THE PALGRAVE HANDBOOK OF LITERARY TRANSLATION

Edited by
Jean Boase-Beier, Lina Fisher and Hiroko Furukawa

Palgrave Studies in Translating and Interpreting

Series Editor
Margaret Rogers
School of Literature and Languages
University of Surrey
Guildford, UK

This series examines the crucial role which translation and interpreting in their myriad forms play at all levels of communication in today's world, from the local to the global. Whilst this role is being increasingly recognised in some quarters (for example, through European Union legislation), in others it remains controversial for economic, political and social reasons. The rapidly changing landscape of translation and interpreting practice is accompanied by equally challenging developments in their academic study, often in an interdisciplinary framework and increasingly reflecting commonalities between what were once considered to be separate disciplines. The books in this series address specific issues in both translation and interpreting with the aim not only of charting but also of shaping the discipline with respect to contemporary practice and research.

More information about this series at
http://www.palgrave.com/gp/series/14574

Jean Boase-Beier • Lina Fisher
Hiroko Furukawa
Editors

The Palgrave Handbook of Literary Translation

palgrave
macmillan

Editors
Jean Boase-Beier
School of Literature, Drama and Creative
Writing
University of East Anglia
Norwich, UK

Lina Fisher
Independent Scholar
Norwich, UK

Hiroko Furukawa
Department of English
Tohoku Gakuin University
Sendai, Japan

Preface

A great deal of the research done in the discipline of Literary Translation (which we write with capitals to indicate its status as a discipline, as opposed to the practice of literary translation) starts with a case study of a particular work, or author, of a translator, or of a specific aspect of the translation complex such as the nature of the original text, the style of the translated text, the way translators read, or the way books are marketed as translations. Yet the actual methodologies of case studies are rarely discussed. Furthermore, the use of case studies has often been implicit rather than explicit. This is true both of individual studies and also of the discipline as a whole. We thus felt that the time had come to base a Handbook of Literary Translation more explicitly on case studies, and to discuss best practice, as well as the problems, possibilities and impact of case studies in Literary Translation.

We encouraged contributors from across the globe to develop, report on, or extract a case study specifically for this book. Literary Translation research is interdisciplinary, and it borrows methods, strategies, theories, or outcomes from other disciplines. But it also involves various languages, cultures, times or places. Thus, the contributors to this book deal with a wide range of languages and language variations, for example Catalan, Chinese, Dutch, English, French, German, Hebrew, Italian, Japanese, Nigerian English, Russian, Spanish, Scottish English and Turkish. And the texts discussed were produced and have been received in many different parts of the world, for example in Africa, Asia, Europe, North and South America. This diversity reflects the diversity of Literary Translation research today.

The book comprises three sections: (I) Literary Translation and Style, (II) The Author-Translator-Reader Relationship, and (III) Literary Translation and Identity.

Section I investigates stylistic aspects of translations. For example, in the chapter "Translating the Poetry of Nelly Sachs", Jean Boase-Beier uses cognitive poetics to examine the reconstruction of ambiguity and stylistic complexity in poetry. Hiroko Cockerill explores how Russian-Japanese translations created new stylistic and linguistic norms in Japanese in the chapter "Stylistic Choices in the Japanese Translations of *Crime and Punishment*". And, in the chapter "Transcreating Memes: Translating Chinese Concrete Poetry", Marion Winters describes the use of a corpus-stylistic approach to translated texts.

Section II focuses on the relationships between author and translator(s), between translator(s) and readers, or the tri-partite relationship between author, translator(s) and readers. In the chapter "*The Restored New Testament of Willis Barnstone*", for instance, Philip Wilson maintains that Willis Barnstone's New Testament has restored the source text to show the origin of Christianity in Jewish Messianism. Kirsten Malmkjær explores how Kierkegaard's concepts of "angst" and "repetition" influenced later Danish literature, both translations and original writing, in the chapter "Angst and Repetition in Danish Literature and Its Translation: From Kierkegaard to Kristensen and Høeg". And Susan Bassnett, in the chapter "Questioning Authority and Authenticity: The Creative Translations of Josephine Balmer", questions the notion of "original" in Translation Studies, especially with regard to ancient texts, where there may be no information about the authors – who they were, when they lived, and which gender they had – and in fact only fragmentary texts exist.

Section III explores the relationships between national identity and literary translation. For example, in the chapter "*Sunjata* in English: Paratexts, Authorship, and the Postcolonial Exotic", Kathryn Batchelor explores some English translations of the West African Mande oral epic and discusses the nature of authorship where there is no available source text, and stories are retold by birds. Penelope Johnson, in the chapter "Border Writing in Translation: The Spanish Translations of *Woman Hollering Creek* by the Chicana Writer Sandra Cisneros", shows how the US-Mexican borderland culture has produced a rich hybrid literature, with a mixture of Mexican Spanish and American English. And, in the chapter "Divorce Already?! Should Israelis Read the Tanakh (Bible) in Translation?", Dror Abend-David questions whether a Modern Hebrew translation of The Bible aids popular understanding or whether it is a political statement.

We hope that the wide variety of topics, perspectives and linguistic and geographical locations, as well as the many shared interests and methods, will make the book a useful resource for researchers not only in Translation Studies, but also in related fields such as Linguistics, Languages and Cultural Studies,

Stylistics, Comparative Literature or Literary Studies. Perhaps it will enable researchers from these neighbouring fields to extend their research areas to include translation.

The Handbook is aimed at researchers working at all levels. Postgraduate students often use participant observation in their research, and include discussions of their translations and strategies as a matter of course. They, and their supervisors, will be interested to see the many examples of actual studies, with comments on the methodology applied and the insights gained. Other researchers, including the most experienced and highly-published, will find that the discussions collected here illustrate the rich variety of methods, tools, areas and issues involved in case studies, and will thus, it is hoped, be able to enhance their knowledge of the wider possibilities of research in Literary Translation.

Norwich, UK   Jean Boase-Beier
Norwich, UK   Lina Fisher
Sendai, Japan   Hiroko Furukawa

Acknowledgments

Contents

Notes on Contributors

Dror Abend-David teaches at the department of Languages, Literatures and Cultures at the University of Florida. He received his doctorate from NYU in Comparative Literature. His first book, '*Scorned my Nation*': *A Comparison of Translations of The Merchant of Venice into German, Hebrew, and Yiddish*, was published with Peter Lang in 2003. His second book, *Media and Translation: An Interdisciplinary Approach*, was published with Bloomsbury Academic in 2014 (soft cover 2016). His third book, *Representing Translation: Languages, Translation and Translators in Contemporary Media* is forthcoming in 2018. Dror has published articles on Translation, Media, Drama, Literature, and Jewish Culture.

Paul F. Bandia is Professor of Translation Studies at Concordia University, Montreal, Canada, Associate Fellow at W.E.B. Du Bois Institute, Harvard University, currently a member of the Executive Council of the International Association for Translation and Intercultural Studies and President of the Association for Translation Studies in Africa. He is the author of *Translation as Reparation: Writing and Translation in Postcolonial Africa* (2008), editor of *Orality and Translation* Special Issue *Translation Studies* (Vol. 8, no. 2, 2015), of *Writing and Translating Francophone Discourses: Africa, the Caribbean, Diaspora* (2014), and co-editor of *Charting the Future of Translation History* (2006), and *Agents of Translation* (2009).

Susan Bassnett is Professor of Comparative Literature at the University of Glasgow, and Professor Emerita of the University of Warwick. She has written extensively on Translation Studies, Comparative and World Literature, and has just finished editing a collection of essays for Routledge on World Literature and Translation. She is a Fellow of the Royal Society of Literature, a Fellow of the Institute of Linguists and is President of the British Comparative Literature Association.

Kathryn Batchelor is Associate Professor of Translation and Francophone Studies at the University of Nottingham, UK. Her publications include *Decolonizing Translation: Francophone African Novels in English Translation* (2009); *Translating Thought/Traduire la pensée* (2010), co-edited with Yves Gilonne; *Intimate Enemies: 'Translation in Francophone Contexts* (2013), co-edited with Claire Bisdorff; *Translating Frantz Fanon Across Continents and Languages* (2017), co-edited with Sue-Ann Harding; and *China-Africa Relations: Building Images through Cultural Cooperation, Media Representation and Communication* (2017), with Xiaoling Zhang.

Jean Boase-Beier is Professor Emerita of Literature and Translation at the University of East Anglia. Her academic work focuses on translation, style and poetry, and especially on the translation of Holocaust poetry. Recent publications include *A Critical Introduction to Translation Studies* (2011, Bloomsbury); *Translating the Poetry of the Holocaust* (2015, Bloomsbury) and the co-edited *Translating Holocaust Lives* (2017, Bloomsbury). Jean Boase-Beier is also a translator of German poetry, and has published translations of Ernst Meister, Rose Ausländer, and Volker von Törne. She is translations editor at Arc Publications, for whom she edits four series of bilingual poetry books.

Michelle Bolduc is Professor and Director of Translation Studies at The University of Exeter. She works at the intersections of rhetoric and translation, and is the author of *The Medieval Poetics of Contraries* (2006), as well as numerous articles on medieval translation, rhetoric and philosophy. She is currently completing her monograph *Translation and the Re(dis)covery of Rhetoric*. She was, with David Frank of the University of Oregon, a recipient of the National Endowment for the Humanities Scholarly Editions and Translations award, for the translation of and commentary on the New Rhetoric Project, which will be published in two volumes.

Charlotte Bosseaux is Senior Lecturer in Translation Studies at Edinburgh University. She has worked on point of view in literary translation and is the author of *How does it Feel: Point of View in Translation* (Rodopi, 2007). Her current focus is on voice and performance in audiovisual material and she published *Dubbing, Film and Performance*: *Uncanny Encounters* (Peter Lang, 2015). Other publications include work on Marilyn Monroe (2012 and 2012a) and *Buffy the Vampire Slayer* (2008 and 2014). She is currently researching documentaries dealing with Gender-Based Violence, investigating how the voices of women are translated in this context (forthcoming).

Geraldine Brodie is Senior Lecturer in Translation Theory and Theatre Translation at University College London. Her research and publications centre on theatre translation practices in contemporary London, and she also created the UCL Translation in History Lecture Series (2013–16). Recent publications include the volume *Adapting Translation for the Stage* (Routledge 2017), co-edited with Emma Cole; the special issue, 'Martin Crimp: playwright, translator, translated', of the *Journal of Adaptation in Film and Performance* (2016), co-edited with Marie Nadia Karsky; and her monograph, *The Translator on Stage* (Bloomsbury 2018).

Steven Wing-Kit Chan currently teaches interpreting in the School of Chinese, University of Hong Kong.

Matthew Chozick teaches in the departments of English and Japanese at Temple University Japan Campus as well as in the Birmingham Centre for Translation at the University of Birmingham (UK). His most recent translation, *Him Her That* (2013, Awai Books) was hailed by Banana Yoshimoto as reading "as if magic coats the pages." Chozick's writing on Japanese literary translation has appeared in *Journal of World Literature, New Ohio Review*, *Comparative Literature Studies* and elsewhere. His literary research focuses on how the foreign reception of translations can alter perceptions of cultural history in their domestic markets.

Hiroko Cockerill is an honorary research fellow at the University of Queensland in Australia. A former lecturer in Japanese, she now works as a translator. Her research publications include *Style and Narrative in Translations: The Contribution of Futabatei Shimei* (St. Jerome, 2006) and *Futabatei Shimei no roshiago hon'yaku: Chikugoyaku no naijitsu to bunmatsushi no sōshutsu* (Futabatei Shimei's Translations from Russian: The Reality of Verbatim Translation and the Creation of Sentence-endings) (Hōsei University Press, 2015). She has translated two works by the Russian novelist Aleksandr Potemkin: the novella *Watashi* (I) (Gunzosha, 2013), and the novel *Ningen chūshi* (Humankind Suspended) (forthcoming).

Hilal Erkazanci Durmuş is a Lecturer in Translation and Interpreting Studies at Hacettepe University, Turkey. She received her BA in Translation and Interpreting Studies from Hacettepe University in 2001, and her MA from the same university in 2003. She received her PhD in Language, Linguistics and Translation Studies in 2006 from the University of East Anglia, UK. Her areas of research interest include stylistics, sociolinguistics, sociology and literary translation.

Antoinette Fawcett translates from Dutch. After a career as an English teacher in several countries, in 2014 she completed her PhD in Literary Translation at the University of East Anglia. She is presently attached to the University of Newcastle as an Associate Tutor in the MA programmes in Translation and Interpreting. She has co-edited two recent academic books *Translation: Theory and Practice in Dialogue* (Continuum 2010) and *Literary Translation: Re-drawing the Boundaries* (Palgrave Macmillan 2014).

Lina Fisher received a PhD in Literary Translation from the University of East Anglia in 2016. She has taught Literary Translation at UEA and Translation Studies at the University of Hull.

Hiroko Furukawa is Associate Professor at the Department of English at Tohoku Gakuin University, Japan. Her main research interests are Literary Translation and language and gender ideology. Recent publications include articles in Journals such as *Babel, TTR*, *International Journal of Cultural Studies* and *Perspectives*, and chapters in *Translating Women: Different Voices and New Horizons* (Routledge), and in *Norm- and Culture-Related Inquiries in Translation Research* (Peter Lang). She is currently conducting

a research project on style and norms in Japanese translations (2016–2020, Japan Society for the Promotion of Science). Previously, she worked at publishing houses as a magazine and book editor.

Janet Garton is Emeritus Professor of European Literature at the University of East Anglia, Norwich. She has published several books on Scandinavian literature, including *Norwegian Women's Writing* (1993), the edited letters of Amalie and Erik Skram (3 vols, 2002) and a biography of Amalie Skram, *Amalie – et forfatterliv* (2011). She is a director of Norvik Press, which publishes Scandinavian literature in English translation, and has translated several works of Norwegian and Danish literature, including Knut Faldbakken: *The Sleeping Prince* (1988)*,* Bjørg Vik: *An Aquarium of Women* (1987), Kirsten Thorup: *The God of Chance* (2013), and Johan Borgen: *Little Lord* (2016).

Penelope Johnson is an Assistant Professor at the School of Modern Languages and Cultures in Durham University. She holds a PhD in Translation Studies from Newcastle University. Her research and scholarship activities are based on postcolonial theory of translation and transnationalism. She has published articles on translation and ideology focusing on text selection, anthologizing and re-translations. Currently she is researching the role of language mediation in pilgrimages.

Francis R. Jones is Professor of Translation Studies at Newcastle University's School of Modern Languages. He teaches Translation Studies, Literary Translation and Research Methods. His research focuses on all aspects of poetry translation – such as poetry translation and cognition, social networks, and politics. His recent research is investigating collaborative poetry translating. He is also a poetry translator, working largely from Dutch and Bosnian-Croatian-Serbian into standard English and Northern-English dialects, though he has also translated from Hungarian, Russian, and Caribbean creoles. He has published or co-published about 15 volumes of translated poetry, and has won several prizes.

