

ABSTRACTS OF PUBLICATIONS AND STATEMENT ABOUT RESEARCH CONTRIBUTION

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A. ABSTRACTS OF PUBLICATIONS

Monograph

- *Jane Austen Translated: Transformations Across Space and Time*. Plovdiv: Plovdiv University Press, **2018**.

This book explores the incongruities between source culture and target culture in order to account for Austen's prolonged absence, late arrival and multifaceted presence in the Bulgarian context. Cultures, however, evolve, and the distance between Regency England and present-day Bulgaria is not an invariable. Changes affect translation practices, as translation is the "replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader" (Venuti 1995: 18), while translation practices reflect the attitudes that the recipient culture has towards the Other.

The book opens with a theoretical introduction that elaborates on the terms of research, i.e. *translation* and *culture*. An overview of "the humanistic and the anthropological" concepts of culture maps out the aspects of culture relevant to discussions of translation. It then brings in ideas from the field of translation studies, still keeping culture in focus. Thus, it offers the theoretical background for the ensuing discussion of Jane Austen's texts.

Chapter 1 paints a picture of her Bulgarian reception as a projection of the tension between the local and the global. It starts off with the novelist's absence from the Bulgarian nineteenth century and outlines her foreign-language entry. Then it analyses the first translation of *Pride and Prejudice* in the context of communist-period priorities, and the section after that offers an overview of how the author's status changed in the 1990s. The reception story is followed by textual analysis based on excerpts from the translations of *Pride and Prejudice* by Zheni Bozhilova (1980) and Snezhana Mileva (2007). The last section juxtaposes the "little bit of ivory, two inches wide" to the contemporary world stage of the internet that hosts the 2012 online adaptation entitled *The Lizzie Bennet Diaries*. Exploring Austen's nineteenth-century world depicted in *Pride and Prejudice* against the twenty-first century America represented in *The Lizzie Bennet Diaries*, this part of the text maps the novel and the internet serial onto contemporary feminist ideas and illustrates the coexistence of the local and the global in this modification of her masterpiece.

Chapter 2 focuses on *Northanger Abbey* and *Persuasion*, the first and the last of Austen's novels published together in 1817. They were first translated into Bulgarian in 1992, thus ending the solitary reign of *Pride and Prejudice*. The focus is on the cultural awareness of the author's contemporary culture needed for an adequate reading. The first section delves into the paratexts provided for the Bulgarian translations of *Northanger Abbey*, Silviya Nenkova's (1992) and Nadezhda Karadzheva's (1995): footnotes are discussed in detail as acts of translating the original context for the new audience. The next section analyses Austen's interpretation of eighteenth-century rhetoric (exemplified by the use of *persuade* and *convince* in *Persuasion*), and considers the Bulgarian versions of the novel (Maria Rankova's and Anna Elchinova's) in the absence of such a rhetorical tradition in the target language, which obliterates the distinction in translation. The third section revisits the debate on the issue of Austen's Romanticism and elaborates on the reconstruction of what we now label Romantic in the screen adaptations of her last novel from 1971, 1995 and 2007.

Chapter 3 accommodates philosophy and politics in a discussion of *Sense and Sensibility* and *Mansfield Park*. Austen's epistemology in her 1811 novel points towards a practical exploration of theoretical models of knowledge. The first section of this chapter examines the types of knowledge readers see illustrated in *Sense and Sensibility* and draws parallels between the text of the novel and the philosophical ideas available to the author at the time of writing. This is followed by a section on *sympathy*, which complicates the relationship between *sense* and *sensibility* in the novel; in addition, philosophising is informed by Christian values, and the juxtaposition between Elinor and Marianne is more intricate than a straightforward reference to Apollo *versus* Dionysus. The third section deals with the ideological interpretations of *Mansfield Park* and the translation of these concerns for the screen in Patricia Rozema's (1999) and Iain B. MacDonald's (2007) film versions of the novel.

