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The Norms at Play in the Macedonian Literary System: An analysis of the Role of Translation

ABSTRACT

The purpose of this paper is to uncover the norms at play in the Macedonian target system and the position of translated literature in the current Macedonian cultural, literary and historical context by analysing translated literature. The corpus of the study consists of two of Dragi Mihajlovski's translations: "Hamlet" (2008) and "A Midsummer Night's Dream" (2011) and the analysis is framed within Even-Zohar's (1990/2004) polysystem theory and is based on Toury's (1995) methodology for descriptive translation studies. The methodology used in this study follows the three-phase methodology developed by Toury (1995). In Shakespeare's time, the primary word-formation processes were affixation, conversion and compounding (Nevalainen, 2001) and he used them all to a great extent. This study analyses the relationship of words derived through the processes of conversion and compounding between the target texts against their ST counterparts as well as the para-textual and meta-textual material. The study seems to show that following Shakespeare's model, Mihajlovski creates a number of neologisms through compounding and conversion. That way Mihajlovski enriches the Macedonian language, whereas his translations serve as a model for other translators and writers to follow. Together with the analysis of Mihajlovski's views on translation and the target socio-cultural, literary and historical context, these findings suggest that the underlying concept of translation in the current Macedonian system is that of adequate translation (Toury, 1995). The conclusions are that Mihajlovski's choices are driven by the need for new models in the target context, where translation seems to occupy a central position in the Macedonian polysystem.

KEYWORDS

Mihajlovski, polysystem theory, Shakespeare, compounding, conversion

1. Introduction

In 2013 a volume of all Shakespeare's works (37 plays and 154 sonnets) was published in Macedonian translated by Dragi Mihajlovski. Mihajlovski is a Macedonian writer and translator, widely renowned for his monumental work on Shakespeare's plays and sonnets. His translations are highly regarded as ingeniously conveying the depth and nuance of Shakespeare's style and thought. For his colossal effort he has won the 2013 Grigor Prlicev Translation Award. The purpose of this paper is to describe Mihajlovski's translation product, to uncover the norms at play in the target system and position of translated literature in the current Macedonian cultural, literary and historical context. Our analysis is framed within Even-Zohar's (1990/2004) polysystem theory and is based on Toury's (1995) methodology for descriptive translation studies (DTS).

2. Background

According to polysystem theory, translated literature operates as a system within the literary polysystem assuming central or peripheral position depending on the specific constellation of the polysystem. When it occupies a central position, it "participates actively in shaping the centre of the polysystem" (Even-Zohar, 2004, p. 200), it is innovatory, introduces new poetics and techniques and helps develop new models in the target culture. When it occupies a peripheral position, it represents a peripheral system which follows existing and conservative models and conforms to the norms of the target literature. From the translator's point of view, if translation occupies a central position, the translator's main concern is not to look for ready-made models in the home repertoire. Instead, he is prepared to violate the home conventions. Under such conditions, the translation is close to the original in terms of adequacy, i.e. reproduction of the dominant textual relations of the original. If translation occupies a peripheral position, the translator's main effort is to replicate existing models for the foreign text, and the result is non-adequate translation that is, there is greater discrepancy between the equivalence achieved and the adequacy postulated. The position that translation occupies in the target system (whether in the prestigious canonized centre or in the margins) will determine how translations are produced and reveal power relations between source and target cultures (Assis Rosa, 2010,

p. 99). Even-Zohar (2004, p. 200-201) outlines three social circumstances in which translation can maintain a central position: when a literature is “young” or in the process of being established; when a literature is peripheral (within a larger group of correlated literatures) or weak or both (this can happen to smaller nations, like the Macedonian one, which are dominated by the culture of a larger nation); and when a literature is experiencing a crisis, turning points or literary vacuums.

