

Faculty of Arts
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THE ONTOLOGICAL PECULIARITY OF A LITERARY TRANSLATION

LEENA LAIHO

DOCTORAL DISSERTATION

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Supervised by

Prof. Arto Haapala
Faculty of Arts
University of Helsinki

Prof. emerita Irmeli Helin
Faculty of Humanities
University of Turku

Reviewed by

Prof. emerita Christina Schäffner
Aston University, Birmingham, UK

Prof. Reinold Schmücker
Westfälische Wilhelms-Universität Münster
Münster, Germany

Discussed with

Prof. emerita Christina Schäffner
Aston University, Birmingham, UK

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ABSTRACT

This study is about 'literary translation', and the nature of its being. The notion of literary translation is here understood as a translation of *a literary work of art*. The doctoral thesis focuses on the relationship between a work of literature as an original and its translation. The research aims to answer the question of whether a literary translation is the same work as the original literary work. This question of identity is an ontological issue. The research question can also be expressed as a question about the 'translatability' of a literary work of art. Accordingly, if a work is translatable, it can survive translation and remain the same.

What kind of an entity is a literary translation? We know that a literary translation is a new cultural entity that has never existed before, and yet some literary practices, especially the culture of reviewing, seem to approach translations of literature as identical with their originals. The relationship between original and identity appears unclear. Obviously, there are several ways to understand the key notions of *translation*, *original*, and *identity*. This doctoral thesis focuses on exploring the notional complexity of the issue of *translatability*, and further, on answering the question of 'being the same'.

The research method for investigating the identity issue is qualitative analysis, more exactly, a conceptual analysis. The key notions are examined in two theoretical frameworks, Translation Studies and the Philosophy of Art. To be analysed, there are different scholarly approaches from both academic fields.

The doctoral dissertation consists of five sub-studies and a summary. It includes four published original articles. In this study, the ontological peculiarity of a literary translation is clarified. I argue that a literary translation is not the same as the original; it is a work that should be considered as a version. I propose that a literary translation as an *ontological* derivative is a presented work of art. As a presentation, it can be regarded as a performed work of art.

Key notions: *literary work of art*, *translation*, *original*, *identity*, *translatability*, *ontology*, *presentation*

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my grandchildren Aino and Touko,
their parents Sanna and Teemu,

and to the memory of my brother Kai,
whose dream also came true.

8 January 2021

Leena Laiho

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LIST OF ORIGINAL PUBLICATIONS AND A MANUSCRIPT

This thesis is based on the following publications and manuscript:

- I *Laiho, L. (2006) 'The identity and translation of a literary work of art', in Tommola, J. and Gambier, Y. (eds) Translation and interpreting - training and research. Turku: University of Turku, Department of English Translation Studies, 39-50.*
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- III *Laiho, L. 'Original and translation' (2013) in Gambier, Y. and Van Doorslaer, L. (eds) Handbook of Translation Studies. Amsterdam/Philadelphia: John Benjamins Publishing Company, 123-129.*
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- V *Laiho, L. 'The ontological peculiarity of a literary translation' (in manuscript)*

The publications are referred to in the text by their Roman numerals.

1 INTRODUCTION

“A published translation is a paradoxical object. It is a substitute for an existing original text and yet it is a text in its own right,” writes Lance Hewson (2011, 1). Hewson’s statement serves as an introduction to this thesis about the “ontological peculiarity of a literary translation”. According to Hewson, a published translation is a substitute for an original. In order to determine whether he is right, we shall seek evidence for this. Let us first examine the issue in the context of press book reviews as one form of literary criticism.

As a cultural import, literary translations often play a crucial role, especially in small socio-cultural systems, but this is true also of other cultural systems and their literature, as recognized among translation scholars. Maria Tymoczko (2010, 5), for instance, describes the situation as follows: “Itamar Even-Zohar¹ (1978, 1990) and others have demonstrated that literary systems include translated literature as a central component, forming a subsystem in itself.” Accordingly, translations are widely reviewed, although not necessarily treated as translated works. It is sometimes the case that the reviewers do not refer to the aspect of the work being translated, at all, and originals and translated works are reviewed equally. This approach to translated books raises the question of whether the reviewers, *by definition*, regard a translation as the same work as the original. A more moderate explanation for this behaviour could be that, instead of taking the sameness of translation and original for granted, they believe in *good* translations and that they are capable of preserving the original. In that case, theoretically, they are supposed to know how to define a ‘good translation’, and ultimately, what a ‘literary work of art’ is. Further speculation about this reviewing practice could be indulged in; however, the most probable explanation may be that the dimension of being translated is seen as irrelevant in that context, and so too the effort of the literary translator, who remains invisible (see Venuti 1995a). Or if we are to believe Cecilia Alvstad (2014), there is a “rhetorical construction” in the background explaining the critic’s approach to translated literary works.

This does not only apply to critics’ approach as this rhetorical construction is also apparent in reading. It is not only literary critics who treat a translated work as an original – readers of a translated work do the same, at least, when they are exposed to the same rhetorical deal as the critics and have accepted a *translation pact*. According to Alvstad (2014, 270), if convincing, this pact works

1 Itamar Even-Zohar’s “Polysystem Theory”, originally published in 1978 and republished in revised form in 1990 (Poetics today 11:1) has significance for contextualising literary translation.

as a kind of make-believe. It “invites one to accept the deal” which gives the reader the illusion of reading an original. This is true even if the translator is visible through her footnotes; the illusion is not necessarily destroyed, in contrast, it can even strengthen the pact. The strange power of the pact is explained through its narratological nature, as Alvstad (2014, 282) writes: “[T]here can only be one structuring principle in a work”. The reader does not need to re-construct an ‘implied translator’ in addition to an ‘implied author’ (IV, 458 pp.).

The literary scene seems to function without further questioning of the identity between a literary translation and an original. According to Alvstad (2014, 270), the pact works inasmuch as “readers, including critics, literary scholars and other professional readers, often talk and write about translations as if they were originals composed solely by the author”. From the point of view of common-sense thinking, there is nothing strange in this approach; actually, it enables culture consumers to find an orientation in the multifaceted cultural world. However, beyond the impact of this pact, the notion of identity and the issue as a whole appears far more complicated. Both translation scholars and art philosophers seem to understand the relationship between a translation and original in multiple ways. What their statements about this relationship have in common is that these are characteristically vague and often only implicitly present in writings. Whatever the reasons for this uncertainty, they highlight the importance of a notional clarification.

Why should it be relevant to know about these conceptual complexities? A literary translation being a translation of a work of literature is a specific kind of translation since the philosophical questions of something being a piece of art are necessarily intrinsic to this form of translating. It is not the method of translating as such that makes this translation special – what is decisive is, firstly, the status of the source text, secondly, the relationship between this and the translation and, finally, the position of these two literary entities in the literary poly-system.²

1.1. The focus of the study

This doctoral thesis aims to clarify the complex relationship between an original literary work of art and its translation. Is the sameness of translation and original, as described above, merely common-sense thinking, a rhetorical deal, or is it more

2 The notion of a literary poly-system was first suggested by Itamar Even-Zohar in 1970 (Even-Zohar, 1978: 119) to describe the system of literature as a dynamic system of different subsystems, such as translated literature and non-translated ‘original’ literature, both interacting with each other and all other subsystems in this specific poly-system. The literary poly-system itself again is a dynamic part of a larger cultural and socio-cultural system (such as Western culture).

than that? Could a translation nonetheless be the same work as the original? To ascertain whether this sameness is possible, conceptual analysis is needed. We need to know both what an ‘original’ is and what a ‘translation’ is before their identity can be argued either for or against. The concept of being the same – ‘identity’ – is by nature a philosophical issue and, therefore, the perspective of philosophy of art dominates. David Davies illuminates the issue of identity as he writes about how Quine “insisted that if we are to have a clear idea of what a particular kind of thing is, we need to know when we have *two occurrences of the same thing* of that kind, and when we have *occurrences of two different things* of that kind” (Davies 2007, 17).

This study is concerned with discovering a way to explain the relationship between original and translation as an ontological issue. In that context, the primary question is how literary works of art exist, and whether their existence allows them to be translated and still remain the same. Whatever their existence may be, it is notable that, through translating, a new literary entity has begun to exist and thenceforth possesses an existence of its own. Let us speculate in the way as often done in ontological writings.³ If at one point in time, all the copies of an original have vanished – and so completely that no one could remember the literary work anymore⁴ – and only a copy of a translation were left, the original can hardly be reconstructed back through a translation, not even by the very same translator; consequently, the original could no longer be accessed. However, we still have more left of the original work of art than nothing. We can see a translation as a kind of trace of this. It might be that such speculation does not convince concerning the special existence of a translation, but there is another argument for a translations’ distinct being. If we, then again, were to have another constellation with initially two originals and no translations of either and then one of these originals were to vanish, we would have nothing left of this lost one. The parallel existence of originals and their translations, and their mutual existential independence after the process of translation, suggest a very special nature for the translation-original relationship which is the subject of this study in ontology. While, strictly speaking, descriptions and interpretations given in other contexts fail to answer the question of whether a translation is the same work as the original, if understood in terms of ontology, beyond ‘equivalence’ in Translation Studies, these are nonetheless useful as proposals for considering ‘identity’.⁵

But why should exploring the specific question of identity be seen as important or useful? In the context of Translation Studies, the relevance of the sameness issue

3 See, for instance, Haapala (1989), 106.

4 See Davies (2007), 19.

5 See Halverson (1997); according to her, the different equivalence notions are based on different philosophical assumptions.

emerges, *inter alia*, from recent scholarly approaches to literary translation, such as the research focused on different voices in fictional texts and distinguishing between the voice of the author and translator. Looking at literary translation through voices, as reported speech is likely to raise the question of identity, since, according to this approach, the translator is prioritised, as Alvstad (2013: 207) writes, “[t]he voice that reaches the reader is the translator’s.” Equally, the phenomenon of self-translation⁶ sheds light on the ontological complexity of translation, as do all approaches which clearly question something being an original literary work. Within philosophy, again, research on the being of works of art is not necessarily focused on literary works and, consequently, translation.

As described, in addition to pure theoretical interest of a philosophical sort, there are further scholarly arguments for this questioning. For these reasons, this study will answer the research question “*Is a literary translation the same literary work as the original?*” This is an article dissertation consisting of five essays, each of which examines the issue of the translation-original relationship from a slightly different point of view and with increasing depth. While the first article (sub-study I) as a form of introduction examines ‘translation’ and ‘original’ at a relatively general level, with Translation Studies as the starting point and in focus, the second (sub-study II) combines the context of Translation Studies and the Philosophy of Art and inspects the issue at a deeper level. The third (sub-study III) is focused on philosophically considering a few approaches to the notion of identity in Translation Studies. It investigates the kinds of identities, explicitly or implicitly, that can be distinguished by translation scholars who theorize about literary translation, original, translation and the relationship between these. The fourth article (sub-study IV) explores the topic of the ‘original–translation’ as an ontological issue as necessarily entailed in every translation theory making statements about literary translation. It also emphasizes the interdisciplinary character of the research question, and, in general, encourages a methodological approach to issues by analysing these using cross-disciplinary means. The article, a book chapter, works as a kind of a description of the research method used in this doctoral thesis for conceptual analysis throughout. The fifth and final article (sub-study V) is located in the context of the Philosophy of Art; in this article, a well-formulated ontological hypothesis by Gregory Currie (1989) concerning artworks’ being is extended to now include translation. The question of whether a translation is the same as the original is answered, in this context, in this final essay.