Chapter 4 singles out free indirect discourse (FID) as a major technique of Austen's writing and examines how it survives translation from English into Bulgarian. Divided into three sections, the chapter discusses the functions of FID, as well as the linguistic and contextual signals for it in the original texts of *Sense and Sensibility*, *Emma*, *Mansfield Park* and *Persuasion*; it traces the functions of FID in the original novels and their Bulgarian versions, elaborates on the use and abuse of renarrative forms in the translated texts, and compares the rendering of free indirect *thought* to that of free indirect *speech*. The chapter poses several theoretical questions: one of them relates to the field of narratology and the clash between claims that the structure of a story is "independent of the techniques that support it" (Bremond qtd. in Prince 2014: 23), and the actual transformation of the narrative that comes with changes in narrative perspective. It is, of course, notoriously difficult to pinpoint the elements of narrative structure. According to Claude Bremond,

It can be transposed from one [medium] to another without losing anything of its essential properties: the subject of a tale can serve as argument for a ballet, that of a novel can be brought to stage or screen, one can recount a movie to those who have not seen it. These are words we read, images we see, gestures we decipher, but through them it is a story that we follow; and it can be the same story. The *narrated* [le *raconté*] has its distinctive significant elements, its *racountants*: these are not words, images, or gestures but the events, situations, and behaviors signified by words, by images, by gestures. (qtd. in Prince 2014: 23-24)

In this context, Chapter 4 points towards the relevance of translations when discussing narratives and demonstrates that alterations in the narrative techniques can change the message. Another theoretical undercurrent is the nature of FID explicated by *single* and *dual voice* interpretations. The analysis borrows some of its apparatus from linguistics but remains in the sphere of literature and translation studies.

Chapter 5 identifies irony and romance as the tenets of Austen's popularity and seeks to establish what happens to them in illustrations, screen adaptations, sequels and spin-offs of *Pride and Prejudice*. The section on illustrations features the dynamics between the time of the narrative and the contemporary world of the artist, and traces how this binary has been approached by Bentley's edition (1833), the celebrated Hugh Thomson (1894) and C. E. Brock (1895) publications, the version of the novel included in the Somerset Maugham collection of the ten greatest novels (1949), and a more recent comic-book transformation (2009). Different strategies are seen at work, with the characters visualised as the contemporaries of the audience, or the illustrations taking the readers back to the Regency period, or indeed a simulation of the past by transplanting the images in the 1980s for a twenty-first century masquerade. Irony does not always make it into the drawings and paintings accompanying the text. The illustrations are interpreted as an early version of the visual translations to which Austen's novels are repeatedly subjected. The second section explores screen adaptations as translations and their treatment of the ironic and romantic components of the *Pride-and-Prejudice* package. The 1940 version is considered with theatrical performances as its background, and in the context of World War 2. The mix of comedy and wit, a substitute for the

missed out ironies of the text, lightens the romantic burden on the audience. By contrast, a rather melancholic feel is attached to the 2005 film directed by Joe Wright. His construal of the story couples romance with realism, ignoring the irony that would seem Austen's trademark. The analysis utilizes film reviews and interviews with the cast. Delving into motion pictures goes hand in hand with examining two BBC productions for the small screen: Cyril Coke's 1980 five-part adaptation of the novel and the celebrated 1995 mini-series starring Colin Firth and Jennifer Ehle. The former is Fay Weldon's feminist interpretation of the novel with irony coming to the fore, while the latter is meant to be primarily romantic. The discussion traces the relevant details in these screen adaptations and demonstrates how irony and romance are balanced against each other in all four of them. The final section of this chapter looks into a couple of sequels to *Pride and Prejudice*, Seth Grahame-Smith's *Pride and Prejudice and Zombies* and Amanda Grange's *Mr Darcy, Vampire*, wherein irony and romance are divorced and, alas, Austen's winning formula is forgotten.

This book combines the attention to facts with close reading, in an attempt to give literariness its due, while contextualising it in a specific chronotope. Chronologically, the analysis moves from Austen's life time to the contemporary scene in the twenty-first century; socio-geographically, it touches upon England, Bulgaria and the US. The originals of the six novels cast a long shadow in *spacetime*, with projections into the parallel universes of the local and the global, the textual and the visual, the ironic and the romantic. Sometimes the audience perceive the one, sometimes the other, and every so often they are aware of both. The pilgrimage to a distant site of origins is often countered by an appropriation and acculturation of the alien material into the fabric of the here and now. This might mean pondering moral philosophy with the author or translating her concerns into the ideological priorities of today. The double lens available to interpreters includes the source and target cultures but also the coexistence of the English text with the linguistic foreignness of the Bulgarian translation.

