**Резюмета/Abstracts**

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| **Michael Hattaway** | **A. S: Mon semblable, mon frère**  A personal tribute to Alexander Shurbanov. |
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| **Boika Sokolova** | **A. Shurbanov and Bulgarian Shakespeare in the World**  “A brief chronicle [...] of the time” collaborating with Alexander Shurbanov on *Painting Shakespeare Red*, a history of Shakespeare’s reception in Bulgaria, and his contribution to the creation of the European Shakespeare Research Association (ESRA). |
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| **Darya Lazarenko, Nataliya Torkut** | **Translating the Verbal into the Visual: Intersemiotic Translation of Metaphors in Illustration and Teaching**  In one of his recent essays, Professor Alexander Shurbanov deliberates on Shakespeare’s “anti-nominalism” that champions realism and can be especially clearly seen in Sonnet 66 and *Macbeth*. The scholar expresses his admiration for the Bard’s amazing gift for metaphorical concretization and objectification of abstract notions that helps Shakespeare cross the gap between the spiritual and the material achieving their complete integration. Professor Shurbanov effectively employs this strategy in his own books resorting to many intense, capacious, and inventive metaphors that allow the most elusive and subtle ideas to take shape and receive a voice. This very strategy was taken up by Iva Sasheva, a painter, sculptor and book illustrator, who created the cover for Professor Shurbanov’s 2016 book of essays and poetry. The artist used an elegant visual metaphor that establishes an intricate allusive link to the author’s text and can be seen as an intersemiotic translation of at least two of its fragments. This has inspired us to look at the way intersemiotic translation functions in the field of book illustration. In this paper, we will specifically focus on the “translation” of metaphors. On the one hand, metaphors are an especially challenging subject for the illustrator; on the other hand, they are an extremely effective tool for triggering the reader’s curiosity and interpretative creativity, thus also being a helpful asset in teaching literature. |
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| **Tom Edward Phillips** | **Translation and the Art of Conversation**  The title of this presentation alludes both to the conceptualisation of translation as cross-cultural conversation and to the actual conversations *about* translation I have had with Professor Alexander Shurbanov over the last five years.During this period, we have exchanged thoughts in relation to a number of specific literary projects - the two volumes of Alexander’s own poems in English, *Foresun* and *Dendrarium* and my bilingual volume of poems *Непознати Преводи/Unknown Translations*, as well as our respective translations of other poets from and into Bulgarian. These informal exchanges, both in person and via email, have prompted a spectrum of thoughts about the activity of translation, from the specific challenges, strategies and decisions occasioned by individual texts through to the role, value, aims and status of translation as a creative practice. These include ideas about translation as the act of creating ‘equivalent reading experiences’ and indeed the concept of translation itself as being a form of cross-cultural conversation - all of which have informed my own approach to translating Bulgarian literature into English. The presentation will also reflect on my own experience, as a native English speaker, of reading Alexander’s translations into Bulgarian of works by Shakespeare, Milton, Dylan Thomas etc and of watching his translation of *Hamlet* performed at the National Theatre Ivan Vazov and consider how engagement with such translations has enhanced my understanding of the original English-language texts. |
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| **Peter Robinson** | **A Dialogue of Poems: For Alexander Shurbanov**  In this short presentation I pay tribute to Alexander Shurbanov’s poetry by showing how two of his poems directly contributed to the composition of two of my own. The first of these is ‘All the immortality we have’ from *Foresun* (Scalino, 2016), which I happened to be reading in the bathroom when the faulty light in there switched off. The coincidence of reading that suggestive title, a line taken from the poem, when everything went dark couldn’t but suggest the presence of meaning, and out of it I came up with a brief poem called ‘On the Electricity’. A few years later, I was approached to compose a jacket recommendation for Alexander’s collection *Dendrarium* (Scalino, 2019). For it, I recalled John Keats’s writing in a letter that ‘if poetry comes not as naturally as the leaves to a tree, it had better not come at all.’ Some weeks later, visiting my mother, now in her nineties, I was caught by the sight of a tree being buffeted by spring winds in her back garden. The recent experience of reading Alexander’s book, and especially its ‘Dedication’, came running to my aid. I sketched the first stanza of ‘Though Spring is Here’ there and then in my notebook. This explains the coincidence of its two epigraphs, which like ‘On the Electricity’ would not have been written without the inspiring prompts of Alexander Shurbanov’s poetry. |
