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ERICH FRIED'S PROSE IN CHANGES OF OUR TIMES (IN HONOUR OF HIS 30TH JUBILEE OF DEATH 1988–2018)

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Abstract: *The overall purpose of the researched study is to describe the confrontation between two basic translational principles in E. Fried's prose and translational activities – naturalizing versus foreignizing (according to L. Venuti's concept of the translation strategy named domestication in which a ST style is adopted in a TT, elaborated in contemporary Translation Studies). The further objective of the paper is to describe not only the issues for possible future translations of E. Fried's prose (above all his crucial novel *A Soldier and a Girl*) into Slovak and Czech language, but also problems with the sense and the style of this author's works in translations. The goal of this paper is to research not only the topics of antifascist and modernistic literature but also the topic of time and space (the historical setting in which the prose was produced – the addresses, circumstances, etc.) in E. Fried's literary heritage and above all the history and the way of development of his crucial novel. Without that sense E. Fried's famous novel and numerous tales cannot be translated into Slovak and Czech adequately and faithfully. The basic design of the study was built as follows: E. Fried's prose in a broader context of the WWII exile literature; the modernistic novel of E. Fried as backlash on the concentration camp Bergen-Belsen trial 1945; background knowledge by the analysis of E. Fried's prose and the role of authorial comments; naturalizing versus foreignizing as translational issues. Major findings in the field of literary research of E. Fried's prose links to F. Kafka and his influence on the novel *A Soldier and a Girl* were shown in the part of the modernistic novel of E. Fried as backlash on the Belsen trial – i.e. the author's turn from war-time antifascist literary production to a new modernistic stage during the writing of the novel (1945–46). Contemporary translational trends (the approach to translational principles of modernizing versus historicizing) are described in the two last parts of this paper. The conclusion stresses the impact of social and political circumstances on a controversial author as times change.*

Key words: *antifascist literature, modernism, foreignizing in translation, authorial comments, cultural competence, word plays, realia (cultural words), role of afterwords.*

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1. INTRODUCTION

This paper considers cultural and translational issues (naturalizing/modernizing versus foreignizing/historicizing) of Erich Fried's prose, above all his novel *A Soldier and a Girl* (*Ein Soldat und ein Mädchen*), because these issues are also important for his own translation activities (above all Elizabethan plays) too. E. Fried's translation oeuvre was a Sisyphean task of doing the translational text fluently and of ensuring fidelity (the foreignizing principle versus domestication) to the original. As foreignization we can read in contemporary Translation Studies as follows: "*Foreignizing translation is based on the assumption that literacy is not universal, that communication is complicated by cultural differences between and within linguistic communities. But foreignizing is also an attempt to recognize and allow those differences to shape cultural discourses in the target language*" (Venuti 1995: 146). E. Fried knew the importance of staying true to the original text and of retaining its semantic and dramatic effects (in the case of Marlowe's and Shakespeare's plays). All aspects of their identity were for the translator E. Fried very important as he was on the horns of a dilemma to modernize (naturalize) or exoticize (foreignize) the classics. According to James Stratton Holmes "*the term 'modernizing translation' has an ancestor in the concept of 'modernization' or 'Anglicizing' applied in the seventeenth and eighteenth centuries to English translations of the classics*" (Holmes 2005: 43). The primary Lingua Franca of our multicultural world today English and his culture are dominant worldwide. As mentioned in the seminal book of Lawrence Venuti the old concept of Anglicizing is used till now, because "*cultures in the United Kingdom and the United States are aggressively monolingual, unreceptive to the foreign, accustomed to fluent translations that invisibly inscribe foreign texts with English-language values*" (Venuti 1995: 28). Domestic values of originals are masked in foreign texts and translators must find strategies which make possible removing them (i.e. naturalizing versus foreignizing principles). As we can read in L. Venuti's book, "*in English, fluent translation is recommended for an extremely wide range of foreign texts – contemporary and archaic, religious and scientific, fiction and nonfiction*" (Venuti 1995: 17). According to L. Venuti, domesticating approaches foreign texts are influenced upon use of English audience: "*Translation can be considered the communication of a foreign text, but it is always a communication limited by its address to a specific reading audience*" (Venuti 1995: 32). The domestication and the Anglicizing (according to J. S. Holmes) are the predominant translation strategies in Anglo-American culture. However, for lots of scholars the term domestication (or adaptation, modernization) has negative connotations.

The novel *A Soldier and a Girl* is for English-culture readers a magical and foreign but not false mirror of the complicated post-war history of Germany – with the start of describing this novel's story in the 1930s during the Third Reich (1933–1945) and later in a divided Germany of occupation zones. According to occupation's authorities in the after-war time as the novel was written we can read as follows: "*The occupation's policy of four allies /USA, Soviet Union, UK and France/ was tinged with fear for spontaneous social movements in Germany which could go in the neo-Nazi direction*" (Mader 2013: 8). The history of a divided Ger-

many is the most important background for E. Fried's novel and complicated life history, whose death came one year before the reunion of the German nation on the 3rd October 1990. Some elements of E. Fried's fragmentary novel *A Soldier and a Girl* are from deeper German and European history: since the classical, Greek, Roman, Christian antiquity, through the Latin and German medieval history of the First German Reich (since the 9th century till the 19th century), to the Second German Reich (1871–1918) and the Weimar Republic (1918–1933). E. Fried's classical school education in Vienna and a refined home literary education, where his father Hugo in their little family circle educated him about the development of German literature from the beginnings to the then present time of the 1930s. He equally loved the poetry of German minnesinger, the baroque poetry of Matthias Claudius, the whole classic German literature of the 18th and 19th centuries – Johann Wolfgang Goethe, Clemens Brentano, Ernst Theodor Amadeus Hoffmann and other classics, above all the father of modern German poetry Johann Christian Friedrich Hölderlin. These writers were present in E. Fried's very rich home library in London and the libraries of the metropolis throughout his exile during WWII. In contrast was the situation of Vienna's libraries after the *Anschluss*, as important books were banned by the authorities of the Third Reich. Young Austrian students after the *Anschluss* did not have access to authors who declared their antifascist standpoints. For example, the Austrian writer Franz Theodor Csokor (born in Vienna in 1885 – also almost the same age as E. Fried's father) was denounced in the newspapers during the public burning of books in May 1933 in Germany. After that he was banned in the Third Reich and only the flight into exile saved his life after the *Anschluss* (through the Balkans and later to Italy).

