the papers address wide-ranging and mutually interacting areas of current corpus research. Taken together, they offer an overview of the state of the art in domestic contrastive studies, although the volume is not intended to provide an exhaustive account of the subjects it deals with. Czech is compared with eight European languages (English, French, German, Polish, Swedish, Norwegian, Danish and Finnish) and the papers are divided into four sections, covering methodological issues, grammar (syntax and functional morphology), lexis, translation and applied linguistics, and lexicography. The issues relating to these four research themes are bound to constitute sustained focal points for on-going work in contrastive corpus-based research. If the papers in this volume succeed in giving a sense of the direction in which current research is going and in providing inspiration for other language specialists to join in the project, then the volume will have achieved its purpose. František Čermák]

2010c: Marjana Gaponenko, *Der gute Satan*, translated from the German by Patrick Corness. <http://www.marjana-gaponenko.de/english.html>

2010d: Marjana Gaponenko, *Piotr*, translated from the German by Patrick Corness. <http://www.marjana-gaponenko.de/english.html>

2010e: Nataša Tanská. *Třesky plesky*, translated from the Czech by Patrick Corness as *Chatterbox*. Bilingual edition, with an Introduction by Liza Katz. In *Pustebly: a journal of and about translation*. Boston, Massachusetts, University of Boston. Issue Three, Winter 2009-2010, 18-25

PUSTEBLUME

a journal of & about translation

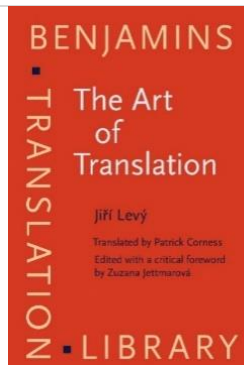


Czech | Spanish | Russian
Arabic | Persian | French
Issue Three, Winter 2009-10

[Notes on Tanska, *editorial introduction by Liza Katz*: NATAŠA TANSKA WAS born in 1929 in Prague. She spent several years in Slovakia and is bilingual in Czech and Slovak. After her early career as a film actress and her graduation from the Academy of Performing Arts in Bratislava in 1954, she became a literary editor. She has written film scripts and plays for the theatre and radio, which have been performed and broadcast in regions from the U.S. to Scandinavia and the Baltics, Germany, Hungary, Bulgaria, Cyprus, Iran and Russia. Today she is best known for her poetry, humorous prose and prize-winning children's stories, which have been translated into eleven languages and converted to cartoon series for television. Perhaps Tanska's poetry is informed in part by her humorous writings and the children's stories for which she has received so much acclaim. The ABCB rhyme scheme in "Chatterbox," combined with the iambic tetrameter and trimeter of Corness's English, contributes to a playful tone. Yet "Chatterbox" is a serious poem, one that reflects on human mortality and the relationship between humans and nature. The speaker looks to nature for insight into the self and personal relationships: "Two trees grew tall pure peace and calm/then watching from afar I see/those branches suddenly entwined/and wonder is this you and me" (12). Yet she is also aware of what distances humans from the surrounding world: "The moon is gently waning/the nights are darker now but she/will soon be back of course/can't say the same of me" (14). The moon comes and goes in ceaseless cycles, but the speaker will eventually have to deal with the fact of mortality. While the "you" to whom the poem is addressed is childlike and optimistic, the "I" has a more fatalistic world view: "You see the flowers blooming/resplendent in their finery/while I just contemplate/how brief their time will be" (17). The off-rhyme of "finery" and "time will be" calls to mind the beauty and impermanence of both the flowers and the people in the scene. The title "Chatterbox" is apt, as the poem reads like a one-sided conversation with an extremely talkative person who races maniacally from one thought to the next as though afraid of running out of time to say everything that needs to be said. "Chatterbox" is composed of brief segments, bursts of thought with no punctuation or transition between stanzas. The lines lengthen as the poem progresses, however,

moving from trimeter and tetrameter into pentameter: “As you traverse those vast and open spaces/with every step uncovering something new/I find such vastness more than I can bear/for me the smallest grain will always do” (30). Toward the end of the poem, even the stanzas with shorter lines are more measured and restrained: “The foaming water falls so fast/if only somehow I could find/such strength as that to hold back words/to hold my peace not speak my mind” (34). The waterfall embodies not the gushing forth of emotion but rather the force required to hold back, to remain silent when words cannot change a situation. While the speaker ultimately fails to control her talkative impulse and reach the quiet state of acceptance she seeks, her frantic observations provide insight into the ways in which people interact with one another and the natural world.]

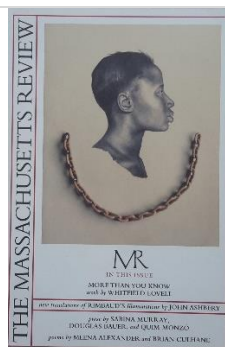
2011a: Jiří Levý. *The Art of Translation*. Translated by Patrick Corness. Edited by Zuzana Jettmarová. Amsterdam/Philadelphia, John Benjamins.



SELECTED PUBLICATION 3

[Translated by Patrick Corness, with adaptations, new examples etc. for anglophone readers, from the original Czech edition (*Umění překladu*. Praha, Československý spisovatel, 1963; *Umění překladu*. Praha, Ivo Železný, 1998); the German edition (*Die literarische Übersetzung: Theorie einer Kunstgattung*, Deutsch von Walter Schamschula, Frankfurt am Main, Bonn, Athenäum, 1969) and the Russian edition (*Искусство перевода*, пер. Вл. Россельса, Москва, Прогресс, 1974)]

2011b: Otar Dovzhenko, *The song of the railroad crossing barrier*, translated from the Ukrainian by Patrick Corness. In *Massachusetts Review*, Spring, 2011, Volume 52, Issue 1. Amherst, Mass., University of Massachusetts.

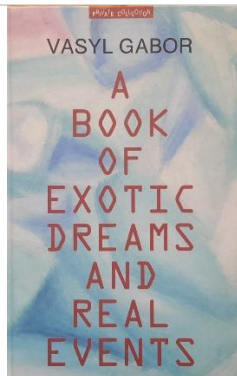


2011c: Ukrainian Literature: a Journal of Translations, Volume 3, (on-line edition 14th October 2011): Vasyl Gabor, *The building in the city center*. Transl. Patrick Corness and

Natalia Pomirko, pp. 219-224³⁹; Vasyl Gabor, *The tree that bleeds*. Transl. Patrick Corness and Oksana Bunio, pp. 225-229⁴⁰; Vasyl Gabor, *It's our destiny, my love*. Transl. Patrick Corness and Oksana Bunio, pp. 231-234⁴¹; Vasyl Gabor, *The aspen in the Garden of Gethsemane*. Transl. Patrick Corness and Natalia Pomirko, pp. 235-242⁴²; Vasyl Gabor, *The high water*. Transl. Patrick Corness and Natalia Pomirko, pp. 243-246⁴³; Vasyl Gabor, *Lonely women*. Transl. Patrick Corness and Natalia Pomirko, pp. 247-250⁴⁴; Vasyl Gabor, *How to find Ovid*. Transl. Patrick Corness and Natalia Pomirko, pp. 251-255⁴⁵.