A published version of my PhD thesis on the topic of Byron in a Bulgarian context

- *Байрон в български контекст: Следи по пъська на времето*. Пловдив: Пигмалион, 2009. [in Bulgarian]

The book is a published version of a PhD thesis on the topic of Byron in a Bulgarian context. It offers aspects of the reception of the nineteenth-century poet in Bulgaria: from his indirect presence in the period of National Revival, through his reception in terms of literary criticism and institutionalisation post 1878 and the translations of his works into Bulgarian, to the creative appropriations of his heritage, including the role of biographical discourse in the process. Literary history and literary interpretation are meant to go hand in hand in the discussion.

Edited collections of essays

- *Trees of Knowledge: Roots and Routes*. Plovdiv: Plovdiv University Press, 2016. [a collection of essays]

A collection of essays co-edited with Snezha Tsoneva-Mathewson and Yana Rowland on the occasion of associate professor Michael Grancharov's 70th birthday. The Festschrift encompasses the areas of linguistics, literary and cultural studies.

- *Byron and the Isles of Imagination: A Romantic Chart*. Plovdiv: Context, 2009. [a collection of essays]

This volume, co-edited with Alistair Heys, is a selection of essays based on presentations at the 31st Byron conference in Dublin. The thematic centre of the volume owes to real and abstract isles in Byron's works and life as a source of his imagination.

Longer essays

1. "Jane Austen Adapted: Female Lifestyles in *Pride and Prejudice* and *The Lizzie Bennet Diaries*". *Growing Up a Woman*, eds Sona Snircova and Milena Kostic, **2015**. 312-333. (ISBN 978-1-4438-8111-1)

This essay maps the 2012 vlog-like adaptation of Austen's *Pride and Prejudice*, *The Lizzie Bennet Diaries*, onto a feminist theoretical background in order to measure the distance between the female lifestyles of nineteenth-century England and a twenty-first century California. It considers attitudes towards the public/private dichotomy, living with one's parents or one's own, professional options for women, marriage, drinking, garments, and more as axes of differentiation between the original text and the visual adaptation. Reading Austen in the light of the *Bildungsroman* is applied to the adaptation as well.

2. "The East as an Island and Inspiration". *Byron and the Isles of Imagination*. Eds. Alistair Heys and Vitana Kostadinova. Plovdiv: Context Press, **2009**. 176-202.

This essay explores the idea that Byronic nostalgia for childhood reading on the subject of the Orient contributes to Byron's description of the East as the greenest isle of his imagination. Applying the Coleridgean definition of imagination as a reconciliation of opposite and discordant qualities, it argues that for Byron the ever-shifting perspective becomes synonymous with the East, which is at once *present* and *past*, *reality* and *fiction*, *us* and *them*. The essay begins with the biographical facts of Byron's encounter with the Orient and goes on to trace instances of how the West meets the East in canto II of *Childe Harold's Pilgrimage*, *The Giaour*, *The Bride of Abydos*, *The Corsair*, and *Don Juan*, suggesting that for the poet ambivalence is inspirational and has an impact on his constructions of identity and self-identity. In continuance of the theme of identity construed as enislanded, the text examines the blurring of the Eurocentric boundary of self and other that proliferated in Byron's writings as an experiential consequence of his travels in the exotic Orient.

Essays

1. "Persuasion: Free Indirect Discourse in Translation". *Language Close Up. Papers in Honour of Christo Stamenov*. Ed. Mira Kovatcheva. Sofia: Sofia University Press, **2018**. 357-366.

The essay traces how free indirect discourse functions in Jane Austen's *Persuasion*, comparing and contrasting excerpts from the original text with their respective versions in Bulgarian translation, Maria Rankova's from 1992 and Anna Elchinova's from 1996. In the act of translation the distribution of power between the voices of the narrator and the characters is altered, which results in more palpable a distance between the reader and the characters.