During his five decades long life in London (1938–1988), which started after the so-called *Anschluss* of Austria on the 12th March 1938 (i.e. emigration), E. Fried was true to German and Austrian literary traditions, culture, and above all to the German language itself. His main goal was to be a follower of his paragons of literary beauty and truth in German written literature and world literature in general (for example, Miguel Cervantes is in his novel with his protagonists Don Quijote de La Mancha and Sancho Pansa). He was an only child and in the eyes of his father the successor of his father's literary doings. The literary production of Hugo Fried was not accepted in Vienna's circle of famous literati. Vienna in the 20th century, like Prague and Budapest, was the center of literary life in the former Austro-Hungarian monarchy, and later in the young Austrian Republic (1918–1938). After the appointment of A. Hitler to the function of *Reichskanzler* (Chancellor of the Third Reich) in January 1933 Vienna was an important center of German exile literature, for example it was in 1934 where novelist Ödön von Horváth first found asylum (after the *Anschluss* 1938 he found the second asylum in Switzerland). During five months after the *Anschluss* before his exile (March – August 1938) E. Fried (a secondary-school student) started with the writing of his Utopian novel *Der Kulturstaat – The State of Culture*, which was never published and is mentioned only marginally by literary scholars of our times, above all by Katrin Schäfer, the German author of an excellent work on E. Fried's prose in honour of the 10th jubilee of writer's death (1998). E. Fried was after the extorted emigration (his mother Nelli Fried followed him to London in the spring of 1939)

a German and English-speaking writer in London, where he was one of the important antifascist WWII authors and used English language in his first published work – the short prose *They Fight in the Dark. The Story of Austria's Youth* (16-paginal brochure published by publisher Young Austria in Great Britain, London 1944).

2. E. FRIED'S PROSE IN A BROADER CONTEXT OF THE WWII EXILE LITERATURE

During the war much writing was opposed to fascism. For example, another important exile author, Ulrich Alexander Boschwitz (1915–1942), published in 1939 an antifascist novel in English under the pseudonym John Grane about the 1938 Crystal Night *The Man Who Took Trains (Der Reisende)*. It was published in the United States in 1940 under the title *The Fugitive*. This novel was only published in Germany in 2018, despite all efforts of the famous writer Heinrich Böll who tried to achieve German publication of the English original 55 years ago (1963). Also, we must know the background of that what was the reason of an exception to the rule to use only his mother tongue, because it was the basic condition to be a German poet for E. Fried, also his goal was to follow in his father's Hugo Fried (killed at age 48 in Vienna by gestapo interrogators in April-May period 1938) footsteps, whose amateur literary works were an inspiration for his talent. The change of used languages was typical for some emigrants from the broad circle of writers in exile. We can mention Peter Weiss, who was born in Berlin (1916), lived in emigration in Prague before the occupation (1934–39) and in Sweden till his death (1982), where he returned to German language after a phase of using the Swedish language. In contrast to this world-known dramatist was otherwise the language change of the important Austrian emigrant Jakov Lind (1927–2007), who saved his life in one *Kindertransport* from Vienna in 1938 to Holland and during his stays in some countries after the war was true to his German mother tongue, only since 1954 in London followed his turn to the English language. Both P. Weiss and J. Lind were very close to E. Fried in the post-war decades. Their works also includes concentration camps themes. J. Lind's prosaic works on the theme of brown barbarism and concentration camps are not so known worldwide as P. Weiss' supreme concentration camp drama, which was written by the author after his visit of Auschwitz (1964), also in the time of the renewed interest in the holocaust during this decade. In the beginning of the 1960s E. Fried's novel *A Soldier and a Girl* was first published and a short time after it concurrently started two important trials with war felons – in Jerusalem (1961) the Eichmann trial and in West Germany the Auschwitz trial (1963–65). P. Weiss' drama *Die Ermittlung (Oratorium in 11 Gesängen) – The Investigation (Oratorio in 11 Cantos)* (1965) – one year later the Czech translation *Šetření – The Investigation*, also a judicial inquiry in 1963–65 and the drama is a stage adaptation and documentation of this judicial inquiry, but the play ends without definitive pass of sentences on accused men from Auschwitz concentration camp.

The so-called *Anschluss* of Austria on 12th March 1938 caused many people to emigrate, not only the beginner author E. Fried at the age of 17 from Vienna (born there in 1921), but thousands of people of culture, economy, sciences and po-

litics too. Only some antifascist writers didn't leave the Third Reich and must stay in inner emigration there, for example Hans Fallada, Elisabeth Langgässer, Ernst Barlach, Erich Kästner, Ilse Aichinger and some other antifascists. E. Fried's intimate acquaintance with libri prohibiti began since August 1938 in libraries of London – with such books banned in libraries of Vienna after the *Anschluss* or earlier after the short civil war in Austria in February 1934 as the four years of Austro-fascism 1934–1938 started. E. Fried was interested in political works (Friedrich Engels, Karl Marx, Leo Trotski, Rosa Luxemburg, Vladimir Lenin), and in Sigmund Freud's psychoanalytical works, which he used later in writing of his novel *A Soldier and a Girl* by depicting mental developments and the health status of his novel's protagonists – Helga and a nameless American soldier (emigrant from the Third Reich after the Crystal Night – the 8th and 9th November 1938). In the forefront of E. Fried's interest were the books of his favourite literati – almost inaccessible in the Third Reich, as follows: Heinrich Heine, Oskar Maria Graf, Wilhelm Reich, Erich Mühsam, Lion Feuchtwanger, Hermann Broch, Kurt Tucholsky, Ernst Toller, Bertolt Brecht, and some other antifascist authors. E. Fried's foreign otherness in Albion, the liquidation of his near relatives as a result of the holocaust predestinated his way to Franz Kafka (1883–1924), the dominant author of the Prague German written literature, whose last representative till the 21st century was Lenka Reinerová (1916–2008). She was one of exile writers too – at the time of the occupation (on 15th March 1939) she was fortunately in Rumania and found her first asylum in France like the other Prague writer Franz Carl Weiskopf (1900–1955), who lived later after the occupation of France in the main asylum country USA. L. Reinerová's literary activities started in the prime of Prague German literature with the help of Egon Erwin Kisch (1885–1948) in *Prager Tagblatt* (*Prague Day's News*) and continued through seven decades till her last of numerous novels was published in 2007 in German language in Berlin (*Das Geheimnis der nächsten Minuten – The Secret of Next Minutes*). She also saved her life by emigrating like other German-speaking literati from Prague in 1939 and returned there after the war. This was another way, in contrast of E. Fried's way, for exile authors, very similar to the little group of other Prague emigrants, for example E. E. Kisch, who returned to Prague from the WWII Mexican exile in 1946.

