

THE DAO OF ECOTRANSLATION IN POLISH AND UKRAINIAN TRANSLATION STUDIES

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Abstract. The article is focused on the problem of ecotranslation as a new socio-cultural phenomenon in Polish and Ukrainian contemporary translation studies. It is proved that a new socio-ecological consciousness has led to the motivation for the conception of the Deep Ecology Movement, and then to ecotranslation/ecotranslatology proper. The authors substantiate that ecotranslation could be viewed from two perspectives: ecological (global) and cultural (national).

Keywords: ecotranslation, socio-cultural phenomenon, translation studies, ecotranslatology.

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Introduction

One of the matters most discussed in Polish and Ukrainian translation studies is the issue of ecotranslation and the role of nature-oriented approach in the process of written translation cause by the Deep Ecology Movement. In the article ecotranslation is viewed from two perspectives: ecological (global) and cultural (national). From the ecological perspective, the emphasis has been done on the role of translation in the transnational ecomovements, ecotexts, and ideas. It also highlights a notion of ecotranslatology, as being involved in the processes of adaptation and selection across cultures, focusing on the integrity of translational ecosystems with the central role of the translator. From the cultural perspective, the stress has been made on the contribution of translation to the development of national cultures, languages and national/ cultural identities. From methodological point of view in the process of teaching ecotranslation the role of teachers has changed from the knowledge imparter to the director of teaching activities and the facilitator and assistor of students' learning activities.

The notion of ecotranslation and its main principles

Nowadays there are many translation approaches and translation schools to the investigation of Translation Studies as an academic discipline, which represent different aspects of its main process. So, according to the key "translation theory", they distinguish: Prague school, London school, American structuralism school/ communicative theory school, Philological School and Linguistic School that originate from the Soviet Union, etc. (*Tan, 1991:240-303*). While taking into account the disciplinary frameworks, they could be divided into philology, linguistics and social semiotics, etc. (*Nida, 1993:155-168*). When the "translation background" is the key point, they distinguish the North American Translation

Workshop, the Science of Translation, Early Translation Studies, Polysystem Theory and Deconstruction (*Bassnett, Lefevere, 1990:18; Bassnett, Trivedi, 1999*). To our minds the most traditional classification is according to the “text orientation”, when they distinguish “source text orientation” and “target text orientation” (*Hatim, 2001:42*). Later, the dynamic development of the ecological movement in the 1960s caused the birth of a completely new branch of Translation Studies known as *ecotranslation* or *ecotranslatology* in the frame of *ecolinguistics* (*Malamud, 2003; Shum, 2017; Wiśniewska, 2015; Wu, 2008*).

By the way, ecotranslatology is a term introduced by Hu Gengshen, who treats translation as a part of the processes of adaptation and selection across cultures. He also focuses on the integrity of translational ecosystems with the central role of a translator.

Following this new eco tendency in different branches of human knowledge, scholars soon recognized that up to the 1960s *a human-centered* approach to the world had prevailed in the artistic representation of nature. They stated that the wrong idea that humans are the dominant force over “non-human” (*Snell-Hornby, 2006: 229*) had become deeply rooted in society, which led to total disregard towards nature. Moreover, in teaching Analytical Reading and Literary Text Interpretation the focus was laid on human development, that’s why students were taught that nature played a secondary role in a literary text, functioning as a setting (special place and atmosphere), a stylistic device which provides a literary work with a particular preliminaries.

But during the World War II the situation has changed, which was caused by the world’s ecological crisis. People seriously started thinking about the importance of preserving the natural environment and real effective ways out of approving it. Such new socio-ecological consciousness led to the development the conception of *the Deep Ecology Movement* (*Hu, 2011*). Besides, socially responsible *Feminist Movement* or *the Black Power Movement*, aimed at the transformation of the human communities interest towards the environment problems. Later it led to the appearance of a new philosophical branch, named *Ecosophy* (*Toury, 1980:19*), which encouraged ecological harmony between the individual and his/her natural surroundings.

Still later the influence of culture on the development of socio-ecological consciousness caused the emergence of the *“Green Cultural Studies”* (*Wang, 2011*). This discipline postulate the idea that culture is a key factor that influences people’s ideological principles, and that nature is the key element which should be respected and praised (*Hu, 2011:23-24*). Green cultural studies examined nature “for the purpose of foregrounding potential effects” (*Hu, 2011:23-24*) which in its turn improve the society, its people and nature as well. . In other words, from an ideological point of view, the ecological study of translation intends to raise awareness about environmental issues and move society towards solving them.

