

Introduction

What, if anything, is distinctive about non-literary and literary text and their translation? Few would doubt their intuitive sense that there is a palpable difference between *e.g.* a legal text and a work of fiction, which could be referred to as very ‘unlike’ or ‘dissimilar’ ends of the range, respectively even by a lay person.

The present thesis’ object of interest lies in exploring translation procedures in two typologically different text genres by means of a comparative analysis. The thesis aims at juxtaposing translation procedures in the non-literary and literary text corpus and in turn finds out their pertinent text genre characteristics. For this purpose, an EU institutional-legal text *Council Directive 2004/114/EC* and a Christian novel excerpt *The Shack* by a Canadian author William P. Young have been utilized. The reason why these two case texts have been chosen is because the relationship of ostentatious contrast obtaining between them is more or less evident and as such suitable for investigating translation procedures in two, already at first glance, quite dissimilar text types.

The focal point of the publication revolves around the concept of ‘translation procedure’, *i.e.* a tool of textual analysis originating under comparing the source and target text affecting sentences and smaller units of language (Newmark, 1988: 81). According to Molina and Hurtado Albir (2002: 509), translation procedures (or techniques) are used functionally and dynamically in terms of the genre of the text (Council Directive and novel in our case), type of translation (specialized and literary), mode of translation (written translation, consecutive interpreting), purpose of the translation and the characteristics of the translation audience and method chosen (interpretative-communicative, etc.).

However surprising this might seem, publications on translation procedures have never been high on the agenda of translation studies (with the term *per se* being slippery enough, cf. section 3.1 of this publication) and little more than sporadic articles have been published right up to the present, with the exception of those by *e.g.* Salkie, 2001; Molina and Hurtado Albir, 2002; Klaudy and Károly, 2005; Pym, 2005; Kamenická, 2007; Orudari, 2007 and more recently Zakhir (2008), Garnier (2009) and Gibová (2011). Therefore, the existing state of affairs might be seen as a source of the major motivation for the presented research comprising a comparative dimension. Since

it would take at least one thesis' worth of pages to give even the briefest survey of the above-said scholars' credits in terms of their mostly individual translation procedure treatment, no such thing will be carried out in the present thesis.

Instead, the thesis will lean on translation procedures models by Vinay and Darbelnet (1958/1995), Newmark (1981, 1988) and Schreiber (1993, 1998) as crucial theoretical underpinnings to a large extent. The thesis simultaneously aims to put the applicability of the author's own synthesizing translation procedures construct to the examined literary text to the test. In addition, it stresses the need to enhance the proposed construct by some further translation procedures so as to comply with the multifaceted nature of the literary text, being a far cry from the non-literary text.

In the analysis, an array of research questions (cf. 1.2.2 for detail), rather than a stated hypothesis, will be taken into consideration and answered. The questions that the present-day translation-oriented publications and articles dealing with the outlined problem area somehow seem to avoid asking are as follows: Do different textual genres lead to the employment of different translation procedures? What profound differences, if any, can be found between translation procedures across the non-literary and literary text? Therefore, the present work will be an attempt at explaining what these differences might actually be, and precisely in this lies its main contribution. Notably, none of the secondary sources, however scarce in their number, has dealt with a comparative aspect of translation procedures. For this reason, I seriously believe that this publication will expatiate upon translation procedures from a novel perspective. Moreover, the publication attempts to represent a contribution towards the systematization of translation procedures, yielding more successful solutions for translation problems.

As to the text corpus make-up, in case of the selected non-literary text, it is vital to note that EU translation beyond a shadow of a doubt stands for one of the most dynamic areas of non-literary translation in progress. The institutional-legal text has been chosen as an illustrative sample of non-literary text not only because of its relative importance from the point of view of its content but also due to being viewed as a rich repository of both theoretical and practice-oriented translational problems. Moreover, current Pan-Europeanization process and lingering globalization tendencies have significantly contributed to increasing the need of institutional-legal translation which is unstoppably becoming the language of Europe, a creator of a modern European legal way of expression within national, political and cultural communities.

Indeed, translation of EU legislation represents a singular type of translation within legal translation in general and within the translation of legislation in particular.

On the other hand, the selection of the literary illustrative text sample sourced from a fiction best-seller *The Shack* by William P. Young was influenced by the criterion of gaining a diametrically opposite text genre to the one mentioned above, yet producing a meaningful comparative dimension, with the text stemming from a broadly similar time period. Generally-speaking, by means of literary translation pinnacles of the language can be achieved as the translation as such has the capacity to dynamize our own literature and its potential of expression. Literary text in its translation may reflect an understanding of the world which might be unfamiliar for a target text recipient. Therefore, the literary translator must more often than not act as an intermediary between two different ways of seeing the world, which must be expressed by an adequate signalling word's value in the target text. Unlike non-literary translation, and EU institutional-legal translation specifically, literary translation comes into existence as a subjectively transshaped reflection of the objective reality communicating its content via an artistic image bearing primarily an aesthetic value.

The publication is organised into three major chapters, the first of which (*i.e.* Chapter 1) should be viewed as partly introductory. It outlines the contemporary state of knowledge in the given research area, basic research aims as well as overall thesis methodology including a whole gamut of research questions. Chapter 2, being essentially theoretical in nature, focuses on reviewing the principal features of non-literary and literary text as such and their translation including their mutual contrasting, preparing fertile ground for the ensuing corpus analysis. Chapter 3, blending the theoretical and empirical, moves on to the actual quantitative analysis of translation procedures across the non-literary and literary text, searching for their commonalities as well as differences. As a rule, a few exemplifying instances of the respective translation procedure are quoted to illustrate the points raised throughout the whole chapter. The chapter in question is also rounded off by a summary and comparison of the results gained. The concluding section of the present publication will finally point out the most crucial findings of the whole work and make some suggestions as to further avenues of research.