In this approach, the focus is on the target text and the system in which it operates. According to Toury (1995, p. 13) translations occupy a position in the social and literary systems of the target culture and this position determines the translations strategies used. He posits that translation studies should study what translation “DOES involve, under various sets of circumstances, along with the REASONS for that involvement” (Toury, 1995, p. 15). In other words, researchers should shift the focus to the broader picture in order to get a better understanding of the type of relationship that translation (as product, process and function) has with the sociocultural context in which it is produced. Therefore, according to Toury it is the context of the target culture that is framing a translation, and, as such, the constraints and influences of such a target context shape the target text or demand changes into the target system (Assis Rosa, 2010, p. 98). As a result, instead of comparing source and target text, the study is shifted to the relations between target texts and between target texts and their context (Assis Rosa, 2010, p. 99). This approach does not fully exclude the source text, but it does shift the focus to the target text as product, to its function in the target culture and to the process leading to its production. As such, it also shifts the emphasis to the translator as a target culture agent and how he negotiates target culture contextual constraints, in the specific historical, geographical, social and ideological circumstances (Assis Rosa, 2010, p. 99). It is with these theoretical assumptions in mind that we discuss Mihajlovski’s translations in the current Macedonian context.

Holmes (2004, p. 184) suggests that product-oriented descriptive translation studies focuses on the description of individual translations, the comparative descriptions and analysis of several translations of the same source text (either in the same language or in different languages) and the description of larger corpuses of translation. This paper focuses, mainly, on the description of individual translations and, marginally, on the comparison of translations of the same source text done by different translators with the purpose of

describing, understanding and explaining the regularities that are representative of the translational phenomena at hand.

3. Methodology and corpus

Building on polysystem theory, Toury (1995) presents a three-stage methodology for the study of translations as cultural facts. Firstly, the text(s) considered to be translations should be described and situated in the target culture system. Secondly, a comparative analysis of source and target texts should be conducted, by mapping target text segments onto source text segments. Thirdly, regularities evidenced by translation shifts should be identified, generalizations about norms of translational equivalence, defined as the translational models in force in the target culture, should be formulated, and implications for future translation work should be identified (Toury, 1995, p. 36–39, 102). The key to this model are the shifts that the translator introduces in order to respond to the constraints or motivations in the target context as well as the prospective function of the target text. In this sense, the translator is viewed as a social-historical agent, whereas the shifts are one of the most important sources for the study of translational norms (Assis Rosa, 2010, p. 100).

Toury (1995, p. 55) defines norms as “the translation of general values or ideas shared by the community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations.” According to Toury translation activity is governed by norms and they “determine the (type and extent of) equivalence manifested in actual translations” (1995, p. 61). Toury suggests three types of translational norms: initial norms (favouring either adequacy, i.e. adherence to source culture norms, or acceptability, i.e. a preference for target culture norms); preliminary norms (governing translation policy on the selection of texts or text types to be translated, or regarding the degree of tolerance to indirect translation); and operational norms (including both matricial norms regarding the degree of fullness of translation, textual distribution and segmentation, and textual-linguistic norms governing the choice of target textual-linguistic material to replace the one found in the source text).

The methodology used in this study follows the three-phase methodology developed by Toury (1995). First, we situate the target texts in their target culture systems. Second, we compare source text (ST) and target text (TT) segments to identify their relationships. Finally,

we attempt to draw some generalisations about the translation strategies employed and the norms at work. Following Toury, in this step we use two sources of information: the texts themselves and the explicit statements made about norms by the translator. We use Mihajlovski's theoretical views on translation, his prefaces to his translations as well as his newspaper interviews for this purpose. Toury himself warns that such accounts may be incomplete or biased, but we agree with Munday (2001, p. 152) that, even if such comments are partial or biased, they can give a significant indication of the working practices.

The corpus of the study consists of excerpts of two of Mihajlovski's translations: "Hamlet" (2008) and "A Midsummer Night's Dream" (2011). 1200 verse lines randomly selected from the first, third and fifth act of each of the plays have been analysed. Following Munday (2001, p. 121), we use two texts to avoid jumping to conclusions on the basis of a single isolated study and to help check the findings. For the same reason, we have compared Mihajlovski's translations to previous translations of the same texts made by another translator (Bogomil Gjuzel, 1985; 1989). Having said that, the scope of this paper is not to provide a description of the position of translated literature as a whole in a given time period. The corpus used in the study is not comprehensive enough for such an endeavour. First, it is made up of individual texts rather than an extended body of translated literature over a certain period of time in literary history. Second, it consists of excerpts of texts rather than of whole texts. Our aim with this paper is to discuss Mihajlovski's translation decisions in the light of the cultural and literary context in which they are produced and we use DTS methodology to that end.