2012: Vasyl Gabor: *A Book of Dreams and Real Events*. Translated by Patrick Corness with Natalie Pomirko and Oksana Bunio. Lviv, Piramida. 176. pp.



³⁹ http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-1-Building.pdf

⁴⁰ http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-2-Tree.pdf

⁴¹ http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-3-Destiny.pdf

⁴² http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-4-Aspen.pdf

⁴³ http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-5-High-Water.pdf

⁴⁴ http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-6-Lonely.pdf

⁴⁵ http://sites.utoronto.ca/elul/Ukr_Lit/Vol03/11-Gabor-7-Find%20Ovid.pdf

2013a: Cyprian Norwid, *Fate* and *In Verona*. Two poems from Norwid's *Vademecum* cycle in a new translation from the Polish by Patrick John Corness. With an accompanying commentary by Agata Brajerska-Mazur: *A Strange Poet. A Commentary on Cyprian Norwid's Verse*, in *The Sarmatian Review*, Vol. XXXIII, No. 1, Jan. 2013, 1723-1728. <https://www.ruf.rice.edu/~sarmatia/113/>

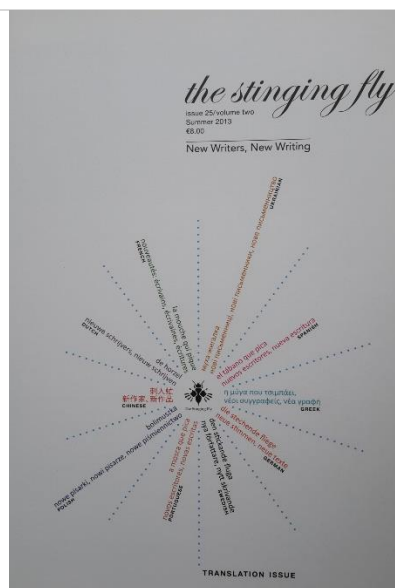
2013b: Eugenia Kononenko, *A Russian Story: a novel*. Translated from the Ukrainian by Patrick John Corness. London, Glagoslav Publications.



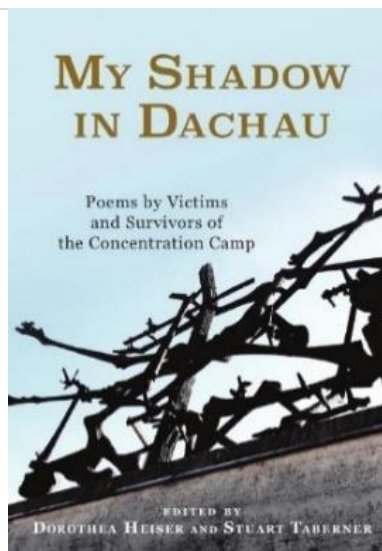
2013c: Jan Twardowski, *Śpieszmy się [Carpe diem]* [Translation from the Polish by Patrick John Corness] In *The Sarmatian Review*, Vol XXXIII, No. 3, September 2013, p. 1776. Houston. <http://www.ruf.rice.edu/~sarmatia/>

2013d: Olga Tokarczuk, *The wardrobe*. [Translation from Polish by Patrick John Corness] in *The Stinging Fly*, Dublin, Summer 2013.

2013e: Vasyl Gabor, *The woman who fell in love with the wind*. [Translation from Ukrainian by Patrick John Corness] in *The Stinging Fly*, Dublin, Summer 2013.



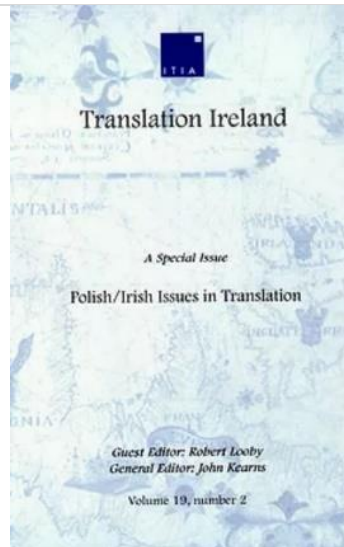
2014a Dorothea Heiser and Stuart Taberner, eds. *My shadow in Dachau: Poems by victims and survivors of the concentration camp*. N.Y. & Woodbridge, Camden House, December 2014.



[Contains my translations: František Kadlec (Czech) *Neutrální zona* [No-man's land]; *Ve stínu sedmi strážních věží* [In the shadow of seven watchtowers]; Stanisław Wygodzki (Polish) *Ojcu* [To my father]; *Žona* [My wife]; *List w noc* [A letter into the night]; *Modlitwa* [A prayer]; *Powrót* [Homecoming]; *Listopad* [November]; *O trudach* [My troubles]; *Do Przyszłego* [To you in the future].

2014b: *Horror Vacui? Explication in a Polish translation of Over Nine Waves: A Book of Irish Legends*. In *Translation Ireland – Polish – Irish Issues in Translation* (Translation Ireland, Volume 19, number 2, May 2014)

<https://www.translatorsassociation.ie/wp-content/uploads/2017/03/Translation-Ireland-Polish-Irish-Issues-in-Translation.x75335.pdf>



SELECTED PUBLICATION 4

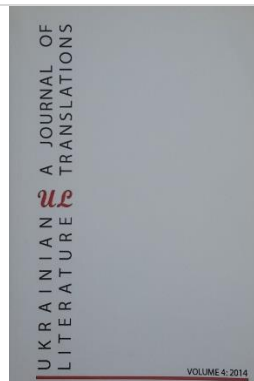
[Abstract: Taking as example texts Marie Heaney's *Over Nine Waves: A Book of Irish Legends* (Heaney 1994) and its Polish translation by Mieczysław Godyń (Heaney 1996), the present sample case study undertakes a preliminary survey of some instances of explication in a literary translation [...] In the translation of *Over Nine Waves* investigated, a number of examples of explication filling in places of indeterminacy in the source text were identified. Such cases of explication fall into a number of categories. They may be the result of systemic incommensurability between the source language and the target language, or they may be motivated by a need to make explicit certain culture-specific information which is implicit in the source language but not in the target language. As such, these are in principle legitimate, indeed obligatory outcomes of a successful translation process, as long as they do not introduce redundant semantic information. However, examples are also found of gratuitous addition of information which is redundant because it has been mentioned elsewhere in the source text (but not in the given unit of translation) and even of information which is neither explicit nor implicit in the source text as a whole. There are also cases of gratuitous or questionable interpretation, involving semantic narrowing or revealing actual misunderstanding of the source. In such cases, the translation fails to convey the true message of the source text. Given the impact of translation quality on the reception of (for example) Irish literature in Polish translation, these examples

suggest that further research into explicitation in literary translation practice, to identify cases of its contribution to successful cultural transfer and of certain imperfections in that process, would be a worthwhile subject for closer study.