Susanne Klinger is currently Assistant Professor at the Department of Translation and Interpreting at Hacettepe University, Ankara. Before joining Hacettepe, she taught at various universities both in Turkey and in the UK. Her research interests span the disciplines of Translation Studies and Literature. Publications include a monograph with Routledge entitled *Translation and Linguistic Hybridity: Constructing World-View*. Previous to her academic career, she worked as a subtitler and translator.

Tong King Lee is Associate Professor of Translation in the School of Chinese, University of Hong Kong.

Kirsten Malmkjær is Professor of Translation Studies at the University of Leicester, UK, having previously taught at the universities of Birmingham, Cambridge and Middlesex. She is especially interested in translation theory, Danish literature in translation into English, the relationships between translation and other academic

subjects, for example linguistics, philosophy and language learning, and in the relationship between translation and creativity. Recent publications include the *Routledge Handbook of Translation Studies and Linguistics* (ed.) and the collection of articles, *Key Cultural Texts in Translation* (John Benjamins), co-edited with Adriana Serban and Fransiska Louwagie.

Richard Mansell is Senior Lecturer in Translation at the University of Exeter, where he joined the Department of Modern Languages in 2006. He has worked as a professional translator from Spanish and Catalan into English, and has also collaborated on translations of Shakespeare into Catalan for the stage. His research focuses on two areas: firstly, he takes a keen interest in translators and their networks, and how their various activities intertwine, especially from a historical perspective; secondly, he studies various aspects of the market for translated fiction in Anglophone territories, and the roles of different members of the translation community.

Manuela Perteghella is a translator, researcher and curator. She has published research in the field of literary and theatre translation, promoting the theory of translation as a creative and critical practice (*Translation and Creativity*, Continuum 2006; *One Poem in Search of a Translator*, Peter Lang 2008; *Staging and Performing Translation*, Palgrave 2011). She has taught translation at UK universities, and worked for various theatre companies as administrator, script reader, translator and stage manager. She is co-curator of TransARTation! Wandering Texts, Travelling Objects (2017) and TalkingTransformations: Home on the Move (2018). http://transartation.co.uk/exhibition/, http://www.talkingtransformations.eu/

Marco Sonzogni is Reader in Translation Studies in the School of Languages and Cultures at the Victoria University of Wellington. He is a widely-published and award-winning scholar, poet, literary translator and editor. His research is centred on the work of two Nobel Laureate poets: Eugenio Montale (1896–1981) and Seamus Heaney (1939–2013). He holds an Order of Merit from the Italian Government (OMRI) for services to culture.

Philip Wilson is Honorary Research Fellow in the School of Politics, Philosophy, Language and Communication Studies at the University of East Anglia, where he teaches literature and philosophy. Publications include the edited collection *Literary Translation: Re-drawing the Boundaries* (with Jean Boase-Beier and Antoinette Fawcett, Palgrave Macmillan 2014), the monograph *Translation after Wittgenstein* (Routledge 2015) and the translated anthology *The Bright Rose* (Arc 2015). Forthcoming are *The Routledge Handbook of Translation Studies and Philosophy* (with Piers Rawling, Routledge), *The Norwich Histories of Alexander Neville* (with Ingrid Walton and Clive Wilkins-Jones, Boydell) and Simone Weil's *Venice Saved* (with Silvia Panizza, Bloomsbury).

Marion Winters is Senior Lecturer in Translation Studies at Heriot-Watt University, Edinburgh, Scotland. She is founding editor of *New Voices in Translation Studies*,

member of the IATIS Publications Committee and a professional member of the German and Irish translators' associations (BDÜ, ITIA). She has published several articles on translator style and more recently on translated autobiographical writing; her research interests include autobiographies in translation, corpus-linguistic methodologies in Translation Studies, and more specifically translator style and characterization in translation.

List of Figures

List of Tables

Performing the Literal: Translating Chekhov's *Seagull* for the Stage

***The Restored New Testament* of Willis Barnstone**

Angst and Repetition in Danish Literature and Its Translation: From Kierkegaard to Kristensen and Høeg

Introduction

Jean Boase-Beier, Lina Fisher, and Hiroko Furukawa

Literary Translation and the Case Study

When James Holmes set out his ideas about the emerging discipline of Translation Studies in 1972 (see Holmes 1994: 67–80), he did so, according to his editor, Raymond van den Broeck, from the perspective of someone who was "a gifted literary artist as well as a remarkably clear thinker in his academic field" (van den Broeck 1994: 1).

The interaction of these two aspects of Holmes' work was important for his thinking about the nature of his discipline. As a poet and translator of poetry, he often based his theoretical consideration of poetic translation on his own practice (see e.g. Holmes 1994: 45–52). But, throughout his work, he makes frequent reference to earlier translation traditions, to his immediate predecessors in the fields of linguistics and literary studies, such as Roman Jakobson, Jiři Levý or Itamar Even-Zohar (Holmes 1994: 35, 106–7), and to the need for the development of analytical tools and methods (Holmes 1994: 42).

J. Boase-Beier (✉)
School of Literature, Drama and Creative Writing,
University of East Anglia, Norwich, UK
e-mail: j.boase-beier@uea.ac.uk

L. Fisher
Independent Scholar, Norwich, UK

H. Furukawa
Department of English, Tohoku Gakuin University, Sendai, Japan
e-mail: f.hiroko@mail.tohoku-gakuin.ac.jp

Van den Broeck had first written his Introduction to the re-printed versions of Holmes' essays in 1988, and this was more than 15 years after Holmes set his thoughts down, doing so at a time when the interactions between universities in Holland and Belgium and other countries, notably Israel, were just beginning to develop. It is not our intention to trace those developments further here: the reader can find out more about the particular networks in which Holmes was involved by reading the chapter "Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation" in this Handbook, where Holmes himself is the subject of a case study by Francis R. Jones. There are also several useful overviews of Literary Translation, including both its earlier manifestations (see e.g. Robinson 2002) and its more recent developments (see e.g. Munday 2016).

What we would like to focus on here is the central importance of the way theory and practice interact, because it is on the basis of this interaction that we can understand the value of individual case studies, such as those collected in this volume, in illustrating the many different aspects of Literary Translation. Strictly speaking, we should say that the case studies have been previously conducted by each researcher, and that what we can read in this book are reports on them. We present these reports on case study research as a way of allowing the reader to gain insight into different aspects of the theory-practice relationship in Literary Translation. It would, however, be overly pedantic to insist on the distinction between a case study as that which is carried out by a researcher and a report as that which is presented in written form, and we shall use the term "case study" to refer to both.

It would be simplistic to say that theories, whether in translation or anywhere else, arise out of principles that derive from practice. Principles can indeed be derived, and developed into theories, in this way. But it is also the case that whatever initial theories a practitioner holds will themselves inform the translation practices from which principles are later derived by the translator or by scholars analyzing the translator's practice. In other words, practices do not just happen: they result from theories, however preliminary and unformed those theories might be. A theory is a mental picture of the world, and translators, like anyone else, have such pictures in their minds before they embark upon practice, and they develop them, test them, refine them, formulate them, as the mental picture comes up against elements of practice and is measured against them (see Boase-Beier 2011: 75–7).

Theory and practice, then, determine each other. As we said above, the first clear formulation of the discipline of Translation Studies was made by Holmes on the basis of a particularly close interaction between theory and

practice specifically in the translation of literary texts. This was in part coincidental: Holmes happened to be a poet and poetry translator, and he happened to be interested in systematizing what he found to be important in the translation of poetry, as his collected essays (Holmes 1994) demonstrate. But in part it is perhaps not coincidental, for it is also true to say, as Maria Tymoczko does, that the translation of literary texts serves as a useful model for translation theory more generally, because there is no "body of texts (…) that is as large, as complex and as representative of cross-cultural textual practices as the body of literary works created by human beings" (Tymoczko 2014: 14). A third reason for the central role that literary works have played in the development of translation theory becomes apparent when we take into account the views of cognitive poetics scholars such as Mark Turner (1996: 4–5), who maintain that the mind is inherently literary, since the ability to use metaphor, or to be ambiguous, or to reflect what we say in how we say it (a literary device known as iconicity), are fundamental to all human thought. In this view, the human mind is by nature a "literary mind" (see Boase-Beier 2015: 85–97).

Notwithstanding the importance, for all these reasons, of the translation of literary texts in the development of Translation Studies, we would not wish to maintain that all translation is literary translation. Intuitively, one would not want to say that the translation of a weather report, the interpretation of a witness statement in court, or a translation of the leaflet supplied with a medication, were instances of literary translation.

Defining what constitutes a literary text is not easy, but there are three qualities that we might reasonably expect literary texts to have. We might assume that they are fictional. We might expect them to employ what are generally considered to be literary devices, such as rhyme or ambiguity, to a greater degree than non-literary texts, even if the mental equivalents of such literary devices are indeed fundamental to our thinking. And we might wish to consider as literary a text that has the potential to have particular cognitive effects on its readers: giving rise to emotions such as grief, sadness, anger or empathy, causing pleasure, or helping one to order one's thoughts about a situation or entity which is not actually present (see Richards 1970: 28–3; Pilkington 2000: 116; Boase-Beier 2011: 38). And yet, straightforward as it might seem to define "literary text" on this basis, we must bear in mind that all these qualities might be found in texts we would not want to consider literary: news might be fictional, advertisements might use rhyme, reports on government spending might provoke anger.

However narrowly or broadly we define a literary text, and whether we define it according to its truth content, to its language and style, or according to its potential to have effects on its readers, that definition will have consequences for what we consider to fall within the remit of Literary Translation.

In this book, we are assuming that Literary Translation (written with capitals to distinguish it as a discipline in its own right) is a sub-discipline of Translation Studies. It is a discipline that is concerned with, on the one hand, the translation of texts that are considered to be literary, however "literary" is defined. It is also concerned, on the other hand, with the translation of texts in a literary way.

To take the first case, notwithstanding the difficulty of defining what is literary, there are many obvious examples of translations that would usually be considered to be literary translations simply on the basis of the nature of the text translated from (the source text): about the translation of poems, plays, or novels there is likely to be consensus. But, as we implied above, it is also possible to consider the translation of advertisements, songs, religious or philosophical texts as literary, depending on one's view of the fictionality of such texts or the degree to which they are seen to employ literary and rhetorical devices such as repetition or ambiguity, or to have cognitive effects on readers.

To decide what falls under the second case, the "translation of texts in a literary way", it could be argued that here we must also pay due attention to the literary qualities of the source text, whether or not they are texts traditionally considered to be literary. Texts that we decide are literary on the basis of style, fictionality, or effect, or a combination of these qualities, are likely to be translated in a literary way. But it is also possible to translate in a literary way a text which does not itself seem obviously literary. For example, an advertisement in Italian might not employ any obviously literary devices, but might be translated into English using rhyme or alliteration because that would be considered more appropriate for an English audience, and therefore more likely to be effective.

The examples of case studies in the chapters that make up this Handbook have been chosen to reflect both of these understandings of the discipline of Literary Translation: as a discipline that is concerned with the translation of literary texts (see, e.g., "'The Isle Is Full of Noises': Italian Voices in Strehler's *La Tempesta*", where Manuela Perteghella discusses the translation of Shakespeare into Italian) and also as a discipline that is concerned with the translation of texts in a literary way (such as the translation of the Hebrew Bible, discussed by Dror Abend-David in the chapter "Divorce Already?! Should Israelis Read the *Tanakh* (Bible) in Translation?").

The term "Literary Translation" does not only refer to a discipline, however. When written without the capital letters, it refers to either or both of the practices the discipline concerns itself with: the translating of literary texts, or the translating of any texts in a literary way.

What is interesting about case studies in Literary Translation used as a research method is that they always combine literary translation as a practice (of either type) with Literary Translation as a discipline that describes and examines that practice. They are descriptive studies grounded in the actual facts of translation, and are at the same time a useful tool in the formation of theories.

We said above that theories are views of the world. But it could be argued that not just any view qualifies as a theory. As Tymoczko (2014: 12) points out, there are several definitions of the word "theory"; she maintains that the most useful for Translation Studies is the technical term, whereby a theory is a confirmed or accepted statement of generalized principles, rather than the less strict sense of a mere conjecture or speculation. We might add to this view the suggestion that a theory is a set of principles for which one can put forward reasonable evidence. Theories can provide answers to research questions, and they are adjusted when the answers they provide seem unsatisfactory, either because other theories interact with them and suggest alternative ways of seeing the world, or because they are confronted with new data that cannot properly be explained by the theory as it stands (See also Boase-Beier 2011: 73–75).

When we do research of any type in the area of Literary Translation, we need to be aware of the ways in which our practical examples interact with the theory, and individual case studies can provide detailed areas of description that allow us to examine exactly this interaction. Thus, for example, we see how feminist translation theory interacts with both the description and, potentially, with the practice of translation, in the chapter "A De-feminized Woman in Conan Doyle's *The Yellow Face*", where Hiroko Furukawa discusses the translation of female speech into Japanese, or, in the chapter "Translation, World Literature, Postcolonial Identity", how Paul F. Bandia's discussion addresses the interaction of postcolonial theory with the description and analysis of the way texts by African writers are translated.

Because Literary Translation is a particularly interdisciplinary area of research, drawing on other disciplines such as Linguistics, Stylistics, Comparative Literature, and Literary Criticism, it is not only inevitable that it will often take over methods and strategies from these other disciplines, but the fact that it does so strengthens and enhances it. In a book that specifically addresses the way Literary Translation crosses disciplinary boundaries

(Boase-Beier et al. 2014), the editors argue in their 'Introduction' (2014: 1–10), following Wolfgang Iser (2006: 9), that the nature of theories in the Humanities tends to be such that they "derive their components from sources outside themselves" (Iser 2006: 9) in order to provide a wider range of evidence and a more reliable basis for theorizing than would otherwise be possible, given that such theories tend not to aim for the strict predictive force of scientific theories. Though scientific theories are always "conditional" in the sense that they are open to continual revision, theories in the Social Sciences tend to be even more conditional, because they are more likely to be considered unproven (see Brewer 2003b: 324). We would argue that theories in the Humanities tend to be more conditional still, and so eclecticism in theorising and in the marshalling of evidence is of particular importance.

In the previous paragraphs of this chapter we have been suggesting that case study research is especially useful in Literary Translation because it allows us to see the way theory and practice interact in a specific area, and in some detail. Case study research, about which we will say more in the next section, has long been commonplace in Linguistics and in many other areas of the Social Sciences. Given that many, if not most, Literary Translation scholars, like Holmes, are also translators, it is not surprising that most areas of research address the interaction of theory and practice to various degrees. We can think of many examples from the history of Translation Studies and especially of Literary Translation, where scholars have formed their theories in a way that clearly derives from practice, such as St Jerome, discussing Biblical translation (see Robinson 2002: 22–30) or John Felstiner, whose view of translation as "engaged literary interpretation" derives from his translations of Paul Celan (see Felstiner 1989: 94). In other instances, we can see that the theories held have an impact on the way a particular translator goes about translating. Robert Lowell, for example, insisted in his 1958 book *Imitations* that the best way to translate was to imagine how the author would have written had they been "writing their poems now and in America" (Lowell 1990: xi). He carries this idea out so faithfully in his work that some of his translations are rather difficult to understand for today's readers without going back to the originals. In other cases, such as Walter Benjamin's famous essay 'The Task of the Translator' and the German translations of Charles Baudelaire that it prefaces (see Benjamin 2016), the relationship between the views of the translator and the translation itself is much more complex. Exactly in such instances, a detailed case study could shed important light on both theory and practice. So what constitutes a case study? In the next section, we explore the nature of such a study in more detail.

