Marta KAŹMIERCZAK
University of Warsaw (Warsaw)

What Can the Intertextual Paradigm Yield to Translation Studies – An East European Perspective

Abstract: The aim of the paper is to survey theorizations of intertextuality as an *ontological* feature of translation, a line of thinking well represented in the East European translation studies as well as to show the purposes this paradigm has served in translational reflection. I investigate the concept(s) and applications thereof, and trace the interrelations between the ideas of various scholars. Intertextuality is shown to have served the following ends: locating translation among other forms of communication, explaining the mode of existence of translation, reclaiming for it the status of a rightful literary activity and defending it from charges of parasitism, probing translations' interactions with other texts, constructing inter-disciplinary approaches. Last but not least, intertextuality has recently been integrated into the very model of the translation process.
Key words: translation, intertextuality, ontology, discourse.

When the concepts of translation and intertextuality are considered together, two possible issues and areas of study emerge. Firstly, there is the presence of quotations, allusions, etc in the original and the implications of such referential qualities for the translation, translator's choices and reception (the empirical aspect). The second area covers the reflection on intertextuality as an inherent attribute of translation, a feature inscribed in its very essence, defining its mode of existence (the ontological aspect). The relation original – translation is then perceived as the highest degree of intertextuality. In the present contribution I propose to survey the latter: the concept(s) of translation as a specific intertextual relation, the instances of such a construal in the East European translation studies, with the view to showing what purposes this paradigm has served in the translatological

reflection. Due to space limitations, the argument relies primarily on Polish theoretical discourse; however, I also refer to other East European scholarly traditions – for pioneering thought or for particularly interesting parallels.

Stressing the intertextual nature of translation seems to be a feature distinguishing East European translation studies from the attitudes within the discipline in the West, where 1) intertextuality is understood as a discourse feature, an aspect of textuality: "a property of 'being like other texts of this kind' which readers attribute to texts"[1] or, 2) intertextual concepts are drawn on primarily in the case of extreme, "deforming" forms of translation, like pastiche, imitation, travesty labelled *hypertextual* by Antoine Berman[2]. An exploration in part similar to what will be described below has only recently been made by Theo Hermans[3], although also here its is ideologically loaded cases that are prioritized. It therefore seems valid to demonstrate a distinct East European perspective and to outline the particular uses made of and the conclusions drawn from the premise of the intertextual character of translation.

Firstly, ontological intertextuality has helped in **locating translation among other forms of communication**. The approaches have evolved from placing translation in typologies of intertextual relations to employing the notion of translation for classifying various phenomena in the semiosphere.

Describing translation in transtextual terms can be traced back to Anton Popovič's 1971 notion of a translation as a *metatext* built over the *prototext* of the original, and thus – a product of a secondary communication[4]. Unlike originals, translations are perceived as a product of a secondary communication[5] and all secondary texts form a unified metacommunicative system. Translation as a process confronts two communication chains and the Slovak scholar suggests that the figure of the translator should be viewed in a metaliterary perspective[6]. Such a conceptualization was intended to facilitate the emergence of a comprehensive model of translation activities,

---

[1] A. Neubert and G.M. Shreve, *Translation as Text* (1992), Kent State UP, Kent, OH – London 2000, p. 117.

[2] A. Berman, *Translation and the Trials of the Foreign*, trans. L. Venuti, [in:] *The Translation Studies Reader*, ed. L. Venuti, Routledge, London – New York 2000, p. 286.

[3] T. Hermans, *The Conference of the Tongues*, St. Jerome, Manchester 2007, p. 26–51.

[4] A. Popovič, *Poetika umeleckého prekladu* [Poetics of artistic translation], Tatran, Bratislava 1971. The discussion is based on Polish and English sources containing the relevant tenets.

[5] Cf. A. Popovič, *Teoria przekładu w systemie nauki o literaturze* [Translation theory within the system of the literary studies], trans. M. Papierz (1973), [in:] *Współczesne teorie przekładu. Antologia* [Contemporary translation theories: An anthology], ed. P. Bukowski, M. Heydel, Znak, Kraków 2009, p. 106.

[6] Ibidem.

which would embrace all three Jakobsonian types[7]. Let it be added that within Popovič's typology of metatexts (creations originating from or transforming other texts), translation is an affirmative and apparent one, a metatext which takes a complete prototext as its basis[8]; on a scale of similarity, it occupies a position somewhere between a copy and a parody. Symptomatically, translation serves Popovič to illustrate statements that are said to hold true for metatexts as a category[9].

The applicability of the term "metatext" to translation has been challenged, e.g. by Ewa Kraskowska[10]. However, lexical doubts notwithstanding, Popovič's proposition is vital as the first attempt to describe the phenomenon of translation in the context of "inter-textual continuity"[11]. His concept has proved influential and found echoes or independent realizations in Polish and Russian literary and translation theories.

The stance on the translation and intertextuality depends, naturally, on a scholar's more general orientation. Thus, students of literature (rather than of translation) would only mention translation in passing and assign to it an ancillary position in classifications of inter-literary factors. This was true of earlier comparative studies, to cite just the example of Irina Neupokoeva and her treatment of translation "as one of the forms of creative interactions"[12], as well as later. For instance, Henryk Markiewicz enumerates it within his typology of intertextual relations and various modalities of intertextuality[13]. Symptomatically, Markiewicz classifies together intra- and interlingual translations, adding to them travesties (as transla-

---

[7] Ibidem.

[8] A. Popovič, *Aspects of Metatext*, "Canadian Review of Comparative Literature", Autumn 1976, p. 232.

[9] Ibidem, p. 233.