2. "FID in Jane Austen: *Mansfield Park* and Its Bulgarian Translation". *Meeting Western Eyes: Comparisons, Receptions, Translations. Essays in honour of Tatyana Stoicheva*. Ed. Ralitsa Muharska. Sofia: Sofia University Press, **2018**. 121-143.

This essay delves into Austen's use of free indirect discourse (FID) in *Mansfield Park* and analyses the psychological insights it offers, in order to compare and contrast the original text to the Bulgarian translation of the novel (Silvana Milanova, first published in 1995). In English, FID includes both free indirect speech (FIS) and free indirect thought (FIT); it is characterised by the third-person narrative and the past tense forms; it gives a voice to one or more of the characters,

preserving their patterns of expression; it is “the style in which the perspectives of narrator and character jostle for prominence” (Bray 2003:109), and it may appear either with or without quotation marks. Quoted FID has been labelled *hybrid* FID (Fergus 546). FID is less prominent in Bulgarian literature where it is known as *semi-direct speech*. As a strict sequence of tenses is not required in the Bulgarian language, the temporal orientation characteristic of direct speech can easily be preserved in *semi-direct speech*.

3. “Jane Austen’s FID in Bulgarian Translation: *Sense and Sensibility* and *Emma*”. RESEARCH PAPERS – LANGUAGES AND LITERATURE, Vol. 54, Book 1, Part B. Plovdiv: Paisii Hilendarski University Press, **2016**. 234-248.

This essay discusses the Bulgarian translations of free indirect discourse in Jane Austen’s *Sense and Sensibility* and *Emma*. The author’s use of hybrid FID, with quotation marks but in the third person, seems to be often transfigured by the translators. *Re-narration* is frequently the technique of choice to render FID in Bulgarian, which means a loss of the unmediated access to the character’s consciousness.

4. “‘Stems of Human Knowledge’ in Jane Austen’s *Sense and Sensibility*”. *Trees of Knowledge: Roots and Routes. Essays in Honour of Michael Grancharov*. Plovdiv: Plovdiv University Press, **2016**. 319-330.

This essay offers an overview of the philosophical background discernible in Austen’s *Sense and Sensibility* when it comes to discussions of epistemology, which involves John Locke, David Hume, Immanuel Kant and Adam Smith. The juxtaposition of Marianne vs. Elinor is considered in terms of intuitive (angelic) and discursive (human) knowledge as phrased by Milton in Book 5 of *Paradise Lost*. Gossip is contrasted to the knowledge of others, whereas knowledge of oneself is approached with attention to sensibility.

5. “Джейн Остин у нас – между текста и екранизацията”. *Култура, идентичности, съмнения. Сборник в чест на проф.д.ф.н. Николай Аретов*. Ред. Анна Алексиева, Надя Данова, Николай Чернокожев. София: Издателство на БАН „Проф. Марин Дринов”, **2016**. 132-141. [in Bulgarian]

This essay traces Jane Austen’s presence in Bulgaria, framing it by the first Bulgarian translation of *Pride and Prejudice* (1980) and the Bulgarian translation of Seth Grahame-Smith’s spin-off novel *Pride and Prejudice and Zombies* (2010). The textual is accompanied by the importation of the visual in the form of screen adaptations. I view the adaptations as translations of Austen’s texts into the language of contemporary audiences and point out that the audiences of the late twentieth and early twenty-first centuries do not get closer to the nineteenth-century author; they appropriate her in an attempt to view themselves in the mirror image provided by the modifications of her works.

6. “Literary Interpretations and Screen Adaptations: *Mansfield Park*”. RESEARCH PAPERS – LANGUAGES AND LITERATURE, Vol. 53, Book 1, Part B. Plovdiv: Paisii Hilendarski University Press, **2015**. 170-182.

The text discusses Jane Austen’s *Mansfield Park* in view of two screen adaptations of the novel, Patricia Rozema’s of 1999 and Iain MacDonald’s of 2007, treating them as interpretations of the original but also creations with their own ideological agenda. On the one hand, such an approach is influenced by the Romantic notion of authorship, which copyrights the originator of a text. On the other hand, it reads later-date versions of novels as expressive of their contemporary concerns and formative of readers’ perceptions.