Methods and Methodologies in Literary Translation Case Studies

A case study is a "thorough, holistic and in-depth exploration" (Kumar 2014: 155). Case study research guidelines have been articulated predominantly in Health Sciences and Social Sciences, where this method is commonly used. Although case studies are frequently used in Literary Translation research (Susam-Sarajeva 2009: 37), there are few publications that articulate a particular method. The most closely related field in which case study methods have been described is Applied Linguistics (see e.g. Duff 2008), where they form part of ethnographic research that focuses on language use.

Robert K. Yin (2014: 12) highlights the importance of systematic procedure in case study research in the Social Sciences. However, to our knowledge, the only publications that deal specifically with case study methodology in Literary Translation research are the following: two articles by Şebnem Susam-Sarajeva (2001, 2009), an article by Albrecht Neubert (2004), and a chapter in Gabriela Saldanha and Sharon O'Brien's book *Research Methodologies in Translation Studies* (2013).

Though Yin was not specifically focussing on the Humanities, much of what he says is relevant to our purposes. For example, he lists the five features that characterize an exemplary case study. Addressing these as part of the design of the study should ensure that it provides "insights into human or social processes" (Yin 2014: 201) and makes a fundamental contribution to research. We share Yin's assessment that an exemplary case study must be significant, complete, consider alternative viewpoints, display sufficient evidence, and be engaging. However, the manner in which some of these criteria are fulfilled in Literary Translation might differ from the types of Social Science studies Yin had in mind, as a closer examination of Yin's criteria in the context of Literary Translation suggests.

1. A significant case study, according to Yin, presents an unusual case, or important underlying issues. It discusses something new and departs from existing research (Yin 2014: 201). An exemplary case study in Literary Translation presents a specific phenomenon, such as selected stylistic features of a text, as in Antoinette Fawcett's study of iconicity in the chapter "The Poetry of Gerrit Achterberg: A Translation Problem?", or the transformation of a text's genre in translation (see Susanne Klinger's study of *Patagonia Express* in the chapter "Genre in Translation: Reframing *Patagonia Express*"). Examples of studies that depart from existing research are Furukawa's, in

the chapter "A De-feminized Woman in Conan Doyle's *The Yellow Face*", mentioned above, and Matthew Chozick's study of Murasaki Shikibu's *Genji* ("Cheating on Murasaki Shikibu: (In)fidelity, Politics, and the Quest for an Authoritative Post-war *Genji* Translation"). The discipline of Translation Studies has focused largely on Western texts, themes and translators, but these two chapters examine Japanese translations of an English-language text (Furukawa) and English translations of a Japanese text (Chozick). Furukawa further departs from existing research and enriches feminist translation studies through the focus on quantifiable aspects of language use.

2. A complete case study presents a phenomenon that is clearly separate from its context (Yin 2014: 202), exhaustively considers all important evidence, including rival propositions, and is not constrained artificially, that is by scarcity of time or resources (ibid.). Yin seems to mean that a complete case study examines a distinct phenomenon, and Kirsten Malmkjær's concept of "local translation" (in the chapter "Angst and Repetition in Danish Literature and Its Translation: From Kierkegaard to Kristensen and Høeg") is an example of this: her case study examines the interruption of chains of thematicity in translations of "angst" and "repetition" in Søren Kierkegaard's, Tom Kristensen's and Peter Høeg's writing. Families of terms and concepts are separated from their historical context in translation. However, Yin does not mean that context should be ignored, and it would be difficult (nor would it be desirable) to carry out a complete case study in Literary Translation without taking into account the context of an author, translator, work, or term.

3. Alternative perspectives must be considered, and indeed sought out, in order for a study to be exemplary (Yin 2014: 203); this is to counter potential bias. Case studies in Literary Translation are often subjective because of the role played by the researcher's interpretation. However, weighing up contrasting views is common practice. Klinger's case study (in the chapter "Genre in Translation: Reframing *Patagonia Express*"), for example, achieves this by contrasting reader reception in English, Italian and German.

4. Sufficient evidence must be displayed in a critically selective but neutral manner to gain the readers' trust and allow them to reach their own conclusions. Evidence in Literary Translation case studies can take the form of the researcher's careful argumentation rather than a more quantifiable observation. Yin's "chain of evidence" (Yin 2014: 45) thus becomes a chain of logical argumentation that has to make sense to the reader. Charlotte Bosseaux (in the chapter "Translating Voices in Crime Fiction: The Case of the French Translation of Brookmyre's *Quite Ugly One Morning*"), for example,

sets out to demonstrate that although crime fiction has been considered more simple than other genres, narrative structures in crime fiction novels are complex. To this end, she examines a large number of examples to show how voices in a Scottish crime novel are translated into French, with a focus on the use of Scottish dialect and swearing.

5. An exemplary case study must also be engaging (Yin 2014: 205). A clear writing style is necessary in all reports on research. Diagrams must be sufficiently explained, methodologies discussed and the background to possibly unfamiliar examples should be given. Both Marion Winters ("The Case of Natascha Wodin's Autobiographical Novels: A Corpus-Stylistics Approach") and Jones ("Biography as Network-building: James S. Holmes and Dutch-English Poetry Translation") use diagrams and tables in their chapters to show their findings clearly. Such illustrative devices can be expected in quantitative research. However, while Winter's study uses corpus linguistic methods, Jones's discusses a constantly changing and complex web of relationships, and diagrams are therefore necessary to achieve clarity.

In order to understand the nature of a case study, we need to clearly distinguish case studies from examples. According to Saldanha's and O'Brien's definition (2013: 208):

> The example is used when constraints of space or time do not allow for description of the whole group or several instances of the norm in action. Cases, on the other hand, are complete and interesting on their own merit. They are, in one way or another, a unit that is part of a larger population (of translations, translators, training institutions, literary systems) and we investigate them because we are interested in that population.

In exactly this way, by looking at specific cases, the present book aims to investigate a larger population of Literary Translations, although we should be careful not to generalize the cases without sufficient evidence.

As we noted in the previous section, Literary Translation research is interdisciplinary by nature, and its methods build on those from other disciplines. But it is not only case studies methodology *per se* that has been taken over from other disciplines; a variety of methods and models can be used to describe and explain the elements of particular translation case studies: in this book, for example, Hilal Erkazanci (in her chapter "Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of *A Clockwork Orange*"), Jones ("Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation"), and Penelope Johnson ("Border Writing

in Translation: The Spanish Translations of *Woman Hollering Creek* by the Chicana Writer Sandra Cisneros"), all use a Bourdieusian sociological framework to understand translators' choices and actions, and the role of texts in their contexts. Kathryn Batchelor ("*Sunjata* in English: Paratexts, Authorship, and the Postcolonial Exotic") and Bandia ("Translation, World Literature, Postcolonial Identity") apply postcolonial theory to their analysis to see a colonized people through the language of the colonizer. It makes sense that frameworks from Sociology and Cultural Studies are particularly suitable to examine both the choices made by translators and the way texts are shaped by and shape the target culture, since translation is a human activity and is thus influenced by cultural factors and relationships. Case studies examine "webs of relationships" (Mills et al. 2010: 942), and are therefore also a useful way of looking at texts and readers' interpretations of them, as well as at other elements and relationships involved in their production. Jones sees the translator as being at the centre of a "web of relation, communication and action" (Jones 2011: 27). Because case studies can potentially focus on so many different elements in this web, they typically use a range of sources for information, such as interviews, reviews, Wikipedia, blogs, discussions: see, for example, chapters by Furukawa ("A De-feminized Woman in Conan Doyle's *The Yellow Face*"), Winters ("The Case of Natascha Wodin's Autobiographical Novels: A Corpus-Stylistics Approach"), Perteghella ("'The Isle Is Full of Noises': Italian Voices in Strehler's *La Tempesta*"), Jones ("Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation"). These sources may differ from the sources generally used in critical studies.

It is important, though, to make a distinction between sources of data and sources of reference. Case studies, being both empirical and eclectic, often use non-peer-reviewed sources for their data, but, just like standard critical studies, they are less likely to rely on such sources for theoretical or critical references. The method of data collection and analysis can, then, be flexible and open-ended (Kumar 2014: 155). In contrast, the case under examination should be "a bounded subject" (ibid.), and the study "highly focused" (Gerring 2017: 28). This contrast between their open-ended methods of data collection and their highly focused nature means that case studies allow particularly useful insights. It will be seen that the studies presented in this book include information from a variety of sources such as, for example, computer-aided quantitative analysis of texts (Winters, "The Case of Natascha Wodin's Autobiographical Novels: A Corpus-Stylistics Approach") and archival research (Richard Mansell, "Translators of Catalan as Activists During the Franco Dictatorship"). In Winters's case, corpus analysis of the whole text

enabled the researcher to focus her attention on specific, stylistically unusual, traits that she was then able to analyze in depth. Mansell traces the activities of Irish poet Pearse Hutchinson by references in the letters of other writers and editors. These chapters thus present two different approaches to data analysis that takes into account the bigger picture in order to home in on a clearly delineated focus.

There are three aspects of case study research that make it especially suitable for research in Literary Translation. These are: (1) the key role of the researcher's interpretation, (2) the focus on interaction between different elements, and (3) the importance of taking context into consideration.

The researcher's interpretation of what they have observed in context forms an essential part of a case study: "[c]ase study researchers establish depth of data through triangulation and thick description, both strategies that contribute to credibility of data" (Mills et al. 2010: 286). *Thick description* is the practice of describing in detail what one has observed, and is a term first used in qualitative research by the anthropologist Clifford Geertz, who borrowed it from the language philosopher Gilbert Ryle (see Mills et al. 2010: 942). Despite its name, thick description always involves analysis of the phenomenon observed. It, too, has influenced Translation Studies: Theo Hermans adapted the term "thick translation", originally used by philosopher Kwame Anthony Appiah (1993), to refer to the treatment of foreign terms and concepts in a manner that allows both similarity and alterity (Appiah 1993; Hermans 2003: 386–387).

As far as the second aspect is concerned, one characteristic that distinguishes case studies from other methods is that they allow the researcher to examine interactional dynamics (Kumar 2014: 155). Originally, this meant the interaction between groups of people, or between a specific group of people and their environment. This book suggests that case studies are also an appropriate method for analyzing the interactional dynamics between a translator or text on the one hand, and other translators, writers, an audience or a literary or political system on the other.

The third aspect mentioned above, the role of context, has been noted by several researchers as being especially important in case study research. For example, Matthew B. Miles, A. Michael Huberman and Johnny Saldaña state that "a 'case' always occurs in a specified social and physical setting; we cannot study individual cases devoid of their context" (2014: 30). The reference to the setting of a case shows the Social Science origins of case study methodology. Just as, for example, organizational researchers might analyze the interaction of certain groups of people in a specific setting, such as a large company or a hospital, translations are always composed and published in a specific context. The view of Miles et al. is echoed by John Gerring who states that "[i]n order to qualify as a case study, it must be possible to put the study into

a larger context" (Gerring 2017: 30). A study of a writer in translation, such as Nelly Sachs, Henrik Ibsen, Seamus Heaney or Ingeborg Bachmann (see chapters "Translating the Poetry of Nelly Sachs", "Ibsen for the Twenty-First Century", ""Out of the Marvellous" as I Have Known It: Translating Heaney's Poetry" and "Post-1945 Austrian Literature in Translation: Ingeborg Bachmann in English", respectively), contains elements that can be generalized: in the case of Bachmann, for example, one could study other aspects of her work in translation, or one could study the English reception of other German-language writers. We note again here that a case study is a study of a distinct area that can be separated from its surrounding context, but that this fact does not mean that it could or should fail to take into account that context, nor that it cannot be generalised to take in wider contexts.

As Susam-Sarajeva claims (2009: 37), the spread of case studies in Translation Studies and in Literary Translation research has been influenced by the growth in popularity of Descriptive Translation Studies, as proposed, for example, by Gideon Toury (1995). In Toury's target-oriented view, translated texts and translation phenomena need to be described in their real-life context in order to understand the various aspects of target cultures (Toury 2012: 23–24). By placing translations within their related context, translations, translators, the act of translation, or the reception of translations will be able to reveal not only the aspects of target cultures, but also intricate relationships between source cultures and target cultures. This is what case studies look for. Case studies are in this sense "context-oriented research" (Saldanha and O'Brien 2013: 205). Case studies can also be used for explanatory research because there is no definite border between descriptive and explanatory studies (Saldanha and O'Brien 2013: 206), as explained below.

Saldanha and O'Brien focus on "external factors affecting individual translators, the circumstances in which translations take place and how translations affect the receiving culture" (Saldanha and O'Brien 2013: 205). Linguistic and cultural context or identity is indeed examined in most case studies in this book: for example Furukawa ("A De-feminized Woman in Conan Doyle's *The Yellow Face*") looks at the way in which female characters are presented; Fawcett ("The Poetry of Gerrit Achterberg: A Translation Problem?") focuses on Dutch Modernism; Bosseaux ("Translating Voices in Crime Fiction: The Case of the French Translation of Brookmyre's *Quite Ugly One Morning*") looks at Scottish dialect; Erkazanci's study ("Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of *A Clockwork Orange*") charts the influence of martial rule in Turkey on the Turkish translation of *A Clockwork Orange*, while Mansell ("Translators of Catalan as Activists During the Franco Dictatorship")

details the way in which Catalan culture was affected by the Franco regime and what this meant for translation.

We would maintain that it is possible to make a distinction between explicit case studies and implicit case studies. An example of the former is Geraldine Brodie's chapter, "Performing the Literal: Translating Chekhov's *Seagull* for the Stage", which is based on Yin's 'What makes an exemplary case study?' (2014: 200–206). An example of the latter is Abend-David's study of the Hebrew Bible in translation. What we mean by this distinction is that explicit case studies are identified as such, and they will tend also to use the methodology usually associated with case studies. For example, some explicit case studies follow case study methodology by presenting a singular focus such as a particular writer, for example Achterberg (Fawcett, "The Poetry of Gerrit Achterberg: A Translation Problem?") or Ibsen (Janet Garton, "Ibsen for the Twenty-First Century"), or a particular text, such as *The Tempest* (Perteghella, "'The Isle is full of noises': Italian Voices in Strehler's *La Tempesta*") or *The Tale of Genji* (Chozick, "Cheating on Murasaki Shikibu: (In)fidelity, Politics, and the Quest for an Authoritative Post-war *Genji* Translation"), with reference to its context. Implicit studies, on the other hand, are *de facto* case studies, since they examine a particular case, often without mentioning methodology explicitly. Examples are those by Marco Sonzogni, "'Out of the Marvellous' as I Have Known It: Translating Heaney's Poetry" or Michelle Bolduc, "Absence and Presence: Translators and Prefaces". Their interest is in providing a basis upon which further research can be done, and case studies methodology applied—these studies increase the amount of data at the disposal of those working with this methodology.