[10] E. Kraskowska, *Twórczość Stefana Themersona. Dwujęzyczność a literatura*, Zakład Narodowy im. Ossolińskich, Wrocław 1989, p. 24–25; eadem, *Intertekstualność a przekład* [Intertextuality and translation], [in:] *Między tekstami. Intertekstualność jako problem poetyki historycznej* [Between texts: Intertextuality as a problem of historical poetics], ed. J. Ziomek et al., PWN, Warszawa 1992, p. 131–132.

[11] A. Popovič, *Aspects of Metatext*, p. 225.

[12] И.Г. Неупокоева, *Некоторые вопросы изучения взаимосвязей и взаимодействия национальных литератур* [Selected issues in the study of mutual relations and interplay of national literatures], «Известия Академии Наук Армянской ССР» [Journal of the Academy of Sciences of the Armenian SSR], 1960, no. 5–6, p. 12. All quotations from Polish and Russian texts – in my translations, unless specified otherwise.

[13] H. Markiewicz, *Odmiany intertekstualności* [Varieties of intertextuality], [in:] idem, *Wymiary dzieła literackiego* [Dimensions of a literary work], Universitas, Kraków 1996, p. 234. (Text earlier published in: idem, *Literaturoznawstwo i jego sąsiedztwa* [Literary studies and their neighbourhood], PWN, Warszawa 1989, p. 198–228).

tions from style to style), but separates them from intersemiotic translation, which – epitomized by film adaptation – features in the category of "transformations"[14].

Peeter Torop's *total translation* theory – formulated by an Estonian scholar and first published in Russian[15], it can rightfully count as an East European contribution, although now well known internationally – reverses the perspective. While Popovič classified translation among metatexts, pointing to its specific ontological position in communication and culture, Torop categorizes various cultural phenomena as *modi* of translational activity. Taking as a point of departure translation studies – an interdisciplinary field – and Mikhail Bakhtin's concept of the "alien word/another's language", the Estonian semiotician formulates his theory of total translation, of texts (in a broad understanding) being absorbed into a foreign culture. He distinguishes the following phenomena: textual translation (a whole text into a whole text, an example being interlingual literary translation); metatextual translation (a whole text into a culture: description, criticism, advertising); inter- and intextual (transmitting or introducing an alien word into a statement); extratextual – translating "out of" a text, into a different semiotic code[16]. Torop's approach transposes the notion of translation into semiotics. The scholar treats the entirety of man's textual activity as a form of translation (cf. translating what is alien into what is one's own, with the mediating role of culture), which results in a highly theoretic and generalized model. This immense systematization may have a limited applicability, as admitted also by those who cite Torop[17], yet it is the recognition of the intertextual nature of translation that underlies and makes possible this conceptualizing of all forms of communication as translation.

In Poland, the category of intertextuality has been used first and foremost to explain **the mode of existence of translation**. This is manifest in Edward Balcerzan's concept of the essential seriality of translation, in the philosophically anchored considerations of Bożena Tokarz as well as in Dorota Urbanek's complementary ontology, proposed in view of the crisis of the notion of equivalence.

Edward Balcerzan, a literary scholar, translator and a leading figure in the development of Polish translation studies, introduced the concept of

---

[14] Ibidem.

[15] П. Тороп, *Тотальный перевод* [Total translation], Изд. Тартуского Университета, Тарту 1995.

[16] A preliminary description of the categories is given in: ibidem, p. 13–14.

[17] Cf. e.g. Г. Денисова, *В мире интертекста: язык, память, перевод* [In the world of intertext: Language, memory, translation], Азбуковник, Москва 2003, p. 209.

seriality (1968), his tenet being that *series* is the essential mode of existence for literary translation[18]. It is hardly surprising that when theorizing the poetics of translation Balcerzan does not refer to the term "intertextuality" coined by Julia Kristeva just a year before. His approach is, however, implicitly intertextual, which has been noted by other scholars later, when the notion of intertextuality gained currency[19]. A translation, Balcerzan argues, by definition opens towards the original and towards other translations – those preceding it and succeeding it. This default interaction involves risks for a translation – of having its meanings and poetics challenged, and of being marginalized[20]. There is, one could say, a field of intertextual tensions among all the involved texts, which later came to be further theorized.

Intertextuality as an ontological characteristic of translation has also been surveyed by Ewa Kraskowska. She has demonstrated that many scholars who do not actually employ the term "intertextuality", in fact construe the mode of being of translation as an essential involvedness in/between other texts. Kraskowska ponders on the cases when, apart from the default ontological intertextuality, being-a-translation is made maximally overt on the level of strategy[21]. The importance of Kraskowska's contribution lies in her stressing that the intertextual character may not only be an inherent feature of translation, but also an explicitly demonstrated, even flaunted, characteristic.

The philosophically oriented translation scholar Bożena Tokarz finds the category of intertextuality helpful in defining the ontological complexity of translation. This is so because translation is a type of expression located "between a replica and a dialogue" (*między repliką a rozmową*)[22]. Tokarz stresses that in the context of translation replicating bears features of a dialogue or even polemics[23]. This active character of the translational process is an important component of Tokarz's understanding of translation ontology, one which has ideological repercussions, as will presently be shown.

---

[18] E. Balcerzan, *Poetyka przekładu artystycznego* [The poetics of artistic translation] (1968), [in:] idem, *Literatura z literatury* (*strategie tłumaczy*) [Literature out of literature (translators' strategies)], Śląsk, Katowice 1998, p. 17.

[19] Cf. E. Kraskowska, *Intertekstualność a przekład*, p. 129–131; A. Bednarczyk, *Różnice strategii* (*aspekt intertekstualny w oryginale i w przekładzie literackim*) [Differences in strategy: Intertextual aspects of the original and of literary translation], [in:] *Komparatystyka literacka a przekład* [Comparative literature studies and translation], ed. P. Fast, Śląsk, Katowice 2000, p. 157.

[20] E. Balcerzan, *Poetyka przekładu artystycznego*, p. 18.