During the very hard war period of life E. Fried found solace with reading F. Kafka's onerous and burdensome works, not with reading popular humoristic English literature. It was typically during WWII for German, Austrian and Czechoslovak (above all Prague German-writing circle) exile writers to find their ways to the prose of this Prague chronicler of all dreads of the future in the 20th century. For example the fate of Africaners in POW camps at the end of the 19th century in Southern Africa inspired F. Kafka to write a short story about an unspecified POW camp. This story under the title *In the Prison Camp* (*In der Strafkolonie*) is located somewhere in Africa and is considered a premonition of the horrifying WWII camps of death. Kafka's concentration camp story is only a weak rehash as compared with the true WWII camps situation depicted for example in Derek Sington's documentary book *The Offenders* about the KZ Bergen-Belsen from the year zero (1945) in German history. This book was mentioned by the author only

once in the second afterword of the novel *A Soldier and a Girl* as a basic source by depicting the situation in the Belsen concentration camp (1940–45). According to D. Sington, who was a less important emigrant during the Third Reich than E. Fried, the trial against Irma Grese was unjust and the capital punishment not rightful. Other important sources were found by the author of the novel in the English press referring about the Belsen trial in the autumn of 1945, where he found the photo and some information about the very nice concentration camp supervisor Irma Grese (in the novel under the name Helga). E. Fried remembered Helga, the innocent victim of the Belsen trial 1945 in Westphalia, by the 40th jubilee of this trial in 1985 in his work *Vierzigster Jahrestag Bitburg – Belsen 1945* (*The 40th Jubilee Bitburg – Belsen 1945*). There is very important E. Fried's metaphysical and psychoanalytical identification with Helga (Hitler's innocent victim). In the second afterword of the novel *A Soldier and a Girl* E. Fried renders his opinions about the verdicts in other concentration camp trials in West Germany which were after the Belsen trial. There were pronounced sentences on supervisors (in the afterword from the year 1982 is a concrete case of a thousandfold murder punished with several years long imprisonment in the Majdanek trial), which were not comparable with the almost uniform verdicts (capital punishments) of the Belsen trial in Hamelin (Hameln) in 1945. With regard to the stage of concentration camps supervisors (their old age and illnesses) were pronounced only mild punishments in such trials as Belzec, Sobibor, Travniki and Treblinka trial. E. Fried was against capital punishment and proposed life sentence for felons (supervisors with displayed brutality and homicides in camps). After some years he suggested declaring an amnesty, noting that they were too old and ill. E. Fried's opinion is very actual when they are only some last survivors from former concentration camps supervisors in our times, i.e. 74 years after the existence of the broad system of camps in the Third Reich – all are very old and ill.

E. Fried followed in the footsteps of his great teacher F. Kafka not only in grasping the horrors of concentration camps, such as Bergen-Belsen (since April 1940 for enemy soldiers – later till April 1945 as a reception camp for weakened prisoners from other camps) in his great novel, but also in unfurling literary arguments of his world-known predecessors in world literature – except Kafka's doleful prose, Hölderlin's poetry filled with despair too, and on the first place the plays of Ibsen on the topic of metamorphosis of his protagonists in his whole work. E. Fried's great predecessor F. Kafka started in the beginning of the 20th century his prosaic activity on the scene of the little circle of German-speaking and writing literati in Prague under the influence of Henrik Ibsen's plays. Ibsen's basic theme of metamorphosis of his protagonists was the starting point for F. Kafka by describing the metamorphosis of his literary protagonists (Gregor Samsa and Rotpeter) too and E. Fried's novel is the continuing of describing this metamorphosis process of his main literary protagonist – Helga's metamorphosis from a concentration camp supervisor to a real woman in *A Soldier and a Girl*. The motto of the second part of E. Fried's novel under the title *Schriften des Soldaten* (*Writings of the Soldier*) is from H. Ibsen's drama *Peer Gynt* which is the continuing of this literary tradition from the 19th century to the 20th century in works of both F. Kafka and E. Fried. The list of authors whose works influenced the novel *A Soldier and a*

Girl can be completed with Alfred Kubin's till now popular expressionistic novel *The Other Side* (*Auf der anderen Seite*) from 1909 whose author was mentioned in the novel as inspiration. Not mentioned in the novel is the emigrant from Vienna whose work was a great inspiration for E. Fried. The best of works of Robert Neumann (1897–1975) was his antifascist WWII novel which the author published in English in 1939 – *By the Rivers of Babylon* (in German in 1945 – *An den Wassern von Babylon*). In the novel *A Soldier and a Girl* are mentioned other names of authors and their works which were an inspiration too. In the beginning of the first part of the novel under the title *Ein Bericht* (*A Report*) are mentioned three important sources which influenced the beginner author (a soldier – i.e. the alter ego of E. Fried). As the motto of this first part of the novel are three lines from Christopher Marlowe's play *The Jew of Malta*, which is in connection with Helga's tragic destiny (her change before the death), in Elizabethan time English: "Thou hast committed – Fornification: but that was in another country, And besides, the wench is dead" (Fried 1990: 9). According to the protagonist (a soldier) this motto from Marlowe's play was taken not directly from the Elizabethan time author's play, but only from one Eliot's poem, where Marlowe's lines were used as motto. As the novel's protagonist soldier also says, in the beginning of Ernest Hemingway's war novel *A Farewell to Arms* are the same three lines from Marlowe's *The Jew of Malta*.

3. THE MODERNISTIC NOVEL OF E. FRIED AS BACKLASH ON THE KZ BELSEN TRIAL 1945

The literary production during the post-war time was not the continuing of the war time antifascist world literature, but a new stage of development. In the viewpoint of E. Fried's interest can be found the works of Paul Celan, Elias Canetti, Marcel Proust, André Gide, Federico Garcia Lorca, James Joyce, dadaists, surrealists, symbolists and other modern literature authors. By the writing of the novel *A Soldier and a Girl* were used by E. Fried the best traditions of German novels (Alfred Döblin, Hermann Kasack, Elisabeth Langgässer) and the 18th century traditions of English novels too (Laurence Sterne). According to Alex Goodbody, the British researcher of German and Austrian anti-fascist émigré authors in Great Britain, there is a great English influence in E. Fried's works remarkable: "Five principal aspects of English influence may be observed in Erich Fried's writing: the pun, manipulation of words, half-rhyme and associated poetic structures, imagery, and themes. Fried explores links between seemingly unrelated spheres of reference by means of puns and similar-sounding words" (Goodbody 1999: 180). In the novel *A Soldier and a Girl* has a great role the serious pun (*ernsthafte Wortspiel*). We can feel in the novel the influence of dadaism (above all Hans Arp) by word playing, which was the favourite method of E. Fried in his prose and poetry too. It is a great goal for every translator of this author to find way how to save this artistic effect in translations, for example the world plays bound with names Helga and Grabbe. Under the influence of H. Arp's dadaistic experiments with words E. Fried used anagrams as well (Helga – Agleh). The word acoustic sounds of the novel are an important device to evoke in reader's mind manifold connections with other facts,

i.e. the use of the name Helga in E. Fried's novel was by no means a coincidence. It was more than coincidence that E. Fried used instead of the name Irma (Irma Grese in the Belsen trial) the name Helga. This change of names provided him to play with Helga's name, for example: Helgahelgahelgahel ... Hel und Heliogabal. The name of the Roman emperor Heliogabal symbolizes the metamorphosis of human beings.