As mentioned above, the articles included constitute a continuum, in which answering the question is approached in stages. Moving, philosophically speaking, from a more general level to one more specific, it shows how the process has

6 See Bassnett (2013) or Montini (2010).

developed. The two theoretical frameworks are present in each article to examine the identity-issue; to a degree, the scholars addressed are same, although differently approached.

1.2. Key concepts in the study

The key concepts are ‘translation’, ‘original’ and ‘identity’. In addition, the notion of ‘translatability’ is of importance. These concepts are at the core of this research. Why are they focused on? A theoretical interest in investigating these notions is based on data from research⁷ on book reviews focused on translated literary works: in this discourse, a translated work is predominantly treated as identical to an original work – that is, translation=original. However, there are further notions which are linked with the key concept pairs, such as author/translator, work/reader and text/meaning. The cultural background for understanding these notions is the Western culture. A ‘literary work of art’ as a working concept we could understand here as “a piece of writing [that] was intended by its writer to be regarded in a way or ways in which literary works were previously regarded” (Haapala 1989, 53).⁸ As an operationalized notion here, an ‘original’ is this literary work of art, which, in one sense, first becomes an original when subjected to translation. A ‘translation’ as a ‘literary translation’ is a translation of a ‘literary work of art’. Here in this research, “in terms of necessary and sufficient conditions,⁹ it is a literary text which is *necessarily* linked to another ‘text’,¹⁰ that is, a work of literature written in another language (source-language) and (sub)-culture (source-culture). A *sufficient* condition for something being a translation here again is that, in the target culture,¹¹ the notion covers entities regarded as translations and not as adaptations or abridgements” (V, 1). ‘Identity’ again is understood here as ‘being the same’, as illuminated in Section 1.1. The notion of ‘translatability’, in this context, is closely related to ‘identity’: it refers to the capacity of a literary work to survive a translation; that is, the work can be translated and still remain the

7 Laiho (1999) Die journalistische Übersetzungskritik: Modell und Analyse einer Übersetzungskritik in Literaturkritik.

8 Concerning the difference between determining a work of art within ontology and defining ‘art’ at a general level, Thomasson (2004, 78) states as follows: “It is important to notice that this [ontological] question is quite different from the question of whether or how ‘art’ may be defined.”

9 It should be emphasized that these conditions are regarded as a research tool here and, *as such*, they should not be seen as conflicting with M. Tymoczko’s (2007, 78) statement about the problem of using them for defining *all* translations.

10 See Susan Bassnett (2014, 12 pp.) “There is always a comparative element in the study of translation, because if a translation exists, there must also be another text somewhere else”.

11 ‘Target culture’ is the culture of a translation, as is ‘source culture’ the culture of the original. Analogously, ‘target language’ and ‘target text’ are opposed to ‘source language’ and ‘source text’. There are no further specifications to these notions here. See Toury (1995).

same. It is to be emphasized that the way in which ‘translatability’ is understood here deviates from the more regular use of the notion in the context of Translation Studies and consequently needs to be further discussed, for example, as contrasted to the ambiguous notion of ‘equivalence’ referring to ‘sameness’.

The other notion pairs, such as author/translator, indicate issues relevant for translation-original discourse, especially against the background of recent scholarly developments in Translation Studies. These notions are linked with ‘authorship’ and ‘translatorship’, with the latter the notional counterpart of the former and which refer to the creative role of these two agents in a literary translation, and finally to the activity of creation. According to many philosophers, literary works are created – though not all believe so (see Davies 2006, 84 pp., etc.).¹² If one holds this view on the coming into existence of a literary work, the author must be the creator, but what about a translator? What does a translator then do when translating, if not create? Or then, is it possible that a literary translation has two creators, the author of the original and the translator as a co-author (see O’Sullivan 2013)? There are questions following questions, and for this reason a holistic approach to the topic of this research seems to me to be appropriate.

¹² Guy Rohrbaugh (2005, 249), for instance, addresses the consequences that some ontological approaches to works of art (especially referring to type-theories) have: these exclude the idea that works are created.

2 THEORETICAL FRAMEWORKS AND EARLIER STUDIES: THE PHILOSOPHY OF ART AND TRANSLATION STUDIES

In this interdisciplinary study with two theoretical frameworks, the research question is of philosophical nature, but as a conceptual tool the question of 'translatability' is used to analyse scholarly approaches in both academic fields, namely Translation Studies and the Philosophy of Art. How the core concepts translation, original and identity are understood and used in the earlier scholarly research is studied by means of a conceptual analysis. This discourse from both fields builds the frameworks here. Some of the earlier research will be examined in order to exemplify the multi-faceted nature of the notional domain. This concerns both theoretical fields.

The study is dominantly descriptive in nature, and the criteria for selecting theoretical approaches for a closer look were initially motivated by the role of these approaches in earlier discussion on the ontology of literary works of art on the one hand, and on literary translation on the other. In addition to the centrality¹³ of these views, an important criterion has been their heuristic value¹⁴ in demonstrating the complexity of the research question and, especially, in understanding the nature of the key concepts. I will first present and discuss some theories in the Philosophy of Art (2.1.); subsequently, I present a few theories and views with their origins in Translation Studies (2.2.).

2.1. The Philosophy of Art

Analytic philosophy is the field of philosophy most interested in the ontology of art, and the issue of being a work of art is discussed, particularly, in that philosophical context. Consequently, the philosophical tradition addressed here mainly represents this analytical tradition, at least loosely defined. Due to the aim of the study, the philosophical approaches taken into consideration and important in developing the study do not necessarily have a further common denominator.

13 Admittedly, the scope is limited; however, the approaches discussed here are often referred to when touching on similar subject areas.

14 The approach presented here has not been used before; therefore, to demonstrate the idea and potential strength of this kind of interdisciplinary project, selecting only a few scholarly approaches from both academic fields is seen as ideal ("keep it simple" as advice). In the four first articles, the question of how to find the key notions embedded in different scholarly discourses has been focused on rather than providing an overview of notional approaches from both scholarly contexts.

However, as in the ontological discussion in general, all these scholars are focused on trying to answer the question of the manner in which a work of art exists and participating in the ontological scene described by Amie L. Thomasson (2006, 245), as follows:

Debates about the ontology of art involve attempts to answer the question of what sort of thing is a work of art? Are works of art physical objects, ideal kinds, imaginary entities, or something else? How are works of art of various kinds related to the mental states of artists or reviewers, to physical objects, [--] or linguistic structures?

Based on different premises and, consequently, with distinct emphasises, they thematise 'translation' of a literary work of art except for Gregory Currie's proposal for an ontology of a work of art, which may appear curious when thinking of the significance of his ontological hypothesis for this thesis. However, Currie's ontological approach as such is felt more appropriate than the others addressed here, or elsewhere, for the time being. Although Currie does not refer to translation, he delivers a proper theoretical structure to study the issue of translation in an inter-subjectively provable way. As will be seen, the basis of defining the relationship between an original and a translation varies; some criteria allow works to be translated, some do not.

Scholars such as Stephen Davies, Arto Haapala, Nelson Goodman, Catherine Z. Elgin and Currie are considered here in order to exemplify the philosophical discussion addressed in the thesis. Through their distinctive approaches on the concept of a literary work, and thus translatability, some essential points in the ontological discussion can be highlighted. First, I will discuss S. Davies (2006), who, in his comprehensive work "The Philosophy of Art", addresses the ontology of art and thereby, satisfactorily, as I believe, emphasizes the importance of ontology for approaching art works. Locating, characterizing, and appreciating works of art, as Davies believes, are linked with ontology. He writes: "[W]hat we do and say about art presupposes ontological theories and commitments, whether we are aware of them or not" (ibid., 81). I entirely agree with his statement here; it corresponds to the idea of the ontological commitments necessarily behind statements concerning a translation of a literary work of art. Arguing for *ontological contextualism*, Davies regards the socio-historical settings around the creation of artworks as important for the work's identity. We see that, for Davies, works are created. Equally, art works are also public items; in the case of a literary work, the artwork begins to exist with its first instance. Davies writes: "The work does not exist until an

appropriate public object or event¹⁵ has been suitably authorized: the novel written down [...]” (ibid., 83).

Let us look closer at this novel as an artwork written down, as defined by Davies. For him, artworks with multiple instances, such as a novel, could be thought of as having a formal pattern which all the instances share (ibid., 84). What about a translation of it? According to his speculation, there are some works which can be translated and remain the same work, and some which cannot.¹⁶ Let us quote Davies since this line of thought is decisively different from the approach in this doctoral thesis:

And we might think of a novel as an ordered word-sequence in a particular language. (Or, if the story is not so specific as this, for instance because it survives a translation into another language, we can view it as a structured sequence of narrative elements. (ibid., 84).

From the point of view of ontology, what Davies speculates here is to some extent difficult to accept. The problem is maybe not thinking of a novel as a “word-sequence in a particular language”; there are actually further proposals like this in philosophy, as will be seen. One problematic matter appears to be the idea that there are different ontologies for literary works based on the artistic/literary quality of these as linked with translatability. Davies’ proposal would mean that the literary works have two ontological appearances which represent two abstraction levels: there are words versus narrative elements. It is true that some works are more difficult to translate than others; however, the ‘translatability’ of the works as an essential feature of *some* literary works is confusing and differs from what is being done in this study. The criteria of identity are the point of departure here; the question is whether they allow a work to be translated. Then again, if, as can be seen indirectly, Davies is proposing here two initially distinct ontologies for literary works of art, one allowing works to be translated, the other not, this is naturally a proposal, too. Besides, Davies would not be alone in regarding one ontological category for all works of literature as insufficient – Robert Howell (2002), for instance, also suggests more than one ontological category for literary works. With reference to Howell’s proposal, the issue of needing multiple categories in the ontology for the works of literature is also raised by Amie J. Thomasson (2010). However, in proposing more than one category, her point of view, like Howells, differs from that of Davies, as illustrated below.

15 A noteworthy feature of Davies’ description is that coming into existence presupposes *publicity*.

16 Here it might be expected that we can identify features of a discussion on the translatability of literary works in the translation context: some works are regarded as too challenging to be translated and, because of this, are seen as untranslatable. However, I believe, the argumentation is based on different premises.