[21] E. Kraskowska, *Intertekstualność a przekład*, p. 141–142.

[22] B. Tokarz, *Wzorzec, podobieństwo, przypominanie* [Model, resemblance, recalling], Śląsk, Katowice 1998, p. 21.

[23] Ibidem.

In a 2004 book-length study, Dorota Urbanek pinpoints the close connection between the issues of equivalence and intertextuality and in relation to them she proposes a methodological basis for analysing translation series in a manner that allows for its ontological peculiarity[24]. Urbanek sets the tendencies in translation studies (and just "thinking translation") against the philosophical and humanist tradition of Europe, especially in the context of the theory of mimesis. She demonstrates that issues transferred from the theory of mimesis had an impact on construing and metaphorizing translation, and makes a convincing case for a connection between the crisis of the notion of equivalence and the fact that during the 20th century the myth of identity has been superseded by the myth of difference. As a remedy for the rift, Urbanek proposes adopting a *complementary ontology* of translation, based on two categories: equivalence (understood in a non-identity sense) and intertextuality. Such an approach lifts the contrarieties between dependence and independence, similarity and difference, and allows translation to be viewed as "a creative process resulting in the formation of an intertextually related object"[25]. The scholar tests her methodology in analyses of two translation series, taking into account elements which, in her approach, are exponents of the intertextual link with the source text: "translator's footprints" and the "carriers of alienness". These work to corroborate her claim that two sides of translation ontology form an interlock: intertextuality is "a hidden dimension of equivalence", the latter – "the hidden goal of intertextual efforts"[26].

Thirdly, intertextuality has been deployed as an **argument in reclaiming for translation the status of a rightful literary activity**. Balcerzan and Tokarz appeal to it in order to rebut the charges of inherent inauthenticity, imitativeness and parasitism raised against translation.

For Balcerzan translating is – although this label does not exhaust its essence – "making literature out of literature" (a concept reflected in the title of his article and later, the 1998 book), thence an intertextual activity *par excellence.* However, another, more specific conceptualization of this scholar is key for the present considerations: in 1985 he coined the phrase "translating as quoting"[27]. Paradoxical as this may sound since the two textual

---

[24] D. Urbanek, *Pęknięte lustro. Tendencje w teorii i praktyce przekładu na tle myśli humanistycznej* [The Broken mirror: Trends in the theory and practice of translation in the context of humanistic thought], Trio, Warszawa 2004. The quotes in this paragraph and the English terminology used to summarize Urbanek's concepts come from the author's English Summary in the book (p. 239–243).

[25] Ibidem, p. 241.

[26] Ibidem, p. 243.

[27] E. Balcerzan, *Literatura z literatury* (*przekład jako cytat*) [Literature out of literature (Translating as quoting)] (1985), [in:] idem, *Literatura z literatury* (*strategie tłumaczy*)

practices are distinctly opposite (176), for Balcerzan they represent "the same poetics, the poetics of reminiscence" (172, 175, 176), one oriented toward some prior, ready statement (176). The two share a common semiotic and cultural polyphonic mechanism: the interrelation between the familiar and the alien. The interplay between the word of one's own and another's discourse is seen as a dialectic of fusion and differentiation (170). Annexation and attribution (although the latter is not obligatory for quoting) are their common features (170–171). Balcerzan compares translating to "quoting from a foreign tradition" (172), and calls the translator "the winner of a quote" (175). All this is said in the context of defending translational writing (as phenomenon) against what he calls "anticritique", a polemical position which denounces translation as such, denies its right to authenticity and to the status of art (164). The translator as quote-winner can, however, become an artist, if his or her translation activates the perception of the aesthetic norm and values as the original does (176). In this essay Balcerzan reaffirms his position on translation's ontology as intertextual, this time from the point of view of reception: "An encounter with literary translation is a generalization of experiences of the use of quoting" (170).

Tokarz believes that the advantage of the intertextual perspective is that it embraces modern philosophical tendencies which cannot be ignored (but which pose a threat to translation) while simultaneously it provides a tool for investigating empirical facts of texts' interrelations. Let it be noted that her understanding of translation as an active communication stance is reflected in her phrasing: intertextuality is not just a feature but a *capability* (*zdolność*) of a text to link with other texts. Tokarz argues that intertextuality can redeem translation from generic accusations of being ectypal and imitative, since it offers a possibility to construe this activity as creative rather than parasitic[28].

This employment of the intertextual paradigm is undoubtedly still topical. The vitality of the apologetic discourse is well supported by the fact that this phenomenon in the Polish context parallels what happened in Western translation studies as part of the cultural turn of the discipline, when metonymic tropes came to be used in defence of translation against inferiority claims, and which have received, as Tamara Brzostowska-

---

[Literature out of literature (translators' strategies)], Śląsk, Katowice 1998, p. 162–176. All references in this paragraph are to this edition, page numbers given in the main text. The paper first printed as: *Przekład jako cytat*, [in:] *Miejsca wspólne* [Common places], ed. E. Balcerzan, S. Wysłouch, PWN, Warszawa 1985.

[28] B. Tokarz, *Wzorzec, podobieństwo, przypominanie*, p. 21.

-Tereszkiewicz points out, corroboration namely from theoretical discourses connected to intertextuality[29]. It should also be emphasized that the previously mentioned concept of total translation obviously dignifies translation, perhaps not without inspiration from Balcerzan, whose works feature strongly in Torop's bibliography[30].

Balcerzan's ideas are echoed and continued in a section of Urbanek's later work where she undertakes an attempt to interpose Gérard Genette's typology of transtextual relations over selected translation techniques. She finds an analogy between the use of transfer and quoting (thus, intertextuality proper); she indicates metatextual qualities in translators' footnotes, rough translations, amplifications, or playing with the text, as well as stresses the architextuality reflected in target-text norms[31]. These parallels, although interesting, are not, however, harnessed to specific ideological tasks, as is the case in her predecessor's essay (although in the book on the whole Urbanek reaffirms that it is the sphere of representation that is the point of intersection of intertextuality and equivalence).