Key words: Irish literature; literary translation; places of indeterminacy; interpretation; misunderstanding; explicitation; semantic narrowing; cultural transfer.

2014c: Kseniya Dmytrenko. *The ping-pong professor*. Translated from the Ukrainian by Patrick Corness. In *Ukrainian Literature: a Journal of Translation*. University of Toronto, Volume 4, pp. 203-223. http://sites.utoronto.ca/elul/Ukr_Lit/Vol04/12-Dmytrenko-Ping-pong-Corness.pdf

2014d: Volodymyr Kyrylovych Vynnychenko. *The moderate one and the earnest one*. Translated from the Ukrainian by Patrick Corness and Oksana Bunio. In *Ukrainian Literature: a Journal of Translation*. University of Toronto, Volume 4, pp. 109-117. http://sites.utoronto.ca/elul/Ukr_Lit/Vol04/05-Vynnychenko-Moderate-Corness.pdf



2014-2015: (with Agata Brajerska-Mazur). *Translating Cyprian Kamil Norwid's 'Generalities': a case study of co-operation (Part 1 in Sarmatian Review, September 2014; Part 2 in Sarmatian Review, January 2015)*

[A record of the process of co-operation with Norwid expert Agata Brajerska-Mazur (Catholic University of Lublin) from initial draft translation to final agreed version.]

2015a: Franciszka Urszula Radziwiłłowa. *Selected drama and poetry*, edited by Patrick John Corness and Barbara Judkowiak; Introduction by Barbara Judkowiak. Translated by Patrick John Corness. The Other Voice in Early Modern Europe Series, Vol. 37). Iter

Academic Press, University of Toronto & Arizona Center for Medieval and Renaissance Studies. <https://www.itergateway.org/resources/selected-drama-and-verse>



SELECTED PUBLICATION 5

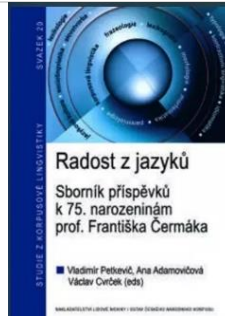
[Winner of the Society for the Study of Early Modern Women's 2016 Josephine Roberts Award for a Scholarly Edition published in 2015.]

Review: This edition presents, for the first time in English, a selection from the repertoire of the first Polish woman dramatist, Princess Franciszka Urszula Radziwillowa (1705–1753), with a historical-biographical Introduction incorporating interpretations of her works. Radziwillowa's plays treated complex issues concerning intimate relationships. In her poetry she explored new, very personal, means of expression for intimate declarations, in a form of language capable of conveying the emotional distress that could not find expression under existing conventions. *"This collection of works by Franciszka Urszula Radziwillowa opens a window onto the world of a remarkable eighteenth-century Polish noblewoman. Fluent in French, Radziwillowa produced some of the first translations of Molière into Polish - but also wrote dramas of her own and composed lyric poems which evade the Baroque conventions of the day in order to strike notes of confessional intimacy well in advance of their time. Barbara Judkowiak's selection of her works, here presented in Patrick John Cornness's fluidly idiomatic translations, provides an excellent portrait of Princess Radziwillowa's keen and restless mind."* -Thomas Seifrid, Professor of Slavic Languages and Literatures, University of Southern California.

<https://www.itergateway.org/resources/selected-drama-and-verse>

2015b: *Lithuanian counterparts of Czech possibility/probability particles: the evidence of a parallel corpus.* In Vladimír Petkevič, Ana Adamovičová & Václav Cvrček, eds. *Radost z*

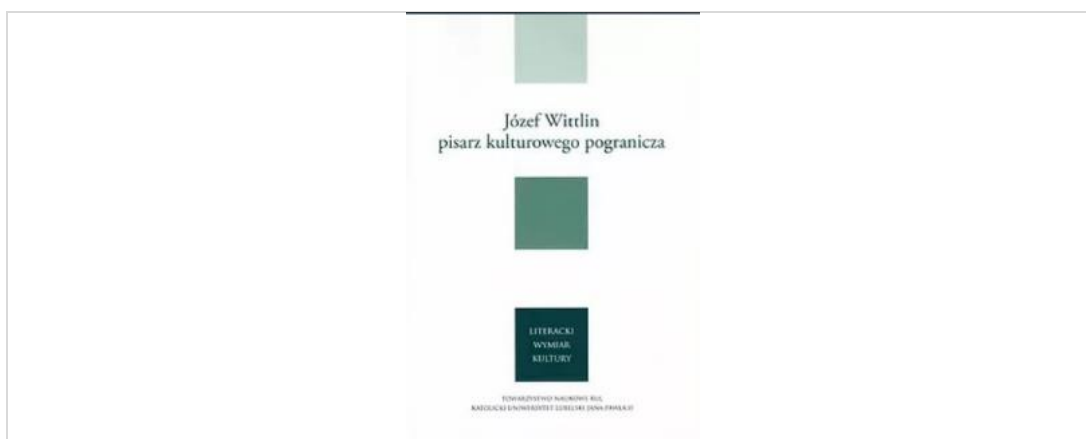
jazyků: Sborník příspěvků k 75. narozeninám prof. Františka Čermáka [The joy of languages: a collective volume in honour of the 75th birthday of Prof. František Čermák]. Praha, Lidové noviny, 5th February 2015, 201-214.



[Abstract: The purpose of the present study is to investigate Lithuanian counterparts of the most frequently occurring possibility/probability particles in Czech on the evidence of a Czech/Lithuanian parallel translation corpus, in order to derive data for the enhancement of bilingual lexicographic description and translation analysis in respect of this semantically elusive grammatical category. [...] The present parallel translation corpus reveals a substantial number and variety of Lithuanian counterparts of the selected Czech possibility particles, especially numerous in the case of *snad* and *asi*; the lower frequency of occurrence and narrower range of translation equivalents in the cases of *možná* and *nejspíš(e)* may be explained by their greater lexical-semantic specificity and transparency. The above findings show that a small parallel corpus can yield data for an enhanced bilingual lexicographical description of the selected Czech particles in comparison with their Lithuanian counterparts. However, the sheer number and variety of the latter mean that the present paper is limited to tentative categorisation with statistical summaries, accompanied by only brief illustrative examples.

Key words: bilingual lexicography; Czech; Lithuanian; parallel translation corpora; possibility/probability particles; semantic content; translation equivalence]

2016a: *Niektóre luki i translatorskie przesunięcia w tłumaczeniu na angielski Soli ziemi* [Some lacunae and translation shifts in an English translation of the novel *The Salt of The Earth* by Józef Wittlin]. Lublin, Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego Jana Pawła II.