To make the task manageable, the analysis focuses on selected features of the TT and ST texts rather than on every possible feature. This is a limitation of the study, but it is also the only possible approach to take. In Toury's model, ST and TT pairs are randomly selected. In the case of Shakespeare, one of the striking features of his style concerns his lexical inventions. According to Oxford English Dictionary, around 2200 words are used by Shakespeare for the first time (Crystal, 2008). In Shakespeare's time, the primary word-formation processes were affixation, conversion and compounding (Nevalainen, 2001) and he used them all to a great extent. This study analyses the relationship of words derived through the processes of conversion and compounding between the target texts against their ST counterparts.

This analysis is not flawless particularly as to the selection of the lexemes and their designation as neologisms. To be able to say that a particular word was indeed coined by Shakespeare with a considerable degree of certainty, one would have to do a different type of analysis involving language history and word etymology. This would be feasible given the amount of work that has been done on Shakespeare's vocabulary and all the resources available (e.g. Oxford English Dictionary and other specialized dictionaries of Shakespeare's words), but this is clearly outside the scope of this paper. Rather than making claims on the originality of the words selected, the analysis assumes there are some prevalent word-formation processes at play both at the time when Shakespeare wrote, in general, and in his approach to writing and language, in particular, and these serve as a basis of an overall model to be followed. This inevitably undermines some level of objectivity on the part of the researcher, still it is with these considerations in mind that the analysis below is presented. Having said that, it is not expected of the translator to know the detailed history of the English language to be able to translate medieval works (including Shakespeare), but knowledge of the processes leading to language change of the time would come in very useful, especially because of the great temporal distance between Middle English and present day English. Knowledge of Shakespeare's writing style and the linguistic (lexical) mechanisms he used would be necessary.

4. Analysis

4.1 TT's place in the TT cultural system

The analysis of the preliminary data shows that both Mihajlovski's TTs are presented and accepted as translations. The translator's name is published on the title page together with the name of the original author. The cover page of the translation of "Hamlet" is more striking in this respect because the translator's name is what catches the reader's eye first and foremost. The name of the original author is so skillfully incorporated in the design template both in terms of position and colour that it is hardly visible. It is on the page but it is in the background, whereas the translator's name is in the foreground. The original titles are not given on the copyright pages. Both TTs are published in collective volumes each with three other translations of Shakespeare's plays ("Hamlet" in a collection of tragedies, and "A

Midsummer Night’s Dream” in a collection of comedies). This may partly explain why the original titles are not provided on the copyright pages. It would have been a rather cumbersome task to do and esthetically inappropriate, too. In the comedies volume, though, the original title of each play is given under the translated title on its respective cover page preceding the text of the translation. Both TTs are direct translations from English and this is clearly stated on the title page. The decision to translate these books is not surprising given the popularity and significance of Shakespeare’s works in English and world literature. It may be more surprising, however, because these are not the first translations of the plays into Macedonian. Both plays have previously been translated by Macedonian writer and literary translator Bogomil Gjuzel. To see how Mihajlovski’s translations differ from Gjuzel’s translations, a description of the latter is in order. In Gjuzel’s translations, the title pages do not make it clear that they are translations. The title pages contain Shakespeare’s name as the author and the titles of the plays, respectively. It is only on the pages overleaf that the translator’s name is mentioned and the fact that the plays have been translated from the original English texts. Both Gjuzel’s translations provide the original English title and the edition used as a source.