Next, studying the intertextual dimension connects with **probing translations' interactions with other texts**. At first this consisted in exploring relations within a translation series. Then, the interest shifted towards the intertextual relations that had been constituted by translation in the target context (Tokarz, Nesterova), and towards going further in search of new paradigms (Skwara).

In 1986 Anna Legeżyńska theorized translation series as a specific interdependence of texts[32]. Developing Balcerzan's concepts, she models structure of the translation series and the possible interrelations obtaining in it. In particular, this leads to identifying the phenomenon of *central* translations, ones which, for a time, constitute an intertextual point of reference for the emerging new renditions. The author both reveals and systematizes the specific dynamics of the tensions and interrelations within a series.

Scholars have also shown interest in translations' other interactions within the target culture. For Tokarz, in a later study devoted to the functioning of translation in the cultural space-time, intertextual properties do not exhaust the ontology of translation, but are its vital components. The

---

[29] T. Brzostowska-Tereszkiewicz, *Modernist Translation. An Eastern European Perspective. Models, Semantics, Functions*, Peter Lang, Frankfurt am Main 2016, p. 258.

[30] П. Тороп, *Тотальный перевод*, p. 190, 208. Note also Torop's notion of "quotational translation", a subtype of textual translation, ibidem, p. 106.

[31] D. Urbanek, *Dialektyka przekładu* [The Dialectics of translation], Instytut Rusycystyki UW, Warszawa 2011, p. 104.

[32] A. Legeżyńska, *Tłumacz i jego kompetencje autorskie* [Translator and his authorial prerogatives] (1986), PWN, Warszawa 1999 (2nd ed.), p. 188–215.

scholar proposes to define translation as a specific type of discourse, bound with the original[33], by three characteristics: (author-translator) intersubjectivity, intertextuality and pragmatics (fulfilling the same textual function)[34]. The second property has several dimensions: source-text referentiality, embedding the target text into the receiving culture, and the target text's relationship with other translations, as well as with the original[35] – the last two aspects being of interest for the present survey. The formation of a "web of intertextual relations" in the target space-time is dependent on micro- and macrochoices made by the translator or/and by the initiator of the translation[36].

There is a similarity between Tokarz's "web of intertextual relations" in the receiving space-time, and the views of Natalia Nesterova (to be discussed yet in more detail). According to the Russian scholar, around a translation there forms an intertextual field; within it, intertextual links from both sides interweave, forming for the original a new space in which it further "self-develops"[37].

Philosophical implications are put into practice by Marta Skwara, who locates in the concept of the series and its intertextual implications the **common ground for translatology and comparative studies**. She insists on examining the renditions' resonance in the target culture, where further intertextual links and structures are generated, forming *comparative series*[38]. Skwara finds translation series a methodological tool neither sensitive nor operative enough. Other comparative procedures must be used as well to investigate how a foreign work filters into the target culture's texture through translation (*wchodzenie tekstu obcego w tkankę literatury*

---

[33] She relies on Stanisław Barańczak for this concept, cf. S. Barańczak, *Przekład artystyczny jako "samoistny" i "związany" obiekt interpretacji* [Artistic translation as a 'self-sufficient' and 'bound' object of interpretation], [in:] *Z teorii i historii przekładu artystycznego* [Studies in theory and history of artistic translation], ed. J. Baluch, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 1974, p. 47–74.

[34] B. Tokarz, *Spotkania. Czasoprzestrzeń przekładu artystycznego* [Encounters: Time-Space of artistic translation], Uniwersytet Śląski, Katowice 2010, see esp. p. 11–14, where initial assumptions are laid out.

[35] Which she calls a quotational relation (ibidem, p. 13), after Balcerzan.

[36] Ibidem, p. 79.

[37] Н.М. Нестерова, *Вторичность как онтологическое свойство перевода* [Derivativeness as an ontological feature of translation], Пермский государственный технический университет, Пермь 2005, p. 299.

[38] M. Skwara, *Translatologia a komparatystyka. Serie przekładowe jako problem komparatystyczny* [Translation studies and comparative studies: A series of translations as a comparative issue], "Rocznik Komparatystyczny" [Yearbook of Comparative Studies] 2010, nr 1, p. 30.

narodowej poprzez przekład)[39] and how, further, it exerts impact on the national literature and culture – being anthologized, commented and fulfilling a text-generating function.

In a more recent further paper Skwara refines her terminology and notions: *translation series*, *textualization series* and *reception series* should be complementary concepts[40]. Rather than investigating translation(s) only, this approach makes it possible to locate and examine within a common paradigm various translation-related phenomena in the target culture, which would otherwise fall outside the scope of a translation scholar's interest. Skwara illustrates this with examples from the poetry of Walt Whitman and its various echoes and refractions in the Polish culture: e.g. an original poem in the target culture inspired by a translation[41]; a quotation from a foreign author in the source language used in an original novel in another language – preceding any translation of the source text into this language[42]; a paraphrase contaminating two works of the same author, never offered to the readership as a translation[43]; a reception series built around a fragment of a text[44].

Methodological assets of the proposed approach consist in a broadening of vision. Studying a series of textualizations or a reception series gives one an opportunity to notice a series which is "dictated" only by the references in the target culture[45]. Another possibility gained is to observe whether a certain foreign work becomes an important point of reference, e.g. part of a literary debate[46]. Fluctuations of attitude towards a received text in the form of translations, affirmative references as well as questioning or forcing into a stereotype[47] also become a potential object of interest in that perspective.

My placing this approach in the survey of the intertextual outlook on translation might perhaps be challenged. Yet, the implication of Skwara's

---

[39] Ibidem, p. 39.