The *aim* of this article is to introduce the key concept of ecotranslation, which is becoming rather popular in Polish and Ukrainian Translation Studies, through the prism of socio-ecological consciousness, methodology of its teaching and culture perspective. The authors also substantiate that the outlined above eco/nature-approach to translation of literary texts where natural issues are involved, claims that there exists a necessity to deeply explore the relation between nature and a literary text, namely to realize how particular eco-cultural values are realized in modern society described in a literary text through different stylistic language means and devices.

As we pass to the methodological peculiarities of ecotranslation we should stress that Translation Studies as an academic discipline needs special strategies, procedures, techniques

and methods in order to get a new Target text (TT) that should be similar to the Source text (ST). A translation strategy is meant to be an overall orientation of a translated text, while translation procedures we understand as specific methods applied by translators at a given point when transferring from the Source Text (ST) to the Target Text (TT).

Taking into account the changed socio-ecological consciousness of a modern society ecotranslation as a new branch of Translation Studies presupposes the fulfilment of the following tasks: 1) rereading and retranslating literary works where nature, having its own voice in the ST, was deliberately silenced in translation; 2) translating literary texts that present an ecological cosmivision and have not yet been translated; 3) translating literary works that do not originally present an ecological vision with the aim of creating a new, pro-ecological idea of a literary text.

The notion of ecotranslation is closely connected with *ecocriticism*, the term which was introduced by William Rueckert in 1978 (*Levy, 1963*). Under ecocriticism we understand an interdisciplinary branch of Ecology, Literature, Stylistics and Translation Studies. In other words this newborn discipline carries out researches within various areas that run through contemporary ecology and apply it to Analytical Reading of contemporary literary texts and their translations. It also aims at suggesting a new ecological vision of literary texts to recuperate works overlooked in the past due to the lack of a consistent theoretical framework.

According to Cheryll Glotfelty (*Wang, 2011*) “ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, ecocriticism takes an earth-centered approach to literary studies” (*Wang, 2011*).

So, to sum it up ecotranslation/ecotranlatology emerged as part of a more general movement of ecological awareness. It seems as though the intellectual community had been slow at recognizing the value of ecotranslation tenets. However, it is important to note that today this branch of translation studies is undergoing a gradual increase in interest and popularity in Poland and in Ukraine as well.

As ecology itself, translators working today in the sphere of *ecotranslatology* (or in other terms ecocriticism) (*Volkova, 2014*) ponder questions related to finding various language means of representation of nature in a literary text, the role of the environment in the plot development, the ecological (or antiecollogical) values of a literary work, the use of recurrent stylistic means and stylistic devices, the importance of natural motifs in ST and TT.

For example, according to modern ecological believes the statement “when we can see God reflected in all that exists, our hearts are moved to praise the Lord for all his creatures and to worship him in union with them” (*Francis of Assisi: Early Documents, 1999:113-114*) finds magnificent expression in the hymn of Saint Francis of Assisi:

*Praised be you, my Lord, with all your creatures,
especially Sir Brother Sun,
who is the day and through whom you give us light.
And he is beautiful and radiant with great splendour;
and bears a likeness of you, Most High.
Praised be you, my Lord, through Sister Moon and the stars,
in heaven you formed them clear and precious and beautiful.
Praised be you, my Lord, through Brother Wind,
and through the air, cloudy and serene, and every kind of weather
through whom you give sustenance to your creatures.*

*Praised be you, my Lord, through Sister Water,
who is very useful and humble and precious and chaste.
Praised be you, my Lord, through Brother Fire,
through whom you light the night,
and he is beautiful and playful and robust and strong”.*

Canticle of the Creatures

It is important to stress that the concept of ecotranslatology was proposed and developed by Professor Hu Gengshen. It is interesting to know that it was based on Ch. Darwin's evolution theory. It's a well known fact that Ch. Darwin's evolution theory is composed of three parts: mutation, adaptation and evolution. Professor Hu borrowed the adaptation theory, which means that the adaptation of organisms to the environment and the selection of environment for organisms, is the same as translation activity, when the translator first has to adapt to the translational eco-environment and then select the optimal translation.

So this theory can be interpreted from four main aspects: 1) *translation process* – cycling process of translator's adaptation and selection; 2) *translation principle* – multi-dimensional selective adaptation and adaptive selection; 3) *translation method* – three-dimensional transformations (linguistic, cultural and communicative dimensions); 4) *evaluation criterion* – multi-dimensional transformations, readers' feedback and translators' quality (Hu, 2004).