Table 1 Summary of TTs presentation

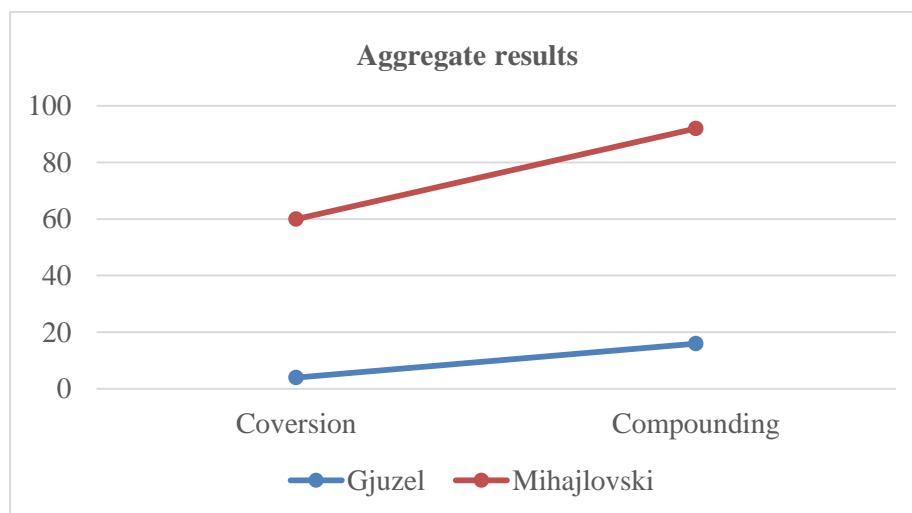
	Mihajlovski	Gjuzel
Clear statement that the book is a translation on the title page	Yes	No
Translator’s name on title page	Yes	No
Original titles on copyright pages	No	Yes
Direct translation from English	Yes	Yes

4.2 Text-based analysis

Reading Mihajlovski’s translations one cannot but notice the numerous strikingly new words he uses. Ranging from nouns and verbs to adjectives and adverbs, his translations of Shakespeare are abundant in lexical inventions. He coins new words through conversion and compounding following the English model, but he also combines them with affixation

following Macedonian word-formation rules¹. To avoid making impressionistic claims, we have conducted a numerical survey of all the words which appear to be newly coined by Mihajlovski and the figures support the findings of our qualitative analysis. Figure 1 illustrates how much more prolific Mihajlovski is as opposed to Gjuzel.

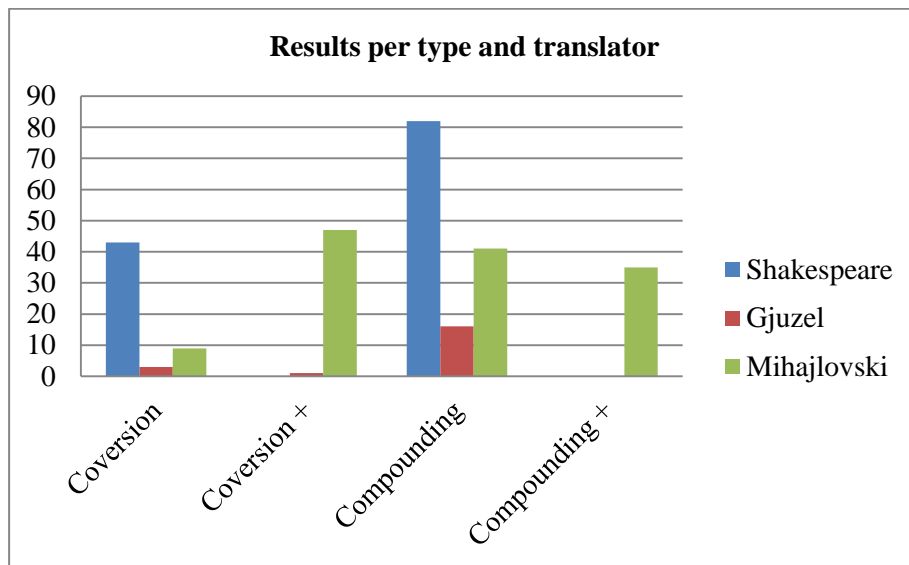
Figure 1 Aggregate results for both translators



The analysis of words obtained through the process of conversion shows that in our corpus Mihajlovski used 56 such words, whereas Gjuzel only 4. The analysis of words obtained through the process of compounding demonstrates that where Mihajlovski used 76 compounds, Gjuzel used 16. This result already points to the different profile of the translations. When compared against the English source, the picture becomes even clearer. Not only does Mihajlovski put an effort to preserve Shakespeare's lexical innovations where Shakespeare uses them, but he also adds new ones in places where they are not found in the source. As Figure 2 shows, he does this to a much greater extent than Gjuzel (additions are marked with the plus (+) sign).

¹ Due to the analytic nature of the Macedonian language, true conversion is not possible and all words derived by nominalization, deverbalization or other conversion processes necessarily demand an affix.

Figure 2 Results per type and translator



We provide several examples below as an illustration of the analysis².