Helga's metamorphosis from a man/warrior with the help of nylons as follows: "*Die Nylonstrümpfe aber bedeuten, dass Jeanne d'Arc ihre Männerkleidung abgelegt hatte. Dieser vermessen klingende Vergleich stammt vom Soldaten, nicht von mir. Aber ich stimme ihm da zu*" (Fried 1990: 38). E. Fried also underscores Helga's mythical dimension under influence of F. Schiller's protagonist Jeanne d'Arc. The symbol Helga-Jeanne d'Arc is very important for Helga's allegorical metamorphosis from a man/warrior ("Männin") to a real woman. Helga's metamorphosis was realized before her execution in Hamelin (Hameln) with the help of nylons (her metamorphosis from a military uniform dressed camp supervisor to a real woman): "*Denn in ihrer Laufbahn als Männin, in jeder Bewegung, die mit dem Weiblichen im Grunde unvereinbar blieb, war Helga einer Larve gleich gewesen*" (Fried 1990: 39). In contrast was as we know from the history the change of tragical Heliogabal to matrimonial look with the help of long woman clothing (like the change of the male monkey named Rotpether to an almost normal man with the help of human clothing and his long taming depicted by F. Kafka). Every future translations of E. Fried's prose will be very difficult to translate into Czech and Slovak because he plays with German words (for example with the name of the classical dramatist of the 19th century Ch. D. Grabbe – Graben/Grabengras/Raben, etc.) and his authorial metaphors are translatable in some cases only on the level of the whole text because metaphors, puns, word plays, etc. are touchstones in literary translation (contrary to standard metaphors in an informative text). We can see difficulties in getting of word plays in Slovenian language too, because Slavonic languages have other possibilities of puns (in contrast with German puns) – for example:

Hält sie dich

-Oder mich- gefangen

Oder gibt sie uns frei?

Es kann uns geschehen

Daß sie uns die Freiheit schenkt

In te ima – ali pa mene – ujetega

ali nama daje prostost?

Lahko se nama zgodi

da nama dá prostost

(in the case of puns with *frei* – *Freiheit*, i.e. *free* – *freedom*, in Slovenian only the equivalent *prostost* – *freedom* is anything missing; in the poem *Fragen und Antworten*, in English *Questions and Answers*, in Slovenian *Vprašanja in odgovori*).

After WWII an unprecedented Kafka boom started in all of Western Europe (in Czechoslovakia only later in the 1960s). During the war found their ways to F. Kafka except E. Fried some other writers in exile, which were banned by the Third Reich (1933–1945), for example Anna Seghers (1900–1983) in Mexico – in the after-war time Ilse Aichinger in Austria and Friedrich Dürrenmatt in Switzerland, and many others. As contemporary Austrian writers, for example, Peter Henisch' novel

About the Wish to Be an Indian (Vom Wunsch, Indianer zu werden) published in Salzburg in 1994, was inspired by Kafka's short story with the same title. The first who started with popularization of Kafka's works in Prague was his close friend from student times Max Brod (1884–1968). Thanks to his successful flight from Prague shortly before the occupation (on the 14th March 1939 in the evening – by the last not controlled train from Prague to Poland) were saved some Kafka's manuscripts. After Kafka's death in 1924 M. Brod disregarded Kafka's last wish to annihilate his not published manuscripts (during Kafka's life were published only his stories, 3 novels were left over in his manuscript inheritance and Brod's goal was in accordance with Kafka's testament to keep for Kafka's intellectual inheritance inclusive manuscripts). Till M. Brod's death in Tel Aviv (1968) he was the symbol of his friend Kafka's heritage keeper in the world – with all copyrights for publishing and authorial rights for film versions of Kafka's works.

In addition to Kafka's influence on Fried's prose and poetry was Brod's consequential influence, for example one of his best novels, published in 1922 under the title *Franzi oder Eine Liebe zweiten Ranges (Franzi or A Love of a Second Degree)* – also during the life of his close friend, because both Brod and Kafka were kindred spirits almost two decades. M. Brod's 1922 novel on the level of entertainment literature influenced only one E. Fried's poem published in 1970 under the title *Franz oder Eine Liebe ersten Ranges (Franz or A Love of a First Degree)* – it is a part of his collection of poems *Unter Nebenfeinden (Under Alongside Enemies)*. In contrast to Brod's influence on Fried's mentioned poem, the impact Kafka's stories and novels upon Fried's works and as well as private life was so deep that this influence affected every aspect of his existence. In his correspondence with I. Aichinger who was also under Kafka's influence we can read as follows: “*Except Kafka I never experienced to have to change my life considering some work of art*” (Lughofer 2012: 113). The influence of F. Kafka on the generation of WWII refugees was so strong that they found ways to his prose – during the war or in the post-war time, for example P. Weiss in the safe asylum Sweden during his writing of Auschwitz trial work. Both E. Fried and P. Weiss found their ways to F. Kafka's chief novel *The Trial (Der Prozess)* – written in 1914, published in 1925, one year after the author's death (their favourite protagonist was Josef K., bureaucrat who is accused of a never-specified crime, the innocent victim of barbarism in *The Trial*).