[40] M. Skwara, *Wyobraźnia badacza – od serii przekładowej do serii recepcyjnej* [Researcher's imagination – from translation series to reception series], "Poznańskie Studia Polonistyczne, Seria Literacka" [Poznań Polish Studies, Literary Series] 2014, no. 23 (43), p. 99–117. The potential of this methodology is demonstrated in the author's book: M. Skwara, *Polskie serie recepcyjne wierszy Walta Whitmana. Monografia wraz z antologią przekładów* [Polish reception series of Walt Whitman's poems: A monograph with a translation anthology], Universitas, Kraków 2014.

[41] Eadem, *Wyobraźnia badacza…*, p. 109.

[42] Ibidem, p. 110.

[43] M. Skwara, *Translatologia a komparatystyka…*, p. 44.

[44] Eadem, *Wyobraźnia badacza…*, p. 113.

[45] Eadem, *Translatologia a komparatystyka…*, p. 33.

[46] Ibidem, p. 48.

[47] Ibidem, p. 47.

methodology is that a translation's mode of existence is not only to be uniquely related to the original, and to exist in a series, but to integrate with the target culture and resonate with it intertextually. Interestingly, the approach which actually succeeds in bridging the gap between translation studies and comparative studies, fulfils the postulate formulated by Popovič[48] in the context of translation as metacommunication. This proposition is important inasmuch as Skwara points to underresearched areas in the study of texts belonging to different cultures and interactions of those texts and offers a remedy and a tool in the form of the reception series concept. Admittedly, considerations on the influence of translations and developments on the receiving literature have been made, but primarily from the point of view of the historical-literary process, while Skwara provides an effective and holistic paradigm which helps to integrate them into translation studies. Even though analysing translations and translation series in themselves still remains a valid undertaking, she makes a convincing plea not to limit ourselves to this.

Last but not least, **integrating the intertextual dimension into the translation model** has been attempted, by Nesterova[49] and Urbanek[50]. The two scholars put forward *intertextual models of translation* whose striking homology as well as differences call for interpretation, as does the fact of their almost simultaneous appearance in Russian and Polish scholarship.

It must be noted that in Russia the intertextual vein of reflection has been present as well, with the perspective adopted among others by Galina Denisova[51], N.A. Kuz'mina, Irina Alekseeva. They have, however, mostly focused on referentiality as an empirical translation problem. The ontological aspects have, nonetheless, been elaborated by Natalia Nesterova.

Nesterova wrote a study (2005) devoted to the derivativeness or secondary status as an ontological property of translation[52] (*Вторичность*

---

[48] A. Popovič, *Teoria przekładu w systemie nauki o literaturze*, p. 106.

[49] Н.М. Нестерова, *Вторичность как онтологическое свойство перевода*, p. 294–296.

[50] D. Urbanek, *Dialektyka przekładu*, p. 100–104.

[51] Г. Денисова, *В мире интертекста: язык, память, перевод...*

[52] Н.М. Нестерова, *Вторичность как онтологическое свойство перевода* [Derivativeness as an ontological feature of translation], Пермский государственный технический университет, Пермь 2005. A version of this disseratation was published as: Н.М. Нестерова, *Перевод в системе теории вторичности: Абсолютная и относительная вторичность перевода* [Translation within the system of derivativeness theory: The absolute and the relative derivativeness of translation], LAP LAMBERT Academic Publishing, Saarbrücken 2012. The intertextual model was propounded yet in 2005 in the book: Н.М. Нестерова, *Текст и перевод в зеркале современных философских парадигм* [Text and translation in the mirror of contemporary philosophical paradigms]; М-во образования и науки РФ, Перм. гос. техн. ун-т. – Перм. гос. техн. ун-т, Пермь 2005.

как онтологическое свойство перевода). A radical difference from the Polish thought can be observed here: in the Polish studies already Balcerzan's concept of series, with its non-finality, had challenged the axiologically loaded binaries of the primary/secondary in the relation with the original. Nonetheless, towards the end of her book the Russian author sets out to "highlight the inter-textual component of translation", to which end she proposes an *intertextual model of* the process of *translation*, reproduced as Figure 1.
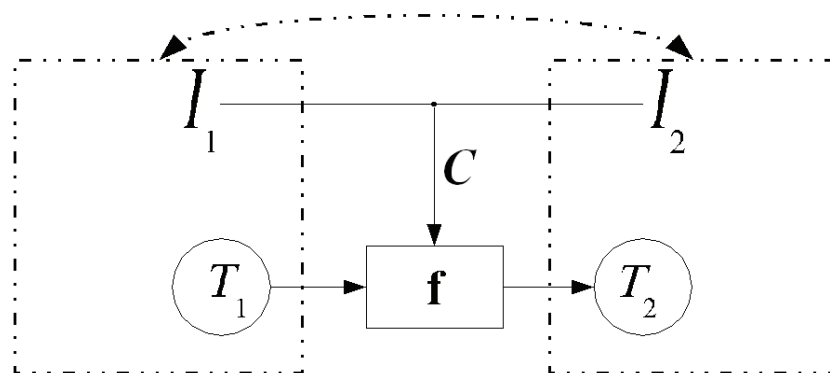

Fig. 1. Nesterova's intertextual translation model (original caption: Интертекстуальная модель перевода)[53]

T1, i.e. the original, is generated within and from an intertextual space (of its language and culture) and conditioned by its universe of meanings[54]. The emergence of the translation (T2), in turn, depends on the T1, but also on both intertextual spaces (295) (the source and the target one). When translating, the mediator connects the two intertextual spaces. Nesterova's main tenet is that the translator is located in a certain third space (296). What emerges around the translation is an intertextual field, in which intertextual links from both sides interlace. Transplanted into a new space, the original "gets an impulse to self-develop", which is Nesterova's argument to call the process a "divergent" one (299).