- (1) “DEMETRIUS Well roared, Lion!
 THESEUS Well run, Thisbe!
 HIPPOLYTA Well shone, Moon! Truly, the moon shines with a good grace.
 THESEUS Well **moused**, Lion!”

(MND V.i.249-253)

Gjuzel, 1985	Mihajlovski, 2011
„ДЕМЕТАР: Добро рикна, Лаве!	„Деметар. Добра риканција , лаве!
ТЕЗЕЈ: Добро побегна, Тизбо!	Тизба. Добра киданција , Тизба! Хиполита. Добра светланција , Месечино!
ХИПОЛИТА: Добро светна, Месецу! Навистина, месечинава свети со добра милина. (Лавот го раскинува плаштот и излегува.)	Стварно, Месечината свети многу пристojно. (Лавот го пофаќа шалот и излегува)
ТЕЗЕЈ: Добро го грабна, Лаве! Ко мачка – глушец...“ (Шекспир, 1985: 99)	Тезеј. Добра гризанција , лаву!“ (Шекспир, 2011: 192)

² The words in bold have been highlighted by the authors.

(2) “HAMLET

.....and make your
Wantonness your ignorance.....”

(Hamlet III.i.139-140)

Gjuzel, 1989	Mihajlovski, 2008
„ХАМЛЕТи развратни сте божем од недовет- ност“ (Шекспир, 1989: 104)	„Хамлета Сопствената распојасеност ја сокривате со чедност.“ (Шекспир, 2008: 523)

Excerpts (1) and (2) illustrate Mihajlovski’s use of conversion (combined with affixation as is necessary in Macedonian) to develop new words. In (1) he uses the roots of four verbs ‘рика’ (rika - *to roar*), ‘кидне’ (kidne - colloquial *to run away*), ‘свети’ (sveti - *to shine*) and ‘гризе’ (grize - *to bite*) and converts them into nouns adding the productive nominal suffix ‘–ција’ (-cija), as opposed to Gjuzel, who uses the verbs in their usual form. The comparison with the source shows that Shakespeare introduced one coined word derived through the process of conversion, where a noun (*mouse*) is used like a verb (*moused*). In (2) Mihajlovski uses the nominal suffix ‘–ност’ (-nost) to form nouns of unusual roots, converting a verb ‘распојаси’ (raspojasi - *to take one’s belt away*) into a noun ‘распојасеност’ (raspojassenost - *the state of having one’s belt taken away*). The comparison with Shakespeare and Gjuzel shows that they use no conversion in that part of the text. Therefore, such examples serve to demonstrate that Mihajlovski does not only replicate the foreign model, but he also extends it to the fullest.

The following examples (3) and (4) portray the use of compounding as a very productive word formation technique in Shakespeare and, in turn, in Mihajlovski. In (3) he uses the noun ‘страв’ (strav - *fear*) and the verbal adjective ‘ококорен’ (okokoren - *with eyes wide open*) to form the compound adjective ‘страво-ококорени’ (stravo-okokoreni - *fear-goggled*) and in (4) the verb ‘љуби’ (ljubi - *to love*) and the noun ‘сок’ (sok - *juice*) are joined together in a compound noun ‘љуби-сокот’ (ljubi-sokot - *love-juice*). (3) is a case where

Mihajlovski follows Shakespeare closely and reproduces the same compound, whereas (4) is a case where he applies the model to a word choice of his own.

(3) “HORATIO:Thrice he walked
By their oppressed and **fear-surprisèd** eyes
Within his truncheon’s length, whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb and speak not to him.”

(Хамлет I.ii.202-206)

Gjuzel, 1989	Mihajlovski, 2008
<p>„ХОРАЦИО Им прошетал трипати пред очите Потиснати од страв ненадеен, Одалечен колку му е долга палката, А тие пелтосани од ужас Занемеле и таму стоеле без збор.“ (Шекспир, 1989: 40)</p>	<p>„ХорациоТрипати Им мина пред нивните зацарени, страво-ококорени очи На дофат на скиптарот негов, дури тие, стресени Ко пивтија од неподносливиот страв, Стоеја неми без да му се обратат.“ (Шекспир, 2008: 463)</p>

(4) “OBERON This falls out better than I could devise.
But hast thou yet latched the Athenian’s eyes
With the love joice, as I did bid thee do?”