Let's start from the very beginning. The very translation process includes: (1) the translation chain of “three links” (pre-translating, translating, and post-translating); (2) the subjectivity of translators from translator-centredness to translator's responsibility; (3) the extension from “context” to “eco-environment”; (4) ecotranslation ethics; (5) the explanation of translation phenomena in terms of “transplantability”; (6) the eco-system of translation; (7) the interplay among the elements in the eco-system, and (8) the contribution of ecotranslatology to the development of human eco-civilization (Hu, 2013).

To make an adequate eco-translation one should take into account the following key principles of eco-translation, which all together make a definite translation chain.

The Principle of ecological balance presupposes the balance and harmony of ST Ecology and TT Ecology. Specifically, on the one hand, through “selective adaptation” and “adaptive selection”, translators should maintain and transfer the linguistic ecology, cultural ecology and communicative ecology of ST; on the other hand, they should try to adapt the TT to the linguistic ecology, cultural ecology and communicative ecology of TT to make TT “survive” and “thrive” in the translational eco-environment of TT.

The Principle of Adaptation and Selection not only requires faithfulness to “ST” and appealingness to “readers”, but on the basis of maintaining textual ecology presupposes Adaptation and Selection in order to make the TT “survive/thrive” in a *new* linguistic ecology, cultural ecology and communicative ecology. Under Holistic Degree of Adaptation and Selection we understand the totality of translator's “selective adaptation” when producing a text in linguistic, cultural and communicative dimensions, and accordingly the “adaptive selection” degree of attending to other elements in the translational eco-environment.

The Principle of Diversity means the diversity in the studies of translation theories and of different TTs. By the following the principles of “the survival of the fittest” and “preservation of the strong and elimination of the weak” in translational eco-environments, diversified translation theories and different TTs keep evolving and developing.

The Principle of Translator's Responsibility refers to the translator's important role in the translation process, translation behavior and the whole translation activity, specifically, in the process of coordinating the interrelationship between "S/TT".

So, on the basis of the idea of "translation chain", we start from the ST to be produced by the writer and move to the process of translating by the translator, and to the TT to be read by the reader. This model presents translation as textual transplant, translation as eco-balance, and translation as adaptation and selection. It also describes the ideas of a "translation textual ecology", "translational eco-environment", and "translators community ecology", which can be vividly seen in a definite kinds of texts.

These texts are called *mytholoric texts* (Volkova, 2014:47) as they reflect syncretic unity of mythic and folk lore of a definite culture. Modeling mytholoric ecological space of myths, legends, tales a translator should be attentive enough to find adequate linguistic means which serve as indicators for ecological images which a part of a definite culture. For example:

THE NATIVE PRAYER

*To the good spirits that exist in every part of Creation.
May there be good health and healing for this for this Earth,
May there be Beauty above me,
May there be Beauty below me,
May there be Beauty in me,
May there be Beauty all around me.
I ask that this world be filled with Peace, Love, and Beauty.*

(*Medicine Grizzly Bear, Earth Healing Ceremony, Spokane*)

To our mind, this poem expresses ecomentality in a concentrated form, where beauty, peace and love predominate. Now one may try using these ecotranslation principles and make the translation of the following prayer.

*All-powerful God, you are present in the whole universe
and in the smallest of your creatures.
You embrace with your tenderness all that exists.
Pour out upon us the power of your love,
that we may protect life and beauty.
Fill us with peace, that we may live
as brothers and sisters, harming no one.
O God of the poor,
help us to rescue the abandoned and forgotten of this earth,
so precious in your eyes.
Bring healing to our lives,
that we may protect the world and not prey on it,
that we may sow beauty, not pollution and destruction.
Touch the hearts
of those who look only for gain
at the expense of the poor and the earth.*

*Teach us to discover the worth of each thing,
to be filled with awe and contemplation,
to recognize that we are profoundly united
with every creature
as we journey towards your infinite light.
We thank you for being with us each day.
Encourage us, we pray, in our struggle
for justice, love and peace.*

Cultural approach to ecotranslation

Different from traditional linguistic approach by which a word, phrase, sentence, and text are translational language units, in **cultural approach** culture becomes the main translational unit. It also emphasizes the important role that culture played in translation, and treats translation as micrographic cultural shift with the studying focus shifting from the source text to translated text, from the author to the translator and the source culture to the receptor culture. They envisaged that "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" (Bassnett, 2012:8). In other words cultural approach substitutes linguistic approach and cultural factors became dominant in translation.

