

## BIOGRAPHY



### **EUGENIA KELBERT RUDAN**

**Institute of World  
Literature SAS**

**Project number  
IM-2022-68**

**Project duration  
1.11.2023-31.10.2028**

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*"My project seeks to unite the study of literary translation and multilingualism, alongside other fields, within a new theoretical framework that will encompass the various forms of language contact in literature."*

Eugenia Kelbert Rudan is a Researcher at the Institute of World Literature SAS and Honorary Researcher at the University of East Anglia, where she also serves as Co-Director of the East Centre for the study of East-Central Europe and the former Soviet space. She specialises in comparative literature, translation studies, literary bilingualism, modernism, poetry, stylistics and digital humanities (especially stylometry).

Eugenia's dissertation on translingual literature (Yale University, 2015) won the Charles Bernheimer Prize of the American Comparative Literature Association; she is now completing a monograph on translingualism and researching a second book project on translation and language contact in literature. Her recent work has been published at *Target: International Journal of Translation Studies*, *Modernism/Modernity*, *Meta: Translators' Journal* and *World Literature Studies*.

She was first invited to give a talk at the Institute of World Literature in 2021. The Institute's dual strengths in translation studies and comparative literature were an instant match to her own interests and she was soon awarded a National Scholarship to continue collaboration. Her IMPULZ project follows naturally from this dialogue and is the result of over a decade of research on translingual literature and literary translation.

### **Translation and Cross-Lingual Stylistic Transfer: Towards a Theory of Language Contact in Literature**

Language boundaries are not transparent; from translation to psycholinguistics, we know that they cannot be crossed without sacrifice and a complex negotiation of gains. This view, while generally accepted, is still missing from the way literary criticism considers texts written in different languages together, as in studies of bilingual and migration literature, international literary movements, literary influence, or world literature. These fields of study rely heavily on the assumption that we are talking about the same thing when we juxtapose stylistic features across languages. Work such as the recent Dictionary of Untranslatables and a growing body of research on literary multilingualism, such as my prize-winning dissertation on literary translingualism, show that moving a text, or indeed an author, into a different language leads to shifts in semantic, emotional and stylistic emphases. However, unlike the transfer of meaning (the initial impetus for the hugely successful discipline of translation studies), the transfer of style in situations of language contact has not yet received the critical attention it deserves outside of translation studies.

Drawing attention to the non-transparency of cross-lingual stylistic transfer implies taking issue with comparing in comparative literature. My goal is to frame cross-lingual stylistics as a methodological challenge shared, largely unacknowledged outside of translation studies, by several fields and a potentially game-changing theoretical approach to today's globalised literary market. Rather as translation was 'noticed' in the 1960s, it is time to notice the patterns, losses and gains, whereby stylistic features are re-created between languages —not by labelling them as translation, but on their own terms. To this end, I seek to build on the headway made by translation studies to explore other settings of language contact characterised, in literary terms, by transfer of stylistic features across language boundaries, such as multilingualism, cases of influence of one writer on another and international literary movements as a decisive step towards a comprehensive theory of language contact in literature.



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## PUBLICATIONS



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2. Kelbert, Eugenia. "If This Word Exists: Jolas' Lost Anthology and Multilingual Reflexivity," *Modernism/Modernity* 30.1, 83-110  
[https://ueaeprints.uea.ac.uk/id/eprint/84220/1/Accepted\\_manuscript.pdf](https://ueaeprints.uea.ac.uk/id/eprint/84220/1/Accepted_manuscript.pdf)
3. Kelbert, Eugenia. "Entropy as a Trope: Lotman and the General Theory of Communication," *World Literature Studies* 13.4, 55-70  
<https://ueaeprints.uea.ac.uk/id/eprint/84219/>
4. Kelbert, Eugenia. "Appearances: Character Description as a Network of Signification in Russian Translations of Jane Eyre," *Target: International Journal of Translation Studies*, 34.2, 219-250  
<https://benjamins.com/catalog/target.34.2>
5. Special issue on literary translingualism, *Journal of World Literature* 3.2 (co-edited with Michael Boyden and Julie Hansen), June 2018  
<https://brill.com/view/journals/jwl/3/2/jwl.3.issue-2.xml?language=en>

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