In his approach, Arto Haapala does not see that there should be more than one ontological category for works of literature. Focusing specifically on the ontology of a *literary* work of art in his study “What is a work of literature?” (1989), Haapala poses the question of whether literary works persist after being translated. He (*ibid.*, 114) is sceptical about any approach to identify a literary work with a text, as done by some nominalists, and writes as follows: “Are we ready to subscribe to the claim that there cannot be a single instance in which we could say that a translation is the same work as the one written in the original language?” As a way of avoiding that dilemma of nominalism, he sees the possibility of a type-token division, and, ultimately, comes to propose for literary works the type of existence found in the Aristotelian tradition. This again means that such a type would not have a separate being but would be present in its tokens. As indicated above, Haapala ascribes an important role to translatability when elaborating his ontology for literary works: a work should survive a translation. He also recognizes the dubiousness of translating challenging literary works,¹⁷ but then, he believes that a *good* translation can do justice to the identity of an original work, and the translated work remains the same as an original (*ibid.*, 114). Haapala’s approach will be addressed in more detail in Chapter 4.

In order to provide a more representative picture of the academic discourse within the philosophical framework, further scholarly approaches are mentioned here. However, as they will be addressed in other chapters, only some central thoughts included in the approaches are presented. The first are N. Goodman (1976) and Goodman and C. Z. Elgin (1988). From the point of view of nominalism, they claim that the criteria for being a literary work and thus the same work of literature do not allow a work to be translated. Then again, they do believe that two authors can write the same work. The explanation for this is the definition of a literary work of art and thus its identity through textual features, as language-specifically defined, alone; interpretation does not contribute to identifying the literary works.

A very different approach to the existence of a literary work, its identification and thus also translatability is offered by Benedetto Croce (1997[1948/1902]) in his “The Aesthetic as the Science of Expression and of the Linguistic in General”. From the perspective of his subjective idealism, Croce aims at a “systematic general theory intended to solve all philosophical problems”, and as a consequence also explores the being of a literary work of art. He believes that there is a “relative possibility of translations” that he links with the notion of ‘family resemblances’ (Croce 1997, 81). However, Croce’s view on works of art, literature included, is challenging, in that an artist (author) does not necessarily need to make the work

17 See Footnote 16, p. 16.

of art existing in her mind public – thus distinct from the approach of S. Davies and many others. The issue of publicity is an interesting aspect critically discussed in the Philosophy of Art; ‘publicity’ will be returned to in the context of Currie’s ATH (V).

For Joseph Margolis (1987), a literary work of art is not to be identified with something in the mind of its author or a concrete text physically present. He approaches a literary work of art as a culturally emergent entity which is embodied in a physical object but not identical with this. Art works do not have any determinate nature; there is also something relative here. According to Margolis (1987), artworks, like all cultural entities, are Intentional careers, and as such, manifest in their Intentional histories, identifiable. What about the translatability of literary works of art? For Margolis (1999, 98), literary works, which as cultural entities by nature are open to “all diversity, variability, [and] transformation,” are very obviously translatable, at least, if we interpret the following quotation correctly: “[T]he individuation and identity of artworks are hardly the same as the individuation and identity of the natural and linguistic entities upon which they depend (and which they incorporate)” (ibid., 89).

Gregory Currie’s approach to the identification of a work of art does not diverge only from Margolis’ view, as a uniform approach it conflicts with all theories which postulate for the works of art multiple ontological categories. In his work “An Ontology of Art” (1989), Currie proposes one and the same ontology for *all works of art*. For him, ‘action’ is central for defining the existence of a work of art, though he points out that it is nothing new, only that this action is integrated into the theory itself as a crucial element is novel, as he (ibid., 1) writes:

That art works are in some sense closely connected with human action – in particular with the actions of artists – is of course widely recognised. An important feature of my theory is that it makes this relation quite precise.

Currie, who like many others represents a type-token thinking, defines works of art as action types, and so a literary work of art as well is identified with an action. Currie’s Action Type Hypothesis (ATH) is the ontological basis of the model for a translation, explicated in this doctoral thesis, and it is addressed below.

If the scholars presented above are looking for the ways in which a literary work of art could exist and be identified, Amie L. Thomasson (2004, 2006 and 2010) and Robert Howell (2002) move onto a meta-level, critically assessing different ontological proposals for works of art from different perspectives, especially with regard to common sense. Actually, it is due to these meta-ontological considerations that the nature and thus the incommensurability of ontological proposals becomes apparent. According to Howell (ibid., 77) an ontological proposal should not violate common sense. For Thomasson, too, one criterion for regarding different

ontological views as valid or otherwise is harmony with the very same common sense, or the lack thereof. Admitting the difficulty of “determining the ontological status of works of art”, she believes that as yet there is no ontology fulfilling the common-sense criterion. Thomasson (ibid., 79) writes: “But despite the great range of views available, none seems fully satisfactory, for each of them conflicts in serious ways with the common-sense understanding of art [...]”. The same criticism is thus directed by her towards Currie’s ontological approach.

The counterintuitive features of ontological approaches are interesting. For example, it is intuitively more acceptable that works of art, including literary works, are created and not discovered, or that works of art are something perceptible rather than mental entities in the minds of artists, etc. According to common sense, it is also more plausible to think that different types of works of art (such as paintings and compositions) do not exist in the same way.

Nevertheless, ontological approaches tend to include aspects which are not intuitively correct. As Thomasson remarks, these features are embedded in our current ontological proposals. However, I wonder whether we need to accept a certain degree of incommensurability between common-sense intuitions and metaphysical explications, and simply to accept that ontological approaches are hypothetical models, per definition.¹⁸ Then again, following Thomasson, the differences between the common-sense understanding of works of art and ontological theories could be made less problematic by re-evaluating the role of common sense (V) in ontological issues. For this purpose, Currie’s ontological hypothesis is a good example of a “radically revisionary view”, as Thomasson observes. The aspect of being counterintuitive is further discussed in Section 4.5.

2.2. Translation Studies

Research in Translation Studies relevant for this thesis can characteristically be examined through some basic notions that have formed different lines of thinking among the scholars. The notions referred to here are those such as *meaning*, *equivalence*, *work*, and *translation*, but also include *author* and *translator*. The approach to these, roughly seen, divides theories into more traditional and rather postmodern views. Notions such as meaning and equivalence are, naturally, issues for all forms of translating but for my purpose here their use for understanding literary translation and the way to define them is of particular relevance. In the context of translation, notions such as author, text and literary work seem to have new emphases and additional significance. “New questions arise: Who are the

18 For instance, Thomasson (2004), 85.

authors of the translated work, what kind of a work is the translation, what is the relationship between text and work, etc.? Any answer reflects metaphysical commitments and, ultimately, the notion of identity: under which conditions can two pieces of writing be regarded as one and the same work of literature, and when not" (IV, 448).

Within Translation Studies, the question of 'being the same literary work' is not the focus of the research. However, there are scholars who indicate the need for defining notions which are crucial for the identity of a literary translation. Among others, these include Theo Hermans (2007), Susan Bassnett (1998, 2011), Maria Tymoczko (2003, 2005) and Steven D. Ross (1981), a philosopher, who has contributed to the discussion on the relationship between original and translation within Translation Studies. As mentioned, there are few comprehensive studies focusing on the issue of identity. Of those studies that approach the topic, although not necessarily explicitly defining the relationship between translation and original, I will mention Jiří Levý's "The Art of Translation" (2011/1963), Clive Scott's "Translating the Perception of Text: Literary Translation and Phenomenology" (2012), Ubaldo Stecconi's semiotic approach to the issue, such as, for example, "A Map of Semiotics for Translation Studies" (2004a) and Maria Tymoczko's arguing for a postmodern view on literary translation in several studies (e.g. 2003, 2004). I will briefly demonstrate through two scholarly writings how ontological issues are also implicitly present in the context of Translation Studies.

Let us look at the notions that translation theorists have presented, keeping in mind that references to translation or original are linked with metaphysical commitments. Do these scholars, in fact, by considering translation methods, indirectly come to touch upon ontological questions? Are there not notional elements referring to the relationship between a translation and an original embedded in (normative) claims about an ideal translation, for example? Looking first at Lawrence Venuti's subtle theorization and his holistic approach to translation, we are immediately introduced to a methodical discussion where both original and translation are used as basic notions in accordance with Western thinking: there is an original and a translation of this original. Nevertheless, as a postmodern scholar, Venuti does not encourage us to think in terms of dichotomies; vice versa, we should rather be speaking of texts instead of literary works. Interestingly, though, not even Venuti can avoid using such conceptual tools as original and translation, and thus thinking in dichotomies, when developing a theoretical approach to translating. He distinguishes two basic methods, or strategies for translating: domesticating and foreignizing.

The former of Venuti's methods aims at closeness to the domestic culture's literature standards and the illusion of the sameness: a translation is supposed to read as an original and, consequently, the translator should remain invisible. The latter, in contrast, avoids fluency, seen as a characteristic of the domestic

literature, and explicitly uses foreign elements, thus making the translator visible: a translated literary work cannot be confused with an original literary work of art. In the translation philosophy of foreignizing, one can detect traces of Walter Benjamin's notion of a translation's transparency:¹⁹ it is the foreign language that should be manifest in the translation as a violent rewriting. According to Venuti (1995a, 25), the reader of the foreignized translation should, rather than employ a "humanist method", use the "method of symptomatic reading" to access this mode of translation. For me, it is obvious that speaking of sameness between original and translation has no sense in the context of the foreignizing approach by Venuti, at least not as something to be aspired to. In spite of this, as mentioned above and aptly remarked upon by Gentzler (2001, 41), Venuti's thinking is still couched in thinking in dichotomies, which especially appears in Venuti's translation criticism as the use of notions such as invariant meaning, or "shifts" of meaning. As a phenomenon, the use of these notions refers to the distinction between faithful and free translations as traditionally made; thus, there we have traces of thinking in dichotomies, an approach criticized by Venuti.

Translation methods in binary oppositions have been widely introduced in scholarly discussion over the centuries, and this discussion in particular has been built on the dichotomy of free vs. faithful. Although not directly linked with the identity of original and translation, the issue is indirectly referred to by the kind of dichotomy. An example of this binary thinking comes from the Prague School: to describe translation methods and their results, Jiří Levý (1969[1963]) similarly introduced the opposing notions of *illusionistisch* and *anti-illusionistisch* in the sixties. According to Levý, using the *illusionistisch* method to transfer the literariness of the original work an illusion of a translation being an original can be created. Levý thereby emphasizes the preservation of the aesthetic value of the original and rejects the idea that a translation, in his terms, could be the same work as the original – only a functional identity can be reached, not the work *an sich*. Nonetheless, there is some conceptual indeterminacy in Levý's writing. He specifically warns translators against creating a new work since translating is a reproductive action, that is, creative reproduction. He believes that the message of the original, both linguistically and in the literariness of the original manifest, is the knowledge to be imparted. The creative decisions the translator makes are supposed to serve this goal. The way the Kantian conception *das Werk an sich* is used by Levý is not quite clear; it seems that he means a literary work as a linguistic entity instead of meaning a work as a piece of art.

The above examples of Venuti's and Levý's approaches, both of which distinguish between two opposite translation methods, reveal some basic elements

19 Benjamin (2012[1923], 81) writes: "True translation is transparent: it does not obscure the original, does not stand in its light, but rather allows pure language, as if strengthened by its own medium, to shine even more fully on the original."

and relations in the discourse within Translation Studies that are still present in recent scholarly discourse proposing new conceptual tools and frameworks for understanding translation.