Since translation is conceived here as a function (*f*) conjoining two texts (290), the author proceeds to describe the elements in the model in mathe-

---

[53] In: Н.М. Нестерова, *Вторичность как онтологическое свойство перевода*, p. 293; eadem, *Текст и перевод в зеркале современных философских парадигм*, p. 179.

[54] Eadem, *Вторичность как онтологическое свойство перевода*, p. 294. All references in this and the following paragraphs are to this source; due to their number, page references are given in the main text.

matical formulas. In particular, the translator's actions under the pressure of C (control) vectors are unfolded in terms of complexity (systems) theory, using concepts like synergy, attractor, bifurcation, fluctuation or randomness (297).

The reception of Russian translation studies has lost momentum in Poland in recent years. This perhaps explains why Nesterova's model had not been transplanted and perhaps elaborated but rather... reinvented. As has been mentioned, Dorota Urbanek returns to the issues of intertextual ontology in her 2011 book, devoted to the dialectics of translation. Among her new propositions is an intertextual model of translation[55] (Fig. 2):

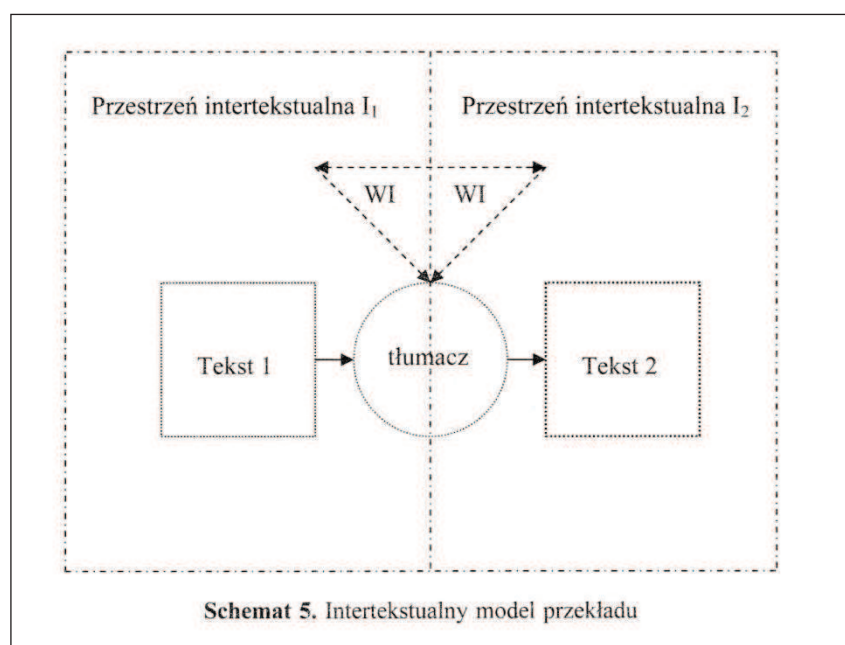Schemat 5. Intertekstualny model przekładu

Fig. 2. Urbanek's intertextual translation model

The two approaches show striking similarities. Both authors take postmodern concepts as a starting point (Urbanek 100; Nesterova 287–288 and *passim*), they both refer to the infiniteness of the process of *semiosis* to claim that every text is a primary and a secondary one at the same time (Urbanek 101, Nesterova 288–289). They construe the source culture and the target culture as intertextual spaces; they put the translator in the centre of their model and construe her/him as subject to the forces (see: vectors) of numerous external factors – with the same view: to motivate the

---

[55] D. Urbanek, *Dialektyka przekładu*, p. 101.

uniqueness of each act of translation (Urbanek 102; Nesterova 291); Urbanek notes that these additional vectors have usually been omitted from the previous models (101). Similar phrasings are used: translation is likened to a semiotic bridge and a nexus, a sequential link between the two spaces (Urbanek 101; Nesterova 288, the latter employs the English label *in-betweenness* as well, 290).

Both scholars want the model to illustrate the ontology of translation in terms of dialectics. Nesterova focuses on the dialectics of "absolute and relative derivativeness which strives for primary nature" (304), in line with the title of her study which points to the secondary status of translation. Urbanek also discusses her model under the caption "derivativeness ennobled" (93) and although she places the issues of intertextuality in a wider spectrum of paradoxes of translation (her complementary ontology is many-sided), the same claims are made: "Derivativeness of translation [...] has a dialectic character: on the one hand it is absolute [...], on the other it is relative and intermingles with originality"[56]. A distinction is that Urbanek goes on to explain this derivativeness as mimetic (103).

Differences between the two approaches can be specified as follows. Nesterova explicitly emphasizes the "third space". Urbanek does not comment to that effect, but her graph shows that the central circle belongs, half-and-half, to both intertextual spaces, that it is not separated into a third one. The boundaries between the two are understood as fluid (see the dashed line, cf. 101). Both scholars give similar examples of external factors and forces influencing the situation of translation; however, while Nesterova's vector C (controlling forces) operates from somewhere outside (in view of translation being infinite), Urbanek is more explicit: vectors – or vector – of intertextual influences (101), is "a sum of the interactions of both intertextual spaces" (102), expresses a resultant. Urbanek stresses the interplay of vectors of intertextual influences (101–102), as this best explains the ontology of translation as process; Nesterova apparently emphasizes the emerging third space, the intertextual field peculiar to the target text which generates new, *interspatial*, links (299). For Urbanek the ultimate aim seems to be the support for the claim that translation can be read and studied as both a bound and unbound literary object (113). Nesterova's main interest seems to be the "new" qualities emerging in-between and reflecting back on the original, in line with her Derridian and other postmodernist inspirations.