[Abstract: The present article investigates the English translation of *Sól ziemi* by Pauline de Chary published in New York in 1941, focusing (for reasons of limited space) on the *Prologue*. Cases of omission, misunderstanding and mistaken interpretation of the original are discussed, as well as additions, semantic broadening or narrowing, and stylistic adaptation. The analysis takes into account hypotheses of the Czech translation studies scholar Jiří Levý regarding certain characteristic tendencies in literary translation, which mainly take the form of shifts on three axes: a) between general and specific denominations; b) between stylistically neutral and expressive denominations; c) between repetition and variation of vocabulary. Examples of translation shifts are compared with a new English translation and, where appropriate, also with Czech, French and German published translations. The omissions and translation shifts identified in the 1941 English translation of the Prologue of *Sól ziemi* are considered an impoverishment of the original work in terms of the author's intentions.

Key words: authorial intention; concretisation; ideo-aesthetic content; intellectualisation; interpretation; Jiří Levý; Józef Wittlin; misunderstanding; omission; over-interpretation; phenomenology; places of indeterminacy; Roman Ingarden; semantic narrowing; semantic/stylistic neutralisation; translation shifts]

2016b: *Nowe przekłady na język angielski dwóch poematów Norwida* [New English translations of two poems by Norwid]. In: *Kulturowy wymiar twórczości Norwida*. Lublin, Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego Jana Pawła II, 209-235



Abstract: The purpose of the present translation project was to satisfy as far as possible the specific criteria for a satisfactory outcome posited in Dr Brajerska-Mazur’s study, which identifies characteristics of the original poems that it is essential to preserve and those features which it is also desirable to retain. The present paper discusses the difficulties encountered in the translation process, the strategies applied in order to overcome them, and the resulting solutions.

Key words: poetry translation, critique of literary translation, translation strategy, structural-semantic features, rhyme scheme, phenomenology, concretisation, cognitive indeterminacy, connotation.]

2017a: *A Clockwork Orange in Polish: Robert Stiller’s dystopias*. In *Słowiańska Wieża Babel. Tom II: Język a tożsamość*. [Slavonic Tower of Babel. Volume II: Language and Identity] Poznań, Adam Mickiewicz University.

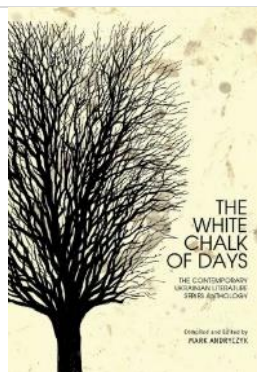


[Abstract: An aligned parallel corpus of Anthony Burgess’s dystopian novel *A Clockwork Orange* and two Polish translations by Robert Stiller was established to investigate the translator’s treatment of the original author’s idiosyncratic use of language. After first considering some characteristics and functions of the invented *nadsat* jargon found in the novel, the paper examines Robert Stiller’s translation strategy. It is found that the aura of unfamiliarity created by Russian-derived *nadsat* in the original English text is difficult to reproduce in Polish using

expressions derived from Russian because of the close linguistic affinity between the two Slavonic languages. Furthermore, problems are caused by certain systemic differences between the linguistic structure of English on the one hand and that of Russian and Polish on the other. The variety of counterparts for “Russian” *nadsat* in Stiller’s translations does not convey the stylistic impact of Burgess’s repetitive, foregrounded arcane expressions, nor are other forms of Burgess’s idiosyncratic use of English consistently represented. Rather than conveying Anthony Burgess’s intentions with regard to *nadsat*, Robert Stiller has created texts futuristically imagining what the Polish language might look like under undesirable extreme Russian and Anglo-American influences, respectively. The translator’s claim, expressed in an accompanying article, that he bases his imagined corrupted lexis and grammar on actual developments in contemporary Polish seems questionable.

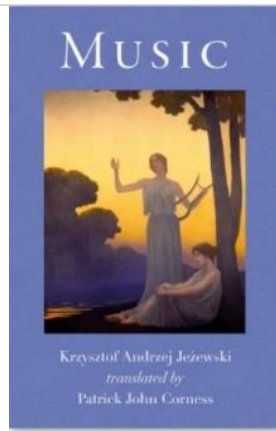
Key words: A Clockwork Orange; authorial intentions; Burgess; dystopia; invented languages; *nadsat*; Polish; Stiller; translation]

2017b: In Andryczyk, Mark, ed. *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology*. Vasyl Gabor, *The High Water*, translated by Patrick Corness and Natalia Pomirko, pp. 248-252., first published in *Ukrainian Literature, a Journal of Translations*, Toronto, Vol. 3, 2011. Vasyl Gabor. *Five Short Stories for Natalie - The Fifth Story-The Last One-The Lover*, translated by Patrick Corness and Natalia Pomirko, pp. 255-258., first published in Vasyl Gabor. *A Book of Exotic Dreams and Real Events*, translated by Patrick Corness with Natalia Pomirko and Oksana Bunio. Lviv, Piramida, 2012.



[Honorable Mention, 2018 American Association for Ukrainian Studies Translation Prize]

2017c: Krzysztof Andrzej Jeżewski. *Muzyka/Music* (poetry cycle) translated from the Polish by Patrick John Corness. March 2017, Cissbury, Anima Poetry Press.



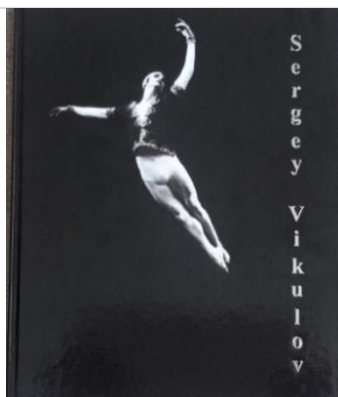
Music consists of a cycle of 64 poems—“a mystical quest for God through music”. There is an introductory essay by **Krzysztof Jeżewski**, whose work has had relatively little exposure in the UK. Alongside the poems are paintings by **Michał Józefowicz**. The English translation by award-winning translator **Patrick Corness** is a beautiful transposition of the text, capturing the musicality and spirituality of the original.

“...is music itself not in fact a kind of contemplation of the eternal enigma, expressed through sound, an enigma equivalent to Eternal Beauty?”

Krzysztof Jeżewski is the recipient of numerous awards: the Karol Szymanowski medal, the ZAiKS (Society of Polish Authors) award, the Konstanty A. Jeleński award conferred by the Paris literary journal *Kultura* (Culture) and the Polish PEN-Club award.

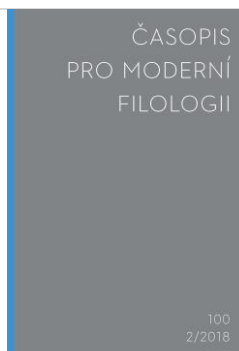
<https://instytutpolski.pl/london/2017/03/31/music-by-krzysztof-jezewski/>

2017d: Viktor Ulyanov. *Sergey Vikulov: Album*. Translated from the Russian by Patrick John Corness. Издательство “Композитор” Санкт-Петербург. Saint Petersburg, Compozitor Publishing House,. 2017.