3 THE PROCESS, MATERIAL AND METHOD OF THE RESEARCH

In this chapter, I will describe the process of exploring the ontological peculiarity of a literary translation, and the method used for the purpose of finding answers to this question.

3.1. Research process

The question of the identity of a literary translation, and the relationship between this and an original, as essentially an ontological question is explored here using a qualitative analysis method as a theoretical analysis, that is, conceptual analysis (see Tuomi and Sarajärvi 2009, 21 pp.) Since the question is looked at within two theoretical frameworks, the material selected for analysis represents two academic fields, Translation Studies, and the Philosophy of Art. After the analyses in each of the four sub-studies (I-IV), a new ontological model is developed for the identity of a literary translation in the fifth (V).

From the point of view of the aims, the research process advances methodically, from a more general to a more specific approach. The first sub-study (I) is a form of introduction to the topic, aiming to “reveal the complexity of the phenomenon of literary translation” (p. 49). The second sub-study (II) deepens the analysis of the key concepts, and the emphasis is on the philosophical approaches to the question. The third sub-study (III) focuses on Translation Studies and different definitions of identity. Again, without a contextual embedding of concepts no transparency is possible, and for this reason, a conceptual clarification is crucial. The fourth sub-study (IV) is different in its approach to the topic. It concentrates on the analysis of the, for the greater part, implicit definitions of the neighbouring concepts of literary translation, such as author, authorship, and translator. The final sub-study (V) presents advances in revealing the ontological peculiarity of a literary translation. In the framework of Gregory Currie’s Action Type Hypothesis (ATH), an ontological model for literary translations is elaborated.

3.2. Material and method

Collecting material to be explored is heuristically motivated. This research project represents a new way of approaching the phenomenon of literary translation by bringing together two fields of research. For this reason, the thesis does not aim to give a comprehensive picture of the views in either field of study; instead, showing how these two fields can be made to communicate with each other has been the focus. Consequently, the selection of views to be analysed is intended to exemplify often only implicitly present ways to understand the key concepts: translation, original and identity. Beyond this, the theoretical approaches selected for conceptual analysis can be regarded as field-specifically representative, at least to some extent. These are views which are frequently addressed in the scholarly discussions in question, in the Philosophy of Art in writings on the ontology of works of art or, equally, in the context of Translation Studies, on literary translation.²⁰ It is to be noted that these notions represent views presented at specific points of time and are therefore to be seen in their historical contexts and not as the definitive word of a specific scholar.

In the context of a qualitative analysis, when concerned with conceptual study, the method of close reading is widely used. As always, by analysing textual entities, and especially the partly implicit meanings they may contain, the role of interpretation is important. The process of this kind of close reading is best described through the hermeneutical approach: the text is written by somebody else, in another context of time and place, but interpreted by me, here and now (Varto 1991). By means of a proper reference apparatus, the intention is that the interpretations made are inter-subjectively traceable and provable. To my knowledge, this kind of interdisciplinary research on translatability has not been undertaken before, so I had to trust my scholarly background, especially in the context of Translation Studies. In the Philosophy of Art, the history and tradition of ontological discussion is rich, although translating has been used in this context quite “innocently” and in an unspecified manner, which is only to be expected.

The perspective from which to examine these texts is the philosophical notion of identity. All the text material was analysed using the notional tool of ‘being the same’. The questioning included three stages in the form of the following questions: (1) What is a translation? (2) What is an original? and (3) Is there an identity between a translation and an original? This was the order to ask the questions in the context of Translation Studies; in the other context, the steps (1) and (2) were in reverse order. In the framework of philosophy, the essential issue was

²⁰ Admittedly, the picture is limited in scope and does not do justice to the variety of elegant theoretical approaches on both sides. However, instead of showing the entire scale, juxtaposing these two fields is the focus.

whether the criterion of something being a work of art allows a literary work to be translated. As mentioned above, the answers to the questions were often only indirectly present and to be inferred from the available data and context.

Next, there is a loose overview of scholars whose notions have been explored in the research: those from the framework of Translation Studies include J. Levý, L. Venuti, S. Bassnett, R. Stolze, and H. J. Vermeer, M. Tymoczko, and C. Scott, among others. In the context of the Philosophy of Art, the group consists of philosophers such as B. Croce, J. Margolis, N. Goodman & C. Z. Elgin, A. Haapala, S. Davies, D. Davies, and G. Currie. In the paragraphs below, I detail how the material originating from Translation Studies and the Philosophy of Art has been chosen in order to cover some basic issues with relevance for the discourse in the field.

In the context of Translation Studies, Levý's work on literary translation as a comprehensive approach to the issue has been a part of the standard literature even today. In addition to a comprehensive methodical introduction to literary translation based on structuralism, Levý (1969[1963]), as mentioned, widens the perspective to look at the function and status of a literary translation within a society and among the readers as recipients. Understanding a translation process as decision-making in terms of game theory, he (2000[1967]) has described the very nature of a translation process in a manner valid even at present as a kind of axiom for many recent theoretical approaches. Venuti, too, has extensively treated the phenomenon of literary translation in a somewhat wider context, also reflecting the same methodical dualism as Levý, and both actually in the spirit of Schleiermacher. Venuti focuses on 'translator' and 'authorship', whereas Bassnett examines the notions of 'original' and 'originality'. Tymoczko questions 'meaning' and, consequently, 'the same meaning'; in general, she argues against the use of strict categories.

A step in a philosophical direction in this research has been taken by Stolze's hermeneutic and Scott's phenomenological theories approaching the issue of identity, etc. What then does Vermeer's (Reiß and Vermeer 1984) functionalist approach have to give to research such as this? Vermeer's skopos-theoretical holistic view succeeds in showing the action character of translation: like every intentional action, a translation activity is antedated by a particular need to achieve something. According to Vermeer, translation can have different skopoi. In literary translation, therefore, the elucidating aspect is the kind of relationship desired between an original work/literary text and a translation.

In the context of the Philosophy of Art, Croce's view on the existence of a work of art introduces us to the basic question of the publicity of the works of art and, thus, the conflict with common-sense. This conflict is less the problem with Margolis' culturally emergent entities or especially Haapala's core-work proposal that again focuses on the issue 'meaning'. The relevance of meaning indirectly characterizes S.

Davies' ontological proposal as well, unlike the nominalist conception of a literary work of art that Goodman and Elgin present.

D. Davies' (2010) 'proveniential instance' as the logically first instance and 'purely epistemic instance' possessing the manifest properties of an artwork as two kinds of instances of a literary work enables the examination of the relationship between an original and a translation on a meta-level. Currie's ATH as a holistic approach and an ontological proposal, finally, builds the theoretical framework for explicating the identity issue properly. In sum, the material chosen for analysis has opened the way to the discovery of an ontological solution to the research question of this thesis.

4 RESULTS: SUMMARIES OF THE FIVE SUB-STUDIES

In this chapter, I will present the results of the five sub-studies. The first two (I and II) aim at clarifying the conceptual vagueness of the use of ‘translation’, ‘original’ and ‘identity’ in the frameworks of Translation Studies and the Philosophy of Art. The emphasis is different, though some scholars are in focus in both sub-studies. Both studies looked at the question of whether a literary work of art can be translated. The third sub-study (III) concentrates on ‘identity’ in the context of Translation Studies. The fourth article (IV) focuses on analysing theories on translation from the point of view of questions such as: Who are the authors of the translated works? What kind of work is the translation? What is the relationship between text and work? The final sub-study provides the platform to answer the ontological question of the identity of a literary translation, and there I present an ontological model for a literary translation.

4.1. The identity and translation of a literary work of art (I)

This sub-study (I) is to be seen as a kind of introduction to the subject of this dissertation, showing the complexity of the phenomenon of a literary translation. “Can literary works of art be translated?” is the question under consideration (I, 39). This question may sound absurd; however, focusing on the way it is asked may render it more intelligible. As addressed in Chapter 1, in the literary scene, there is a paradoxical situation: Literary works are translated in enormous numbers and the translated works become an important part of a literary poly-system, especially in small socio-cultural systems. Nevertheless, in the practice of book reviewing, as indicated in Chapter 1, literary translations are addressed as any other literary work of art (see Venuti 1995a; van den Broeck 1985, or Laiho 2004): “Critics review translated books without any reference to the fact that they have been translated” (I, 39). In the introduction of this thesis, several explanations for this reviewing practice were proposed, so there is no need to repeat them here. However, it is obvious that dealing with a translated work as if it were the original is problematic. It is a thorny issue because the implicitly proposed identity suggests further convictions, such as about ‘language’ and ‘translating’. This article will clarify the problem of being the same in the context of literary translation, asking *Can the identity of a literary work be preserved when the work is translated?* This is a question that is ultimately ontological.

The answers to the research question are first sought from translation scholars, who are not supposed to regard ontological questions, such as the kind of entities that literary works are, whether mental or physical, as their main concern. However, when they make statements about translating and literary translation, they too indirectly come to be concerned with ontological issues. What do I mean by claiming this? For me, speaking of an original and its translation, as items in a specific scholarly approach, is simultaneously saying something about the relationship between these two entities.

In this sub-study, I focused on analysing two quite different approaches to literary translation. Both theorists, Lawrence Venuti and Jiří Levý present two translation methods leading to two different translation results. According to both, the alternative ways of translating follow similar translation principles: a literary translation is supposed to be “natural”, not indicating features of foreignness, or, on the contrary, foreign features are desirable. “The interesting difference is the definition of the ideal goal” (I, 45). For Venuti, namely, a domesticating translation with fluency represents a faked identity with the original; for Levý, it is the other way around. Levý regards the illusion of an original as crucial; only this kind of translation can be seen as preserving the same aesthetic value possessed by the original literary work of art. Thus, two similar-looking approaches appear to be quite far from each other when considering them in their theoretical context. This again emphasises the importance of conceptual analysis and close reading.

Within the context of Philosophy of Art, the focus is on the issue of identity and thus the criteria for something being a (literary) work of art. In some approaches, ‘translation’ from the point of view of the existence of a literary work is addressed, too. To these belong two opposite views: there is Nelson Goodman, who does not believe in the existence of abstract things and, Arto Haapala, who believes that literary works are types.

Why does Haapala want to believe that the literary works are types? He (1989, 195) argues for the idea of works being types as follows: “The reason for sticking to types is the fact that the *same work* can be instantiated in many places at the same time.” We see that Haapala’s type is not of the Platonic kind of type, rather it is of an Aristotelian kind, as he (1989, 195) writes: “Contrary to nominalism, I shall claim that there are entities other than particulars; contrary to Platonism, I shall claim that types are defined as entities which exist only embodied in their tokens.” According to Haapala, literary works are meaningful entities as intentional objects which need to be interpreted. What about the link between a literary work and the interpretation? Haapala’s *core work* as “the collection of the central properties of the work” plays a central role as he suggests “that the presence of the core work is enough to justify the claim that a particular work has been constructed. It is the presence of these most important features of a work that make it possible to speak of the same work being constructed in different interpretations [...]”