The parallelism of these two models is a case of exceptional translatological intertextuality in itself. Nesterova has a claim to precedence, yet Urbanek's model follows from her own previous considerations

---

[56] D. Urbanek, *Dialektyka przekładu*, p. 103 [trans. mine].

on the issue like a logical continuation. The scholars having started from similar premises, their conclusions naturally coincide. The almost synchronic emergence of the two propositions in the two languages and academic contexts suggests that **incorporating intertextual perspective into the very model of translation as action is a natural deduction** from the previous considerations on the ontology of translation. The concept is apparently needed and the time, it occurs, is ripe for it.

To conclude, although the scholars whose concepts are discussed here represent different centres, their thinking on the ontology of translation belongs to a certain continuum. In some cases this is a matter of inspiration – e.g. Popovič and Balcerzan are often acknowledged as those who made the considerations on the question of translation ontology indispensable[57]; Torop also credits Popovič with making it possible to analyse e.g. quoting as a translational activity[58]. On the other hand, some cases demonstrate independent parallel developments. Certain dynamics can also be observed. Earlier studies concentrated on identifying and ascertaining specific properties; intertextuality served to pin down the elusive nature of translation and helped define it (Balcerzan) or classify it (Popovič). Later theorizations tend to treat the concept dynamically, showing its applicability for further aims: as an ideological tool (Tokarz, Balcerzan himself), the basis for a model of the whole translational communication (Urbanek; Nesterova to a lesser extent – she accepts the limitation of modelling in that it profiles what interests most the given scholar[59]), a bridge between translation studies and related disciplines (Skwara).

On the whole, ontological intertextuality as a concept has stood the test of ubiquity and consensus[60]. Now that most scholars agree that translation is an inherently intertextual phenomenon, the main issue is what this awareness gives us as researchers. The aim of this article has been to outline certain fields in which it has been employed and some new avenues that seem to be opening.

Bibliography

Balcerzan E., *Poetyka przekładu artystycznego* [The poetics of artistic translation] (1968), [in:] idem, *Literatura z literatury* (*strategie tłumaczy*)

---

[57] Cf. B. Tokarz, *Wzorzec, podobieństwo, przypominanie*, p. 21.

[58] P. Torop, *Translation as Translating as Culture*, "Sign Systems Studies" 2002, vol. 30, no. 2, p. 596.

[59] Н.М. Нестерова, *Вторичность как онтологическое свойство перевода*, p. 287.

[60] Cf. also E. Kraskowska, *Intertekstualność a przekład*; A. Bednarczyk, *Różnice strategii...*, p. 157.

[Literature out of literature (translators' strategies)], Śląsk, Katowice 1998, p. 17–31.

Balcerzan E., *Literatura z literatury* (*przekład jako cytat*) [Literature out of literature (Translating as quoting)] (1985), [in:] idem, *Literatura z literatury* (*strategie tłumaczy*) [Literature out of literature (translators' strategies)], Śląsk, Katowice 1998, p. 162–176. First printed as: *Przekład jako cytat*, [in:] *Miejsca wspólne* [Common places], ed. E. Balcerzan, S. Wysłouch, PWN, Warszawa 1985.

Barańczak S., *Przekład artystyczny jako "samoistny" i "związany" obiekt interpretacji* [Artistic translation as a 'self-sufficient' and 'bound' object of interpretation], [in:] *Z teorii i historii przekładu artystycznego* [Studies in theory and history of artistic translation], ed. J. Baluch, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 1974, p. 47–74.

Bednarczyk A., *Różnice strategii* (*aspekt intertekstualny w oryginale i w przekładzie literackim* [Differences in strategy: Intertextual aspects of the original and of literary translation], [in:] *Komparatystyka literacka a przekład* [Comparative literature studies and translation], ed. P. Fast, Śląsk, Katowice 2000, p. 157–172.

Berman A., *Translation and the Trials of the Foreign*, trans. L. Venuti, [in:] *The Translation Studies Reader*, ed. L. Venuti, Routledge, London – New York 2000, p. 284–297.

Brzostowska-Tereszkiewicz T., *Modernist Translation. An Eastern European Perspective. Models, Semantics, Functions*, Peter Lang, Frankfurt am Main 2016.

Hermans T., *The Conference of the Tongues*, St. Jerome, Manchester 2007.

Kraskowska E., *Twórczość Stefana Themersona. Dwujęzyczność a literatura* [Stefan Themerson's writing: Bilingualism and literature], Zakład Narodowy im. Ossolińskich, Wrocław 1989.

Kraskowska E., *Intertekstualność a przekład* [Intertextuality and translation], [in:] *Między tekstami. Intertekstualność jako problem poetyki historycznej* [Between texts: Intertextuality as a problem of historical poetics], ed. J. Ziomek et al., PWN, Warszawa 1992, p. 129–145.

Legeżyńska A., *Tłumacz i jego kompetencje autorskie* [Translator and his authorial prerogatives] (1986), PWN, Warszawa 1999 (2nd ed.).

Markiewicz H., *Odmiany intertekstualności* [Varieties of intertextuality], [in:] idem, *Wymiary dzieła literackiego* [Dimensions of a literary work], Universitas, Kraków 1996, 215–238. (Earlier in: idem, *Literaturoznawstwo i jego sąsiedztwa* [Literary studies and their neighbourhood], PWN, Warszawa 1989, p. 198–228).

Neubert A., Shreve G.M., *Translation as Text* (1992), Kent State UP, Kent, OH – London 2000.

Popovič A., *Poetika umeleckého prekladu* [Poetics of artistic translation], Tatran, Bratislava 1971.

Popovič A., *Teoria przekładu w systemie nauki o literaturze* [Translation theory within the system of the literary studies], trans. M. Papierz (1973), [in:] *Współczesne teorie przekładu. Antologia* [Contemporary translation theories: An anthology], ed. P. Bukowski, M. Heydel, Znak, Kraków 2009, p. 89–106.