[An illustrated bibliography devoted to the artistic career of Sergey Vasilievich Vikulov, an outstanding dancer of the Leningrad Kirov /Mariinsky St. Petersburg Theatre Ballet.]

2018a: Antonín Dvořák. *Překladačská strategie přebásnění Dvořákových Mužských sborů (B 66 a B 72, B 73)* [Approach to the translation into English of the Czech lyrics of Antonín Dvořák's Unaccompanied Male Voice Choruses (B 66 a B 72, B 73)]. *Časopis pro moderní filologii*, Prague [Journal of Modern Philology]. Charles University in Prague, Faculty of Arts Press., 100, 2018, Č. 2, S. 225-249. https://casopispromodernifilologii.ff.cuni.cz/wp-content/uploads/sites/9/2018/06/Patrick_John_Corness_225-249.pdf



SELECTED PUBLICATION 6

[Abstract: A Strategy for Czech-English Verse Translation. This case study presents an analysis of the author's approach to translating Dvořák's Unaccompanied Male Voice Choruses (B 66, B 72, B 73). A strategy is outlined for the rendering of cognitive and aesthetic values of the Czech song texts in English, with particular reference to principles for the derivation of rhyme pairs. Other features of style and of cultural transfer are also noted.

Key words: Dvořák; vocal works; verse translation; Czech-English translation; translation strategy; ideo-aesthetic values; rhyme; cultural transfer]

2018b: Józef Wittlin. *The Salt of the Earth*. A novel, translated from the Polish by Patrick John Corness. London, Pushkin Press



[The novel *Sól ziemi* [The Salt of the Earth], the first part of a trilogy which the author planned but never completed, was published in Poland in 1935. It received an award from the Polish Literary Academy and in 1939 it was nominated for the Nobel Prize for Literature. My new translation was written at the request of the author's daughter, Elżbieta Wittlin Lipton, after we met at a Wittlin conference in Lublin. **Reviews:** <https://whatcathyreadnext.wordpress.com/2018/12/16/book-review-the-salt-of-the-earth-by-jozef-wittlin/> <https://www.netgalley.com/catalog/book/149239> <http://litflits.blogspot.com/search/label/Jozef%20Wittlin> <https://www.worldliteraturetoday.org/blog/book-reviews/saga-many-patient-foot-soldiers-jozef-wittlins-salt-earth-alice-catherine-carls>]

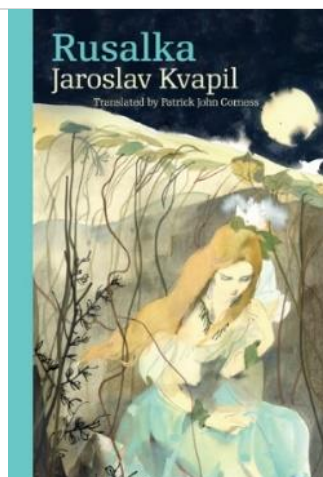
2020a: *Two English translations of Jaroslav Kvapil's Rusalka libretto*. In *Opera and Translation: Eastern and Western Perspectives*, edited by Adriana Șerban and Kelly Kar Yue Chan. Amsterdam, J Benjamins.



[Abstract: This study investigates two translations into English of Jaroslav Kvapil's *Rusalka* libretto, set to music by Antonín Dvořák: the singing translation in verse by Daphne Rusbridge (1954) and Paula Kennedy's (1998) prose translation. It identifies sources in mythologies and folk tales and outlines notable characteristics of language and composition in the Czech libretto. Semantic and stylistic shifts are discussed, with the aim of highlighting the impact of constraints under which the translators had to work, rather than criticising discovered shifts as avoidable errors. A summary of the translation shifts found, and their implications for the reception in English of Kvapil's libretto, includes both critical and favourable comments.

Key words: *Rusalka*; Czech mythology; Jaroslav Kvapil; Antonín Dvořák; translation shift; opera translation; singing translation; singability]

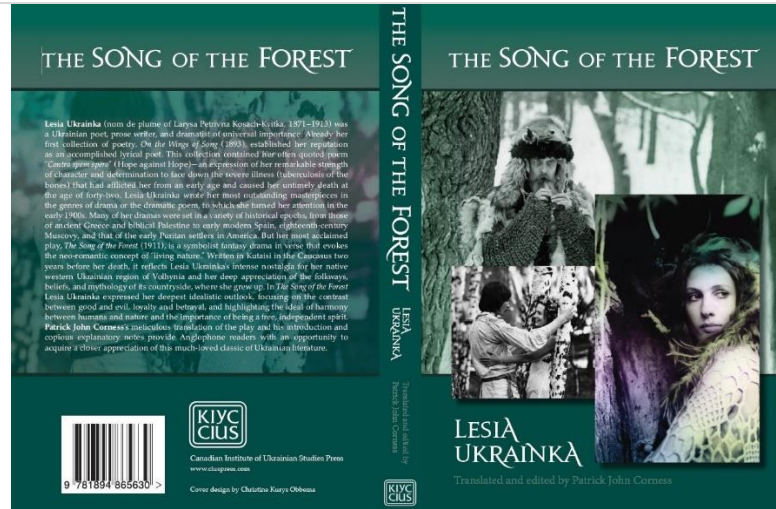
2020b: Jaroslav Kvapil. *Rusalka: a fairy drama in three acts*. Translated from the Czech by Patrick John Corness. Prague, Karolinum.



SELECTED PUBLICATION 7

[The first literary translation of Kvapil's dramatic poem set to music by Antonín Dvořák]

2021a (in press): Lesia Ukrainka, *The Song of the Forest: a fairy drama*. Toronto: CIUS Press.

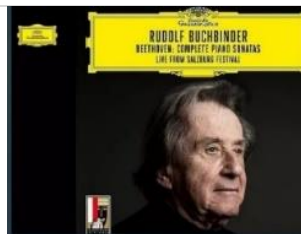


SELECTED PUBLICATION 8

[A scholarly edition with a new translation, introduction and commentary]

FORTHCOMING PUBLICATIONS

2021b: Wolfgang Stähr. *As In All Great Creation: Ludwig van Beethoven's Piano Sonatas*. (Translation of *Wie in der grossen ganzen Schöpfung: Ludwig van Beethovens Klaviersonaten*.) Berlin, Deutsche Grammophon. Forthcoming September 2021.



[Article in CD booklet.]

2021c (forthcoming) In: *Ukrainian Literature: a Journal of Translations*, Toronto: Three short stories by Eugenia Kononenko: *Андрій Ярило* [Andriy Yarylo]; *Арчибальд і Патриція*. [Archibald and Patricia.]; *Цвинтар привидів* [The Ghosts' Graveyard.]