The end of the WWII was E. Fried's turn from antifascist literary production to a new stage in his literary activities – it was his turn to modernism, for example under the influence of T. S. Eliot whose poetry he had translated into German since the war years. Soon after the end of war, young authors such as E. Fried and his countrywoman from Vienna I. Aichinger (1921–2016) started with their war novels. Both novels, Fried's *A Soldier and a Girl* (published for the sake of his publisher's delay only in 1960), and Aichinger's *The Greater Hope* – in German *Die größere Hoffnung* (1948) presented the apocalyptic catastrophe of the 20th century – the difference is that Fried's novel shows the post-war development in Germany too. Both authors were in their methods and styles influenced by F. Kafka – in spite of I. Aichinger's claim that she reads Kafka's works not enough. Both Fried and Aichinger worked on the WWII theme in two-three post-war years and were in

close contact during this time. E. Fried helped her correct her novel's manuscript and in 1949 wrote a review on this novel *The Greater Hope*. The effect of both novels – *A Soldier and a Girl* and *The Greater Hope* – is very strong after more than seven decades which run away since the writing of both works, and above all in Fried's novel is Kafka's heritage so real that it is the continuing of the basic motive of the best Kafka's work *The Trial* (*Der Prozess*). E. Fried used Kafka's method and style too in depicting his protagonist (an American soldier as contrapose of Joseph K., the world-known protagonist of the novel *The Trial* – Anthony Perkins is starring in this role of innocent Joseph K., a victim of cabal in the movie *The Trial* directed by Orson Welles, in the world-known film adaptation of the 1960s). This movie from 1962 we can consider as the start of the best years of participation F. Kafka's literary heritage in the Western and Eastern literary developments. The interculturality and interliterarity (intertextuality) of this process can be shown in the works of E. Fried, P. Weiss, J. L. Borges, F. Dürrenmatt and other writers. In Czechoslovakia of the 1960s the impact of ideology on the choice of F. Kafka's works for translation was reduced. An oppressive period followed the Prague spring which was crushed on the 21st August 1968. During the 1970s and the 1980s the so-called "normalization" strengthened the impact of ideology on the choice of literary works for translation in general. This time of the "normalization" is characterized in the book of František Kautman *The World of Franz Kafka* (*Svět Franze Kafky*) as follows: "Even if Kafka was taboo by us for the whole twenty years, the new coming generation looked for his works and found their inspiration in his works" (Kautman 1990: 9). Since 1989 Czechoslovakia gained the long-desired freedom and the important book on F. Kafka's literary heritage written by F. Kautman in the beginning of the "normalization" in the year 1972 (in manuscript) could be published in Prague in 1990. No more ideological and political obstructions of the translational and literary freedom came during the boom time of literary activities in Czechoslovakia.

4. BACKGROUND KNOWLEDGE BY THE ANALYSIS OF E. FRIED'S PROSE AND THE ROLE OF AUTHORIAL COMMENTS

For understanding of E. Fried's novel it is important to know the situation in the centers of German exile literature: not only in London and in the United States – in the main asylums for antifascist writers, but in neutral countries too (Sweden, Switzerland, Mexico, and Brazil). How complicated the situation of exile authors was, we can see from E. Fried's situation in London after 1938: he started with worker jobs, for example in one Mayfair glass factory (handiwork – ladies' jewels). This factory located in Mayfair where he lived after his settling in London was mentioned in the novel *A Soldier and a Girl*, because one of his worker colleagues there was a former member of Oswald Mosley's movement in the 1930s (British Union of Fascists). The history of London Mayfair quarter, where O. Mosley (1896–1980) was born, is relatively distant for contemporary readers of the German original work and for translations (French, Italian and Dutch) readers too: it exists only Robert Rovini's translation (Paris 1962), Marinello Marinelli's translation (Milan 1963) and C. J. van Tilborch's translation (Bussum 1983). The negative person of

a former member of O. Mosley's movement was mentioned in the wider context of the Belsen trial 1945. In newspapers of Great Britain was it possible to read reports upon the Belsen trial in the autumn of 1945 which was before the start of the important Nuremberg trial (1945–46). Nuremberg plays an important role in E. Fried's novel, because one part of the book was dedicated to Albrecht Dürer (1471–1528) – the subject of this part was based on his less known drawing *Der Fingerdeuter* (also a man who indicates with his fingers the point of his pains). In the novel is mixing of two A. Dürer's works, because the mind of the soldier was deconstructed in the mental ward: *Der Fingerdeuter* and *Der Schmerzensmann – The Man with Pains* (also the picture of a man with pains which were real pains in A. Dürer's chest short before his untimely death). It shows that the connoisseurship of E. Fried was great, also he was not only one of the best connoisseurs of chef-d'oeuvres of the world literature in general. The symbolics of colours is the specificity of E. Fried's literary activities too, so were used colours by depicting holocaust time in both E. Fried's and I. Aichinger's novel. The protagonist of her novel *The Greater Hope* Ellen claims that the yellow star equals death. As the symbolics of colours in world literature (and cultures, religions) we can pay attention not only to the German written works of the WWII exile literature, but also to classic literature works of earlier periods – the meanings of the colours red and black in Stendhal's novel *The Red and the Black – Le rouge et le noir*: “We are thinking about works of the world literature where the basic colours are of importance and the symbolism of basic colours is not understandable for a translation reader without comments of a translator or a literary historian. For example, the role of colours red and black in Stendhal's novel *The Red and the Black* must be commented in a foreword or in an epilogue written by a translator or a literary historian” (Telling 2012: 113–114).

The negative worker person from the novel (the former member of Mosley's movement) was mentioned in memories of the protagonist not only by depicting the local color of Mayfair. The American soldier remembered in one scene on the face of his fascist colleague from the factory in the evening light of coal-gas street-lamps in Mayfair quarter – so typical for London of old times (gas lamps were a part of misty London of the 19th and 20th century). Gas lanterns can evoke memories of well-known scenes from the English classic literature. In old “noir films” London's lantern-lined streets were used as an artistic means to evoke emotions, such as in Alfred Hitchcock's films (in George Cukor's *Gaslighting* from 1944 it was an important artistic instrument). And the touchstone of this novel (trespass against Helga depicted in the novel) is bound with the negative worker person who proposed Helga's sexual abuse (*ius ultimae noctis*) in the Mock Gallup Poll and her death after it. He proposed abuse of woman before her execution – and to goad Helga into suicide before her execution. In contrast with this opinion were the opinions of other Mayfair factory workers which they declared in the Mock Gallup Poll (after the press official notice about Helga's death sentence in the Belsen trial in the autumn of 1945). The workers of the Mayfair factory suggested an amnesty for Helga (as result of the Mock Gallup Poll), only the fascist one was for her suicide death or execution (she must be hanged by the neck).