7. “Austen’s Reception and the Challenges of 21st-century Culture: Two examples”. *The Contemporary 19th Century*, eds Ralitsa Muharska and Rositsa Ishpekova, **2015**. 74-86. (978-954-07-4011-9)

This essay discusses two examples of Jane Austen's presence in twenty-first century culture, Seth Grahame-Smith's *Pride and Prejudice and Zombies* (2009) and Amanda Grange's *Mr Darcy, Vampire* (2009). Drawing upon the thesis that contemporary understanding of culture is reflected in reception processes, the text traces key transformations in the notion of *culture* and elaborates on the mapping of what is popular onto what is canonical in the literary transformations of Austen's *Pride and Prejudice*. The two samples from this millennium have divorced irony and romance, the two ingredients in a formula that accounts for the popularity of the nineteenth-century novelist.

8. "Paratexts and Readers: Austen's Northanger Abbey and the Explanatory Notes in the Bulgarian Translations of the Novel". RESEARCH PAPERS – LANGUAGES AND LITERATURE, Vol. 52, Book 1, Part B. Plovdiv: Plovdiv University Press, **2014**. 81-91.

This paper looks into the culture inscribed in Jane Austen's *Northanger Abbey* and discusses the explications provided in Silviya Nenkova's and Nadezhda Karadzheva's footnotes and endnotes for the Bulgarian translations published in 1992 and 1995. It draws upon Cecilia Alvstad's concept of a "translator's pact" and argues that translation blunders that lead to logical incoherence make the translator *visible*.

9. "Translations of Jane Austen's *Persuasion* into Bulgarian". RESEARCH PAPERS – LANGUAGES AND LITERATURE, Vol. 51, Book 1, Part C. Plovdiv: Plovdiv University Press, **2013**. 119-130.

This paper discusses the binary opposition of *persuasion* and *conviction* as central to the understanding of Jane Austen's *Persuasion*. The terms emerged in eighteenth-century rhetoric and reflected the gender stereotypes of femininity and masculinity common in those days. Jane Austen challenges these stereotypes and her usage of *persuasion* and *conviction* demonstrates linguistically the domestication of the hero "into conventionally female ways of knowing".

10. "*Persuasion* in Bulgaria: Transplanting Romanticism." – *Peregrinations of the Text: Reading, Translation, Rewriting*. Sofia: Sofia University Press, **2013**. 375-381.

This essay deals with the Bulgarian reception of Jane Austen's *Persuasion* and it registers echoes of Romanticism both within the original and in its Bulgarian versions of 1992 and 1996. It pays attention to the different translations of the title and looks for textual references to Romanticism, including explanatory notes. A readily available parallel is that between Captain Benwick and the Byronic hero, but then the natural sublime, the cult of imagination, and the centrality of the individual are other emblematic traits of the period. The nation is symbolically represented by the Navy and Romantic nationalisms come as a form of negating Enlightenment universalism.

11. „Античната драма в училище като превод на култура”. *Атика в България*. Ред. Клео Протохристова, Светла Черпокова, Стефка Видева. Пловдив: Университетско издателство „Паисий Хилендарски”, **2013**. 87-100. [in Bulgarian]

This essay examines the school textbooks used to teach literature in the ninth grade in Bulgarian schools and discusses the lessons on Ancient Greek Drama in them. The juxtaposition between the universal values prescribed in the National Curriculum documentation and the historical specificity of today's world when compared to the world of antiquity underlies the analysis offered in the essay. The text traces the diverse approaches to the information offered to students, ranging from emphatic authoritativeness to academic multiplicity of interpretations. The representation of the period of Ancient Greek Drama is analysed along the lines of translation: the culture of antiquity translated into the language of today's audiences.

12. "Byron as an Institution in Bulgarian Literary Histories". *The Place of Lord Byron in World History: Studies in his Life, Writings and Influence*. Eds. Nic Panagopoulos and Maria Schoina, Edwin Mellen Press, **2013**. 49-60.