(Haapala 1989: 189). That is why, for Haapala, a literary work can be translated, in contrast to Goodman's opinion, since as Goodman and Elgin (1988: 59) write: "A text is an inscription in a language. So its identity depends on the language to which it belongs." In summary, having two levels of entities, such as types and tokens, seems to make the translatability of literary works possible. Let us keep this in mind.

The first article, as a kind of a substantial introduction to the research project is limited to a few scholarly views, which naturally can be seen as a shortcoming. The emphasis, however, has been put on presenting aspects which are important for examining the question of translatability. For this reason, the approaches are analysed with different intensity. For both theoretical contexts, it was crucial to have introduced some basic phenomena. Since the publication context here is the field of Translation Studies, ontological items such as type and token distinction have been foregrounded. This could be done by Haapala's proposal, which as a philosophical approach seems to reflect the common-sense thinking approach.

4.2. A literary work – Translation and original: A conceptual analysis within the Philosophy of Art and Translation Studies (II)

The second sub-study (II) focuses on exploring the question of the identity of a literary work primarily in the context of the Philosophy of Art. The issues of 'literary work' and 'identity' are studied in the light of four philosophical approaches; subsequently, the focus moves to translatability, which is examined from the perspective of the same four philosophers. Thereafter, the same consideration is applied to the framework of Translation Studies; three different approaches are discussed here. Again, the problematic nature of the terms 'original', 'identity' and 'translation' is central in this study.

4.2.1. Philosophy of Art

As often done in art philosophical discussions about the criteria of being the same, the story about Pierre Menard by Jorge Louis Borges²¹ is also used here to "demonstrate the complexity of understanding the *same*" (II, 297). In this famous story, Pierre Menard as a philosopher in the 20th century has the ambitious aim of intending to compose the work *Don Quijote* by Miguel de Cervantes exactly,

21 Borges, J.L. (2003) [1944/1974] 'Pierre Menard, autor del Quijote'.

or parts of it, being word-for-word the same, using a special method, one that is different from copying as this is too simple. It is to be noted that Menard did not intend to compose another *Quijote*. The story plays a crucial role in this sub-study (II), so I quote from the study itself. Let us see how Menard was going to realize his plan and how he succeeded in his effort.

“What Menard intended was to produce some pages coinciding exactly with Miguel de Cervantes’ pages, and he succeeds, indeed, in producing fragments of Cervantes’ *Don Quijote*. His first plan was to realize the project as Miguel de Cervantes (the ‘be Miguel de Cervantes!’ method), but he rejected this as too easy. Instead of acquiring a good knowledge of Spanish and forgetting other parts of European history, etc., he chose another method for fulfilling the task, the method of ‘writing as Pierre Menard’” (II, 297).

Naturally, the question now is whether we have here one literary work or two different works. The option of having two different works is easy to argue for: different writer, different time of writing, even language and culture are different, in one sense. But are these distinguishing features more decisive than the textual sameness? Next, this question is considered in the light of the four philosophical approaches as presented by Nelson Goodman, Joseph Margolis, Arto Haapala and Benedetto Croce. The criteria of being the same have been used as the basis for interpreting their actual or speculated answers. Do they regard Menard’s text as the same work or another? For Goodman (1976: 209), as a strict nominalist, the two are one and the same. The texts are identical, and written in the same language, thus Goodman’s criteria for the identity of literary works are met.

According to Margolis and Haapala, again, these two identical texts produced in such different circumstances cannot be the same work. They emphasize – as does Borges himself – the deciding role of interpretation, and thus intentionality. For Margolis, the literary works as cultural entities do not have a determinate nature, but rather gain their identity through their interpretive histories, which are essentially contextually featured. Although there are many interpretations, a certain unicity is still needed. I claim that Menard’s work with so different semantic features and with other intentions lies beyond the scope of this unicity. Equally, following Haapala’s²² line of thought, the correct interpretations of Menard’s text cannot coincide with those of Cervantes’ text; Menard’s determinable²³ intention with all its consequences is the reason for regarding the work as a different work.

When inferring from his theory, the fourth philosopher whose interpretation about Menard’s case is of interest here is Croce, arguing from the point of view

22 For illustrating the complex relationship between text and work, Haapala (1989, 112), as a matter of fact, introduces an analogous example to Menard with two English speaking poets Red and Blue, both having written a one-word poem ‘No!’

23 Intentions, according to Haapala (1989, 207), can be determined.

of subjective idealism. For Croce, artworks as intuition-expressions are mental objects which do not need to be externalized at all, unless an artist wants to make his or her artwork public. After being externalized and, thus existing as a physical object, a kind of reproduction of the mental 'art proper' has become possible. These artefacts are something additional, a result of a practical activity of the spirit, whereas intuition-expression belongs to theoretical, that is, aesthetic activities. Aesthetic production, for Croce, consists of four stages, and the last of these is this externalization. The process of reproduction follows the same steps, only in the reverse order, logically.

Let us look at whether Menard succeeds in reproducing *Don Quijote* as externalized by Cervantes and recreates the process the original author underwent. Actually, Menard has to face the same situation as every author trying to read his or her earlier literary text, later in time. There is, assuming I have read Croce correctly, the theoretical possibility of producing "in oneself an already produced expression or intuition" (Croce 1997: 56). However, it is challenging considering that everything else should stay the same as before. Let us imagine that Menard had chosen the 'method of writing as Cervantes' (which he did not) and, consequently, had worked successfully to reconstruct for himself the circumstances under which Cervantes wrote and fulfilled his writing task. Would it have been possible for him to write the same work? I think it could have been, "through an interpretation under ideal circumstances" (II, 301). However, we do not need to struggle with this possibility or the resulting conflict between my proposal to answer the previous question positively and "Croce's postulation of the uniqueness of works of art" (ibid.) because Menard chose the method of 'writing as himself'.

In summary, comparing these four approaches to the identity between Menard's Quijote and Cervantes' work, the decisive factor appears to be the role of interpretation and thus intention in defining the identity of a literary work of art. Haapala and Margolis, and to some extent Croce, too, regard these aspects as important. The consequence is that Menard could not write the same work. For Goodman and Elgin (1988), interpretation is irrelevant when judging the identity of literary works; the criteria for being the same in the case of Menard's text as an inscription of the original are satisfied, since as Goodman and Elgin say (ibid., 62): "Any inscription of the text, no matter who or what produced it, bears all the same interpretations as any other".

Next, we move on and use Menard in a manner which, to my knowledge, has not been employed before. We focus now on another pair of texts, here Borges' Pierre Menard and the English translation "Pierre Menard, Author of the Quixote" by James E. Irby.²⁴ Irby's translation is supposed to be a translation of the original.

24 Borges, J.L. (2000) [1964]. 'Pierre Menard, Author of the Quixote', tr. J. E. Irby.

The question is now whether the translation by Irby was capable of preserving the identity of the original work. The issue is examined by using the conceptual contexts of the same four philosophical approaches, and the acceptance of translatability is explored. For Haapala, Irby's translation, supposing it to be good,²⁵ is the same work as the original. This is possible since as a good translation it has the "collection of the central properties of the original", the *core work*, present in itself (Haapala 1989, 189). Haapala (ibid., 190) writes: "If a translation is semantically precise, it can embody the original work." Haapala admits that there are certain problems of defining the same meaning, but on the other hand, we are dealing with fictional works and thus fictional truths, so, no "complete convergence" is needed (ibid., 115). Thus, when a reader interprets Irby's translation correctly, she or he is reading Borges' Menard.

Goodman and Elgin (1988), as can be expected, do not see the English translation as the same work as Borges' Spanish original. They write that "there is only one text for each work" (ibid., 58). Irby's translation is another work. I quote: "Interpretations and translations are themselves works. But they are not identical with the works they interpret or translate" (ibid., 57-58). To explain what Margolis would say about the identity between these two Menards, is somewhat more complicated. According to Margolis (1999: 98), the literary works as cultural entities are open to "all the diversity, variability, [and] transformation". We have read above how Margolis distinguishes between the individuation and identity of artworks and the linguistic entities that those depend upon, so I believe that, for Margolis, the translation by Irby could be the same work as the original.²⁶ Croce's view on translation is somehow cryptic.²⁷ As intuition-expressions, literary works are indivisible, resisting any division. Though Croce mentions the impossibility of translation, he nevertheless refers to two kinds of translations: a translation can be semantically accurate but lacking aesthetic qualities ("ugly but faithful"), which, according to Croce (1997: 76), may stay the same but is spoiled,²⁸ or is aesthetic but another expression than the original ("beautiful but faithless"). Yet, there is the "relative possibility" of translations, and this is through "family resemblances"²⁹. Translations can be "productions of expressions which resemble their originals,"

25 Cf. Gracia (2001, 52) about Irby's translation: "And yet, the translation is very good indeed. In many ways, it is so good that it cannot be improved."

26 This interpretation gains the support of Haapala (1989: 178), who suggests that Margolis indirectly seems to be accepting translatability.

27 Cf. Wollheim (1982), 71.

28 Croce's view on the sameness of a literary translation reflects a linguistic approach to translation common before.

29 Colin Lyas (footnote 5, page 81), the translator of Croce's work, refers to the use of 'family resemblances', writing: "An astonishing early appearance of a notion that was thought to have been introduced in the later philosophy of Wittgenstein."

and as he believes, “a good translation is an approximation, which has the value of an original work of art and which can stand on its own two feet” (ibid., 81). I suppose that this is how we see Irby’s translation when thinking according to Croce.

4.2.2. Translation Studies

The second framework for looking at notional approaches to the terms ‘original’, ‘translation’, and ‘identity’ is the field of Translation Studies. Menard’s story is also present in this part of the article. Again, the aim is to show the diversity of views. The scholars considered here are Susan Bassnett, Jiří Levý, and Hans J. Vermeer. Their approaches to the translatability of a literary work will be examined, although in less detail than the philosophical approaches in Section 4.2.1. I will first introduce Bassnett’s view on the key concepts. Arguing for the cultural turn³⁰ in the history of Translation Studies, she is sceptical about thinking in binaries such as ‘original’ and ‘translation’ and rather likes to see every text, including originals, as “a tissue of quotations”. She (1998: 27) writes: “... how can anything be truly ‘original’ unless it has been created by someone who has never encountered anyone else’s work?” Obviously, the question about the identity between Irby’s translation and Borges’ original is senseless for her as she very likely sees these two literary entities as texts, or rather as textual practices.