(MND III.ii.35-37)

Gjuzel, 1985	Mihajlovski, 2011
<p>„ОБЕРОН Па тоа испаднало и поарно Од јас што можев да го сторам, стварно. А на Атинецот, му намачка ли очи Со сокот љубовен, ко што ти срочив? (Шекспир, 1985: 52)</p>	<p>„Оберон. Подобро од што мислев ова ќе искочи. Но дали му капна на Атинчанецот в очи Од љуби-сокот ко што ти реков да сториш?“ (Шекспир, 2011: 152)</p>

4.3 Metatext and paratext-based analysis

The meta-text analysis is based on examination of Mihajlovski's theoretical views on translation elaborated in his theoretical works, his newspaper interviews and prefaces as well as paratexts to his translations. Mihajlovski's views on translation are rooted in the formalist and structuralist view of language and literature as well as Benjamin's philosophical thoughts on the task of the translator. The key concept in Mihajlovski's theoretical discussions on translation is defamiliarisation. Adopting the formalist notion of foregrounding in literature, Mihajlovski believes that the role of literature is to defamiliarize language. The task of the literary translator, in turn, is to identify all foregrounding features in the source text and to transfer them "lovingly and in detail" (quoting Benjamin) in the target language text (Mihajlovski, 2006). This means that the translators should not seek linguistic equivalence but rather they should aim at achieving esthetic equivalence (Mihajlovski, 2015a). To this end, he develops the concept of "translatability matrix" as the primary tool of the translator (Mihajlovski, 1999). The "translatability matrix" consists of all foregrounding features (deviations) in the source text and serves as a checklist for the translator to follow. For instance, the "translatability matrix" of the two plays in our corpus would include all neologisms coined by Shakespeare, including those derived through the processes of compounding and conversion. The translator's first step would be to identify them in source text and then to transfer them in the target language so that they have the same function and effect as in the original.

As his thought on translation develops, he also adopts polysystem theory. In an interview, he states that the Macedonian polysystem, being a small polysystem, is greatly dependent on translation as opposed to the English, Spanish or German polysystems, which are large and turn to translations from more exotic languages only when in crisis (2013b). He makes clear that one of the primary tasks of the good translator is "to introduce new ideas and new concepts in our small Macedonian polysystem" and therefore "enrich our Macedonian literature" (Mihajlovski, 2015a.). In another interview he states his motto has always been: "we do not work to show the English people who Shakespeare was; we work to enrich our literature and our language with novel ideas and concepts" (Mihajlovski, 2013a).

The analysis of his newspaper interviews points to another important task that he believes translators should meet: to nourish and nurture their own native language.

Speaking of Macedonian, he says Macedonian experts are not the only ones who are responsible for the Macedonian language. Rather it is the translators who are the guardians of the language, and perhaps even more so than the linguists (Mihajlovski, 2015a). As was stated above, Mihajlovski's translations of Shakespeare are not the first translations of these plays into Macedonian. Both plays have previously been translated by Bogomil Gjuzel at the beginning of the 80s of the last century ("Hamlet" has also been translated before Gjuzel by Aco Shopov from a Russian source). Mihajlovski rationalizes his decision to translate them again not only by his desire to "have a crack at it", but also by his attempt to identify if the modern Macedonian language has developed and "grown" in the meantime together with its ability to acquire the very best works of world literature (Mihajlovski, 2008, p. 8). In 2014, after publishing his collective volume of translations of all Shakespeare's works, Mihajlovski remarks "a civilized nation like ours deserves to have Shakespeare in its own Macedonian language" (Mihajlovski, 2014a). He goes on to say he has undertaken to transpose Shakespeare not only as his own personal and creative challenge, but also driven by the necessity to preserve "our small language on the world languages map and to ultimately affirm it and to confirm its indisputable identity" (ibid.). With a long history of native literary tradition as well as with the numerous translations of valuable works of world literary heritage (he mentions Iliad, Odysee, Gilgamesh, Beowulf, Shakespeare), "there is no reason to fear for the survival of the Macedonian language", he concludes (ibid.). According to him, there is no poor language. How much one works with it is what makes the difference (Mihajlovski, 2013b). In that sense, the translations of the key works of world literature into Macedonian have helped refute "all theories conceived of our external enemies and domestic sceptics about the poverty of modern Macedonian and its incapacity to welcome the great works of world literature" (Mihajlovski, 2014b, p. 11).