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| **Alexander Kiossev,**  **Magdalena Pytlak** | **Once Again on Translatability and Untranslatability in Contemporary Bulgarian Literature. A conversation between Magdalena Pytlak (Jagiellonian University, Poland) and Alexander Kiossev (St. Kliment Ohridski University of Sofia)**  In 2016, Alexander Kiossev had a discussion with Magdalena Pytlak, a Polish translator and scholar of Bulgarian literature, who was at that time a visiting fellow at Sofia Literature and Translation House, working on the translation of the novel *Summit* (*Възвишение*, 2011) by Milen Rouskov. Using arguments from the history of Bulgarian literature and language (later developed in his article “Translatability and Non-translatability in Contemporary Bulgarian Literature”, 2017) Kiossev tried to persuade Magdalena Pytlak that the novel is untranslatable. Nevertheless, Pytlak proceeded with her work and translated the novel. The Polish translation of *Summit* was published in 2017 by the Jagiellonian University Press and was nominated for the prestigious Nagroda Literacka Gdynia Award; later it received the award of the *Literatura na świecie* periodical.  Four years later, Kiossev’s conversation with Pytlak will focus on the extent to which the actual translation has refuted the theoretical claim of untranslatability. It will also address the more general problem of translatability and non-translatability across national literatures, languages, and cultures in a global context. |
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| **Dimitar Kambourov** | **Bulgarian Communism as Outsourced Translation**  The presentation will address the recent phenomenon of books that translate the Bulgarian experience with Communism into foreign languages, for foreign audiences, and are then translated back to Bulgarian, usually not by their originally Bulgarian authors, who have already settled in new literary environments. Its focus will be *Street Without a Name* and *Border* by Kapka Kassabova, *Mausoleum* and *The Muscle of Silence* by Rouja Lazarova, *Angel Tongues* by Dimitré Dinev, *The World is Big and Salvation Lurks Around the Corner* and *Power and Resistance* by Ilija Trojanow, *East of the West* and *Stork Mountain* by Miroslav Penkov, *Wunderkind* by Nikolay Grozny, *The Astronauts Are Just Passing By* by Elitza Gueorguieva, *Apostoloff* by Sabine Lewitscharoff, as well as *The Shadow Land* by Elizabeth Kostova, despite her more indirect Bulgarian connection. A hypothesis will be formulated regarding the belonging of these works to a peculiar type of World Literature – the Empire of Translation. |
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| **Daria Karapetkova** | **Freedom and Unboundedness in Translation of Children’s Literature**  There is no reason why the usual good practice of precise and diligent translation should allow for any compromises related to the readers, children or adults, we translate for. The greater freedom is mostly due to the higher presence of creative linguistic elements in the stories for children, as well as to the relatively limited practical knowledge which can force the translator to facilitate the successful comprehension of the text by its young readers. What results can be expected in these circumstances and is there any exaggeration in trying to bring the translation closer to its target Bulgarian readers? This presentation is about some practices related to the translation of book titles, personal names, and types of speech, in which freedom and unboundedness go together, giving grounds for some curious conclusions. |
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| **Marin Bodakov** | **Images of Communication in the Works of Alexander Shurbanov**  Why does Alexander Shurbanov communicate with trees and birds rather than people in his poetry? Are only those who originally do not speak the same language able to communicate? To what extent is communication synonymous with translation? The presentation tries to answer these questions with examples from Professor Shurbanov’s poems and essays. |
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| **Evgenia Pancheva** | **The Necessary Impossibility: Alexander Shurbanov and the Poetics of Translation**  The presentation offers a reading of Alexander Shurbanov’s prose fragments and interviews in terms of the poetics of translation. It discusses Shurbanov’s emphasis on the importance of new translations and the plurality of perspectives they offer for a more comprehensive understanding of the literary text, the pitfalls of the tipped balance between the strategies of domestication and foreignization in the act of translation, and the paradoxical nature of translation as a necessary impossibility. It also attempts a reconstruction of a personal phenomenology of translation, highlighting the translator’s protean role. |
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| **Julia Staykova** | **A Reading of Alexander Shurbanov’s Poetry**  Julia will read excerpts from Professor Shurbanov's books gifted to her in her student years to celebrate the special place the Professor's art and thoughts hold in all our hearts. |
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| **Javor Gardev** | **“To be, or not to be, that is the question”. Contextual Performativity vs. Constative Sententiousness**  The presentation will discuss the performative dimensions of Prof. Alexander Shurbanov’s gesture in the Bulgarian rendition of the most familiar “common place” and probably the most popular Shakespearean phrase which has acquired the cult status of winged words: “To be, or not to be, that is the question.” I will attempt to outline the parameters of the performative’s “success”: first, in terms of the dramatic action in the narrow context of the circumstances of the specific Hamlet scene in which it is spoken; second, in the broader context of the action of the play, in accordance with to the supertask of the emblematic main character; third, in the broader context of the history of the reception of the Prince of Denmark’s words in Bulgarian language and culture, and the preconceived inert expectations created by the already available Bulgarian translations of *Hamlet*. |