Delving into course books on Western European literature as source materials, this essay outlines Byron's institutionalisation in Bulgarian schools in the 1970s and 1980s and goes on to trace the changes in the national curriculum in literature brought about at the turn of the twentieth into the twenty-first century. Allowing for the shift of ideology in 1989, the erratic prominence of Byron as the definitive Romantic poet is first examined at high-school level, and is further discussed with reference to university course books on Western European literature written in Bulgarian and addressed to philology students. The poet is ideologically suitable when it comes to a socialist model of Romanticism but his heroes and his writing are equally engaging and the story of his life is a Romantic tale. High-school representations aim at introducing students to selected texts and authors as exemplary of literary tendencies, which is understandable in view of the level of competence and specialisation and the number of hours afforded.

13. "Jane Austen and Translatability: *Pride and Prejudice* Illustrated". RESEARCH PAPERS – LANGUAGES AND LITERATURE, Vol. 50, Book 1, Part D. Plovdiv: Paisii Hilendarski University Press, **2012**. 195-205.

The text traces several definitions of "translatability" as a concept, drawing upon Walter Benjamin, Wolfgang Iser, Jacques Derrida, and Mary Snell-Hornby, in order to focus on the intersemiotic translation Jane Austen's *Pride and Prejudice* in the following illustrated editions: Bentley's (1833), Allen's (1894), Macmillan's (1895), Winston Co's (1949), and Marvel's (2009). The novel proves to be translatable into the language of the visual, and popular enough in the nineteenth, twentieth, and twenty-first centuries. It justifies Virginia Woolf's evaluation of Austen: "She stimulates us to supply what is not there."

14. „Гордост и предразсъдъци” на Джейн Остин в България.” Scientific Research of the Union of Scientists, Plovdiv. Series B. Natural Sciences and Humanities, vol. XIV. Plovdiv, **2012**. 241-245. [in Bulgarian]

This essay outlines the reception of Jane Austen's most popular novel *Pride and Prejudice* in Bulgaria and differentiates between two phases in the presence of translated texts, determined by the socialist institutionalising of the import of foreign culture, on the one hand, and the post-socialist liberalism in the contacts with what is not Bulgarian, on the other hand. The essay deals with the Bulgarian translations of the novel and considers the relevant film adaptations that have had an effect on the readers' attitudes towards the English author. It also takes into account Seth Grahame-Smith's parody of the novel (*Pride and Prejudice and Zombies*), the responses to which effectively layer out Austen's fans and detractors.

15. "Meaningful Absences: Byron in Bulgaria". *Contexts, Subtexts, and Pretexts: Literary Translation in Eastern Europe*. Ed. Brian James Baer. Amsterdam and Philadelphia: John Benjamins, **2011**. 219-232.

This chapter builds on the presence of Byron in Bulgaria in order to examine his absence with reference to the literary and historical contexts of the recipient culture. Part one focuses on Byron's non-appearance in the period of the Bulgarian Revival; part two elaborates on *The Giaour, A Fragment of a Turkish Tale* and its non-existent Bulgarian translation; part three takes into account the socialist oblivion of *Manfred*, once the most popular Byronic poem in Bulgaria. This chapter suggests that the absence of translations in a given culture can speak as loudly as the translations themselves.

16. "Едип цар" в училище – между мита и трагедията.” *Съдбата на Едип – българските маршрути*, ред. Клео Протохристова, Светла Черпокова и Стефка Видева. Пловдив: Университетско издателство „Паисий Хилендарски”, **2010**. 253-263. [in Bulgarian]

This text outlines aspects of the reception of *Oedipus Rex* in the textbooks used to teach literature in the ninth grade of Bulgarian schools after the changes in the National Curriculum in 2001. The

relationship between the myth and the tragedy is represented differently by the different authors. To an extent, the interpretations of the hero's tragic guilt vary too. The chronological orientation of the interpretations offered ranges from the time of Sophocles to today. The digital format of the two textbooks uploaded to the website of the Ministry of Education allows an interactive study of Oedipus and this is worth noting as a new form of the teaching/learning process.