2021d (forthcoming) (In: Katarzyna Szewczuk-Haake. *In the footsteps of Kierkegaard: Modern ethical literature of Józef Wittlin and Pär Lagerkvist*. Bern, Peter Lang) Translation by Patrick John Corness of quotations from poetry by Józef Wittlin.

*[This work also contains excerpts from my translation of Wittlin's novel *The Salt of the Earth* (2018).]*

2021e (in progress) *An Anthology of Poetry by Józef Wittlin*, edited by Katarzyna Szewczyk-Haake, translated by Patrick John Corness

2022 ? (in progress, MS submitted to potential publisher) English translations of Lesia Ukrainka's fairy drama *The Song of the Forest*:

[A comparative study of five English translations]

APPENDIX B: CO-AUTHORSHIP DECLARATIONS

TO WHOM IT MAY CONCERN

I, **Zuzana Jettmarová**, the undersigned co-author of **Jiří Levý** *The Art of Translation*, **J. Benjamins**, 2011, confirm that the respective roles of the co-authors in the preparation of this publication were as follows. Dr Zuzana Jettmarová was responsible for negotiation with the publisher from initiation of the project through to completion, and overall editorship of the volume. She contributed the *Editor's introduction to the English edition* and the volume index, and provided professional advice to the translator throughout, with particular reference to matters of specialised terminology. Patrick John Comess is the sole author of the translation of Jiří Levý's original work in Czech (*Umění překlada*), including the *Introduction to its second edition (1983)*. For the present volume, he also translated extracts from the German-language and Russian-language editions, provided further new content (illustrative translation examples) addressed to anglophone readers, and contributed the *Translator's introduction to the English edition*.

Assoc. Prof. **Zuzana Jettmarová**, MSc, PhD

Institute of Translation Studies, Faculty of Arts, Charles University, Prague

e-mail: zuzana.jettmarova@ff.cuni.cz

signed: 

date: 5 July, 2021

TO WHOM IT MAY CONCERN

I, **Barbara Judkowiak**, the undersigned co-author of **Franciszka Urszula Radziwiłłowa. 2015. Selected Drama and Verse. Ed. Patrick Corness & Barbara Judkowiak. Translated by Patrick Corness. Tempe, Arizona, AMCRS Press**, confirm that the respective co-authorship roles were as follows. Patrick John Corness initiated the project as a proposal to the editor of the series *The Other Voice in Early Modern Europe* at Toronto University Press/Iter Press, Al Rabil. Patrick John Corness was responsible for co-ordination and general editorship of the volume at its genesis and throughout its preparation, which lasted well over a decade. At his invitation, Barbara Judkowiak, Professor at Adam Mickiewicz University, Poznań, agreed to participate as co-editor and co-author. The co-editors jointly designed the content of the volume in consultation with series editor, Al Rabil. Barbara Judkowiak contributed the extensive Introduction to the works of Radziwiłłowa and most of the numerous explanatory footnotes, all originally written in Polish. This Introduction and the footnotes were translated from Polish into English by Patrick John Corness, who also translated from the Polish all the selected works of drama and verse by Franciszka Urszula Radziwiłłowa. Barbara Judkowiak advised the translator on obscure aspects of the original text, not least regarding problems of eighteenth-century Polish language and idiosyncrasies of the original author. At the request of Patrick John Corness, Aldona Zwierzyńska-Coldicott agreed to act as Translation Editor. As a native speaker of Polish qualified in translation studies, bilingual in Polish and English and a former lecturer at Maria Curie-Skłodowska university Lublin, Aldona Zwierzyńska-Coldicott provided further advice to the translator on matters of content and language.

prof dr habil Barbara Judkowiak
Adam Mickiewicz University, Poznań
bjudk@amu.edu.pl

signed: 

date: 4.07.2021

TO WHOM IT MAY CONCERN

I, **Aldona Zwierzyńska-Coldicott**, the undersigned co-author of **Franciszka Urszula Radziwiłłowa. 2015. Selected Drama and Verse. Ed. Patrick Corness & Barbara Judkowiak. Translated by Patrick Corness. Tempe, Arizona, AMCRS Press**, confirm that the respective co-authorship roles were as follows. Patrick John Corness initiated the project as a proposal to the editor of the series *The Other Voice in Early Modern Europe* at Toronto University Press/Iter Press, Al Rabil. Patrick John Corness was responsible for co-ordination and general editorship of the volume at its genesis and throughout its preparation, which lasted well over a decade. At his invitation, Barbara Judkowiak, Professor at Adam Mickiewicz University, Poznań, agreed to participate as co-editor and co-author. The co-editors jointly designed the content of the volume in consultation with series editor, Al Rabil. Barbara Judkowiak contributed the extensive Introduction to the works of Radziwiłłowa and most of the numerous explanatory footnotes, all originally written in Polish. This Introduction and the footnotes were translated from Polish into English by Patrick John Corness, who also translated from the Polish all the selected works of drama and verse by Franciszka Urszula Radziwiłłowa. Barbara Judkowiak advised the translator on obscure aspects of the original text, not least regarding problems of eighteenth-century Polish language and idiosyncrasies of the original author. At the request of Patrick John Corness, Aldona Zwierzyńska-Coldicott agreed to act as Translation Editor. As a native speaker of Polish qualified in translation studies, bilingual in Polish and English and a former lecturer at Maria Curie-Skłodowska University Lublin, Aldona Zwierzyńska-Coldicott provided further advice to the translator on matters of content and language.

Aldona Zwierzyńska-Coldicott MPhil
azc.poltrans@ntlworld.com

signed:

date: 07.07.2021

TO WHOM IT MAY CONCERN

I, **Natalia Pomirko-Lach**, the undersigned co-author with Patrick Corness of the translations of Ukrainian short stories listed below, confirm that under our co-operative translation project, the respective roles were as follows. In consultation with Natalia Pomirko-Lach, Patrick Corness wrote draft English translations from the original Ukrainian texts of his choice. Natalia then suggested occasional improvements, and a final version was agreed for submission to the publisher.

Vasyl Gabor, *Hunting in Lost Space*
Vasyl Gabor, *Night Obscures the Way*
Vasyl Gabor, *Finding the Way to the Garden*
Oleksandr Zhovna, *The Lame Mermaid*

(published in *Ukrainian Literature: a Journal of Translations*, Volume 2, 2007. University of Toronto and Shevchenko Scientific Society Inc., New York

Vasyl Gabor, *The building in the city center*
Vasyl Gabor, *The aspen in the Garden of Gethsemane*
Vasyl Gabor, *The high water*
Vasyl Gabor, *Lonely women*
Vasyl Gabor, *How to find Ovid*

(published in: *Ukrainian Literature: a Journal of Translations*, Volume 3, University of Toronto, on-line edition 14th October 2011)

signe 

Natalia Pomirko-Lach
natpomirko@yahoo.com

date: 16.07.2021

TO WHOM IT MAY CONCERN

I, **Oksana Bunio**, the undersigned co-author with Patrick Corness of the translations of Ukrainian short stories listed below, confirm that under our co-operative translation project, the respective roles were as follows. In consultation with Oksana Bunio, Patrick Corness wrote draft English translations of the original Ukrainian texts of his choice. Oksana then suggested occasional improvements, and a final version was agreed for submission to the publisher.