The next approach, from an earlier time, represents a view on literary translation, according to which ‘original’, ‘translation’ and the relationship between these two are relevant. We will once more, though this time from another point of view, focus on Jiří Levý, with his Russian formalist roots, exploring literary translation comprehensively. Here, I examine the process of translating as understood by Levý. Translation, as mentioned above, is regarded by Levý (2000) as a decision process and, depending on the decisions a translator makes concerning the method or strategy, the translation becomes either *illusionistisch* or *anti-illusionistisch*. A translator must make decisions at all levels of the translation process (semantic, syntactic, and pragmatic); however, the aim she or he chooses as a kind of a principle influences further decisions. Equally, like Haapala, Levý believes “that all the central aspects of the literary work could be transferred into another language” (II, 306). This kind of ideal translation could have the *same aesthetic value* as the original; this illusionistic translation a reader reads “as if it were the original but still knowing it is not” (ibid.). Irby’s translation, as a good translation, can be read

30 The ‘cultural turn’ “is a theoretical and methodological shift in Translation Studies that gained recognition in the early nineties and is primarily associated with the work of Susan Bassnett, André Lefevere and, later, Lawrence Venuti”. Marinetti (2011), 26.

like that to me; consequently, the identity is rather of functional art,³¹ and Irby's Menard was capable of preserving the aesthetic value of the original.

The third approach to 'translatability' represents a functionalist approach to translation. According to Vermeer, translation is action with an aim, a *skopos*. Let us postulate that Irby's translation action had as its *skopos* the preservation of "the breadth of interpretation of the source text" (Vermeer 2000, 226 pp.). If this *skopos* was adequately fulfilled, Irby's translation is potentially the same as the original, at least in the light of its artistic or literary value. Vermeer does not specify the identity issue in more detail, at least not to my knowledge; however, based on his writings, this conclusion can be drawn.

In conclusion, this sub-study has shown how manifold the ways to understand 'literary translation' and 'translatability' are. This study focused on finding answers to the question *Can the identity of a literary work of art be retained when the work is translated?* This was done first in the framework of the Philosophy of Art, then Translation Studies. We have seen how important the conceptual embedding is, when reading the answers, as here are different premises for identity. From the approaches discussed here, it has become apparent that though the issue of translatability is often not directly focused upon, certain conclusions can be drawn from statements made by the scholars in question. We could also see that in both contexts there are scholars who answer positively to the research question. Haapala and, very likely, Margolis, argue for the identity between a literary work and translation, as do Levý and Vermeer, all of them under certain conditions. However, it would be misleading to claim that their answers mean the same thing; there are variations in how the notion of identity is understood, as indicated in the next section.

4.3. Original and translation (III)

The third sub-study concentrates on the same ontological question as sub-studies I and II: the identity of a literary translation. However, this time the focus is on translation theories, and the viewpoint is 'being a translation'. In this study, the notion of identity is accompanied by 'similarity' and 'difference'. The concepts are examined from the perspective of the Western tradition, in which the origins of the epistemic assumptions and the questioning here are rooted. The issue of 'identity' appears in the approaches discussed here as different versions of being the same.

³¹ Levý does not directly speak of 'functional identity' but this can be concluded from his argument: preserving the aesthetic value of the original is the ideal for him, warning against creating a new literary work by translation. (II, 306)

While Jiří Levý's and Lawrence Venuti's approaches to identity have been discussed in the framework of the first sub-study (I), here is a brief look at one translation notion they share. Levý regards literary translations not as independent artefacts but rather as something aspiring to "be reproductions of their originals, and indeed, it was the relationship to the source that is their most essential feature" (Levý 2011[1963], 169). His illusionistic translation, the ideal for him, and Venuti's domesticating translation, the fluent and familiar producing the "illusory effect of transparency" (Venuti 1998: 12), can both be seen as representing a 'functional identity' with their originals.³²

The next three approaches discussed are views on translation having roots in philosophy. Radegundis Stolze argues for hermeneutics, Clive Scott has phenomenology as his vantage point, and Ubaldo Stecconi discusses the issue of translation in the Peircean semiotic framework. Here, the emphasis of all three is "on the role of an individual in [a] textual encounter";³³ however, there are clear differences in characterising the identity between translation and original – this is because of other kinds of premises.

Stolze (2010) argues for finding the message embodied in the original, a message which a translator is supposed to communicate further. For a translator, the key for grasping, as him- or herself, what the original writer has meant is the hermeneutical conversation with the text. What is the relationship between these two texts, the translation and original? Stolze (ibid., 143) writes about this, as follows: "Translation expresses messages, and is not a reaction to language structures or a linguistic derivation from the source text."³⁴ I propose that we could regard the relationship between original and translation as a '*hermeneutic identity*'.³⁵

Scott's philosophical approach to literary translation, based on Maurice Merleau-Ponty's phenomenology, is best presented in Scott's own words (2012, xi): "We translate psycho-physiological perceptions which derive from a source text into target text which embodies those perceptions." A translator, primarily, should translate the invisible. I propose, here, to call this reciprocal relationship between translation and original a '*phenomenological literary identity*'.³⁶

Exploring translation in the Peircean semiotic context, Stecconi looks at the translation–original relationship through semiosis, in which "objects as 'chunks of

32 According to Venuti, domesticating translations are useful tools for Western cultural imperialism, and exclude an encounter with the foreign; they are thus to be avoided. (III)

33 Laiho (2013), 124.

34 This description of translation is relevant for the fifth sub-study, where it is used to help in demonstrating the nature of Gregory Currie's Action Type Hypothesis.

35 I do not use this term in the article (III); I speak there of identification through interpretation; however, I suggest this notion here as an adequate description of the relationship.

36 It did not appear originally in the article (III).

reality' – *Dynamical Objects* [...] – as only indirectly approachable entities – get a mental representation and become *Immediate Objects*" (III, 125). What does a translation semiosis look like? There, we have as a chunk of reality a materialized original, which must be interpreted by a translator in order to become an Immediate Object, about which Stecconi (2004a, 161) writes: "The Immediate-Original is all that can enter into the process which eventually leads to a translated text." How does the translator encounter this Immediate-Original? Translating as a problem-solving activity forces the translator to make interpretative hypotheses and to prefer a "certain alternative as long as nothing better is found" (III, 126). The relationship between original and translation is best characterized by '*similarity through inference*'. Something is included, something excluded, as Stecconi (2004a, 156) writes: "[T]ranslating determines a certain reading of the source to the exclusion of others." There is similarity, with difference as its natural counterpart (see Stecconi 2004b, 482).

'Similarity' and 'difference' as tools for describing the translation – original relationship are more adequate than different types of identities when exploring approaches with roots in postmodernism and deconstruction. While the notion of identity is valid for looking at the identity issue in views acknowledging thinking in binary systems, the opposing relations 'being the same' and 'not being the same' are no longer reasonable items for scholars arguing for non-essentialist approaches. Rosemary Arrojo (1998), for example, suggests understanding entities not as clear-cut issues but rather as relative, applying here to the original and translation. Characteristically, this line of thinking focuses on questions of power and authorship, but equally the problematic nature of 'meaning' is emphasised. In this, one can see reactions to earlier linguistic-based views on translation and its relationship to the original in terms of equivalence. Interestingly, the tricky notion of meaning is accompanied by a discussion about the entities 'original' and 'translation'. Similarly to post-modern thinking about meaning and the difficulty of defining it (and thus the same meaning), in the context of this doctoral thesis meaning is not seen as the best criterion for ontologically approaching the original-translation relationship. In a different manner from post-modern understanding, both original and translation are regarded as literary works of art,³⁷ not only texts. This will be demonstrated when deciding about the ontology of a literary translation, by asking the question of identity in the metaphysical framework of Gregory Currie's Action Type Hypothesis (ATH). Currie's ontological model is focused on in the fifth sub-study (V), in which Currie's ATH will be extended to

37 In the ontological proposal presented in the fifth sub-study, a literary translation will be introduced as a special kind of a literary work, i.e., as a presented work of literature.

include translations and to propose a description of the relationship between a literary work of art as an original and a translation.

In the framework of this sub-study, the relationship between a literary work and a translation has been studied by primarily analysing translation approaches which are based on philosophical principles and methods. This has been done in a very brief style. As a handbook chapter, the article, probably, succeeds in presenting the kind of interpretations and, thus, answers to the identity question that are inferable from the theoretical approaches selected. As complex theories, however, they could have been discussed in greater detail to make the “heuristic path” to the proposals easier to follow. As a text focusing on philosophical-based translation theories, it is supposed to provide an insight into translation research, initially combining translation theory and philosophy.

4.4. Literary translation (IV)

Sub-studies I-III have illustrated numerous ways of understanding the idea of a ‘literary translation’. In the fourth sub-study (IV), the questioning is much the same as before, but the focus is different. Here, the phenomenon of literary translation is analysed in the context of some recent theories on translation and a few ontological approaches. For heuristic reasons, the concept of a ‘literary work’ is once again the point of departure. As a piece of art, a literary work subjected to translation³⁸ becomes an original and raises new questions for consideration. There are interesting relationships to be explored between concepts such as author and translator, or text and meaning. Focusing upon researchers’ comments on these notions gives some idea of the range of views on the identity of a literary work of art, even if the notion of work is not explicitly present. I argue for a holistic approach to the issue. Therefore, it is defensible to claim that understanding the key notions around literary translation means analysing the specific implicit commitments in the background. The key notions reflect commitments about the being of things and their relationships, such as whether two things, two pieces of writing, for example, are one and the same piece of art. The conceptual analyses in the fields of Translation Studies and Philosophy of Art here are supposed to add further perspective and widen the scope of study in both.

The observations made in this sub-study are already partly presented in the introduction of the summary. This sub-study, too, reveals that there is a wide variety of views on literary translation. Here, I select one aspect to examine and highlight translation as decision-making with its implications for the *author-*

38 Or, equally, subjected to other actions, such as modification and copying.

translator relationship. I will first discuss Lawrence Venuti, who is considered to argue for the foreignizing method of translation, and then G. Hu (2003, 2004), who approaches translation from a non-Western perspective.

Concerning Venuti, when translation is primarily seen as a tool for cultural or ideological exchange, the focus is on decision making – as always in translating, certainly – but in this context decisions are made to achieve a certain purpose. It is true, of course, that literary translations are produced and read within and between cultures, and there are cultural differences that a translator has to face and solve in one way or another. According to some scholars, decisions in translating are tendentious per definition. Venuti (2000, 468), at least, seems to think in this direction: “Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural difference of the foreign text.” The Other there in the text is best encountered by a foreignizing translation beyond the ideal of fluency and thus the illusion of an original, as Venuti believes. Clearly, the cultural turn in Translation Studies, which Venuti represents, suggests leaving metaphysical artistic questioning in the background, since, as Bassnett and Trivedi (1999, 6) say: “Translations are always embedded in cultural and political systems, and in history. For too long translation was seen as purely an aesthetic act, and ideological problems were disregarded.”³⁹

Decision-making in the context of Hu’s *translator-centredness* model (2004) is even more central than for Venuti etc. Just as Venuti, Hu, too, looks at translation in a wider socio-cultural context, though from a very different perspective. Operating out of an eco-paradigm of Translation Studies, Hu (2004, 107-8) believes that translation scholars, even in the context of post-colonialism, have failed to pay sufficient attention to the translator as a creative power in the translation process.⁴⁰ His proposal, based on the Darwinian principle of Natural Selection, is to approach translation through a ‘translational eco-environment’. Using the process of Shakespeare’s sonnet translation as an example in his holistic approach, the first selection is selecting the “fittest translator in terms of poetry translation in the particular eco-environment of literary translation” (Hu 2003, 284-5). Having been selected to be the translator, the selectee becomes a selector who decides and selects in giving a form to the final target text. What about the ontological issue of identity in this specific theoretical context? To ask in this particular context the question of whether the literary works are translatable may not convince. However, there is always a kind of a relationship between an original

39 Bassnett’s and Trivedi’s statement is interesting; for me, seeing literary translation as primarily an aesthetic act has been more an implicit premise in scholarly approaches than a clear emphasis on defining a literary translation.