The metamorphosis of the former supervisor Helga to a normal woman passed off in a prison cell – a prison guard presented her nylons which was a present of the American soldier for the purpose to bribe this prison guard and to stay in Helga's cell during the night before her execution. Nylons (and chocolate) were shortage products in the hunger year 1945 in Europe – nylons as the typical product of the year 1940 in the USA symbolized in the post-war Europe (together with Coca Cola mentioned in the novel by the depicting the interior of a military canteen) the beginning of Europe's Americanization. The nylons play the same role in the novel *A Soldier and a Girl* like silk stockings in F. Kafka's *The Trial*. Both nylon stockings and silk stockings were gifts for women for the purpose of corruption. The goal of this corruption of prison guards was the effort of the American soldier to save the life of Helga, the innocent victim of Pied Piper (i.e. Adolf Hitler) from Hamelin (Hameln) in the medieval time. The geographic location of the part of the story relating to Helga's sentencing in Hamelin (Hameln) is very important. We can quote from Manya Elrick's research into this question as follows: "*Fried immediately establishes an intertextual relationship between the fable of the Pied Piper of Hamelin, who according to legend in the Middle Ages led away a large group of children from the town and the present-day location of the legal proceedings. By doubly locating the narrative within Germany and within Hamelin, Fried makes an unmistakable reference to the fact that many of Hitler's followers, especially younger ones – therefore Helga also – were seduced and gullible children*" (Elrick 2013: 157). In this Westphalian city Hamelin (Hameln) convicts of the Belsen trial, including Helga, were executed short before the Christmas 1945 during the Advent. The author's intertextual relationship (intertextuality) between the Bible-style and the speech of our days (above all in poetry) underlines Štefan Vevar – comparing the German text of E. Fried's poem *Fragen und Antworten* (*Questions and Answers*) with its Slovenian translation (*Vprašanja in odgovori*): "*This is about the intertextuality between the biblical and common speech*" (Vear 2012: 142). The novel *A Soldier and a Girl* has in some places the character of a documentary film, so we can imagine the post-war fate of his protagonist – an American soldier too. After two months with treatment (electroshocks) in a military hospital (mental ward) in Westphalia he was sent to the United States and demobilized. His literary activities are not mentioned by the author, only his business activities. Also he was one of demobilized soldiers who settled down mostly in suburbs of American cities, followed by a population boom (77 million Americans are the progeny of this generation demobilized WWII soldiers). An exception to this rule to settle down in suburbs was the beat-generation (Beatniks), they moved from one side of the USA cross to the other side with trains.

The translation of E. Fried's basic prose work incorporates important questions on cultural communication, but also human civilization too, because the author's province is broader than the pre-war, war and post-war time literature and arts. The novel had built bridges between cultures, so it is an essential difference between a traditional translator's goal and the goal of translators of E. Fried's prose. A translator of the novel *A Soldier and a Girl* must understand and re-create culture-bound frames in his novel wherever necessary. A translator can adapt (naturalize, i.e. domesticate) or foreignize (exoticize) the novel *A Soldier and*

a *Girl*. His intercultural sensitivity makes it possible to use a compromise principle – a creolized culture and language in translation: “*Creolization of culture in translation = the overlapping of both original and translation text and thereby these texts play the role of exponents of two corresponding cultures*” (Popovič 1975: 278). The intercultural sensitivity of a translator must be manifested and he must get over his ethnocentric viewpoints as David Katan claims in his interdisciplinary cultural research into Translation Studies: “*During the ethnocentric stages translators on the developmental path to intercultural sensitivity still believe that their own personal or locally shared hierarchy of values is the only valid system across cultures*” (Katan 2004: 335). We can find in the research upon E. Fried's prose a racy characterization of the cultural heritage shared in his novel: “*Almost equally often are in his text resounds of folk and children songs, Greek and German mythology (including ‘antique fate tragedies’), Christian and Jewish Cabbala traditions, legends and fairy tales*” (Kaukoreit 2003: 258). On the Cabbala legends of the Prague golem, well-known from the works of other writers too (for example Gustav Meyrink's *The Golem – Der Golem* from the year 1915 located in Prague ghetto) refers K. Schäfer as follows: “*The legends of Golem were used otherwise by Borges in prose and poems. According to Eleasar of Worms the Golem might be vitalized on the way that one writes him on his forehead the Hebraic word ‘ameth’ = truth. It is possible the metamorphosis of the Golem into earthen matery if we take out the first letter a (‘aleph’) from the Hebraic word ‘ameth’ – the word ‘meth’ seems in Hebrew death*” (Schäfer 1998: 256–257).

5. NATURALIZING VERSUS FOREIGNIZING AS TRANSLATIONAL ISSUES

The whole literary heritage of E. Fried is interesting from the translational viewpoint too. There are two basic principles in literary translation: domestication (naturalization, or adaptation) and exotization (foreignization). Both basic principles are well-known in our common Czechoslovak translation theory: “*Exotization in translation = unusualness, non-traditional choice of thematic and lingual elements from an original work. This is the question of choice of elements which are typical for the original culture and untypical for style (theme and language) in translation. [...] The extreme assertion of exotization is opposed to naturalization*” (Popovič 1975: 275). The investigated problems of exotization (historicization) and modernization (naturalization) trace back to the Prague Linguistic Circle and the Nitra School. This small group of Czech structuralists (formalists) from the Prague School of Linguistics and later in the 1970s their followers in Nitra (A. Popovič and his co-workers) opposed to the previous prescriptive approach stressing fidelity to the original, although the translation must have the same meaning, same content and same style as the original. The naturalizing principle is typical for almost all genres in literary translation. E. Fried's translation activities during more than four decades were very broad and concerned some genres, not only poetry, prose, but dramas and comedies (since ancient times to plays of contemporary dramatists) too. E. Fried's approach to the subject of historicizing and modernizing in ancient Greek plays translations (Aristophanes' *Lysistrata* and Euripides' *Bacchantes* – in German *Bacchantinnen*) was cleared in his short notices (in theatre

programmes) too. It would be interesting to research into Translation Studies how the transposition of ancient texts occurs into a foreign cultural “time-space” in E. Fried’s translations. The primary translator’s aim is good translation equivalence for a whole text. The time-place-tradition elements of the ancient text have been replaced by their nearest possible equivalents in the translation text. This cross-cultural and cross-temporal transposition (for example, the removal of ST realia) was the central issue in the research of James S. Holmes and in our translation theory in the research of Jiří Levý, Anton Popovič, Branislav Hochel and of other translation scholars too. J. S. Holmes was not only the translator of contemporary poets (above all Dutch poetry), but also ancient Latin authors’ poetry – Catullus and Martial and wrote about translational principles in accordance with translator’s cultural understanding of past culture and time. There are bipolar models of “retentive” versus “re-creative” or “historicizing” versus “modernizing” translation in the translation theory: “*Actually, this bipolar model of ‘historicizing’ (H) versus ‘modernizing’ (M) or ‘retentive’ versus ‘re-creative’ is rather more stylized than reality. On the linguistic level, for instance, there is not solely a choice between translating Charles d’Orléans’ poem into fifteenth-century English or the English of today. Theoretically, in fact, there is a whole range of possible choices. For practical purposes, though, the target literary system dictates one of three: (1) The poem is rendered in a replica of fifteenth-century English; (2) The poem is rendered in a variety of what Geoffrey Leech has called ‘standard archaic usage’, the poetic idiom created round the time of Shakespeare and Spenser and used with greater or lesser modifications till early in the present century; (3) The poem is rendered in a modern poetic idiom, an idiom that might be characterized by its willingness to integrate almost any linguistic material but standard archaic usage*” (Holmes 2005: 37–38).