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| **Angel Igov** | **Between Discipline and Freedom: Alexander Shurbanov’s Solutions in Translating Prosody**  The paper focuses on the challenges presented by prosody when translating English poetry into Bulgarian, and the relevant strategies employed by Alexander Shurbanov. The central problem is whether original prosody should be preserved to a maximum degree, or a translation is free to alter metre, rhyme scheme, etc. A survey would demonstrate how in comparison with other eminent translators in that field, Shurbanov accepts a differentiated approach, rather than striving for strict transposition of prosody in all cases. In his solutions, the translator proceeds from the characteristics of the particular text and it is those that define his priorities. Examples are found in his translations of works from both the more distant past (e.g., Andrew Marvell) and modern poetry (e.g., Ted Hughes). |
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| **Yordan Kosturkov** | **Observations on the Translator Options for Rendering Chaucer's Language into Bulgarian**  Alexander Shurbanov is a conspicuous Bulgarian poet and distinguished Medieval and Renaissance scholar, and his translation of Chaucer's *The* *Canterbury Tales* is an excellent example of how the efforts of the elegant poet and the academic erudite can achieve the adequateness all translators aspire to attain. Such observations seem very important to me because in addition to other learning opportunities, the results of the study of such a merited work must be much more convincing and creative to inspire fellow-translators. |
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| **Maria Pipeva** | **From the Wife of Bath to Mrs. Tiggy-Winkle and Little Miss Muffet: Alexander Shurbanov’s Translations for Children**  A translator’s contribution to his culture is usually measured by the stature of the authors he has translated. When these authors include Chaucer, Shakespeare, Milton, as well as some of the greatest Anglophone poets, it is inevitable that the rendition of Beatrix Potter’s tales or of traditional English nursery rhymes should be overshadowed. This is aided by the lingering tendency to marginalize children’s literature, and by the notion that translating for children is an activity only worthy of beginners or, at best, a deviation from the course of “serious” translation. Contrary to such notions, in my presentation I will consider Professor Alexander Shurbanov’s translations of children’s tales, stories and verses as the product of creative maturity, and an organic part of his worldview and his talent as a poet and translator. |
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| **Lubomir Terziev** | **Three Translations of *The Rime*: Shurbanov, Igov, Peykov**  The paper will compare and contrast three Bulgarian translations of S.T. Coleridge’s *Rime of the Ancient Mariner*. The analysis will focus on the inevitable sacrifices each of the three translators – Shurbanov, Peykov, and Igov – has had to make to achieve functional equivalence between the translated version and the original. The discussion will revolve around prosody, semantic choices, and rhetorical figures. |
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| **Kornelia Slavova** | ***Внимание – Котки!/ Beware Cats!*:  The Language of Cats in Alexander Shurbanov’s poetry,** **Translation and Self-translation**  The presentation discusses Alexander Shurbanov’s poetry collection ***Внимание – Котки! / Beware Cats!,*** published by AtelieАḇ (Sofia, 2001) where he performs the double role of a poet-translator. In this bilingual edition the Bulgarian and the English text run side by side, as if forming a simultaneous bilingual text. The latter triggers interesting questions about creativity, translation, and self-translation: What is the connection between the two texts? Is it a case of mere translation and re-creation or a new (second) original? What more has self-translation to offer? What shadow have Alexander Shurbanov’s literary cats cast on his poetry and translation practice? |
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| **Ludmilla Kostova** | **No Room for Romantic Rebels in John Bull’s Vaterland? Bulgarian Constructions of Englishness and Romanticism in the Late Nineteenth Century**  The paper examines the construction of Bulgarian ideas of Englishness and Romanticism in the late nineteenth century by focusing on critical writing by two acknowledged leaders of the time’s intellectual elite, Dr Krastyu Krastev (1866 – 1916) and Pencho Slaveikov (1866 – 1912).  I will also look at two poems by Pencho Slaveikov: his “Shelleyan” rhapsody “Heart of Hearts” (1892/1902) and his quasi-Byronic piece “The Poet” (1896).  Krastyu Krastev’s 1892 essay “P. B. Shelley” and Pencho Slaveikov’s article on Tennyson “A Happy Poet” (1899/1900) reveal a predominantly negative view of Englishness. While this view was in part conditioned by a wider Bulgarian reaction to *Pax Britannica*’simperialist policies in the Balkans, it was also shaped by Heinrich Heine’s strictures on the English national character (hence the German element in my title). Both Krastev and Slaveikov were educated in Germany and Slaveikov explicitly acknowledged Heine as one of his mentors, alongside with Goethe and Nietzsche.  In the German-Jewish poet’s own writing, the English are identified as the ultimate *Kraemernazion*. He decries their gross materialism and philistine attitudes.  For Slaveikov, great poetry is produced through pain and suffering. A similar view is espoused by Krastev. Byron and Shelley are both considered to fit that description and are given pride of place in a canon of European romantic poetry constructed by the two Bulgarian littérateurs. |