Other researchers have made different distinctions between types of case study: for example, Yin (2014: 8) and other theorists (e.g. Mills et al. 2010: 288–9, 371–4) distinguish between exploratory, descriptive, and explanatory case studies. The purpose of exploratory case studies is to identify preliminary hypotheses when there is a lack of research on distinct phenomena (Mills et al. 2010: 372). Descriptive case studies "seek to reveal patterns and connections, in relation to theoretical constructs, in order to advance theory development" (Mills et al. 2010: 288). These tend to be more focused than exploratory case studies. Explanatory case studies, also referred to as causal case studies (Mills et al. 2010: 370), can "be used to explain causal relationships and to develop theory" (ibid.). This type of case study allows researchers to explain phenomena and work towards developing new theories. This is what we usually think of when we discuss a case study in general terms, and most of the chapters in this book contain a case study of this type. Saldanha and O'Brien

(2013: 205), however, do not accept a distinction between descriptive and explanatory case studies, and note that it is difficult to classify case studies as they sometimes fit several categories (Saldanha and O'Brien 2013: 214). A link can be made between what we see as explicit and implicit case studies here, and the exploratory, descriptive, and explanatory case studies defined by Mills et al. (2010). An implicit case study, one which is not explicitly called a case study and does not explicitly use the methodology, will *tend to be* an exploratory one as defined by Mills et al. (2010: 372). For example, the studies by Sonzogni ("["Out of the Marvellous" as I Have Known It: Translating Heaney's Poetry](...)"), Tong King Lee and Steven Wing-Kit Chan ("[Transcreating Memes: Translating Chinese Concrete Poetry](...)") and Bolduc ("[Absence and Presence: Translators and Prefaces](...)") are informed by personal experiences and interpretations. They are exploratory in the sense that they present distinct phenomena that have not yet been fully researched. They are case studies since the researcher's interpretation plays a crucial role, they examine the interaction of various elements (such as that of the textual meme and typographical constraints in English in Lee and Chan), and the main focus of these studies is always presented in its context.

The strength of a case study lies in the fact that it can take into account many factors of the life of a text, such as the author's environment and the reception of the texts themselves as well as translations in general. This approach gives a rounded picture of the multiple facets of a text's context.

The selection of chapters presented in this book aims to give a comprehensive overview of the different foci it is possible to include in Literary Translation case studies. Drama translation is one such focus: Brodie ("[Performing the Literal: Translating Chekhov's *Seagull* for the Stage](...)") and Perteghella ("['The Isle is full of noises': Italian Voices in Strehler's *La Tempesta*](...)"), present studies of Chekhov's *The Seagull* and Shakespeare's *The Tempest*, respectively. Sometimes, as in those two cases, or in the study by Hiroko Cockerill of Fyodor Dostoevsky translated into Japanese ("[Stylistic Choices in the Japanese Translations of *Crime and Punishment*](...)"), the focus is on a single work in translation, while in others it is on a writer: German writer Nelly Sachs, in the case of Jean Boase-Beier's study ("[Translating the Poetry of Nelly Sachs](...)"), or Austrian writer Ingeborg Bachmann in the study by Lina Fisher ("[Post-1945 Austrian Literature in Translation: Ingeborg Bachmann in English](...)"). Others, such Jones's study ("[Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation](...)"), or Susan Bassnett's chapter ("[Questioning Authority and Authenticity: The Creative Translations of Josephine Balmer](...)"), consider the work of a specific translator: James Holmes and Josephine Balmer, respectively, in those two cases.

Sometimes the focus is on a specific translator's approach to a specific work, as in the case of Philip Wilson's study of Willis Barnstone's *Restored New Testament*, in "*The Restored New Testament* of Willis Barnstone". It is also possible to study a particular phenomenon, such as the use of literal translations for the stage (Brodie, "Performing the Literal: Translating Chekhov's *Seagull* for the Stage") or the treatment of the West African epic (Batchelor, "*Sunjata* in English: Paratexts, Authorship, and the Postcolonial Exotic"), or specific features such as textual memes (Lee and Chan, "Transcreating Memes: Translating Chinese Concrete Poetry") or prefaces (Bolduc, "Absence and Presence: Translators and Prefaces"). Another possible focus is the interaction between a text and the context in which it is produced, such as Abend-David's study of the Hebrew Bible ("Divorce Already?! Should Israelis Read the *Tanakh* (Bible) in Translation?"), or between a translator and his or her context (as in Erkazanci's chapter, "Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of *A Clockwork Orange*", on Aziz Üstel in Turkey), or between a translator and other translators (as in Jones's chapter, "Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation", on James Holmes).

Case studies in Literary Translation, as in other areas, are often subjective. There is the element of selection, researcher bias or evaluation bias. Text choice, for instance, will be made by the researcher, who might also be the translator. Interviewees will not be chosen arbitrarily. Indicators for quantitative analysis will be picked up from among others because the researcher regards them as suitable. Moreover, any sources have to be interpreted through the researcher's eyes, which are never unbiased. If a study uses participant observation—often the case when the translator's own work forms part of the basis upon which the case study is built, as in Boase-Beier's examination of her own and other translations of Nelly Sachs ("Translating the Poetry of Nelly Sachs") or in Garton's report on her own project to produce English translations of Ibsen's plays ("Ibsen for the Twenty-First Century")—the researcher will be deeply involved in the object of investigation.

In fact, there is no pure neutrality or objectivity in descriptive studies, and indeed claiming this is itself "an ideological statement" (Hermans 1999: 36). If descriptive studies, in translation as elsewhere, are to some extent subjective, explanatory studies are even more so. Thus it is a question of the extent to which the research seems too subjective to have the necessary authority or to be easily generalizable to other cases. Many of the case studies reported on in this book, in particular those that are explicitly presented as case studies, show that there are rules governing a researcher's selection of topics, questions, interpretations, et cetera, so that they are more readily seen not to be entirely subjective.

The issue of subjectivity, according to Helen Simons, should be addressed by demonstrating reflexivity: that is, that one actively thinks about how one's "actions, values, beliefs, preferences and biases" (Simons 2009: 91) influence research. The notion of reflexivity, common in such disciplines as Sociology, is often taken to task, especially in Ethnography, for its negative influence on data and collection, observation or interpretation. On the other hand, it is true that we are inevitably subjectively involved in research even without participant observation, as we perceive and interpret reality in the contexts we are in, never in a pure vacuum. If we become aware of the researcher's instrumental function, maintain a critical attitude towards it, and reflect on how our subjectivity has influenced our research, reflexivity can in fact be seen to be beneficial. In such a case, we should make it explicit how and why our account has come into being (Brewer 2003a: 259–261).

Researchers should thus be reflexive at an earlier stage in the research process rather than only in writing up, so that they can monitor their subjectivity throughout the course of research (Simons 2009: 84). We see an example of this in the chapter "Transcreating Memes: Translating Chinese Concrete Poetry", where Lee and Chan are very conscious of their subjectivity and in fact call their study "a self-reflexive case study" which responds to Taiwanese concrete poems. According to Simons (2009: 91), being reflexive in the research process and making reflexivity part of the writing-up process has three advantages: (1) it helps us identify which of our own characteristics, such as world view or values, are of particular relevance to the research in question; (2) it allows others to see how we accessed the phenomena in question, interpreted them and drew conclusions from them. Readers of our research will then decide on the validity of the study. And (3) it enables us to state what biases we found we had during the research process and how we tried to counteract them. Simons (2009: 94) admits that this approach will not suit everyone but monitoring subjectivity to a greater or a lesser degree in a case study will clearly bring benefits.

It is claimed that there has been a "reflexive turn" in ethnographic research since 1980s (Brewer 2003a: 259–260). In that discipline, it is considered that "researchers are part of the social world they study" (Brewer 2003a: 260), and they are encouraged to be reflexive in their accounts. Also in social and educational research since the 1990s, researchers have been advised to locate themselves within their study and monitor their influence on the research process (Simons 2009: 82). In Literary Translation and Translation Studies, then, it may be time to recognize the importance of demonstrating reflexivity. As Hermans puts it, "the translation researcher does not observe or comment from nowhere in particular but from a certain institutional position" (1999: 36).

Hence, it is reasonable to take cognizance of the fact that a researcher's account is constructed on the basis of personal values and in a particular social situation. Such positive recognition of reflexivity is an integral part of case studies methodology, and it is to be hoped that it will take research a step forward in Literary Translation.

References

Appiah, K. A. (1993) 'Thick Translation', *Callaloo* 16 (4): 808–819.

Benjamin, W. (2016) *Charles Baudelaire: Tableaux Parisiens*, Frankfurt am Main: Stroemfeld.

Boase-Beier, J. (2011) *A Critical Introduction to Translation Studies*, London: Continuum.

Boase-Beier, J. (2015) *Translating the Poetry of the Holocaust: Translation, Style and the Reader*, London: Bloomsbury.

Boase-Beier, J, A. Fawcett and P. Wilson (eds) (2014) *Literary Translation: Redrawing the Boundaries*, London: Palgrave Macmillan.

Brewer, J. D. (2003a) 'Reflexivity', in R. L. Miller and J. D. Brewer (eds) *The A-Z of Social Research*, London, Thousand Oaks and New Delhi: Sage, pp. 259–262.

Brewer, J. D. (2003b) 'Theory', in R. L. Miller and J. D. Brewer (eds) *The A-Z of Social Research*, London, Thousand Oaks and New Delhi: Sage, pp. 324–6.

van den Broeck, R. (1994) 'Introduction', in J. Holmes, *Translated: Papers on Literary Translation and Translation Studies*, Amsterdam: Rodopi, pp. 1–6.

Duff, P. (2008) *Case Study Research in Applied Linguistics*, New York and Oxford: Routledge.

Felstiner, J. (1989) '"Ziv, that light": Translation and Tradition in Paul Celan', in J. Biguenet and R. Schulte (eds) *The Craft of Translation*, Chicago and London: University of Chicago Press, pp. 93–116.

Gerring, J. (2017) *Case Study Research: Principles and Practices*, Cambridge: Cambridge University Press.

Hermans, T. (1999) *Translation in Systems: Descriptive and Systemic Approaches Explained*, Manchester: St. Jerome.

Hermans, T. (2003) 'Cross-Cultural Translation Studies as Thick Translation', *Bulletin of the School of Oriental and African Studies* 66 (3): 380–389.

Holmes, J. S. (1994) *Translated!: Papers on Literary Translation and Translation Studies*, Amsterdam: Rodopi.

Iser, W. (2006) *How to do Theory*, Oxford: Blackwell.

Jones, F. R. (2011) *Poetry Translating as Expert Action*, Amsterdam: John Benjamins.

Kumar, R. (2014) *Research Methodology: A Step-by-Step Guide for Beginners*, Los Angeles, London and New Delhi: Sage.

Lowell, R. (1990) *Imitations*, New York: Farrar, Straus and Giroux.

Miles, M. B., A. M. Huberman and J. Saldaña (2014) *Qualitative Data Analysis: A Methods Sourcebook*, Los Angeles, London and New Delhi: Sage.

Mills, A.J., G. Durepos and E. Wiebe (2010) *Encyclopedia of Case Study Research*, Los Angeles, London and New Delhi: Sage.

Munday, J. (2016) *Introducing Translation Studies: Theories and Applications* (4th edn), London: Routledge.

Neubert, A. (2004) 'Case Studies in Translation: The Study of Translation Cases', *Across Languages and Cultures* 5 (1): 5–21.

Pilkington, A. (2000) *Poetic Effects: A Relevance Theory Perspective*, Amsterdam: John Benjamins.

Richards, I. A. (1970) *Poetries and Sciences*, New York: Norton.

Robinson, D. (2002) *Western Translation Theory from Herodotus to Nietzsche*, Manchester: St Jerome.

Saldanha, G. and S. O'Brien (2013) *Research Methodologies in Translation Studies*, Manchester: St Jerome.

Simons, H. (2009) *Case Study Research in Practice*, London: Sage

Susam-Sarajeva, Ş. (2001) 'Is One Case Always Enough?', *Perspectives: Studies in Translatology* 9 (3): 167–176.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer* (ITT) 3 (1): 37–56

Toury, G. (1995) *Descriptive Translation Studies and Beyond*, Amsterdam: John Benjamins.

Toury, G. (2012) *Descriptive Translation Studies and Beyond* (Revised edn), Amsterdam: John Benjamins.

Turner, M. (1996) *The Literary Mind: The Origins of Thought and Language*, Oxford: Oxford University Press.

Tymoczko, M. (2014) 'Why Literary Translation is a Good Model for Translation Theory and Practice', in J. Boase-Beier, A. Fawcett and P. Wilson (eds) *Literary Translation: Redrawing the Boundaries*, London: Palgrave Macmillan, pp. 11–31.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Los Angeles, London and New Delhi: Sage.

Section I

Literary Translation and Style

Translating the Poetry of Nelly Sachs

Jean Boase-Beier

Introduction

In the English-speaking world, Nelly Sachs is perhaps best known as the German Jewish poet who wrote "difficult" poetry (Domin 1977: 110), and whose works often address the Holocaust. She is perhaps also known as a Nobel Prize winner (she was awarded the prize in 1966). Her work has been translated into Swedish, French, Spanish, Hebrew, Yiddish, Japanese, and other languages. There are many translations of her work into English, in particular by Michael Hamburger (e.g. Hamburger et al. 1970), but also by Ruth and Matthew Mead (Hamburger et al. 1970, 2011), and Michael Roloff (Hamburger et al. 2011), among others, and several biographical and critical studies, for example by Kathrin Bower (2000), Aris Fioretos (2011), Jennifer Hoyer (2014), and Elaine Martin (2011).

Though the first English translation of her work appeared in 1970 (Hamburger et al. 1970), Nelly Sachs is not a widely-read poet in English (Shanks 2016: n.p.). And yet she is one of the most interesting and challenging of Holocaust poets to translate, not least because her poetry changed and developed over time, as the influence of historical events, of her changing circumstances, and of the poets she translated, all had profound effects on her poetic expression.

J. Boase-Beier (✉)
School of Literature, Drama and Creative Writing,
University of East Anglia, Norwich, UK
e-mail: j.boase-beier@uea.ac.uk

In this chapter I shall consider how Sachs' poetry has been translated, and what particular challenges its translation poses. I shall ask whether the insights we gain by studying the translation of her work can have consequences for its future translation. One conclusion I come to is that we need to provide readers with enough background to locate the poetry in its historical, political, religious, cultural and poetic context, and we need a careful selection of her translated work that will both demonstrate the broad range of her poetry and emphasize its relevance for readers today. Another conclusion is that, by considering the translation of her poetry, we gain greater insight into the poetry itself. This benefits criticism of her work, which then also has the potential to affect future translation.