The analysis of the paratexts to the translations reveals that both Mihajlovski and Gjuzel provide prefaces or afterwords to their translations. There are differences, however, in their content. Gjuzel's preface ("Hamlet") and afterword ("A Midsummer Night's Dream") provide abundant information on the source text, including its origins, reception and plot, but do not contain any indication that the text in question is a translation or a reference to the translator's views on translation or his translation strategy. The fact that it is a translation is left obscure. On the other hand, Mihajlovski's prefaces present data about the play and its plot as Gjuzel's ones do, but all of them, with no exception, make clear that the text at issue

is a translation. The study brings out that the two translators differ in their use of footnotes or endnotes, too. Whereas Gjuzel’s translations are rich in footnotes (“Hamlet”) or endnotes (“A Midsummer Night’s Dream”), in Mihajlovski’s translations these are scarce. Gjuzel uses footnotes or endnotes to clarify the meaning of words (as is widely known Shakespeare’s words may have had different reference or connotation from modern English words) or to illuminate some of Shakespeare’s allusions or intertextualities. Unlike Gjuzel, Mihajlovski neither uses footnotes nor endnotes. In both his translations, there is only 1 example of a footnote used (aimed at clarifying a pun on a proper name Mihajlovski, 2011, p. 190).

Table 2 TTs’ paratext comparison

	Mihajlovski	Gjuzel
Preface/afterword	Yes	Yes
Reference to translation in preface/afterword	Yes	No
Footnotes/endnotes	No	Yes

5. Discussion and conclusions

As was presented in the analysis above, Mihajlovski’s translations make it apparent that they are translations. They call for visibility, so to speak. With their title pages’ visibly stating the translator’s name and clearly mentioning they are translations from English, they are obviously different from Gjuzel’s translations, where the translator’s name is mentioned only inside the books rather than on the title pages. Such presentation on the Mihajlovski’s part indicates his views on the translator’s position vis-a-vis the author. It is clear that in Mihajlovski’s view the translator equals the author. In fact, the translator is an author in his own right. His views on the translator’s task discussed above seem to confirm this conclusion too. To be able to achieve esthetic equivalence but also to have an active role in building his own native literature and language, the translator must have the competencies and talents of an author. This interpretation, however, cannot be made in Gjuzel’s case. The paratextual analysis revealed differences between the two translators’ approaches, too. Whereas Gjuzel’s preface and afterword provide information about the original English source only, Mihajlovski’s prefaces add references to translation too. Gjuzel’s translations are also

abundant in footnotes and endnotes, which are absent in Mihajlovski's translations. Such differences show the different aims of the translations and the reasons why they were selected for translation in the first place. It seems Guzel's purpose was to introduce Shakespeare into the Macedonian context with all his complex allusions and intertextualities. His primary goal was to educate the Macedonian reader and to allow him to read Shakespeare from the original English text because the existing translation at the time was done from a Russian source (obviously a translation itself). In Mihajlovski's time, Shakespeare is already known to the Macedonian readers (thanks to the previous translations). Hence making them familiar with his works is not the primary purpose of the translation. Rather, as was shown in the text-based analysis and the metatext and paratext-based analysis, it is to enrich the Macedonian language and literary system by new models of literature, i.e. to provide a model for exploiting existing word formation techniques.

The time when Mihajlovski's translations are done is a time when Macedonian culture has its own native literary tradition. There are a number of Macedonian writers publishing in their native language. Some of them have even managed to cross the border and reach new audiences not only in the neighbouring countries, but also in Europe, the USA and other countries (Goce Smilevski, Venko Andonovski, Lidija Dimkova, to name but a few). These facts, however, do not overshadow the fact that the majority of the literature published by Macedonian publishing houses is translated (Cvetkovski, 2016). The number of books originally written in Macedonian may be said to be insignificant compared to the number of books translated from other languages. The balance has been shifted further in recent years due to the Government-funded projects to translate foreign scholarly and literary works into Macedonian so that they are available to Macedonian students, teachers and the public. Under the "1000 books" project³, 1000 books have been translated over a period of 7 years. It is true that the project covered the translation of 130 books of Macedonian authors into other languages, a separate series of Macedonian literature into English as well a series of books on Macedonian revolutionaries published in Macedonian. However, the fact remains that a large majority of the books published under the project have been translated into Macedonian from other languages. This illustrates the situation in the Macedonian polysystem. Macedonian language and culture are small and largely dependent on intercultural communication and import of foreign concepts and ideas. Viewed in this