Most important are E. Fried’s translations of English works into German. In the forefront are 27 Shakespeare plays that concentrated his translational methods and are described in some articles. In 1969 E. Fried published in *Theater heute* (Theatre Today) his first article on this theme *Wie ich Shakespeare übersetzte* (How I Translated Shakespeare). One year later in the next article *Zugang durch Übersetzung?* (Approach Through Translation?) are mentioned the questions of historicizing and modernizing by his translation of Euripides’ *Bacchantes* – in German *Bacchantinnen*. Our translational research has similar roots for ancient Greek and Latin authors – the issues of modernizing or historicizing, for example the translator’s principles in Aristophanes’ comedy *Lysistrata* were researched in A. Popovič’ central book *Theory of Literary Translation* from 1975. A. Popovič characterized adapting and actualizing methods as follows: “*Adaptation in translation = the translator’s modifications of text which refer to the theme and his elements (protagonists, realia). These modifications refer to target culture realia. [...] Actualization in translation = the translator’s modifications of text which refer to the time of realized theme or which refer to the subject in communication interests of readers or literary canon of receiving milieu*” (Popovič 1975: 273). A. Popovič’ concept of stylistical equivalence elaborated in Nitra in years of teething Translation Studies and his looking for adequacy in translation is manifested as follows: “*Adequacy in translation = stylistical equivalence in translation*” (Popovič

1975: 273). A. Popovič lays stress on comparison of translation with original from a viewpoint of original's stylistic (aesthetical) values realized in translation: "*Stylistic (translational) equivalence in translation = functional equality of original and translation elements, i.e. the changes of original elements in a translation in effort to achieve the expressive identity with the invariant of the identical meaning*" (Popovič 1975: 275). The concept of stylistic equivalence was a substantial theoretical basis for describing and explaining all translational phenomena in A. Popovič' theory of translation. The stylistic equivalence in sense of A. Popovič' theory also used as the basis of contemporary Western translational research into translation equivalence: "*Stylistic equivalence thus involves preserving the expressive character of (elements of) ST, while at the same time retaining as much as possible of its basic semantic content. However, even on the occasions when direct semantic correspondence cannot be established the translator should still choose a TL item which is stylistically equivalent with the given element of ST*" (Shuttleworth, Cowie 1997: 160). The heritage of Nitra School represented in A. Popovič' research of naturalizing (adapting) and exoticizing (foreignizing) principles is developed in contemporary works of Slovak translation theoreticians too. As adaptation (naturalization) method in translation we can read as follows: "*The adapting translation is a kind of adapting transcode by which occurs a simplification of an original work's structure and content in interests of readers without the background information which makes the translation text understandable*" (Opalková 2006: 66).

The untimely death of E. Fried stopped his activities in the broad field of Translation Studies at an early stage of this discipline as non-existed such works on the topic of the domesticating translation (or domestication) as L. Venuti's till now seminal books. Most of E. Fried's theoretical works were oriented on the translations of Shakespeare's plays into German, for example, two articles in the beginning of the 1980s: *Shakespeare bearbeiten?* (*Rewrite Shakespeare?*) and *Perikles-Übersetzung* (*Pericles-Translation*). The term rewriting is trendy in our contemporary Translation Studies initiated as a discipline in its own right by Western (above all J. S. Holmes) and Eastern translation scholars (in Czechoslovakia A. Popovič) in the 1970s and 1980s. E. Fried compared his translation of Shakespeare's Romeo and Juliet with the translation of August Wilhelm Schlegel from 1796. E. Fried's last seminal translational study was published in the conference proceedings *Ist Literaturübersetzen lehrbar?* (*Is It Possible to Teach Literary Translation?*) in Tübingen one year after his death. His 15-paginal paper was again on the same topic *Übersetzen oder Nachdichten?* (*Translation or Reworking?*) and is his swansong which rang on 26 January 1988 conference at the University Düsseldorf held on the occasion of establishing the study of literary translation. Great attention was paid to E. Fried's translations in general in the research of Friedmar Apel, a hermeneutic theoretician of translation, because his translations of Renaissance drama brought Shakespeare's and Marlowe's language into 20th-century German. F. Apel was the editor of E. Fried's translations from English into German, for example Christoph Marlowe's *The Jew of Malta* (*Der Jude von Malta*) published in Berlin in 1991. E. Fried's Shakespeare translations, which were played in West Germany, Austria and Switzerland theatres since the 1960s, were published in Berlin (publishing house Klaus Wagenbach 1989). The editor of these 27 plays (in three

volumes) was F. Apel the author of comments which are present in the fourth volume (book of comments on E. Fried's Shakespeare translations). In general is the opinion on information variety of classical and contemporary Shakespeare translations as follows: "A classical translation which rested on an enormous amount of knowledge would be confronted today with a greater amount of information in comparison with the 18th century, whereas the life conditions of our technical age limit time to obtain information" (Apel 1983: 97). Also, the information background in the time of Schlegel's first Shakespeare translation (*Romeo and Juliet* – 1796) was diametrically different from that in the time of E. Fried's translation of *Romeo and Juliet*.

6. CONCLUSION

To help our contemporary readers with a good understanding of E. Fried's works is a goal of translators of his works. Till now only his poetry has been translated into Czech and Slovak, none of his prose has been translated into Czech and Slovak. A Slovak translator, Marián Hatala, is the only one person interested in E. Fried's poems translations in Slovakia, as he claimed during the conference *Author a jeho text (An Author and His Text)* held in Bratislava in the Mozart House (Austrian embassy) on the 4th June 2003. His unpublished paper (conference without proceedings) mentions all translational issues of this process, which result was the choice of some popular E. Fried's poems from two books of poems: *Zeitfragen (Questions of the Time)* – first published in 1968 and *Überlegungen (Meditations)* – first published in 1964. The Slovak choice of Fried's popular poetry was published under the title *Všetky příčiny života (All Reasons of Life)* in Dunajská Lužná in 2001. In Czech translations the broad palette of E. Fried's poetry exists – above all his amatory poems. The great amount of E. Fried's works in Czech is not purely coincidental. Since the fatal date of the 21st August 1968 E. Fried stated his fear for the continuing of Prague Spring and socialism with a human face. In his eyes the 1950s were a disgrace for socialism and the next decade a new hope. E. Fried was also an active journalist who published a series of political articles in German and Austrian newspapers and magazines (during the war in London in the exile press). The events of 1968 were stormy in Germany (student protests against the Vietnam war), in France (student protests against the education system) and influenced his active public role and his controversy with capitalism – not only in his political poetry (for example the organization of the Vietnam conference with the writer Peter Weiss and the leader of student protests Rudi Dutschke at the Technical University in West Berlin). In autumn after the spring and summer events of 1968 E. Fried wrote about his attitude to the break period in the Czechoslovak history in his article *Nicht nur Fehlentscheidung (Not Only a Wrong Decision)* published in Vienna's *Tagebuch (Daily)*. Two years later it was followed by another article about his fear for the development in Czechoslovakia under the title *Demokratisierung oder Demontage? (Democratization or Dismantlement?)* published in Munich's *Kürbiskern (Pumpkin Seed)*. This article in 1970 was a response to Jiří Hájek's work *Pražská příručka (Prague's Handbook)*. Jiří Hájek was the author of the afterword of the Czech translation of E. Fried's poems book *Warngedichte (Warning*