Popovič A., *Aspects of Metatext*, "Canadian Review of Comparative Literature" 1976, Autumn, p. 225–235.

Skwara M., *Polskie serie recepcyjne wierszy Walta Whitmana. Monografia wraz z antologią przekładów* [Polish reception series of Walt Whitman's poems: A monograph with a translation anthology], Universitas, Kraków 2014.

Skwara M., *Translatologia a komparatystyka. Serie przekładowe jako problem komparatystyczny* [Translation studies and comparative studies: A series of translations as a comparative issue], "Rocznik Komparatystyczny" [Yearbook of Comparative Studies] 2010, no. 1, p. 7–51.

Skwara M., *Wyobraźnia badacza – od serii przekładowej do serii recepcyjnej* [Researcher's imagination – from translation series to reception series], "Poznańskie Studia Polonistyczne, Seria Literacka" [Poznań Polish Studies, Literary Series] 2014, no. 23 (43), p. 99–117.

Tokarz B., *Wzorzec, podobieństwo, przypominanie* [Model, resemblance, recalling], Śląsk, Katowice 1998.

Tokarz B., *Spotkania. Czasoprzestrzeń przekładu artystycznego* [Encounters: Time-Space of artistic translation], Uniwersytet Śląski, Katowice 2010.

Torop P., *Translation as Translating as Culture*, "Sign Systems Studies" 2002, vol. 30, no. (2), p. 593–605.

Urbanek D., *Pęknięte lustro. Tendencje w teorii i praktyce przekładu na tle myśli humanistycznej* [The Broken mirror: Trends in the theory and practice of translation in the context of humanistic thought], Trio, Warszawa 2004.

Urbanek D., *Dialektyka przekładu* [The Dialectics of translation], Instytut Rusycystyki UW, Warszawa 2011.

Денисова Г., *В мире интертекста: язык, память, перевод* [In the world of intertext: Language, memory, translation], Азбуковник, Москва 2003.

Нестерова Н.М., *Вторичность как онтологическое свойство перевода* [Derivativeness as an ontological feature of translation], Пермский государственный технический университет, Пермь 2005.

Нестерова Н.М., *Текст и перевод в зеркале современных философских парадигм* [Text and translation in the mirror of contemporary

philosophical paradigms], М-во образования и науки РФ, Перм. гос. техн. ун-т. – Перм. гос. техн. ун-т, Пермь 2005.

Нестерова Н.М., Наталья Михайловна (2012). *Перевод в системе теории вторичности: Абсолютная и относительная вторичность перевода* [Translation within the system of derivativeness theory: The absolute and the relative derivativeness of translation], LAP LAMBERT Academic Publishing, Saarbrücken 2012.

Неупокоева И.Г., *Некоторые вопросы изучения взаимосвязей и взаимодействия национальных литератур*, [Selected issues in the study of mutual relations and interplay of national literatures], «Известия Академии Наук Армянской ССР» [Journal of the Academy of Sciences of the Armenian SSR], 1960, no. 5–6, p. 3–22.

Тороп П., *Тотальный перевод* [Total translation], Изд. Тартуского Университета, Тарту 1995.

Das Paradigma der Intertextualität und sein Vorteil für die Übersetzungswissenschaft – osteuropäische Perspektive

Zusammenfassung

Der vorliegende Aufsatz bietet einen Überblick über die theoretischen Ansätze der Intertextualität als eines ontologischen Merkmals des Übersetzung und stellt eine Systematik der Gründe dar, aus denen Forscher auf dieses Paradigma zurückgreifen, was in der osteuropäischen Übersetzungswissenschaft recht verbreitet ist. Die Verfasserin bespricht unterschiedliche Betrachtungsweisen des Themas und deren Präsenz im Diskurs, gleichzeitig verweist sie auf Affinitäten in der Argumentation einzelner Forscher. Es wird nachgewiesen, dass die Kategorie der Intertextualität in der Übersetzungswissenschaft zahlreiche Einsatzmöglichkeiten bietet. Dazu gehören: die Verortung des Übersetzens im Vergleich zu anderen Kommunikationsarten, das Definieren der Existenzformen der Übersetzung, die Apologie des Übersetzens als gleichberechtigte literarische Tätigkeit und Widerlegung der Einwände des Epigonalen, das Ausloten der Beziehungen der Übersetzung zu anderen Texten sowie die Konstruktion von interdisziplinären Ansätzen. In den letzten Jahren wurde die Intertextualität auch zunehmend im Beschreibungsmodell des Translationsprozesses berücksichtigt.
Schlüsselwörter: Übersetzung, Intertextualität, Ontologie, Diskurs.

Paradygmat intertekstualny i jego translatologiczne pożytki – perspektywa wschodnioeuropejska

Streszczenie

W artykule dokonany został przegląd teoretycznych ujęć intertekstualności jako ontologicznej cechy tłumaczenia oraz przeprowadzono systematyzację celów, dla jakich badacze odwo-

łują się do tego paradygmatu, a jest to podejście szeroko reprezentowane w przekładoznaw-stwie wschodnioeuropejskim. Omówione zostały różne ujęcia tego zagadnienia i ich użycie w dyskursie, oraz wskazane powinowactwa myśli poszczególnych badaczy. Kategoria inter-tekstualności ma w translatologii liczne zastosowania: służy określeniu miejsca przekładu wśród innych typów komunikacji, definiowaniu sposobu istnienia przekładu, apologii tłuma-czenia jako pełnoprawnej działalności literackiej i obronie przed zarzutami wtórności, eks-plorowaniu związków tłumaczenia z innymi tekstami, konstruowaniu podejść interdyscypli-narnych. W ostatnich latach intertekstualność została także uwzględniona w modelu opisu-jącym proces przekładu.

Słowa kluczowe: przekład, intertekstualność, ontologia, dyskurs.