Oleh Hovda, *The Curse of ... Love*.
Oleh Hovda, *Going My Own Way*

(published in *Ukrainian Literature: a Journal of Translations*, Volume 2. 2007. University of Toronto and Shevchenko Scientific Society Inc., New York)

Vasyl Gabor, *The tree that bleeds*.
Vasyl Gabor, *It's our destiny, my love*.

(published in: *Ukrainian Literature: a Journal of Translations*, Volume 3, (University of Toronto, on-line edition 14th October 2011)

Volodymyr Kyrylovych Vynnychenko. *The moderate one and the earnest one*.

(published in: *Ukrainian Literature: a Journal of Translations*, Volume 4, University of Toronto, 14th October 2014)

signed



Oksana Bunio
obunio@hotmail.com

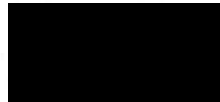
date: July 17, 2021

TO WHOM IT MAY CONCERN

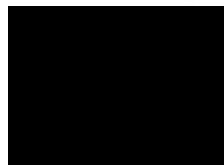
We, Rūta Petrauskaitė, Professor of Linguistics, and Andrius Utkā, Associate Professor, at Vytautas Magnus University, Kaunas, Lithuania, confirm that the roles of colleagues involved in the compilation of a Czech/Lithuanian translation corpus (now incorporated in the translation corpus at the Centre for Computational Linguistics at Vytautas Magnus University) were as follows:

The project for a Czech/Lithuanian parallel translation corpus (2003) was proposed by Professor František Čermák at Charles University, Prague. Professor Rūta Petrauskaitė supported this project by inviting the proposed contribution by Patrick Corness and by sending him on loan a collection of Lithuanian translations of Czech literature in printed book form. Familiar with Czech and Lithuanian, Patrick Corness scanned, corrected and aligned these works accurately along with other publications he obtained elsewhere. He submitted the entire aligned corpus in a format which permitted its incorporation in the Kaunas corpus, with the support of Associate Professor Andrius Utkā, who contributed a search engine and other enhancements.

Rūta Petrauskaitė
21/7/2021



Andrius Utkā
21/7/2021



APPENDIX C: CERTIFICATION OF AWARDS

2013: Commemorative Silver Medal of the Faculty of Arts, Charles University in Prague, awarded in recognition of achievements in the international dissemination of Czech scholarship and culture, translation studies, linguistics and language teaching methodology.



2016: The Society for the Study of Early Modern Women's Josephine Roberts Award for the best scholarly edition of 2015 in the field of early modern women and gender:



July 24, 2016

Patrick John Corness
Coventry University
Coventry, CV15FB
Great Britain

Barbara Judkowiak,
Adam Mickiewicz University
Poznan, Poland

Dear Patrick Corness and Barbara Judkowiak,

I am delighted to write to you both on behalf of the Society for the Study of Early Modern Women (SSEMW) to inform you that your edition, *Urszula Radziwillowa, Selected Drama and Verse* has been awarded our Josephine Roberts Award for the best scholarly edition of 2015 in the field of early modern women and gender. The committee chose your volume for the way it who bring an original new female voice, for the first time in English translation, to our canon of early modern authors. Princess Franciszka Urszula Radziwillowa is well represented in your edition through a selection of her plays and lyric poems, a presentation that will be of interest to many, not only because of the relevance of Radziwillowa's work, and the quality and readability of both the translation and the well-crafted introduction, but because it at once brings to the canon two marginalized voices, that of Radziwillowa, and that of Eastern Europe, and more concretely, that of Polish letters and culture. Congratulations on this wonderful edition!

I must apologize in advance for the last minute notification of this award due to the SCSC conference at which we meet taking place in Bruges, Belgium two months earlier than usual. Nonetheless, if by chance you already plan to be at this conference, or are within easy travel distance to Bruges, we hope that you will join us when we celebrate all our award winners at our annual business meeting, which will be held this year in the Sint Pieters Room at the NH Hotel, in Bruges, Belgium at 6:30 p.m. on Saturday August 20th. Prior to the August 20th business meeting, SSEMW will have a plenary, "Understanding Early Modern Women: Stories and Histories," given by Jane Stevenson, King's College, University of Aberdeen, at 5:30 in the same room. At 7:00pm we all adjourn to our celebratory reception, which will be held next door in the Van Eyck room. Full details of the SCSC conference can be found at: <http://www.sixteenthcentury.org/conference/>.

As an award winner, you will receive a certificate and a one-year membership in the Society for the Study of Early Modern Women. To learn more about SSEMW you can visit the website at

2016: Nomination by Adam Mickiewicz University, Poznań, for the TransAtlantyk Prize awarded annually by the Book Institute (an agency of the Polish Ministry of Culture) to “outstanding ambassadors of Polish literature abroad.”



UNIwersYTET IM. ADAMA MICKIEWICZA W POZNAŃU

Wydział Filologii Polskiej i Klasycznej
Instytut Filologii Polskiej

Poznań, 21 marca 2016 r.

ZGŁOSZENIE KANDYDATURY PROF. JOHNA PATRICKA CORNESSA
DO NAGRODY TRANSATLANTYK

Wysoka Kapituła, Szanowni Państwo,

pragnę zgłosić kandydaturę Prof. Johna Patricka Cornessa do przyznawanej przez Państwa nagrody dla wybitnego popularyzatora literatury polskiej za granicą.

Prof. Corness, obywatel brytyjski, jest teoretykiem i praktykiem przekładu literackiego, ponadto jako Visiting Professor of Translation na Uniwersytecie Coventry oraz Honorary Research Fellow in Translation Studies Uniwersytetu Leeds zajmuje się przekładoznawstwem także jako dydaktyk.