Understanding a case study as an examination of "a particular unit of human activity" (Gillham 2000: 1) which is in some way "singular" (Simons 2009: 3), and which will lead to an interpretative narrative (Susam-Sarajeva 2009: 39), I aim in this chapter to outline a narrative that is based on a close consideration of the translation of Sachs' poetry. Nelly Sachs appears particularly suited to a translation case study: her life was interesting and unusual, she was writing at and beyond a time of almost ungraspable pain, disruption, upheaval and tragedy. Her work can only be understood in context, because it is heavily informed by her own situation, secure though this may seem in comparison with that of the millions who died. Yet she was not secure, or content, or balanced: she was deeply traumatized by historical events, and, as she came to understand more about her Jewish roots, her trauma became greater, her poetry both more inward-looking and more complex.

In German-speaking countries her poetry experienced what Martin calls "a tumultuous reception history" (2011: 9), and a brief consideration of the reception of Sachs' original poetry will further help to illustrate the background against which these translations have been undertaken.

Though the purpose of a case study is to provide the basis for a detailed description and analysis of at least some elements of the case in question, it does not exhaust its usefulness with the description itself. It can be used as the basis for inferences about other cases, or to question assumptions made by theories or views of the world. As Şebnem Susam-Sarajeva (2009: 45) points out, there are differing views on the extent to which case studies can be, or need to be, generalizable to other contexts. My intention here is to focus on a few specific exemplary translations, which, together with the facts of Sachs' background and reception, should provide the basis for a more general picture of the translation of Sachs' poetry. The conclusions I draw from this picture are not concerned with the questioning of theoretical considerations but with their possible consequences for future translation of Sachs' work.

Nelly Sachs as Poet and Translator

Nelly (Leonie) Sachs was born in 1891 into an assimilated German-Jewish family in Berlin. Her mother's family appear to have been Sephardic Jews, possibly coming originally from Spain (Fritsch-Vivié 1993: 9). On both sides, the family were fairly wealthy business people, her father's family well-known in Berlin as rubber manufacturers: Sachs' father Georg William Sachs had in 1887 invented the expander (Fioretos 2011: 28–30), an elastic muscle-exerciser still in use today. Her cousin, Manfred Georg, was the biographer of Theodor Herzl, the founder of Zionism (Georg 1932). Around 1908, at the age of 17, Sachs suffered an unhappy love affair, which she only spoke of much later to the critic Walter Berendsohn (Fioretos 2011: 56–8). As a consequence she had a breakdown in her late teens that resulted in a stay in a clinic, and this was to be the first of several throughout her life (Fritsch-Vivié 1993: 37–42).

Though her biographer and editor Ruth Dinesen remarks that the "love crisis led Nelly Sachs to the word" (Dinesen 1995: 25), she was already writing prose, drama and poetry before this (Fioretos 2011: 21). The poems she wrote up to the outbreak of war in 1939 were generally simple rhymed verses about nature and animals, though some were less conventional. As Fioretos observes, this early, highly conventional poetry with its "prim rhymes and bittersweet tones" (Fioretos 2011: 53) gives hints of what was to come, when, suddenly, "it is as if Sachs has plugged her poetry into the power circuit of her later works" (ibid.). Conversely, her later poems sometimes take up the themes and images of early ones: in her 1959 poem 'Kleiner Frieden' (Small Peace), for example, the music-box is remembered in the light of later knowledge (Sachs 1988: 284). But it was the opinion of German poet Hilde Domin, writing the 'Afterword' to a 1977 collection of Sachs' poetry, that we do not need to know anything written by Sachs before 1940 (Domin 1977: 111), and, indeed, this was Sachs' own view (Bahr 1995: 43). In May 1940, shortly before she was to be transported to a concentration camp (Fritsch-Vivié 1993: 76–7), she escaped to Sweden, a flight made possible with the help of Swedish author Selma Lagerlöf, whom she much admired, and with whom she had been corresponding since her teenage years (Fritsch-Vivié 1993: 32).

Sachs had first attempted publication of her prose and poems, unsuccessfully, in 1915. Her first work, *Legenden und Erzählungen* (Legends and Stories), had appeared in 1921, and consisted of prose tales that explore relationships, and questions of loyalty, love and death (Fritsch-Vivié 1993: 51–53). Before her escape to Sweden, a few single poems had appeared, but further publication was impossible for a Jewish writer (Dinesen 1995: 28;

Fioretos 2011: 98–99). Dinesen mentions a handwritten copy of poems about a "lost beloved", composed up to 1923 (Dinesen 1995: 25; see also Dinesen 1995: 38–9, FN 3). Sachs also read very widely at this time: Christian mysticism, such as Jakob Böhme and Meister Eckart, books by Romantic poets such as Friedrich Hölderlin and Novalis, and works of Jewish mysticism; all formed the basis for her later, more intense, interest in Jewish mysticism, according to Fritsch-Vivié (1993: 64–7; see also Holmqvist 1968: 30–4; Blau 2007). Later she read works in German by Gershom Scholem and German translations of Yiddish and Hebrew texts (see Domin 1977: 112–13; Blau 2007: 2). She must have been particularly fascinated by Scholem's work on the mystical Dönmeh sect, which originated, like Sachs' ancestors, among the Sephardic Jews (see Scholem 1971: 142–166).

On arrival in Sweden she contacted a number of Swedish poets and began to translate their work. One of the first she translated, Johannes Edfelt, also translated her poems into Swedish (Fioretos 2011: 122–3). Her first collection of German translations of Swedish poetry, *Von Welle und Granit* (Of Waves and Granite), appeared in East Berlin's Aufbau-Verlag in 1947, the same year that her own poetry book, *In den Wohnungen des Todes* (In the Habitations of Death), also appeared with Aufbau (Sachs 1988: 5–68). *Von Welle und Granit* (Sachs 1947) is subtitled '*Querschnitt durch die schwedische Lyrik des 20. Jahrhunderts*' (A Cross-Section of Swedish Lyric Poetry of the Twentieth Century); it focusses on Swedish poetry from 1920, that, according to Sachs, shows influences of "impressionism, expressionism, primitivism … surrealism and psychoanalysis" in a time when "the horrors of a never-before experienced human earthquake and violent dictatorship darken the horizon" (Sachs 1947: 7; my translation here and throughout, if not otherwise noted). Sachs describes modern Swedish poetry as being more attuned to the mind than to feeling; by this she appears to suggest that the Swedish poems are subtle and ambiguous, that their use of metaphor is not straightforward, that they encourage thought, rather than simple emotional reaction, and that they hint at the "mysterious, that casts doubt on clear borders" (Sachs 1947: 8).

Her translation of modern Swedish poetry contributed much to her development as a poet: a deeper concern with language, a concern for the workings of the mind, and a sense of unfolding nightmare. Besides Edfelt, the poets she translated include Edith Södergran, born in 1892 and Gunnar Ekelöf, born 1907. Sachs, who shows herself in this collection to be a sensitive and competent editor, as well as an excellent translator, with a particular aptitude for rhymed verse, includes notes on each poet to provide background for her German readers. According to Domin, Sachs' translation of Swedish poets

and the necessary engagement with a different language and a different way of writing changed her poetic language "von Grund auf" (fundamentally) (Domin 1977: 114). Thus her exile became an "artistic re-birth" (ibid.) She also now first began to realize where the nightmare in Germany was leading; she was only later to learn its full extent (Fioretos 2011: 151–4).

It has been demonstrated by many historians and critics (e.g. Friedländer 2000; Martin 2011: 9–27), that, in post-war divided Germany, West Germany, in particular, was unwilling to confront its Nazi past, so it is not surprising that Sachs' voice, persistently lamenting the fate of the victims, should not have been heard. In East Germany, where her first volume was published two years after the end of the war, there was at first more openness to discussion of the Holocaust and the suffering of the Jews. But this interest declined as the role of chief victims was transferred to the communists and others who had openly resisted Nazism (Martin 2011: 27–33). It was 10 years before Sachs' work appeared in West Germany, though she had been translated into Swedish and Norwegian by then (Martin 2011: 34). When her work did appear, in the 1957 collection *Und niemand weiß weiter* (And No-one Knows How to Go On) (Sachs 1988: 157–249), its publication was only possible because of cultural and political change in West Germany: becoming more conscious of the terrible effects of the Nazis' rule, people began to examine questions of guilt and complicity, and to question their own role in the catastrophe and that of those in authority. The trial of Adolf Eichmann in Jerusalem in 1961 further helped raise awareness of what had really happened (cf. also Bahr 1995: 49; Martin 2011: 30).

But, as her work gained in popularity in West Germany, it came to be seen largely as poetry of reconciliation (Hoyer 2014: 2). She began to receive literary prizes, culminating in the Nobel Prize in 1966. As Martin puts it "a process of appropriation was gradually developing into one of misappropriation" (Martin 2011: 39), as her images of flight, loss, death and silence were ignored.

The critic Ehrhard Bahr points out that less was written about her work after 1970, the year that both Paul Celan and Sachs died (Bahr 1995: 49). Like Dinesen, he notes that her work had become less obviously centred around the Holocaust after 1950, when it began to be highly influenced by her developing interest in Jewish mysticism (Bahr 1995: 49; Dinesen 1995: 33–4). Other critics have argued that her work from this time on was less easily seen as conciliatory, and became more focussed on the possibility of redemption. Gisela Dischner notes that especially from the 1961 *Fahrt ins Staublose* (Journey into a Dustless Region) (Sachs 1988: 329–342), Sachs' work became particularly concerned with the possibility of redefining words

and concepts that had been misused and manipulated (Dischner 1968: 329). All these assessments of Sachs' work suggest a poetic development for which her early translations of Swedish poetry, so different from the poetry she had known before, had paved the way.

In the next section, against the background of publication and reception I have roughly sketched here, I shall narrow the focus to two particular poems, 'Wenn ich nur wüßte' (If I Only Knew), published in 1947 (Sachs 1988: 31), and 'Der Schlafwandler' (The Sleepwalker), published in 1959 (Sachs 1988: 309), considering what an examination of these poems together with their translations might tell us.

In contrast to a broad case study of Sachs' translations, from which we could expect to gain a better understanding of who translated her work, why, when and how, and how her work in translation is read, a small-scale case study that focusses on particular poems should give us insights of two types.

On the one hand, we see where the particular difficulties for translation lie, and how different translations allow us to infer different interpretations on the part of translators. It is important to bear in mind what Gideon Toury pointed out long ago: comparison is not done with a view to establishing how good or bad a translation is, but in order to establish what has happened (Toury 1995: 84–5). This has now become a commonplace of Translation Studies, but it is worth repeating.

On the other hand, we can hope that comparing the translations with their originals will increase our understanding of the original poetry. Tim Parks (1998: vii) noted that a translation often deviates from its original in particularly striking and interesting ways at stylistically important points in the original text. Parks was focussing on prose, but the same observation can be made about poetry (Boase-Beier 2011: 139–40; 2014, 2015: 78). This second type of insight, then, might be expected to lead to greater understanding of the work itself, and this could, in turn, affect future translations.

Translations of Two Poems by Sachs

Even a small-scale case study needs context, as emphasized by James Holmes when he was first setting out the characteristics of descriptive, as opposed to theoretical, Translation Studies (see Holmes 1988: 71; see also Susam-Sarajeva 2009: 41–4). When considering translations of Sachs' poetry, we note that her earliest poetry remains untranslated. Thomas Tranæus, translating Fioretos' 2010 critical study *Flucht und Verwandlung* (Flight and Metamorphosis) into English, has to provide his own prose translation of Sachs' poem 'Die Spieluhr'

(The Music-Box), published in 1937 (Fioretos 2011: 34). The work most likely to be read in English translation is that written in the first decade after her flight to Sweden. The 2007 *Columbia Granger's Index to Poetry in Anthologies* (Kale 2007), which lists the poems in English most often found in libraries, lists 21 poems by Sachs, of which 16 are from the 1940s and four from the 1950s, with only one poem from the 1961 collection *Fahrt ins Staublose* (Sachs 1988), and none from her later work, though it had appeared in German soon after her death. One of the dangers of this imbalance, which renders most visible those poems that are most obviously about the Holocaust, is that the English reader has little sense of Sachs' poetic development, and this could lead to a tendency for her to become reduced, in readers' minds, to a "Holocaust" poet (cf. Bahr 1995: 49–50; Hoyer 2014: 1).

Because translators have tended to concentrate on a small body of her work, the poems of the 1940s and 1950s are often available in several different English translations. This allows us to go beyond comparing Sachs' originals with one another, or those originals with their translations, and to gain further insight into her work by comparing the way different translators have recreated particular poems (see also Toury 1995: 72–4).

'Wenn ich nur wüßte' was published in 1947, and appeared in *In den Wohnungen des Todes*. This book has been reissued in various forms in German, including in Bengt Holmqvist's 1968 collection, in part in Domin's 1977 selection (Sachs 1977), and in a 1988 Suhrkamp edition that does not name an editor (Sachs 1988).

The poem questions the possibility of speaking from the perspective of someone walking to their death, presumably in a concentration camp. Presenting the view of a victim who will not survive is a common device in Holocaust poetry, used by Dan Pagis (see e.g. Stephen Mitchell's translation 'Written in Pencil in the Sealed Railway-Car'; Mitchell 1981: 23), by Celan (see his famous 'Death Fugue', translated by Hamburger; Hamburger 2007: 71), and by many others, and it illustrates one of the most important characteristics of poetry: it can speak for those who cannot (cf. West 1995: 78–9). A poetic insight into the mind of someone in this situation is the only one we have, and, as many critics have pointed out, Sachs makes it clear from titles of poems and poem-cycles, particularly those beginning "Chorus of …", that she is speaking with the voice of others (see Martin 2011: 98–105; West 1995: 79), a poetic device known as prosopopoeia. But in this poem Sachs does not in fact speak for the victim; indeed, she wishes she could enter that person's mind, but all she can do is ask questions. The poem 'Wenn ich nur wüßte' is also one of her most frequently translated works; it appears in several collections in a translation by Ruth and Matthew Mead (e.g. Hamburger et al. 1967: 23), and also in a translation by Eavan Boland (2004: 48), and in one by Teresa Iverson (2014: 82–3).

If we compare these three translations, we see there are two places in the poem where they vary substantially: the final four lines of the first stanza (example 1 below) and the last two lines of the poem (example 2). If it is indeed the case, as suggested above, that the translations of a poem deviate from the original at the point of most stylistic difference and interest (see especially Boase-Beier 2009), then we would expect these to be exactly the points at which different translations also vary most widely. Because a translation is always different from the original, it is sometimes hard to see where these differences arise from a difficulty of interpretation, an "enigmatic aspect" which is "what matters" (Enzensberger 1967: vi), and where they arise more automatically from the crossing of a language boundary, in a sense which perhaps matters less. By comparing the translations themselves we are comparing texts in the same language: deviations are both more obvious and more clearly a result of different interpretations. The possibility of different interpretations itself suggests that the poet chose to employ ambiguity at this point.

The poem begins by exclaiming (in my translation) "If I only knew what your final glance rested upon", going on to ask "was it a stone, that had drunk many, / Many final glances, until in blindness / They fell on the blind stone?" Here are the lines in German (Sachs 1988: 31), with a gloss in English:

1. War es ein Stein, der schon   viele letzte Blicke
   was it a   stone that already many last   glances
   Getrunken hatte, bis   sie in Blindheit
   drunk   had   until they in blindness
   Auf den Blinden fielen?
   on   the blind-one fell

The point of deviation I am concerned with is in the third of these 3 lines. From the gloss we see that the imagined glances (of other condemned people, walking the path to their deaths) fell upon "den Blinden", literally "the blind one." But who or what is the blind one? The phrase appears to refer back to "a stone", which had drunk in many glances that eventually became blind, just as the stone was. This is indeed the way I have translated:

… until in blindness
They fell upon the blind stone?