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| **Adela-Livia Catană** | **“Not a matter of words only”: Romanian Translations of William Shakespeare’s *Othello***  Abstract: This article aims to reveal the various ways in which William Shakespeare’s 1603 play, *Othello* (*The Tragedy of Othello, the Moor of Venice*) has been translated into Romanian, starting from 1819 until nowadays. It emphasises the peculiar transformations the Shakespearean text was subjected to, the function of the various historical periods and the expectations of the Romanian public. The article begins by making a review of each translation, its context, and specific features, and culminates with a comparative study, which highlights the translators’ choices. In addition, it provides a series of possible explanations by building bridges between the original text, its translations and their historical, political, and theoretical contexts and concludes by embracing the idea that “translation is not a matter of words only: it is a matter of making intelligible a whole culture” (Burgess, 1984:4).  Burgess, Anthony. 1984. Is translation possible? *Translation: The Journal of Literary Translation* XII, 3-7. |
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| **Radmila Mladenova** | **The White Colour and the Black Colour Translated onto the Human Body**  Antigypsyism has a century-long history in European literature and arts. Antigypsyism or the perception that ‘gypsies’ are intrinsically and radically different is a normality across Europe, a shared view which has been perpetuated in all art forms. In European literature, fine arts, in popular culture, in film and visual media, ‘gypsy’ figures are commonly perceived and portrayed as ‘non-white’/‘black’ in juxtaposition to the ‘white’ ethno-national majorities. In my presentation, I want to question the regnant black-and-white perception lens, and to show that the motif of ‘gypsy’ child-theft owes its pan-European popularity to the fact that it has been used as an aesthetic tool for ‘ethno-racial’ categorisation in the nation-building processes on the Old Continent. The ‘gypsy’ figure has facilitated the redefinition of ‘whiteness’ transforming it from a classist attribute to an ‘ethno-racial’ attribute. My presentation is based on the case study *Patterns of Symbolic Violence* (2019, heiUP) which explores the media journey of the motif of ‘gypsy’ child-theft drawing an arc between 17th -century literature and 21st -century film. The analysis starts with a review of Miguel de Cervantes’ tale “La gitanilla” moving through 17th-century Dutch history painting to take a cursory look at 19th-century printed images and end up with an annotated filmography of 49 films. Against this backdrop, it is easy to observe that in the time span between the 17th  and 19th  centuries, the motif of the “gypsy” child-thief migrated from history painting, deemed the highest form of art, and spread into popular culture, making its way to nursery rhymes and lullabies. |
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| **Irina Kyulanova** | **The Online Examiner’s Bane? (What to Do about Google Translate)**  This presentation explores some implications of the accessibility of free, ever-improving machine translation tools for the online teaching of translation as an academic discipline. The topic of automated translation as a factor in academic assessment was foregrounded by the recent transition of university education to a digital environment due the Coronavirus pandemic, but it is not an entirely new phenomenon. The employment of automated translation software in both professional practices and in language learning has been a lasting trend, which therefore needs to be addressed in the context of teaching translation in higher education.  My paper will offer a glimpse into current academic debates about the employment of Google Translate and similar tools in foreign language and translation instruction. I will discuss the ethical and pedagogical concerns regarding the use of machine translation in assessments, considering how examination tasks can be designed to test individual abilities and progress while acknowledging authentic practices in the field. I will present some practical aspects of regulating the use of machine translation by selecting appropriate assessment formats and employing suitable instruments for monitoring and detection. However, I will also examine the need to recognise existing practices of the use of Google Translate in the process of learning, as well as to test and establish the degree of its appropriateness in collaboration with those involved in the process of instruction and assessment as members of a shared community of practice. |
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| **Georgi Niagolov** | **Theatre Greetings from the Students of the Shakespeare through Performance Course and the Alma Alter University Theatre-Laboratory** |
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