Such method of study expanded the scope of translation studies enormously and opened a new field of study, thus it enhanced a further and more comprehensive development of translation studies. Now translation looks at the act of translating and can be subdivided into different types according to: lingual mode (interlingual, intralingual); media (printed, audiovisual, electronic); mode of translation (covert/overt, direct/indirect translation, mother tongue/other tongue translation, pseudo-translation, retranslation, self-translation, sight translation, etc.); field (political, journalistic, technical, literary, religious, scientific, commercial) (Bassnett, Lefevere, 1990: 223).

Such variety of translations is closely connected with "polysystem theory", which was put forward before the born of culture turn. By the way, polysystem theory emphasized cultural environment in general that helped to decide the key method/strategy of translating texts.

In the 1990s, a culture turn tended to be political, and finally developed into feminist approach, cannibalism and post-colonialism approach, the latter was prompted by the emergence and continuing growth of postcolonial anglophone and francophone literatures from the ex-colonies as well as the increasing ethnic minorities. That's why *hybridity* became a key feature of postmodern literary text.

Hybrid postmodern literary texts embrace works of art which transgress genre boundaries by combining characteristic traits and elements of diverse literary and non-literary genres (Laviosa, 2014:227). According to M. Bakhtin, this genre is "a mixture, within a single concrete utterance, of two or more different linguistic consciousness's, often widely separated in time and social space" (Doorslaer, 2007:46).

Postmodern literary texts combine, transform, and subvert the conventions of several narrative subgenres, go beyond the boundaries of fiction, and integrate various text-types.

Postcolonial literary texts are frequently referred to as '*hybrid*' or '*métissés*' because of specific linguo-cultural layering, which exists within them. These texts written by postcolonial bilingual authors create a language 'in between' and therefore come to occupy a space 'in between'. Such language can be created by approximating thought-structures and

speech patterns not typical for the English language, or by translating local speech rhythms, idioms and culture lacunas from native languages into English. As an example let's take a textual fragment from S. Rushdie novel "Midnight's Children":

Padma's story (given in her own words, and read back to her for eye-rolling, highwailing, mammary-thumping confirmation): "It was my own foolish pride and vanity, Saleem baba, from which cause I did run from you, although the job here is good, and you so much needing a looker-after! But in a short time only I was dying to return."

For the European reader this seems to be typical Rushdie language, because of the complex adjectival phrases ("eye-rolling, high-wailing, mammary-thumping"), the mix of formal ("confirmation, "foolish pride") and familiar ("dying to return") registers and the creation of neologisms ("a looker-after").

Besides, one proficient in Indian languages can recognize specific cultural Indian atmosphere, from the form of address "Saleem baba" ('baba' as used by servants for young boys of higher social status, also as a term of affection), from a complicated phrase "from which cause I did run from you", recognizable as a structure literally transcoded from Hindustani/Urdu. These stylistic devices characterize the postcolonial Indian hybrid text (Snell-Hornby, 2006:12; Venuti, 2004) and determine the ethnical identity of the author.

As a world bestseller and winner of the Booker Prize (1981), the novel "Midnight's Children" was naturally translated into various European languages (German, Russian, Polish). But there appeared some fundamental problems involved in translating a hybrid English postcolonial text for another European target culture. The difficulty lies in the lack of a comparable colonial past with the corresponding plurality of associations, language usages and cultural backgrounds, which were not reflected in word-to-word translations thus vanishing the specific cultural colouring of the original.

For example, in most grammar-translations made by European translators the speech made by an illiterate woman is grammatically correct, no signs of any transcoding from Urdu, nor the equivalent for the "looker-after", nor the signals in the form of address (despite limited explanations at the end of the novel). So, the language of the original has been neutralized into a linguistically correct and stylistically unified formal statements.

A completely different kind of problem is posed by postcolonial literature written in local languages, and afterwards translated into English in order to reach a wider market. Such translations are mostly culture-translations, they are usually sponsored and/or published locally that's why the translators first of all try to translate their culture not just the best language equivalent. One of such series is "Modern Indian Novels in Translation", sponsored by an Indian industrial house published by Macmillan India.

Methodological aspect of ecotranslation teaching

From methodological point of view in the process of translation learning, students' emotional states are directly affected by the language environment they are in. Therefore, ecological translation teaching focuses on constructing the eco-environment (Levy, 1963), where students are the center, while teachers, teaching content, teaching methods and teaching conditions are the environment for students' survival in the ecosystem. From that point of view the role of a teacher is to guide and help students to improve their ability to make a maximum adaptable selection in a natural language atmosphere to obtain better translation skills.