Boland (2004: 48) and the Meads (Hamburger et al. 1967: 23) have "fell blindly on (upon) its blindness", Iverson (2014: 82) "fell in blindness on the blind."

One could argue that Iverson is simply wrong here, because the accusative singular "den Blinden" suggests that the blind one is either the stone or a single blind person, whereas "the blind" is a collective adjectival noun, referring to many people. The Meads and Boland have translated "den Blinden" more vaguely, as "blindness", thus avoiding the problem of reference. But such arguments would, in my view, be completely beside the point. What is much more interesting is the ambiguity. While one might argue that the German is syntactically unambiguous, by virtue of using a masculine singular form, this is not quite true. If Sachs meant "the blind stone", why call it "the blind one"? At the very least, it suggests that the stone is partly metaphorical, perhaps standing for a person who is, or was, blind, who could have seen what was happening, but chose not to. A stone is often, in Sachs' poetry, a metaphor for that which bears traces of the past (see e.g. 'In der Flucht' (In Flight); Sachs 1988: 262) and, in a wider sense, of a desire for renewal (cf. Dischner 1968: 316).

And there is another possibility. In a study of metaphor which predates the development of the now commonly-held view in literary stylistics and poetics that metaphors are cognitive rather than merely textual elements (see e.g. Lakoff and Johnson 1980), Samuel Levin argued that a metaphor such as "The stone died" would not, in a literary text, be construed linguistically so as to render it non-deviant, but, instead, "phenomenalistically" (Levin 1977: 137) so that a different world can be seen in which such an expression makes sense. In the world of Sachs' poem, then, the stone is partly animate, because it *really* bears traces of what has happened, even to the point of becoming blind rather than merely being by nature unseeing.

So what might be seen as a misreading in one of the translations, when taken together with the other translations, in fact draws attention to a particular type of ambiguity in the poem, which is not so much syntactic as conceptual. There is an ambiguity in the world in which the poem plays out, an ambiguity highlighted by a difference in interpretation amongst different translators. It is exactly this sort of ambiguity which critics such as Domin (1977: 117) have seen as typical of Sachs.

The other point of deviation between the translations is in the final two lines, which ask whether there was a "bird-sign" in those final moments, "To remind your soul, so it quivered / In its body ravaged by fire" (in my translation). The original German of these two lines (Sachs 1988: 31) reads:

2. Erinnernd deine Seele, dass sie zuckte
   reminding your soul   that it quivered
   In ihrem qualverbrannten Leib?
   in its   agony-burnt   body

In my translation "remind" has no dependent "that"-phrase. The soul was simply *reminded*, and the result was that it quivered. Iverson (2014: 83) has interpreted similarly: "reminding your soul so that it flinched." Boland (2004: 48), however, has "reminding your soul that it flinched", and the Meads (Hamburger et al. 1967: 23), similarly, "reminding your soul that it quivered".

The difference is in the reading of "dass", which is ambiguous: "that" or "so that." The more immediately obvious interpretation is that the bird-sign reminds the soul *that* it quivered (or flinched), as Boland and the Meads have it. But, taking the other two translations into account, one wonders what this actually means in the world of the poem. How could the soul need reminding *that* it was quivering? If, on the other hand, the sign reminds the soul, *so that* it quivers, then what does it remind it of? How can you remind someone or something without reminding them *of* something? The answer seems to be that you return it to the mind: you re-mind the soul, make it part of a mind again. The German for "reminding" is "erinnernd": literally, "re-internalizing." If we take it in this sense it suggests that the soul is returned not just into the mind but also into the burnt body, where it quivers, because the body is in agony. If the body is collective, re-minding the soul means keeping its agony alive in memory.

The point again here is not to argue about different interpretations (and we can see that "remind" is in any case narrower in meaning than "erinnern" in its literal sense), but to ask how they arise, and what they suggest. Having seen how they arise, and what they suggest, we then ask why the original poet wrote such ambiguity into the poem. Another way of putting this is to say that the different interpretations of "dass" are not merely the result of the different ways the translators see the world, but that they result from the possibility, exploited by the poet, that a verb like "erinnern" can have a literal sense: "to re-internalize." That insight leads us to wonder about the religious and metaphorical connotations of returning a soul into a burned body, and whether to do so is also to return it to the mind. It leads us to consider both the inability of the soul ever to be free of bodily torment, and also the Christian and Jewish notion of resurrection, a common theme in Sachs' poems (Anderegg 1995: 61–5).

Let us turn now to two examples from a later poem. 'Der Schlafwandler' (The Sleepwalker) is not one of her very last poems; it was published in 1959 in *Flucht und Verwandlung* (Flight and Metamorphosis) (Sachs 1988: 251–327), the collection from which Fioretos took the title for his 2010 study (Fioretos 2011). However, it illustrates the huge stylistic change that had taken place between the more explicit earlier poems of the 1940s and the poems of the 1950s.

It has been translated by Hamburger (Hamburger et al. 1967: 173), and by Iverson (2014: 89), and I have also translated it. If we look at this poem (Sachs 1988: 309) with its translations in more detail, as before, we can see that there are three points at which the translations deviate from one another, lines 2, 3 and 4 (example 3 below), and line 5 (example 4). Lines 2, 3 and 4 depict the sleep-walker, "circling on his star/on the white feather of morning/awakened—." The German reads:

3. kreisend auf seinem Stern
   circling on his   star
   An der weißen Feder   des Morgens
   on/by the white feather of-the morning
   erwacht
   awakes/awakened

Two ambiguities in these lines account for the differences: "an" could be understood as "on" (in the sense that the star is on the feather) or "by" (in the sense that the sleep-walker is awakened by the feather). Furthermore, "erwacht" could be the present tense of "to awake": the sleep-walker awakens. Or it could be the past participle, indicating the passive: "the sleep-walker, awakened by (or on) the white feather." This is Hamburger's interpretation; he has "is awakened by / the white feather of morning", though "an" is not usually used this way. Iverson has "in the white feather", suggesting perhaps the feathers in a bed-cover or mattress, a connotation which is certainly present in the poem, and she takes "erwacht" to be the present tense: "wakes up." I have translated it as "on the white feather of morning / awakened" so it could be read as either a simple past tense or as a past participle, indicating a passive with no obvious agent, with the "an" the location of the "star" of line 1. The white feather is thus a metaphor for morning in this reading.

These differences in themselves perhaps seem rather insignificant, but they affect the way another ambiguous passage is read. This is at the second point of deviation in the translations. It is similar to that in the earlier poem, and it comes in the next line, which reads in my translation "the blood-spot on it reminded him." Here is the original:

4. Der Blutfleck darauf erinnerte ihn
   the blood-spot on-it reminded him

All translations leave open the possibility that we are not told what the sleep-walker is reminded of, though there are differences in the tense used: Iverson and Hamburger have the present ("calls to mind"; "reminds him") whereas I

have the past ("reminded him"). In fact, the change of tense from "awakes", if one translated with the present there, to past "reminded" would be so striking that most translators avoid it. Iverson and Hamburger both keep to the present throughout: "The sleepwalker … wakes up … the spot of blood … calls it to mind" (Iverson), and "The sleepwalker … is awakened … the bloodstain … reminds him" (Hamburger). My translation avoids the tense change in a different way: by leaving open the possibility that the earlier form ("awakened") is either a past tense or a passive: "the sleepwalker … awakened … the blood-spot … reminded him." Similarly, in the original, though the tenses make the poem difficult to follow, there is not the same obvious change because the earlier "erwacht" is ambiguous.

In Hamburger's translation, and in mine, the blood-spot reminds (or reminded) the sleep-walker. But in Iverson's, "the spot of blood on it calls *it* to mind" (emphasis added). "It" could be the star, the white feather of morning, the fact of having been woken, and so on. Iverson has thus chosen to leave open all the options of the original, and possibly more.

A comparison of these different translations draws attention to Sachs' unusual stylistic choice of "erinnerte", which both embodies a possible change of time from present to past and, by its lack of an obvious object, leads the reader to question, as in example (2), whether in fact the verb means "reminded" *of* something at all, or perhaps something more akin to "sent him back in." This, together with the apparent tense change, suggests the sleep-walker has awakened before, has been returned "inside", that is, back to sleep, by the blood on the feather, to wake again and be shocked. Such an interpretation makes more sense of the word "kreisend" (circling).

The poems resist a clear interpretation, as Enzensberger (1967: xii) points out. What the comparison of translations does is to suggest how Sachs is using language to make it thus resistant.

From these brief comparisons we get a sense of the inordinate care with which Sachs chooses words so as to leave open several possible interpretations. Tenses and prepositions are structurally ambiguous, and images are not merely hard to pin down, but lead the reader to ask questions about the relationship of soul, body, mind and memory, as well as about the places where memory is held.

Insights such as these are crucial for the translator, as well as for the critic. We begin to get a sense of why words such as "erinnern" matter so much to Sachs, as we put these insights together with the facts of her background and circumstances. It might seem that the decisions to write "remind your soul, so it quivered", rather than "that it quivered", in translating Sachs, is an unimportant one; I would argue that such decisions affect the ability of the poem to engage the reader, and also affect how other poems are translated.

Conclusion

A translation case study, like any other case study, can be very broad, and may take in various different aspects. But a study of an individual case can also be fairly narrow, because, especially when space or time are limited, narrowness allows depth. I have here outlined the broader context of translations of Nelly Sachs' poetry in only a fairly superficial way, in order to focus in more depth on specific translations, including my own. This allows the more detailed study to be placed in the context of the larger overall picture, so that potential interactions between details of translation and background factors can be inferred. Using my own translation as one of those to be examined allows both an increase in the data that can be drawn on and access to translation processes that are otherwise less readily available (cf. Jones 2011: 113). It is clear that my own translation is already, to some extent, influenced by the sort of reflection here explored.

In fact, the case study I have outlined above is only a fragment of one: it illustrates what a case study that is both broader in scope and deeper in analysis might do, and how it might be useful for the critic and the translator. I suggested in Introduction that, by considering how Sachs' poetry has been translated and what challenges its translation poses, within the broader context of her poetry and its reception, we can hope to gain insights into how her work might be translated in future.

Though the discussion of her background, the context in which she was writing, her development as a poet, and the translations of her poetry, have necessarily been very brief, nevertheless a picture emerges which helps explain how Sachs' poetry is viewed in the English-speaking world. The earlier, more explicit poems, which Fioretos says will probably "make today's readers squirm" with their "[m]arching boots, crying children, and murdering hands" (Fioretos 2011: 147), are the most often translated, while the later poems, which critical and autobiographical research tells us were written after she had time to absorb what she had learned about modern Swedish poetry when translating it, after she had begun to read widely in Jewish and Christian mysticism, after she had started to assimilate some of the discussion around Holocaust writing then going on in Germany, and after she had experienced more severe mental health problems (Fioretos 2011: 212–66), are much less known and read. Sachs is thus inevitably seen as a Holocaust poet in what is possibly a rather reductive way.

Against this background we see that a close study of translations of particular poems suggests that, in her earlier, more explicit poetry after 1940, and even more in her later poetry, she was a poet who chose to use ambiguous

expressions and images. We see that the same verb "erinnern" (to remind) is used in both poems in a very individual and characteristic sense of "returning to the mind." This suggests that a translator must consider her whole *œuvre* in order not only to build up a sense of her use of metaphor and symbol, but also to discover the characteristic way she uses particular words and expressions. In fact "Erinnerung" (memory) could be understood as meaning "returning into the mind" in many other poems (see e.g. Sachs 1988: 58, 166, 194, 345). But this is something that poetry translators are generally aware of. In the specific case of Nelly Sachs' poetry, I would argue that there are two further conclusions we can draw.

The first is that Sachs' English readers need to be provided with context in order to appreciate her work, and to find it more appealing and relevant. The story of her life is an interesting one, and would today provide more useful context than, for example, Enzensberger's introductory essay of 1967, helpful though that undoubtedly was in her lifetime. The essay contains very insightful discussions of individual words and images in the poetry, but it needs to be understood now as an assessment that was made before more recent reception and criticism of Sachs' work. Yet it is simply reprinted without comment in the 2011 collection. Sachs' development as a poet, including the role that her translations of Swedish Modernist poets played, could provide part of the context for today's readers, and would allow the inclusion of her earlier poems, written and published in German before her flight to Sweden. The reader would thus get a better sense of Sachs as a poet who wrote about relationships and nature, and who saw her life turned upside down by the Holocaust in ways that changed her poetic expression radically, but did not destroy the traces of her earlier preoccupations.

The second conclusion we can draw from this brief account of translations of Sachs' poetry is that comparison of different translations of the same poem allows many insights both into the work of translators and into the original poems themselves. It is with the second of these insights that I have been most concerned here.

What a comparison such as this can tell us is not only that a particular poem is susceptible to several different interpretations, as one would expect, but what it is in the poet's choice of language that gives rise to the ambiguity. This, in turn, gives us a sense of Sachs' mental image of the world that lies behind these particular elements of style.

More than this—and we can say this with a reasonable degree of certainty on the basis of the small number of examples considered here—a comparison of several translations can direct us to points of particular moment in the poem, and to greater understanding of the poet's world-view or state of mind.

In the examples above, the comparison of translations points to the image of the stone, the use of the verb "erinnern" (to remind), and to an ambiguous use of prepositions and conjunctions, as particular points of interest. Further study of different translations of Sachs' poems might or might not bear out this impression. If it does, it could suggest several things: an interest in the way nature reflects or does not reflect human action and thought; a concern for the notion of remembering; a feeling for the uncertainty of cause and effect.

A question that has often plagued stylisticians (see Leech and Short 2007: 2–3) is this: how do we know what is important? Comparing translations shows us what is important. This suggests that such comparison is crucial to understanding literary texts. Gaining enhanced insights of these various types into the poetics of the poet in question can then be the basis not only for literary or stylistic studies, but for further translations.

References

Anderegg, J. (1995) 'Nelly Sachs: The Poem and Transformation', in T. Bahti and M. Fries (eds) *Jewish Writers, German Literature: The Uneasy Examples of Nelly Sachs and Walter Benjamin*, Ann Arbor, MI: The University of Michigan Press, pp. 59–75.

Bahr, E. (1995) '"My Metaphors are my Wounds": Nelly Sachs and the Limits of Poetic Metaphor', in T. Bahti and M. Fries (eds) *Jewish Writers, German Literature: The Uneasy Examples of Nelly Sachs and Walter Benjamin*, Ann Arbor, MI: The University of Michigan Press, pp. 43–58.

Blau, A. (2007) 'Claims of Language: Translation as a Mediation of Jewish Identity and the Yiddish Reception of Nelly Sachs', *Leo Baeck Year Book* 52: 3–22.

Boase-Beier, J. (2009) 'Translating the Eye of the Poem', *CTIS Occasional Papers* 4: 1–15.