Poems) translated by Jiří Gruša and Vladimír Janovic under the title *Varovná znamení* (*Warning Signals*) – in Prague 1969. The contacts between E. Fried and J. Gruša were strong, for example their cooperation (his 2-paginal text “*Pravda vítězí*” – “*The Truth Will Prevail*”) in the publication of Jiří Gruša's and Tomáš Kosta's memorial volume 1968–1988 in Cologne under the title *Prager Frühling – Prager Herbst* (*Prague Spring – Prague Autumn*). Unfortunately, two decades after the Prague Spring there were no translations of E. Fried's works in Czechoslovakia, only in this century is there a new starting point for these activities both in the Slovak and the Czech Republic. In 2004 E. Fried's poems under the title *Básně lásky, strachu a hněvu – Poems of Love, Fear and Annoyance* were translated by Jaroslav Kovář in Brno. In 2007 E. Fried's love poems under the title *Milostné básně – Love Poems* in Ondřej Bezdíček's translation were published in Prague.

Unfortunately, no Czech, Slovak or English (only French, Italian and Dutch) translation of the novel *A Soldier and a Girl – Ein Soldat und ein Mädchen* (1960) exists till now, only the collection of 34 tales under the title *Kinder und Narren* (1965) were translated into English (*Children and Fools*) after the author's death in the year 1993 by Martin Chalmers in London (publishing house Serpent's Tail). Fortunately, a collection of 34 allegorical short stories written by E. Fried in German has been translated not only in English but also into one of most important Western European languages: the book is available in a very good French translation by Jean-Claude Schneider under the title *Les enfants et les fous* published in Paris in the year 1968 in the publishing house Gallimard. There are great differences between prose and poetry translation processes in general, but the cultural background is common in all kinds of literary translation. The influence of national cultures (Austrian, German and English) is remarkable in all kinds of E. Fried's texts. It seems that not only translations of E. Fried's novel, tales and poems are interlingual and intercultural processes. Both prose and poetry texts may include so-called realia (in a broader sense cultural words, i.e. culturemes – in Translation Studies also called linguoculturemes). The influence of this cultural lexicon is of great importance, above all in translation of prosaic and dramatic texts (for example in E. Fried's translations of W. Shakespeare's 27 plays). Every translator's goal is a perfect translation equivalence for these cultural words. It is a unique opportunity for the development of cultural and language competence which Slovak and Czech translators will use for translating a broad spectrum from prosaic texts of E. Fried. Not only his world-known novel *A Soldier and a Girl*, 34 tales collected in the book *Children and Fools*, but all studies on art and literature too. These works were edited in German language by E. Fried's best connoisseur Volker Kaukoreit in 1995 under the title *Die Muse hat Kanten. Aufsätze und Reden zur Literatur* (*The Muse Has Edges. Essays and Lectures on Literature*). Also not only translators but even editors of E. Fried's works fulfil the conditions of acquaintance our readership with this writer in our age when in the forefront of interest is often the inane literature of contemporary world oriented on consumerism.

Both translators and translational scholars or, literary-historical scholars (scholars of literary science) have an interaction role between E. Fried's literary heritage and his contemporary readers worldwide. The importance of scientific research and conferences on E. Fried's literary heritage we can see in comparison with sci-

entific research and conferences on F. Kafka's heritage: the 1960s were a boom of such activities which started with the important Czechoslovak conference in Liblice (the famous "Liblická konference" in 1963) in which the arduous German Kafka-worshipper Anna Seghers took part. The influence of Kafka's works on literary tendencies for freedom and democracy in Czechoslovakia and film development (the so-called new wave in the Czechoslovak cinematography) was never as strong as during the golden 1960s. Parallel to this Czechoslovak development interest started in literary science scholars for Kafka's heritage in West Germany and Austria. There have been arisen books on this world-known writer – W. H. Sokel's *Franz Kafka: Tragik und Ironie (Zur Struktur seiner Kunst)* (Munich and Vienna 1964); W. Emrich's *Franz Kafka* (Frankfurt / Main and Bonn 1965); H. Politzer's *Franz Kafka der Künstler* (Frankfurt / Main 1965); G. Janouch's *Gespräche mit Kafka. Aufzeichnungen und Erinnerungen* (Frankfurt / Main 1968), and conferences were organized (for example, Kafka symposium in Munich in 1969). The production of literary science on E. Fried's heritage is till now relatively poor in contrast with his great teacher F. Kafka. E. Fried's literary heritage needs to be explained by translators and literary historians. There are artistic and communicative values of E. Fried's literary heritage which need clarification for understanding of semantic and stylistic dimensions which are expressed in his works. The cultural brokering by translators incorporates language and cultural mediation and needs both language and cultural awareness and preparedness of language and culture mediators. Social, historical and political values of E. Fried's prose and poetry are very important and have to be integrated into the translational process. E. Fried's works integrate both literary and linguistic phenomena from the wider system of social and political values of the concrete society from which they arise (realia of the United Kingdom, not only German and Austrian realia are in the background of his whole prose and poetry). Unfortunately, there exists only in the book on E. Fried's prose written by Katrin Schäfer (1998), but very important according to his whole literary heritage is the book of conference proceedings published in Austria – Vienna 2012 (the conference on E. Fried's poetry was held in Ljubljana, Slovenia in honour of E. Fried's 90th birthday jubilee 1921–2011). It will be a unique opportunity to use E. Fried's 100th jubilee of birth in the year 2021 to organize an international event on his literary heritage (poetry, prose and translations, for example Shakespeare's 27 works in contemporary German language).

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