Zainteresowania translologiczne i translatorskie Kandydata, poparte głęboką wiedzą z dziedziny – co rzadkie, także polskiego – przekładoznawstwa są bardzo szerokie i różnorodne. Jako translator Prof. Corness, nawiązując do myśli Romana Ingardena i Jerzego Jarniewicza, analizował dookreślenia i przesunięcia w polskim przekładzie spisanych przez Marie Heaney legend irlandzkich oraz w angielskim przekładzie *Soli ziemi* Józefa Wittlina (*Horror Vacui: Explication in a Polish translation of "Over Nine Waves: A Book of Irish Legends"*). „Translation Ireland” 2014 nr 2; *Niektóre luki i translatorskie przesunięcia w tłumaczeniu na angielski „Soli ziemi”* – tekst wygłoszony na niedawnej konferencji zorganizowanej przez KUL, jeszcze nie drukowany). Bardzo interesujący i żywy dwugłos Kandydata z Agatą Brajerską-Mazur na temat kolejnych wersji jego przekładu wiersza Norwida *Za wstęp (Ogólniki)* można przeczytać w „Sarmatian Review” z września 2014 i stycznia 2015 r. Na język angielski Prof. Corness tłumaczył m.in. własnie poematy Norwida (*Fatum i W Weronie*; przekłady opublikował tenże „Sarmatian Review” 2013 nr 1) i wiersze Jana Twardowskiego („Sarmatian Review” 2013 nr 3) oraz opowiadanie *Szyfła* Olgi Tokarczuk („The Stinging Fly” 2013 nr 2). Warto wspomnieć, że Prof. Corness przekłada także z języków: ukraińskiego, czeskiego i rosyjskiego; za tłumaczenie *Umění překlada* Jiříego Levý’ego (*The Art Of Translation*, 2011) otrzymał ostatnio nagrodę

ul. A. Fredry 10, Collegium Maius, 61-701 Poznań
NIP 777 00 06 350, REGON 000001293
tel. +48 61 829 46 90, fax. +48 61 829 46 90
dziewf@amu.edu.pl

www.amu.edu.pl



Uniwersytetu Karola w Pradze. Obecnie pracuje nad nowym anglojęzycznym tłumaczeniem *Soli sjeni* Wittlina.

Najbardziej jednak niezwykłym osiągnięciem Prof. Cornessa w zakresie promocji literatury polskiej na świecie jest dokonany przez niego przekład utworów scenicznych i liryków pióra autorki osiemnastowiecznej – pierwszej polskiej dramatopisarki, księżnej Franciszki Urszuli Radziwiłłowej. Obszerne, opatrzone przypisami tom *Selected Drama and Verse* ukazał się w ubiegłym roku w wydawanej w Toronto serii „The Other Voice in Early Modern Europe”. Znalezienie właściwego głosu, którym twory Urszuli Radziwiłłowej przemówiłyby do anglojęzycznych czytelników, było przedsięwzięciem arcytrudnym nie tylko ze względu na oddalenie w przestrzeni i czasie. Wciąż mało jeszcze znana także w Polsce twórczość nieświeskiej księżnej ma charakter własny i odrębny. Jej utwory, pisane dla najbliższych i przeznaczone do szuflady oraz dla amatorskiego teatru, w którym obsadzano członków rodziny, przyjaciół i uzdolnionych służących, wymykają się konwencjom oraz historycznoliterackim klasyfikacjom – jak pisał Julian Krzyżanowski, dzieła te, nawiązując do dramaturgii średniowiecznej, osiągają efekty misterium barokowego; parafrazując perypetie dam z Molierowskich komedii, losy chrześcijańskich męczenniczek, rozterki rokokowych pasterek i historię królowej Śnieżki, przenoszą czytelnika do krainy baśni.

Autorka *Selected Drama and Verse* w przekładzie Prof. Cornessa jawi się jako pisarka poszukująca odpowiedniego wyrazu dla swojej wrażliwości wbrew męskim (barokowym jeszcze i oświeceniowym) standardom słowa pisanego, niewzględniającym kobiecego doświadczenia ani odmienności. W świetle najnowszych badań odrębność pisarstwa Radziwiłłowej nie jest wynikiem niezajomości reguł czy nieumiejętności ich opanowania – to dezynwoltura, pisze Barbara Judkowiak, powściągnięta tylko przez wymogi *ars dissimulandi*, „obyczajowej sztuki bycia w świecie”, narzuconej księżnej przez rolę społeczną (zob. *Franciszka Urszula Radziwiłłowa – w poszukiwaniu własnego głosu. Propozycje interpretacyjne, dokumentacyjne i edytorskie*, Poznań 2013; nb. Barbara Judkowiak blisko współpracowała z Prof. Cornessem podczas powstawania przekładu i jest autorką krytycznego wstępu do *Selected Drama and Verse* Radziwiłłowej).

Głos, który dla utworów księżnej z Nieświeża odnajduje w angielszczyźnie Prof. Corness, jest głosem zaskakująco współczesnym za sprawą neutralnego, niearchaizowanego języka przekładu oraz fortunnnej, jak się wydaje, decyzji o zamianie



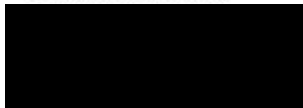
wzorca metrycznego – postaci stworzone przez Radziwiłłową mówią w tym przekładzie nie rymowanym parzyście trzynastozgłoskowcem, ale białym pięciostopowym jambem. Neutralny język przydaje wiarygodności psychologicznej zwłaszcza najbardziej interesującym Radziwiłłową bohaterkom: rezolutnym dziewczynkom, swawolnym pannicom, przebiegłym partnerkom, ciepłym, kochającym żonom. Tom tłumaczeń Prof. Cornessa prezentuje autorkę jako twórczynię komedii i tragedii, a także liryki intymnego wyznania: miłości, ale i zawiedzonego zaufania, żalu, żałoby, bólu. Wszystko to składa się na różnorodną, interesującą i niezwykłą książkę.

Gorąco polecam Państwa uwadze tę kandydaturę.

Oto dane adresowe Kandydata:

Professor Patrick John Corness
English and Languages
Faculty of Business, Environment and Society
Coventry University
Priory Street
Coventry
CV1 5FB

Z wyrazami szacunku,



dr Ewa Rajewska
Instytut Filologii Polskiej UAM

2018: Honorable Mention, 2018 American Association for Ukrainian Studies

Translation Prize awarded to: Andryczyk, Mark, ed. 2017. *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology* :

<https://ukrainianstudies.org/previous-winners/>

17/18

THE 2017-2018 PRIZE WINNERS:

Best Book Prize: Serhiy Bilenky for *Imperial Urbanism in the Borderlands: Kyiv, 1800-1905* (University of Toronto Press, 2017).

Honorable Mention for Book Prize: Marci Shore, *The Ukrainian Night: An Intimate History of Revolution* (Yale University Press, 2018).

Best Article Prize: Jennifer Carroll, "Sovereign Rules and Rearrangements: Banning Methadone in Occupied Crimea," *Medical Anthropology* (2018), v. 38, no. 6, pp. 508-522.

Best Translation Prize:

Winner: *My Final Territory: Selected Essays by Yuri Andrukhovych*, edited by Michael M. Naydan and translated by Mark Andryczyk and Michael M. Naydan (University of Toronto Press, 2018)

Honorable Mention for Translation Prize: *The White Chalk of Days: The Contemporary Ukrainian Literature Series Anthology*, compiled and edited by Mark Andryczyk (Academic Studies Press, 2017)