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Literary translation as a Marker of Political Ideology (on the example of Georgian Soviet reality)

Soviet authorities treated literary translations with great caution and took the reins of governance in their own hands. From the standpoint of literary relationships and artistic translation the policy of the Soviet culture consisted of two major aspects: foreign and domestic cultural and literary politics. The foreign cultural and literary politics to a large extent was determined by external political direction of Soviet power and Communist party. As the Soviet power became stronger and socialism entered into “maturity period”, the number of trustworthy foreign writers acceptable to the Soviet regime became less and less. The loyal writers were called “progressive writers” by the communists, they were translated and printed in large circulation without restrictions and promoted by all means. Socialist realist literary canon approved and recognized only realistic art. That is why the soviet representatives of nonrealistic art and literature were persecuted and the translation of the monuments of nonrealistic foreign literature was forbidden. The 20-th century foreign writers were particularly affected. Respectively, the Soviet reader as well as literature suffered much because due to ideological unreliability many remarkable writers failed to break through the “Iron Curtain”. For a long time the soviet literature remained without translations of many famous literary works. The writers of old epoch appeared in comparatively better position. Their works were not banned, although sometimes proceeding from the aesthetics of socialist realism there occurred distorted interpretation of their creations that often went to ridiculous extremes. Domestic cultural and literary politics was totally defined by the direction of domestic policy of the Soviet power and Communist party. The Soviet Union was an empire formed as a result of mechanical, forcible unification the ideologists of which aimed to obtain new cultural phenomenon - soviet culture, on the basis of merging national cultures. Hence, before reaching an ultimate goal (merging of cultures) they were very interested first to familiarize and then bring together separate national cultures and literatures to each other. Therefore, their main concern was to unite literary relations between soviet peoples and practical translational activity; show literary and cultural aspects of the “friendship between the peoples” and potential which soviet formation had from the viewpoint of the development of national cultures.