Boase-Beier, J. (2011) *A Critical Introduction to Translation Studies*, London: Continuum.

Boase-Beier, J. (2014) 'Using Translation to Read Literature', in J. Boase-Beier, A. Fawcett and P. Wilson (eds) *Literary Translation: Redrawing the Boundaries*, Basingstoke: Palgrave Macmillan, pp. 241–252.

Boase-Beier, J. (2015) *Translating the Poetry of the Holocaust: Translation, Style and the Reader,* London: Bloomsbury.

Boland, E. (tr.) (2004) *After Every War: Twentieth-Century Women Poets*, Princeton, NJ: Princeton University Press.

Bower, K. M. (2000) *Ethics and Remembrance in the Poetry of Nelly Sachs and Rose Ausländer,* Woodbridge: Boydell and Brewer.

Dinesen, R. (1995) 'The Search for Identity: Nelly Sachs's Jewishness' in T. Bahti and M. Fries (eds) *Jewish Writers, German Literature: The Uneasy Examples of Nelly Sachs and Walter Benjamin*, Ann Arbor, MI: The University of Michigan Press, pp. 23–42.

Dischner, G. (1968) 'Zu den Gedichten von Nelly Sachs' (On the Poems of Nelly Sachs), in B. Holmqvist (ed.) *Das Buch der Nelly Sachs* (The Nelly Sachs Book), Frankfurt am Main: Suhrkamp, pp. 309–54.

Domin, H. (1977) 'Nachwort' (Afterword), in N. Sachs, *Gedichte* (Poems), ed. H. Domin, Frankfurt am Main: Suhrkamp, pp. 105–37.

Enzensberger, H.M. (1967) 'Introduction', in M. Hamburger, C. Holme, M. Mead, R. Mead and M. Roloff (trs) *Nelly Sachs: Selected Poems*, London: Jonathan Cape.

Fioretos, A. (2011) *Nelly Sachs: Flight and Metamorphosis,* tr. T. Tranæus, Stanford, CA: Stanford University Press.

Friedländer, S. (2000) 'History, Memory, and the Historian: Dilemmas and Responsibilities', *New German Critique* 80: 3–15.

Fritsch-Vivié, G. (1993) *Nelly Sachs*, Reinbek: Rowohlt.

Georg, M. (1932) *Theodor Herzl: Sein Leben und sein Vermächtnis* (Theodor Herzl: His Life and Legacy), Berlin: Ralph A. Höger.

Hamburger, M. (tr.) (2007) *Poems of Paul Celan*, London: Anvil.

Gillham, B. (2000) *Case Study Research Methods*, London and New York: Continuum.

Hamburger, M., C. Holme, M. Mead, R. Mead and M. Roloff (trs) (1967) *Nelly Sachs: Selected Poems*, ed. H.M. Enzensberger, London: Jonathan Cape.

Hamburger, M., M. Mead and R. Mead (trs) (1970) *Nelly Sachs: The Seeker and Other Poems*, New York: Farrar, Straus and Giroux.

Hamburger, M., M. Mead, R. Mead and M. Roloff (2011) *Nelly Sachs: Collected Poems 1944–1949*, Copenhagen: Green Integer.

Holmes, J. (1988) *Translated! Papers on Literary Translation and Translation Studies,* Amsterdam: Rodopi.

Holmqvist, B. (ed.) (1968) *Das Buch der Nelly Sachs*, Frankfurt am Main: Suhrkamp.

Hoyer, J. (2014) *The Space of Words: Exile and Diaspora in the Works of Nelly Sachs*, Rochester, NY: Camden House.

Iverson, T. (2014) 'Five Poems, Translated from the German of Nelly Sachs', *Able Muse* 17: 82–9.

Jones, F. (2011) *Poetry Translating as Expert Action*, Amsterdam: John Benjamins.

Kale, T. (ed.) (2007) *The Columbia Granger's Index to Poetry in Anthologies* (13th edn), New York: Columbia University Press.

Lakoff, G. and M. Johnson (1980) *Metaphors We Live By*, Chicago, IL: University of Chicago Press.

Leech, G. and M. Short (2007) *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (2nd edn), Harlow: Pearson.

Levin, S. (1977) *The Semantics of Metaphor*, Baltimore, MD: Johns Hopkins University Press.

Martin, E. (2011) *Nelly Sachs: The Poetics of Silence and the Limits of Representation*, Berlin: de Gruyter.

Mitchell, S. (tr.) (1981) *Dan Pagis: Points of Departure*, Philadelphia, PA: The Jewish Publication Society of America.

Parks, T. (1998) *Translating Style*, London: Cassell.

Sachs, N. (1947) *Von Welle und Granit: Querschnitt durch die schwedische Lyrik des 20. Jahrhunderts* (Of Waves and Granite: A Cross-Section of Swedish Lyric Poetry of the Twentieth Century), Berlin: Aufbau-Verlag.

Sachs, N. (1977) *Gedichte* (Poems), ed. H. Domin, Frankfurt am Main: Suhrkamp.

Sachs, N. (1988) *Fahrt ins Staublose: Gedichte* (Journey into a Dustless Region: Poems), Frankfurt am Main: Suhrkamp.

Scholem, G. (1971) *The Messianic Idea in Judaism*, New York: Schocken Books.

Shanks, A. (2016) 'Revelation Freshly Erupting: The Poetry of Nelly Sachs' (http://www.nellysachs-translations.org.uk/essay.html) [accessed 10/03/2016].

Simons, H. (2009) *Case Study Research in Practice*, London: Sage.

Susam-Sarajeva, J. (2009) 'The Case Studies Research Method in Translation Studies', *The Interpreter and Translator Trainer* 3 (1): 37–56.

Toury, G. (1995) *Descriptive Translation Studies and Beyond*, Amsterdam: John Benjamins.

West, W. (1995) 'The Poetics of Inadequacy: Nelly Sachs and the Resurrection of the Dead', in T. Bahti and M. Fries (eds) *Jewish Writers, German Literature: The Uneasy Examples of Nelly Sachs and Walter Benjamin*, Ann Arbor, MI: The University of Michigan Press, pp. 77–104.

The Poetry of Gerrit Achterberg: A Translation Problem?

Antoinette Fawcett

Introduction

This chapter examines the case of the twentieth-century Dutch poet, Gerrit Achterberg (1905–1962) whose poetry was, in its time, both critically acclaimed and popular in the Dutch-speaking world, but whose work is barely known outside this area. After an assessment of the possible reasons for this, the chapter goes on to examine translator James Brockway's engagement with Achterberg's work, and his perception that this poetry was peculiarly challenging, and even untranslatable. This is linked to aspects of iconicity in Achterberg's poetics and, in particular, to what Brockway describes as "magic" (1961: 2).

The case of Achterberg, and his various English translators, particularly Brockway, has been chosen because it throws light on the process of acceptance or non-acceptance of a canonical poet into a new literary system, and because it enables us to see more clearly what is involved in translating a particular kind of formal poetry, in which the structure and technique play a vital role in creating the poem's meaning. Finally, Achterberg himself was aware of the part played by readers in the release of meaning in his poetry, so that this case becomes emblematic of the task of the translator as reader, and of the translator as "the second poet" (Achterberg in Fokkema 1973: 25[1]).

A. Fawcett (✉)
Independent Scholar, Ulverston, Cumbria, UK

Gerrit Achterberg: A Canonical Dutch Poet

Gerrit Achterberg has been described as one of the most important poets of modern Dutch literature, and certainly one of the most remarkable (Textualscholarship1 n.d.: n.p.). Although he wrote within a tradition that paid a great deal of attention to the sound and form of poetry, his work was highly innovative and, especially after the Second World War and into the 1950s, extremely influential (Lovelock 1984: 48). The poems are centred on a single theme: the loss of the beloved to death, and the poet's attempt to give her life again through the poem itself. Yet the effect of these poems is far from monotonous. The theme is developed through a varied range of metaphors and symbols, in language that is diverse and surprising, and in supple, self-invented forms that stretch formal poetry—and the Dutch language—to its limits. Even when Achterberg, in later life, showed a marked preference for the sonnet, his treatment of the form was far from traditional (Cornets de Groot 1968; Bittremieux 1961: 16). Achterberg himself was, according to Dutch critic Ton Anbeek, the "only Dutch poet … wholeheartedly admired" (Anbeek 2009: 598) by the experimentalist poets of the 1950s. Moreover, there is strong evidence for a continuing literary, critical and general interest in Achterberg's poetry throughout the twentieth and into the twenty-first century: from the popularity of his 1963 *Verzamelde gedichten* (Collected Poems), which up to the present day has sold more than 50,000 copies (Textualscholarship1 n.d.: n.p.), to the fact that, as for Shakespeare, many phrases from his poetry have become almost proverbial (Middeldorp 1985: 187–94).

It can be argued that Gerrit Achterberg's status as a poet reached its culmination in the year 2000 when the Huygens Institute published a historical-critical edition of Achterberg's poetry in four immense volumes detailing the genesis of each poem and its complete bibliographical history. This edition was part of the *Monumenta Literaria Neerlandica* series, devoted to publishing scholarly editions of canonical Dutch writers, including the work of Joost van den Vondel (1587–1679), the "Dutch Shakespeare" (Warner 1897: 552), and the twentieth-century poets Martinus Nijhoff (1894–1953) and J.C. Bloem (1887–1966). Many of these volumes are now freely available on-line as digital editions (Textualscholarship2 n.d.: n.p.), giving them potentially a greater reach than the original print versions.

The relatively recent publication date of the Achterberg edition points to the continuing importance of his poetry for Dutch readers, whilst the very inclusion of his *oeuvre* within this series clearly signals his canonical status (Mathijsen 2010: 34). However, with the exception, perhaps, of Nijhoff and

Vondel, none of the writers published in these costly editions are particularly well known in the English-speaking world. This lack of knowledge of important Dutch authors, and especially of non-contemporary poets, is one of the stumbling blocks standing in the way of Achterberg's literary after-life: without an already known reputation beyond Dutch language borders it may be difficult to persuade a publisher of the viability of translations of his poetry; without such translations, no worldwide reputation is likely to be established and maintained.

And yet Achterberg's poetry has already been translated into English, perhaps not extensively in comparison to the great number of poems he composed, but certainly by a number of distinguished writers, poets and translators, including Brockway (1916–2000), James S. Holmes (1924–1986), Michael O'Loughlin (1958–), Adrienne Rich (1929–2012), and J.M. Coetzee (1940–). In fact, Coetzee's 1977 translation of Achterberg's sonnet-cycle 'Ballade van de gasfitter' (Ballad of the Gasfitter) has been regarded by many critics as seminal to Coetzee's own development as a writer and to the themes and concerns of his fictional work (Attwell 1993: 58–9, 65, 67–8; Attwell and Coetzee 1992: 55–90; Clarkson 2009: 47–54, 56–8; Geertsema 2008: 113, 121–5). Coetzee's 'Ballad of the Gasfitter' was later revised and republished in *Landscape with Rowers* (2004), a collection of Coetzee's translations of Dutch poetry published soon after he received the Nobel Prize for Literature in 2003.

Nor has Achterberg's work gone untranslated in other languages. As the bibliography of translations in the historical-critical edition clearly demonstrates, Achterberg's poetry can be regarded as having importance beyond Dutch-language borders: an extensive number of individual translations are listed, in fourteen different languages, whilst single volumes dedicated to his work alone have appeared in Arabic, English, French and Spanish (Achterberg 2000: 814–38). It is no wonder, therefore, that the recent *Princeton Handbook of World Poetries* speaks of Achterberg's "almost mythical status" as a poet (De Geest and Dewulf 2016: 376).

Why then do contemporary English-speaking readers know so little about Achterberg's work?[2] Various answers may be hypothesized in response: (1) the translations exist, but are simply not well enough known, except by specialist readers; (2) they have not managed to find a place within the target literary system; (3) the translations do not make sufficient impact on the reader; (4) they do not present a full enough picture of Achterberg's *oeuvre*; (5) certain biographical facts stand in the way of Achterberg's acceptance; or, (6) a final hypothesis, and one which is examined in section "Gerrit Achterberg: A Canonical Dutch Poet" of this chapter, Achterberg's poems are peculiarly difficult to translate.

It will be seen, as the chapter progresses, and as suggested in this section, that Achterberg's case is both markedly individual and highly representative of the difficulties in establishing the reputation of a poet outside his or her own literary system—difficulties which are multi-fold, residing as they do in both the source and target literary cultures, as well as in the innate challenges of translating, and reading, poetry. Achterberg's case—and the case of one of his major translators, the poet James Brockway—brings these challenges particularly sharply into focus, and therefore forms a good example of how a "specific instance of a phenomenon" (Swanborn 2010: 2) can throw light on further instances of the same or similar problems. For this reason, the exploration of the multifaceted nature of this case, with a particular focus on the phenomenon of what it means to translate a poem in practice, should be suggestive for further studies and different instances of the translation of canonical poetry.

Achterberg's Poetry in Translation

Some Possible Reasons for Achterberg's Invisibility Outside the Dutch Literary System

The first reason I posited for Achterberg's relative invisibility outside the Dutch literary system is that, (1), the translations exist, but are difficult to obtain. This certainly does seem to be the case. *Hidden Weddings* (1987), for example, O'Loughlin's fine volume of selected Achterberg translations, has never been reprinted and exists in very few copies in UK and Irish academic libraries (Cambridge and Trinity College, Dublin have a single copy each).[3] Coetzee's 'Ballad of the Gasfitter' is more fortunate: 15 copies of *Landscape with Rowers* (2004) are held in various libraries, including the British Library, the National Libraries of Scotland and Wales, and Warwick University. The translations by Holmes and Brockway, however, are scattered across several anthologies, or are hidden in journals. Rich's translations appear in her *Collected Early Poems* (1993), available online to subscribing libraries, and as physical volumes in several UK and Irish libraries.[4] In this case, however, the reader is likely to think of these five poems as belonging to her own *oeuvre*. There are a few other book-length translations: a selection by the Canadian translator Pleuke Boyce (1989), held in the British Library, Leeds University Library, and UCL; and one by the Dutch-American professor of English, Stanley Wiersma, which is not, to my knowledge, held in any UK academic library at all.[5] It is clear from this brief survey of what is available to the

UK-based reader that translations of Achterberg's work can certainly be read, but are relatively difficult to obtain.[6]

It follows from the above lack of availability of Achterberg's poems in English that, (2), they have not really managed to find a place within the target literary system. This hypothesis is further substantiated by the fact that it is unusual to come across any reference to Achterberg in standard works on twentieth-century literature. His work is discussed in the Encyclopaedia Britannica (EB 2005: n.p.; EB 2012: n.p.) and in *Who's Who in Twentieth Century World Poetry* (Willhardt and Parker 2002: 4), but is not mentioned at all in many other important literary histories or guides to literary movements such as modernism, even when these claim to give a perspective beyond the Anglo-American.[7] This lack of attention to Dutch literary modernism within standard guides and histories may, therefore, be the most prominent reason why Achterberg's work is not as well-known as that of other great twentieth-century poets from more well-studied languages.