17. „Сърце на сърцата – Шели в България”. Scientific Research of the Union of Scientists, Plovdiv. Series B. Natural Sciences and Humanities, vol. XII. Plovdiv, 2009. 254-257. [in Bulgarian]

This essay discusses selected aspects of Shelley's Bulgarian reception on the occasion of the centenary of his birth. Focusing on the interpretation of the 'heart of hearts' myth, it examines the publications in the *Misal* (Thought) and the *Den* (The day) journals in 1892 and juxtaposes the different approaches of Modernists and socialists, and of poets and literary critics. Two Bulgarian poems are in the centre of Shelley's creative reception: Slaveykov's 'Sartse na sartsata' (Heart of hearts), first published in the *Misal* journal in 1892, and Trayanov's 'Cor cordium', written in 1929. These creative acts are accompanied by Dr Krastev's and P.Slaveykov's commentaries.

18. "Myth and Ideology: British Romanticism in Comparative Literature textbooks". *English Studies on This Side: Post-2007 Reckonings*. Eds. Suman Gupta and Milena Katsarska. Plovdiv: Plovdiv University Press, 2009. 283-296.

In view of the clash between aestheticism and new historicism, this essay discusses the academic constructions of British Romanticism in two Bulgarian language textbooks of Comparative Literature, Mitov and Peshev's *The Literature of Western Europe from the French Revolution to the Paris Commune* (1963) and Hadzhikosev's *West-European Literature, Part Three* (2005). The former was the ultimate socialist source on the subject; the latter was published in 2005 as part of a larger project addressed to students of literature as well as to a wider reading public. Both textbooks outline national romanticisms, which makes it easier to compare and contrast their respective representations. Both talk about England, not Britain, and refer to the works and authors as English rather than British. Understandably, both are exponents of, to borrow Wellek's phrase, "the unity of European Romanticism" (Wellek 1949: 147). For decades a central figure in European representations of British Romanticism was Byron. Although Marx had seen him as a would-be "reactionary bourgeois had he lived longer" (Marx and Engels 1976: 320), Gorky's distinction of *passive* versus *active* Romanticism (Gorky et al 2000: 10) afforded him most amiable treatment on this side of the iron curtain.

19. "Reception Across Borders". *Boundaries, Boundary-Crossing, Cross Boundary Transfer*. Eds. Vladimir Trendafilov and Irena Vassileva, Blagoevgrad, 2009. 155-170.

This essay elaborates on biography as a discourse of reception and examines boundary crossing in terms of time and space, culture and political context. Nineteenth-century biographers of Byron in England are introduced as a counterpoint of twentieth-century Bulgarian versions of his life story. The discussion focuses on Maurois' and Edschmid's constructions of Byorn, brings in Iliev and Kosturkov and pays tribute to Holland's quasi-biographical novel.

20. "Shelley's Heart of Hearts in Bulgaria". *The Reception of P.B.Shelley in Europe*. Eds. Michael Rossington and Susanne Schmid. London and New York: Continuum, 2008. 247-257. [2nd edition 2015]

This chapter discusses selected aspects of Shelley's Bulgarian reception in the decades after 1878 and before World War II, a period of intensive literary development that saw his initial reception in this country and provided a heterogeneous audience that registered a variety of responses. Focusing on the interpretation of the 'heart of hearts' myth, it examines the publications for the poet's

centenary in 1892 in the *Misal* (Thought) and the *Den* (The day) journals and juxtaposes the different approaches of Modernists and socialists, and of poets and literary critics. Likewise, it lists translations of Shelley's poems in the period and considers editors' and translators' choices. Two Bulgarian poems dedicated to Shelley appear in the limelight: Slavejkov's 'Sartse na sartsata' (Heart of hearts), first published in the *Misal* journal in 1892, and Trayanov's 'Cor cordium', written in 1929. This study of creative acts of reception does not ignore the critical discourses accompanying them. The belated Bulgarian appropriation of Shelley, delayed in the European context but quite early with regard to Bulgarian developments, does not necessarily display the peculiarities of his reception in other countries. Moreover, it is indicative of the literary situation that shaped his presence here: as Bulgarian literature lacked a period of Romanticism proper, its Modernist transformations retained a Romantic quality. The chapter does not catalogue all the facts of the poet's reception, it rather outlines the dominating Bulgarian images of Shelley in the selected period. The data confirms the intuition that, in Bulgaria, Shelley is less popular than Byron, yet better known than Wordsworth, Coleridge, or Keats.