The eco-environment of translation teaching is composed of two parts: hardware and software environment. Hardware environment mainly refers to a foreign language teaching resources including textbooks, teaching equipment, corpora, libraries, etc. Software environment refers to the humanistic environment of foreign language teaching, which mainly consists of a foreign language teaching mode, teaching methods, the interpersonal association features between teachers and students. Therefore, for constructing the teaching eco-environment, teachers should use the existing language learning resources to design and develop textbooks, teaching content and learning materials which coincides to the market demand and students' requirements.

Besides, students need to grasp cultural differences between native and foreign languages through a lot of language application practices: the full use of computers, network and multimedia learning platforms, and input a lot of translation examples according to the lesson plan, such as company introduction, product descriptions, university profiles, business and legal documents, famous translations of fiction, poetry and politics materials, and translation test database, etc., through an interactive interface to facilitate self-learning to meet students' autonomous needs for translation practices.

In addition, teachers should focus on the construction of humanistic resources for the eco-environment of translation teaching, including teacher-student relationship, student-student relationship, teacher's role, student's role, and teaching methods.

Eco-translatology puts an emphasis on the dominant role of the translators in the translation process, which is the basis and main part of the translation practice. The traditional translation teaching often pays more attention to the translated text. Lectures mostly focus on the teaching of translation skills, such as the translation of words with a certain part of speech, the subject and predicate agreement, whereas involve little on the translation practices for the students. Usually a teacher is the core of the whole class, while students become passive recipients of knowledge in a subordinate position, which will thus affecting students' enthusiasm and creativity for translation practice.

In the ecological translation teaching, teachers are the designers of teaching mode and the leaders in teaching activities. The planning and design of the modern education and teaching mode, the opening of the teaching resources and the organization and implementation of teaching activities all demand the teachers to have a scientific and professional knowledge and management capability. Therefore teachers should change their traditional teaching concepts, and make a thorough understanding of eco-translatology to grasp the spirit and principles of ecological translation teaching mode.

The role of teachers change from the knowledge imparter to the director of teaching activities and the facilitator and assistor of students' learning activities. In teaching activities, teachers should: 1) focus on stimulating students' autonomous learning motivation and creativity; 2) plan the teaching activities and flexibly adjust the teaching content according to students' individual differences and needs; 3) focus on the use and development of teaching resources to improve teachers' professional skills; 4) guide the students to use the computer and network to make individual guidance.

From 2001 until now, many articles related to important problems of ecotranslatology have been published. Among them the article *An Approach to Translation as Adaptation and Selection* by Hu Gengshen, which was published in 2004 (Hu, 2008). Hu Gengshen believes that "there is agreement that translation is a language activity, that language is an activity as part of culture, that culture is a result of human activity, and that human activity is part of the natural world.

Conclusions and suggestions

Ecotranslatology is an ecological approach to translation studies or translation studies from an ecological perspective which can be interpreted as the study of translation by adopting ecological concepts.

The term was proposed by Hu Gengshen on the basis of Approach to Translation as Adaptation and Selection. Under the guidance of Darwin's "adaptation and selection", ecotranslatology probes into the relation, feature and regular pattern of translator's adaptation and selection. Besides, the essence, translation process, evaluation criteria, the translation principle and the translation method are presented and interpreted from the perspective of adaptation and selection. The study of translation from the perspective of "adaptation", "selection", "survival" and "elimination" is a new attempt in translation studies. Hu Gengshen believes that "there is agreement that translation is a language activity, that language is an activity as part of culture, that culture is a result of human activity, and that human activity is part of the natural world.

Translation can be seen as a problem-solving activity in which a source element may be rendered by one or more elements in the target language. In the ecological translation teaching, the role of teachers change from the knowledge imparter to the director of teaching activities and the facilitator and assistor of students' learning activities.

The key point in translating postmodern literary text is culture strategy due to its hybridity, a special linguo-cultural layer, which reflects cultural identity of a multilingual author. Thus, it is worth mentioning that languages differ due to the cultural differences between them, where local communities have their own universe and way of interpreting the world. This is vividly seen in postmodern postcolonial novel. Any language plays a very important role in building a culture. Linguo-cultural peculiarities of postcolonial novel make it difficult for the translator to find the equivalent for some culture-specific words, as in the postcolonial novel "Midnight's Children" by S. Rushdie.

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