³ <http://www.1000knigi.mon.gov.mk/index.php>

perspective, Mihajlovski's translations only add to this landscape. Having said that, his translations are not to be analysed in the same framework. Whereas there has been a lot of public debate and controversy about the quality of the books published under the 1000 project (particularly about the first editions of the project), no one has yet disputed Mihajlovski's translation effort. In fact, he has won numerous national awards, the latest one being the 2013 Grigor Prlicev Translation Award, awarded by the Macedonia Writers' Association.

Mihajlovski's translations are obviously contextually-motivated. Apart from the literary context, the wider socio-cultural and socio-economic forces may also have a role to play. In view of the long-standing political instability and disputes with neighbours (some of whom have even disputed the name of the country or the distinctiveness of the Macedonian language and its status as a language in its own right), poor economic performance of the Macedonian economy, high poverty and unemployment levels and the recent dramatic brain-drain, it seems Mihajlovski has sought to provide a positive example, a push for greater confidence and optimism in order to achieve broader social impact. The analysis of the TT, complemented by the translator's explicit statements on the function and purpose of his translations, points to this conclusion. It appears Mihajlovski's primary goal has been to do in Macedonian what Shakespeare has done in English. As Shakespeare made English sound at the same time old and new to his Renaissance audiences, so too has Mihajlovski made Macedonian sound old and new to his Macedonian audiences. Following Shakespeare's model, he has coined new words in Macedonian and that way presented a model for others to follow. The word-formation techniques of compounding and conversion themselves may not be new to the Macedonian language, but the manner and the extent to which they are used in Mihajlovski's work certainly open new avenues for Macedonian writers and translators. Further research may address reader response and reception of these newly coined words, how much they have travelled into the standard, everyday language or whether they have remained as purely artistic legacy. The fact that Mihajlovski has been awarded one of the most prestigious translation awards for his translations of Shakespeare indicates that the Macedonian system is tolerant to interference and, not only accepts but also welcomes, foreign influence. This also points to the prestige and power interplay between the English and the Macedonian language and culture, where the former is a major and the latter a minor language and culture. In this light, our analysis seems to

show that in the current Macedonian polysystem, translated literature occupies a central position.

With regard to the norms, our data seem to show that in the TT system at the time of translation of the texts under scrutiny here, the following norms are at play. At the level of initial norms, there seems to be an inclination towards adequacy, i.e. adherence to source culture norms. The fact that the translator follows the English source closely shows that the target system is subject to source system norms. At the level of preliminary norms, the current target system shows no tolerance for indirect translations. Both “Hamlet” and “A Midsummer Night’s Dream” are direct translations, where the latter is the first one ever done into Macedonian. Translation policy clearly favours canonical works and accepts canonical text types, such as Shakespearian drama. At the level of operational norms, the analysis shows that the translations are complete, closely follow the textual segmentation and distribution and do not add footnotes or other passages, whereas the textual-linguistic norms display lexical items, phrases and stylistic features which follow the source model. Having said that, a thorough description of the norms goes beyond the scope of this paper. In fact, this is where one of the main limitations of this study lies. To be able to uncover the norms and to formulate laws of translational behavior at this particular point of time in the Macedonian system, analysis of a much larger corpus is needed. We leave this to future studies to address.

Finally, in the light of Toury’s call for explaining translational phenomena by analyzing the interdependency of function, process and product (Toury, 1995, p. 11), this analysis has mainly been product- and function-oriented. It would have been not only useful but also interesting to supplement the analysis with information about the translation process. This could have been done by interviewing the translators or by studying their personal or their publisher’s archives or their correspondence, if these are available. We call for future studies to address this as that information would help recover the translators’ conscious decision-making processes or the reasons behind their selection of global strategies with greater certainty and that way support or refute our description, contributing to better understanding of the translational phenomena at hand.

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