21. "Sense, Sensibility and Society". Research Papers of the Union of Scientists in Bulgaria—Plovdiv. Series B. Natural science and Humanities. Volume 3, Plovdiv, **2003**. 293-299.

The essay discusses the complicated binary opposition of sense vs. sensibility in Jane Austen's novel *Sense and Sensibility*, with a focus on the ambivalence of symbolism when it comes to the heroines Elinor and Marianne. An important characteristic of the Romantic age is the juxtaposition of the individual vs. society. Unlike the big six, women writers saw the individual as integrated in society, which guaranteed the survival of the heroines in a patriarchal society.

22. "Images of America, or the American Presence in the Bulgarian Revival Period". *Essays in American Studies: Cross-Cultural Perspectives*. Ed. Madeline Danova. Sofia: Polis Publishers, **2001**. 13-30.

The essay discusses the Bulgarian reception of America in the period of National Revival. Part 1 traces the images of America constructed by the Bulgarian press as synonymous with freedom and democracy. Part 2 traces the interactions of the Protestant missionaries with the local population – initially the Americans interpreted the interest Bulgarians had in the Bible as Christian fervour but they came to realise it was rather an interest in reading. Part 3 examines the American fiction texts translated from English into Bulgarian.

B. A STATEMENT ABOUT RESEARCH CONTRIBUTION

The publications offered here for the vacancy for an *associate professor in English literature: Romanticism and Translating Culture* range between 2001 and 2018, which accounts for their thematic variety. The following commentary is thematically and chronologically orientated.

The essay on the reception of America in the period of the Bulgarian National Revival (no 22 in this list) is the first to outline the images of the United States in a Bulgarian context and trace the Bulgarian translations of works of American literature in that period.

The essays on the reception of Shelley in Bulgaria (no 17 and no 20 in this list) highlight a tendency to incorporate historiographic and literary approaches to this type of research. They are the first to analyse the "heart of hearts" myth in view of the Bulgarian literary context.

Four of the essays (numbers 11, 12, 16 and 18 in this list) focus on textbooks used at school or at university level to teach literature. Their emphasis is on the institutional reception of literary figures or phenomena, whether in the field of Ancient Greek drama or English Romanticism. They interpret the transformations of materials discussed as translation into the language of different (ideological) priorities.

The essays about Byron further develop the ideas of my PhD dissertation (2007) with regard to the reception of Byron in Bulgaria and add details to the picture of his presence in and absence from the Bulgarian literary context. The essay on Byron's imagination (number 2 in the longer essays list) takes a different direction, exploring real and abstract isles that have inspired the poet in his writing.

From the outset, my interest in Jane Austen went hand in hand with an interest in translation and culture. Certainly, this was still an interest in reception but not so much along the lines of bibliographic outlines as in the transformations occurring in the communication of cultures. The essays and the monograph are not prescriptive; their goal has been to interpret the creative recasting of texts or the transfer of the verbal into the sphere of the visual, along with the solutions offered by translators, as examples of the translation of culture. The material covered comes both from the Bulgarian and the English-language contexts, and it covers the chronological span between the age of Jane Austen and our own times. Delving into the reception of Austen in Bulgaria is a major contribution of this research. The interpretation of transformations as translations of culture is innovative in itself. The specificity of translating FID from English into Bulgarian points to the Bulgarian literary tradition, which predetermines the translators' choices. There is no research on the literary usage of FID in the Bulgarian literary canon or in the translation of literary texts into Bulgarian and thus the three essays (no 1, 2 and 3 in the list) which discuss the translation of Austen's use of FID into Bulgarian and are also part of the monograph, outline a new field of research. The adaptations of texts, whether screen adaptations, internet transformations or literary spin-offs, have been approached with a focus on contemporary culture.

The research offered in these essays and in the monograph adds unexplored nuances to the body of research on translated texts as mapping out an alternative history of literary processes. The interaction between the texts that are being translated and the recipient culture is a version of the interaction between the spark of genius and the spirit of the age.