40 Against the background of the relative rich Western research on literary translation and the role of a translator, Hu’s criticism can appear exaggerated.

and a literary translation when literary works are translated, and so it is here. At least something about this relationship could be said with certainty: an ontology of a literary work of art based on the identity of language and syntactic identity within a language, as Goodman and Elgin propose, is excluded as an option.

The examples above show the translator's role as a creative actor; some Western scholars have suggested regarding the translator as a co-author of a translated work (cf. O'Sullivan 2013). There are, indeed, many arguments speaking for such co-authorship: a literary translation is a new literary entity that has never existed before, then again, the initial authorial creativity (idea, plot, structure, style, etc.) is there, as manifest in an original. We can imagine further and conceive of a situation where we only have a copy of a translation left, with no original existing, what do we have then? These are fascinating thoughts to play with, and I will return to this in the final sub-study (V). What about the issue of 'being the same'? This question is answered in the context of sub-study V.

This article (sub-study IV), a chapter in a handbook on translation and philosophy, offered a context for a wider discussion on literary translation. In this sub-study, it was possible to discuss a literary translation with more variety than in the prior articles (I – III). The issue of being the same literary work could be explicated by approaching relationships that are between author and translator, or between translator and translation from the point of view of creation, or looking at the notion of meaning such as it appears in more recent translation theories on literary translation, for example. The issue of identity appears complicated in a context of hybridity, as properly described by Sherry Simon (2011, 51): “If a hybrid text in some sense is already a translation, a product of the encounter between two languages, how is this plurilingual, hybrid text itself to be translated? How can translation recreate the tensions that are part of the original?”

4.5. The ontological peculiarity of a literary translation (V)

In this sub-study (V), the question of the ontological status of a literary translation is finally answered. I argue that an appropriate framework for identifying the relationship between translation and original is Gregory Currie's ontological approach based on action theory. It highlights the artistic effort and human action behind the artwork. In this regard at least, many scholars agree with him. However, examining Currie's theory more closely divides opinions. Currie makes statements about artworks which are unusual, as Amie S. Thomasson (2004, 88) notes. As shown above, she refers to Currie's approach as one of those “radically revisionary views.”

What does Thomasson mean? She indicates that there is a problem of finding harmony between Currie's ontological approach and common sense. In Currie's theory, all artworks are action types and, as such, they have certain counterintuitive consequences. Before addressing this, however, we shall briefly introduce the notion of an artwork as an action type.

Artworks, according to Currie, have two constitutive elements decisive for identifying works, the *structure* (S), and *heuristic* (H), and as a further constitutive element a constant (**D**) meaning 'x discovers y by means of z', which, being a constant, is marked in bold. Interestingly, the person (x) and time (τ) are variables. **D** can be read in the following way: a person (x) discovers the structure (y)=(S) through the heuristic $z=(H)$. An artwork can be expressed in the form [x,S,H,**D**, τ]. According to the Action Type Hypothesis (ATH), a work as an action type is tokened when an artist arrives at the structure (S) via a specific heuristic path (H).

We will exemplify the process of tokening by taking Paul Auster's *Mr. Vertigo* and look at the action as proposed by Currie. According to the ATH, the work began to exist when, via a specific heuristic path, Auster arrived at the structure of *Mr. Vertigo*, beginning "I was twelve years old the first time I walked on water..." and ending "And then you lift yourself off the ground. Like so."⁴¹ As seen, the structure of a literary work, here, Auster's text, is a word-sequence. However, a copy of this text, is not a copy of the work itself, it is an *instance of the structure* of it. Here is now the critical point for many: you cannot read the work itself, just an instance of its structure. Yet, saying "an instance of its structure" reveals that it is the structure of Auster's work, supposing that one has reconstructed the heuristic correctly. From the point of view of a literary work of art, a text is nothing without interpretation, namely two identical texts do not necessarily refer to one and the same literary work, as shown above in Menard's case; for Currie, too, a decisive role is played by both interpretation and intention in a deciding role, the heuristic. He writes: "The heuristic tells us how the achievement came about, and in what relevant circumstances." The close relationship between the text and the work is beyond question, as we have seen. A work of art to be appreciated is the artistic achievement.

This is a literary work of art as an action type. We shall now explore it from the point of view of translatability. As we saw, the meaning is *not alone* in deciding the identity of a literary work; meaning has relevance, too, through the heuristic but no more than does the word-sequence. To consider the place and status of a translation in the Curriean ontological framework, a distinction between two types of action has to be highlighted. A work of art is of the event type *discovering of S* [structure] *via H* [heuristic], and in this way an artist enacts the work. Translation,

41 Paul Auster, *Mr. Vertigo* (London: Faber and Faber, 1994), 3, 278.

again, could be seen as representing the other type of event that Currie introduces, that is, it can be compared with Currie's notion of performing or presenting a work of art,⁴² like an orchestra playing a work of music, metaphorically. Currie even exemplifies the difference using a work of music. He believes that when an orchestra performs a symphony, the event type activated then is *playing of sound structure S*. I propose seeing translating as representing something similar. This activity as a literary procedure naturally possesses features that 'playing of a sound structure S' does not but, in principle, we are concerned with a similar sort of action in relation to the original work of art; though a score and word-sequence differ, as do the strategies for presenting, the parallels are close. Translation is of the event type *translating of word structure S*⁴³; 'translating' understood here as covering different translation strategies and methods, as decision making. Currie's ontological model is extended in this sub-study to include translation as a presentation.

Why extend Currie's ontological notion to include translation? Here, I lay out some arguments for this extension. First, the explicit role of the human in art: it is the artistic achievement that matters, as indicated above. To me, Currie seems to be able to explicate his action approach. There are no reasons to believe that he is less right than any other theorist in ontology. Is it not so that we have to work with *proposals* to explaining entities and their existence?⁴⁴ Second, the ontological notion (ATH) of a work and the explicit structural illustration of a work properly describes the relation between a translation and an original as an action type, enacted by an author. There is a structure of a work and, a heuristic as a, to some extent, flexible notion. "Of benefit [...] is Currie's notion of cultural entities beyond any strict definition. According to him, a certain vagueness just has to be accepted as a characteristic of 'literary works'⁴⁵ and other cultural objects" (V, 12). If we have two translators, both translating Auster's "Mr. Vertigo", what they have in common, traceably, is the word-sequence "I was twelve... Like so," each of whom has, much like a critic, tried "to trace, as closely as he can, the artist's heuristic path to the final product."⁴⁶ Their translations will be different, even if they followed a similar translation philosophy; there are two new literary entities that have never existed before. As presentations, they both are ontologically dependent on the "same" original work structure. I propose regarding translations as ontological

42 Currie refers (ibid., 75) to the problem of using *performing* in two senses; consequently, he calls the process of discovering "enacting": an artist enacts the work.

43 This activity presupposes that a translator first has identified the word structure as an instance of the structure of a literary work; identifying means correctly reconstructing the heuristic path H.

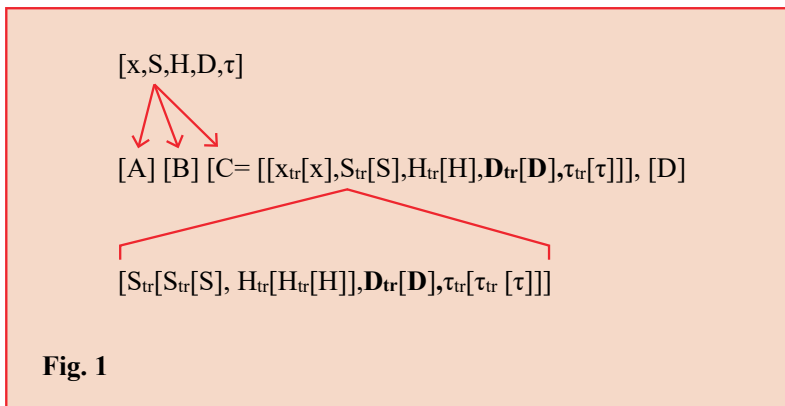
44 Cf. "But ontology is usually also taken to encompass problems about the most general features and relations of the entities which do exist." (Hofweber, T. "Logic and Ontology", 2020)

45 See Currie (1991).

46 Currie (1989), 68.

derivatives. As presentations they come closer to performing a play than a piece of music: there is a script and there is a performance. As such, in the context of this model, they are not obliged to be semantically accurate or good.⁴⁷ This leaves space for a wide variety of translations.

In Figure 1 here (= Fig. 3, V, 19), the extended model for literary works of art is shown. A detailed examination is not essential here; instead, it is important to see the relationship between a work of art as an original and its presentation, here translation. First, there is the original description of this work of art as an action type by Currie. Next, there is the level of presentations, in other words the translations. [A], [B] and [C] are different translations, the third level depicts the translation of a translation. The figure beneath shows that the structure of the work [S] is the materialized basis for a translator to creatively produce the structure of the translation $S_{tr}[S]$; it enables an encounter with the *work*. We are *not* dealing here with a 'linguistic derivation from the source text.'⁴⁸



I argue that this proposal is also capable of describing translations where a feminist or post-colonial line of thinking characterizes translation. Accordingly, it indirectly indicates the importance of conceptual embedding to assess the quality of translations, and to define the criteria for translation ethics (see Van Wyke 2010, 2013).

The ontological peculiarity of a literary translation, as approached in this doctoral thesis, is therefore explained – at least provisionally.⁴⁹

47 There are, of course, other regulations, such as copyright law.

48 Stolze (2010), 144.

49 See Thomasson (2010, 128): “Fixing the ontological status of a work of art goes hand in hand with fixing its modal features (what features are essential and inessential, what sorts of change it could and could not survive.”

5 DISCUSSION

This research focused on literary translation. The relationship between a work of literature as an original and its translation was explored to answer the research question of whether a literary translation is the same work as the original. This is a question of identity, and it is the issue of the translatability of a literary work that was investigated in the context of Translation Studies and the Philosophy of Art. To answer the research question, based on Gregory Currie's Action Type Hypothesis (ATH), a model was built to explain translatability. This ontological model proposes that a literary translation is neither the same work as the original nor another work. It is an *ontological* derivative work of literature. It does not token the original work of literature as an action type but it is a presentation of this. As such, it will be regarded as a *presented work* of literature.

5.1. The model as focused on

How does one evaluate this model introducing a literary translation as a presented work? First, I will look at the model as such, being the core of my thesis. For this, I do not distinguish between the different perspectives used in this study; rather, I discuss the issue as a synthesis. Importantly for me, the proposal succeeds in showing how a literary translation is, as I believe, always an interpretation of an original – in whatever way this original is approachable. Though this element in the model would be widely accepted, Currie's theory as the framework, however, is disputable for many (see Levinson 1992, etc.). Probably, this research will be criticised for reasons similar to those given to Currie's ontological hypothesis, since it is based on the ATH with some counterintuitive features. I will consider some points of criticism very likely to emerge. One of these, indeed, is linked to the idea of an original within the ATH, since a work as an action type emphasizes the appreciation of an artistic achievement⁵⁰ that – in our case of literature – can be met through the structure of a literary work of art, supposing that the heuristic has been reconstructed successfully.⁵¹ This is the way for a literary critic to have

50 Currie (1989, 47) argues for his approach, and against structuralism as 'the natural ontology of the aesthetic empiricist, as follows: "Since the empiricist thinks that the aesthetic qualities of the work depend essentially on how it looks, or how it sounds, or what sequence of words it contains, it seems natural for the empiricist to say simply that the work itself is a certain pattern [...] or sequence of words."

51 According to Currie (1989, 68-69), in specifying the heuristic path a certain tolerance is to be accepted.

access to a literary work⁵², and this the way for a translator, too, to access the work, the original. A further point of criticism could be the paradox of a literary translation neither being the same work as the original nor another work. One could ask, what it is then, and, if neither of these, whether it is a work at all. I anticipate this concern as follows: my proposal, first, is an *ontological* proposal for explaining the relationship between an original work and a literary translation, second, a literary translation, according to this model is a *presented* work of art. It as a work with a special status being ontologically derived; however, it is a work based on another. Actually, this presented work is a new entity that has never existed before the translator's action, and there can be many of them, all being presented works. What we have is a new literary entity that appears in the model at multiple points: instead of a single structure [S] we have a kind of a double structure [S_{tr}[S]] and a double heuristic [H_{tr}[H]], both emphasizing the creative role of a translator as the other author [x_{tr}[x]].

The emphasis on a literary translator producing a translation, hopefully, will convince those scholars who see the model arguing for the conception of a literary translation qualitatively as a secondary reproduction (see Venuti 1995b). Admittedly, the idea of a derivative is present in both approaches but the ontological model proposed here demonstrates the relationship between a literary translation and an original to be different from a linguistic derivation and the translation philosophy of equivalence. The structure of an original work as a word-sequence is to be understood only as a materialized *basis* for a translator A and B. Every individual effort to reconstruct the original heuristic (supposed this is aimed at) is present in the structure (word-sequence) of this new entity. I believe that the model, as such, developed during the research process as a kind of a synthesis of the conceptual analyses made within the sub-studies, to some extent is easy to argue for. A wider debate on the ontological background here, again, is not fruitful without taking the discussion to another level and meta-ontologically examining different ontological approaches from the point of view of metaphysics and as related to each other. Unfortunately, within the limits of this research here, a deeper discussion has not been possible, but would be worth expanding upon in another research context. However, outside the philosophy, there are a few other aspects which could have benefited from greater attention in the research process and the publications. I shall therefore now move onto these.

As a consequence of focusing on the subject as an issue within Translation Studies and the Philosophy of Art, the perspective of Literary Studies has only been referred to, though a literary work of art is a central notion here. Consequently, there are no extensive discussions on basic notions in literary research such as

52 Ibid.

intention, implied author, text, plot, reader, or fiction – only brief references. Partly, this limitation is due to the form of the thesis and the character of the publications included, and partly because during the research process some elements have been put to one side to allow a clearer focus. Nonetheless, integrating the literary perspective would have been of advantage to the study. Equally, many philosophers of art proposing an ontology of a literary work of art have not been exhaustively discussed in any of the final articles, though during the research process they have been significant for developing the study. To these belong, among others, R. G. Collingwood, Nicholas Wolterstorff, Richard Wollheim, and David Davies. There is research on the ontology of art which has not been referred to. The same is true with respect to the references in the context of Translation Studies. There are many well-formulated recent theories which could not be addressed here. Again, the fact that research question was focused upon ‘identity’ guided the selection of literature. Finally, a conversation between theories and concepts from Translation Studies and Philosophy of Art was heuristically prior to an overview of both.

5.2. Theoretical implications

The issue of the translatability of a literary work has been touched upon both in the context of Translation Studies and the Philosophy of Art. In both academic fields, there are studies that refer to the relationship between a translation and an original; however, the issue is seldom focused on. Nonetheless, there are exceptions. There are translation scholars, such as S. Bassnett, M. Tymoczko and R. Arrojo, who indicate the complexity of the translation-original relation, especially in the framework of the cultural turn and the postmodern line of thinking. However, their theoretical approach to literary works is different to that presented here; they question the idea of something being an *original* work of literature. In the context of Translation Studies, the scope of problematizing the issue of identity has been partly limited to translation theories though there is plenty of cross-disciplinary research otherwise. In the context of philosophical approaches to the ontology of works of art, literary art is mostly only implicitly present, and the phenomenon of translation has not been differentiated. Consequently, the difference to earlier studies, methodologically, is the use of the two relevant theoretical contexts to explicate the ontological peculiarity of translations in this research.

The question of the translatability of a literary work of art, and thus of the identity of a translation has been resolved by A. Haapala (1989) in the context of the Philosophy of Art. Haapala’s proposal of a ‘core work’ “as the collection of central properties of a work” is decisive for the identity of a literary work. He writes as follows: “I would suggest that the presence of the core work is enough to justify the claim that a particular work has been constructed” (ibid., 189). He continues: “If

a translation is semantically precise, it can embody the original work translation” (ibid., 190). Haapala’s proposal is elegant, it also corresponds with the common-sense approach to a translated work; however, what is problematic here, as Haapala himself admits, is the difficulty of defining the ‘same meaning’.⁵³ The advantage of the model proposed in this doctoral thesis in comparison with Haapala’s model is that it is not based on meaning as such, and thus reflects the line of thinking about translation in recent translation theories. Currie’s model, as extended, succeeds in describing the relationship between a translation and an original both correctly and properly: it shows the relationship as one of ontological dependence but also highlights the creative role of the translator as being significant for the new literary entity – as often emphasized in recent research on literary translation.

For a future study, a further benefit of the research could be the interdisciplinary approach to the subject – that is, the use of a conceptual analysis within two theoretical frameworks. My hope is that both academic fields can profit from the new knowledge acquired here regarding the status of a literary translation. In the context of Translation Studies there should be a clearer picture of the notional complexity of a literary work of art, and, similarly, in the philosophical approaches, an increase in understanding of the multiple ways of translation in the framework of translation theories.

5.3. Practical implications

A practical implication of this type of research could perhaps be an increased awareness of the issue of being ‘identical’ when dealing with literary translation, especially in the context of reviewing. A critic, keeping in mind that a literary translation is a new literary entity that has never existed before, would likely pay greater attention to highlighting the *creative role* of the translator in producing a translated work. That literary translation is interpreting and creative decision-making appears through the fact that no two translations of the same literary work are ever the same. However, that there are two translations of one and the same literary work should not ruin the idea of both being identical with the original; namely, when thinking in terms of Haapala’s ‘core work’, as good translations they are supposed to include all the central properties of the original work of art. When there are other premises defining the criteria for being a literary work, for example, those of Goodman and Elgin, neither of these two different translations can be the same; they are different works. According to Croce, the relationship between an

53 According to Haapala (ibid., 190), however, the criteria of the ‘same meaning’ in a translation should not be taken too strictly when dealing with novels, as he writes: “In practice it is most often the case that it is not possible to transfer all the nuances of textual meaning to another language, but this is not even required.”

original and translation is like ‘family-resemblances’. So what is Currie’s view? I believe that Currie’s ATH as extended sees in these two translations two *presented* literary works. All in all, statements about literary translation, in whatever context, reflect the issue of identity, which is thorny. To know this, as I believe, is to learn to appreciate a translator’s artistic achievement in producing a literary translation.

5.4. Reliability and validity

According to Tuomi and Sarajärvi (2009, 23), Niiniluoto (1980, 1984) and Haaparanta and Niiniluoto (1991) distinguish three stages in theoretical analysis: the first stage is introducing the problem, the second explicating, and the third, argumentation. Assessing the reliability of theoretical analysis depends upon how convincing the argumentation is: the question is of whether there are grounds for regarding the use of source material as adequate (ibid.). As mentioned in Chapter 3, focusing on concept analysis within two theoretical frameworks requires the use by the researcher of analytical reading and theoretical knowledge; based on these, she or he explicates theoretical views, explicitly or implicitly present in scholarly writings. Thus, subjective features cannot be avoided as a characteristic element of a research process like this. Then again, theoretical analysis is per definition individualistic reading, and, as known, the discourse in the Philosophy of Art or in Translation Studies, etc., proceeds via claims and counterclaims. A researcher makes proposals, such as seeing a literary translation as a presented work of literature, and these proposals will be then accepted, rejected, or modified.

6 CONCLUSION

In the context of this doctoral thesis, the ‘ontological peculiarity’ of literary translations is revealed. It is a *presented work* of literature. Interestingly, it is not the same literary work as the original subjected to translation but not another work either. How come? The explanation for this can be found in the title of the thesis, alluding to J. Margolis’ writing. We are looking at a literary translation as an ontological entity, and thus ontologically, in a specific ontological context, in which this proposition does not sound peculiar. This context is Gregory Currie’s Action Type Hypothesis (ATH). There, the relationship between a literary translation and an original is similar to the relationship between a musical performance and a composition as an original work, though both have differences as presentations. As a presentation, a literary translation emphasizes the significance of a translator as a creative “co-author” of the new literary entity, the translation. This becomes apparent in the ontological model I have proposed, extending Currie’s ATH. According to this, a literary translation is an *ontological* derivative work of literature and there can be many presented works of literature in an equal relationship to the original work. Importantly, a literary translation based on another translation is a presentation of a presentation and, consequently, ontologically quite distanced from the original work of literature. Coming to the result presupposed a conceptual analysis within Translation Studies and the Philosophy of Art which revealed how many ways there are to understand the notions of translation, original and identity and, how all these ways imply convictions of different kinds related to with a literary translation.

Based on the results of this thesis, a fruitful topic for future studies could be exploring the ontological model as explicated here in the light of other ontological approaches within the Philosophy of Art. Examining other proposals for explicating the coming into existence of a literary work of art, its way of existing and the criteria for being the same work in relation to the model proposed here would be useful for further studies. Equally, the model could be looked at from the perspective of theories on literary translation and, literature. Issues such as intention, or implied author/implied translator could be examined in the context of Currie’s heuristic path. These kinds of studies would very likely take the research on literary translation to a new level of interdisciplinary reflection. A little of the basic work has now been done by developing this ontological proposal, which offers research material for further scholarly projects on a literary translation combining theoretical perspectives. Beyond this, as an “information offer” in the spirit of Hans J. Vermeer (Reiss, K. and H. J. Vermeer, 2013), it can be seen as a prompt to reassess one’s own view on the relationship between a literary translation and

an original – as a reader, critic, publisher, scholar, or as some other agent in the literary scene. What kind of an entity is a literary translation?

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