The third, fourth and fifth hypotheses will be dealt with fairly swiftly. Without a full reader-response analysis, which is not the focus of this case study, it would be difficult to assess (3), the impact of the existing translations on the reader. It is true that some of these translations have been reviewed, and that the judgement of the reviewers has been positive (e.g. Kingstone 1989; Pilling 1993; McKee 2003) or, at the least, not negative (Givens 1988: 375–81); yet such reviews are, again, primarily available to specialist readers and are a drop in the ocean compared to the vast numbers of studies and reviews of the original poems (Achterberg 2000: 742–813). The exception in terms of the translations being well noticed is in Coetzee's case.

Coetzee's translations of the sonnets comprising Achterberg's 'Ballade van de Gasfitter' were first published in 1977 in the *Publications of the Modern Language Association of America* (PMLA), with an accompanying essay, and this work, in its totality as essay and translation, has, as noted above, been viewed by many of his critics as being crucial to Coetzee's writerly development, guaranteeing notice of these translations and keeping Achterberg's name alive for at least some English readers. Carrol Clarkson, for example, relates Coetzee's authorial ethics and the "linguistico-philosophical underpinnings" (Clarkson 2009: 2) of his writings specifically to his investigative thinking on the implications of authorial persona and grammatical person in Achterberg's 'Ballade' (Clarkson 2009: 48–54, 56–8). Clarkson is also interested in Coetzee's exploration of "translation and address as a moment of transfer or movement from 'I' to 'you'" (Clarkson 2009: 49). In other words, Clarkson has perceived that for Coetzee the act of translating this particular sequence of Achterberg's poems enabled him to break down the notion of the

singleness of the authorial voice and to release within himself, on behalf of the recipient, a multiplicity of countervoices that engage in mutual dialogue within the resources of the language itself. Clarkson also notes that for Coetzee Achterberg is of interest because of his "pressing against the boundaries" of his language (Clarkson 2009: 10–11). For Coetzee—and Clarkson—Achterberg's work in this respect can be seen as being the equal of Franz Kafka's, Isaac Newton's, Samuel Beckett's or Paul Celan's "to name a few" (Clarkson 2009: 10).

Is it the case, then, that there are simply not *enough* translations to, (4), present a full picture of Achterberg's *oeuvre*? My answer to this question is mixed. As detailed above, several distinguished translators have worked with Achterberg's poems, including Brockway, the leading literary translator of Dutch in the second half of the twentieth century, and Holmes, a foundational figure in Translation Studies (see chapter "Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation"). The historical-critical edition (Achterberg 2000: 817–27) lists 25 separate translators who between them have translated 156 of Achterberg's poems into English. That certainly seems a great deal, and there are some major translations among these, such as the already-mentioned 'Ballade van de gasfitter', translated by both Coetzee and Wiersma (1972). Yet Achterberg's *oeuvre* includes more than a thousand poems, so that the published translations represent only about 15 per cent of the total output. Moreover, some of the major later cycles of work, including *Spel van de wilde jacht* (Play of the Wild Hunt), are missing from these translations.[8] In 1959, soon after its publication, *Spel van de wilde jacht* was reviewed in glowing terms by T. W. L. Scheltema of the Library of Congress:

> Achterberg has again stunned his readers with the seemingly inexhaustible supply of imagery to express the one emotion that has haunted him for years: the never-ending longing for reunion with his departed beloved. That he has been able to do this for such a long time and in so many excellent poems, without ever repeating himself, is no less than a literary miracle. (Scheltema 1959: 285)

Contemporary criticism may read *Spel van de wilde jacht* (1957) as being less autobiographical and expressionist in impulse (see e.g. Heide 2010; Heynders 1988: 10–12), yet this excited and positive reception of the cycle, together with the amount of attention it has specifically received in Dutch literary criticism (see e.g. Meertens 1958; Rodenko 1957; Schenkeveld 1973; Stolk 1999), suggests that a full translation into English of this work would extend

knowledge of Achterberg's importance as a modernist poet beyond what is already known of his poetry from Coetzee's and other translations.

Coetzee's preface to *Landscape with Rowers* (2004: vii–ix) keeps the commentary on the poets he has translated to a minimum, simply setting their work in sufficient context to allow the translations to speak for themselves. In Achterberg's case, Coetzee states that he is from "a generation of Dutch artists who thought of themselves as belonging to the modernist revolution", and gives his opinion that although Achterberg built his reputation before the Second World War "his best work belongs to the 1950s." He speaks of Achterberg's "single, highly personal myth: the search for the beloved who has departed and left him behind" and relates that not so much to Achterberg's personal life, but rather to the "Orphic myth" that "works itself into 'Ballad of the Gasfitter' in ways that may seem cryptic" (Coetzee 2004: viii). Coetzee's earlier PMLA essay, "The Mystery of I and You", however, in which his translation is embedded, includes somewhat more of a clue to Achterberg's life, whilst simultaneously excluding biographical facts from consideration of the work. Speaking of Wiersma's version of the poem, and comparing this translation to his own, Coetzee says: "As Wiersma reads the poem, the fitter is engaged in trying to close the hole of guilt in himself by closing the hole that is God, 'for without God there would be no guilt' (Wiersma finds *the source of this guilt in various events in Achterberg's life*)" (Coetzee 1977: 294, my emphasis). Coetzee's decision to exclude these "events" from his consideration of Achterberg's poetry is typical not only of his linguistico-philosophical approach to the text, in which the biography of the writer is excluded from consideration of the literary material, but is also representative of the way in which the poems were received in Achterberg's own lifetime. It is not that the facts of Achterberg's life were unknown, but rather that literary critics felt that the worth and interest of his poetry should be considered apart from his life, and more importantly, that the poetry should not be read *primarily* in a biographical manner (Fokkema 1964: 30; Middeldorp 1985: 195–207; Stolk 2002). This point of view was powerfully emphasized by the author and psychiatrist Hans Keilson (1909–2011), in an interview broadcast on Dutch radio in 2003, when he maintained that although assessments of Achterberg's psyche may have been important for legal, societal and medical reasons, they are unimportant for the estimation of the poetry:

> The biography has some thematic importance. You can find Achterberg's biography in his poems… What's important is how the conflict, the problem within him, becomes poetry. I don't know … He himself doesn't understand it… You can't approach great poetry like this. (Keilson 2003: n.p.)

The interview with Keilson took place against a background of increasing hostility towards Achterberg, when the biographical facts of his life were threatening to dislodge his work from the Dutch canon. The controversy—which had always jeopardized Achterberg's reputation—had flared up again in 2002, when two articles by Godert van Colmjon (2002a, b) were published in the prominent Dutch newspaper *Trouw*, and readers were informed, or reminded, of the tragic actions that had marred Achterberg's life. The first sentence of the general introduction to Achterberg on the *Koninklijke Bibliotheek* (Dutch National Library) website[9] gives a bare summary of these facts:

> De populaire dichter Gerrit Achterberg staat bekend als de man die zijn hospita vermoordde en dichtte over een gestorven geliefde. (KB n.d.: n.p.)

> The popular poet Gerrit Achterberg is known as the man who killed his landlady and wrote poems about a dead beloved.

The identification between the dead beloved who is the subject of Achterberg's poetry and the woman he killed is implicit but clear, and the further implication is that the poetry is to be read primarily in this light.

A recent pamphlet published by the Dutch Foundation for Literature is, however, less blunt and more nuanced:

> From his youth until his unexpected death, Gerrit Achterberg lived in seclusion. Firstly on one side of the so-called Utrecht hill ridge, in the Calvinist rural village Neerlangbroek. There he made friends with the son of the local Count. Later, in the difficult crisis years of the 1930s, when Achterberg had failed as a teacher and in despair had killed his landlady in the city of Utrecht, this nobleman became his life-long protector. (*Dutch Classics* 2012: 45)

The biographical facts are here placed within the framework of the larger life-story and given a relevant historical context, and are used to explain not so much the poetry but rather the fact that Achterberg was able to find a place within the Dutch literary system in spite of his isolation and mental condition. The literary importance of his work is presented by reference to the admiration which the internationally-known Dutch writer Harry Mulisch felt for Achterberg's poetry:

> Dozens of Dutch and Flemish writers dedicated a poem to him, including Harry Mulisch. What attracted him about Achterberg was purely the sound, the language, the invoking of something that is beyond the stars and that greatly appealed to his interest in metaphysics. He could think of no one to compare

Achterberg with in foreign literature—except perhaps Paul Celan. (*Dutch Classics* 2012: 45)

This kind of contextualization is essential for the non-Dutch reader because it succinctly demonstrates both Achterberg's importance within his own literary system and his place within World Literature.

My fifth hypothesis, (5), then, that the facts of Achterberg's life may stand in the way of his acceptance outside—or at this juncture, even *inside*—his own literary system, may well have some basis in fact, as it is clear that the controversies created by discussions regarding the crucial elements of his life-story may have alienated some readers or potential readers of his work.[10] Alternatively, Achterberg's dense, metaphysical, carefully crafted poetry may no longer be as appealing as it once was. Yet the Achterberggenootschap (Achterberg Society) was able to announce in 2002 that: "Gerrit Achterberg is dead, but fortunately his poetry continues to live. It still inspires readers and writers" (Bruijn 2002: 5). In the very same issue of the Achterberg Yearbook, René van de Kraats discusses his teaching of Achterberg's work to pre-university students, concluding that although students of this age may initially find Achterberg to be a difficult and inaccessible author (Kraats 2002: 38), with good teaching they can still come to admire and appreciate his work (Kraats 2002: 42). An interesting aspect of this, which tends to disprove my fifth hypothesis, is the fact that the students gained more enthusiasm for Achterberg's work *after* having their curiosity aroused "with the spectacular biographical facts" (Kraats 2002: 42). Similarly, an online American review of Coetzee's *Landscape with Rowers* speaks positively of Achterberg's work, adding a brief biographical note on the very issue about which Coetzee had kept silent:

> Even in translation, some of these poems are likely to stick to your ribs for some time to come. Gerrit Achterberg's dark, involute, alternately wrenching and ecstatic "Ballad of the Gasfitter" comes to mind.
>
> This is a cryptic, troubling work, even if you don't know that Achterberg (1905–62) eventually went mad, living out his life in psychiatric institutions after killing the Utrecht landlady who spurned him.[11] (Haven 2004: n.p.)

The implication here is that the poem made a great impact on Cynthia Haven, in spite of her knowledge of the biographical facts, and that she felt, moreover, that this knowledge would be of benefit to the reader. There is no suggestion, however, that the translation has failed in some way to represent the original texts; yet this was the issue which most greatly troubled James Brockway, Achterberg's main translator, within his own lifetime.

The Challenge of Translating Achterberg's Poetry: A Peculiarly Difficult Poet?

Brockway translated 16 Achterberg poems (Achterberg 2000: 819–21), 13 of which appeared in his anthology *Singers behind Glass* (1995a), yet time and again he wrote about his difficulties in translating these, and his absolute refusal to translate more. Brockway's importance as a translator of Dutch literature cannot be overstressed, as highlighted in his *Guardian* obituary (Perman and Heath 2001), which does, however, speak of how Brockway "submerged" his talents in his translation work. Nevertheless, it also acknowledges that Brockway placed more than 700 translations from the Dutch in English-language magazines, a truly remarkable achievement by any standards, although deprecated by Brockway himself when he said: "I became 'the translator, James Brockway' only by accident. By mistake" (Brockway 1995b: n.p.).

Brockway's reservations about translating Achterberg's work were not based on a dislike of the poetry, but rather on an unusual reverence. Brockway believed there was such a perfect unity between the form and content of Achterberg's poems that the forms should be preserved or at the least closely imitated (Brockway 1980: 52). In fact, Brockway came to the conclusion that Achterberg's work should be left alone, that he was such a special kind of poet, "one of 20th-century Dutch literature's rare geniuses", that to translate the poems was to make the "alchemy'" fly, and then "Goodbye, genius" (Brockway 1980: 51).

In an article entitled 'The Trumpets of the Word: A Translator's Note on Gerrit Achterberg,' Brockway spells out the problem in some detail. From his point of view Achterberg was truly using words as "magic":

> Not the sloppy magic of the romantic, but magic that is in deadly earnest; magic with a function to fulfil. That function is to exorcize, deny the power of, undo the fact of, death. (Brockway 1961: 2)

Brockway goes on to relate this "magic" to the biographical facts discussed above. He believes—as many of Achterberg's earlier critics also did—that the main function of Achterberg's poetry is, literally, to bring the dead beloved to life again:

> Failing this, he will reach her via the word and undo the fact of their separation. Failing this, he will find her, where she is hiding in the world … find her, and, through the magical agency of the poem, wrench her back, recompose and recreate her. (Brockway 1961: 2)

But Brockway does not dismiss this quest as naïve or foolish; instead he points out that Achterberg's poetry achieves far more than this, that in the world created by Achterberg in his poetry, words are cleansed, "charged with a new meaning, new life, and regain their magical properties" (Brockway 1961: 3). This magical effect Brockway relates to the form of Achterberg's poems, in which all elements are so finely balanced "that one false step and the translator reduces everything to bathos and banality" (Brockway 1961: 3). In a later article Brockway stresses that it is "an essential imposition on the translator to preserve these forms, or imitate them as closely as he can" (Brockway 1980: 52). That Brockway believed this was near impossible is apparent from his discussion of Achterberg's poem 'Glazenwasser' (Window Cleaner) in which he states that:

> So much depends on the use of Dutch sounds here that a translator would need to combine an insensitivity to words with self-overestimation of truly elephantine proportions to wish to, to attempt to, make another poem of it in another language. (Brockway 1962: 67)

Ironically, this very same poem is one that was also translated by James Holmes, and rather successfully so, although with an inadvertent mistake based on a faulty typescript, which Holmes then goes on to defend as "a rendering with a flaw, like the grain of sand in a cultured pearl, but for all that not a bad English poem" (Holmes 1988: 60).[12]

What is the "magic" of which Brockway speaks? Why, according to him, can't this be translated? How might it be related to the formal properties of the poem?

Although Brockway does not discuss iconicity in his various accounts of the impact made on him by Achterberg's work, it is clear from what he says that this is, in fact, what is at stake. Iconicity is a concept prevalent in linguistics, semiotics, psychology and philosophy. It is also an important resource of literature, and of poetry in particular, where, as argued by Peter Robinson, "all the aspects of a poem's technique can be endowed with significance" (Robinson 2002: 158), including the sound-patterning, the rhythms, the layout, and much more.

Irit Meir and Oksana Tkachman, two linguists working in the field of Sign Language, have defined iconicity as follows: "Iconicity is a relationship of resemblance or similarity between the two aspects of a sign: its form and its meaning. An iconic sign is one whose form resembles its meaning in some way" (Meir and Tkachman 2014). The usefulness of this definition lies in its clarity: the form of an iconic sign "in some way" (i.e. not in every respect)

"resembles", but is not identical to, its meaning. This simple fact is worth bearing in mind as Brockway's dilemma is further explored.

Although earlier arguments about the role of iconicity within a language system leaned towards the view that it challenges the Saussurean notion that the linguistic sign is primarily arbitrary (see discussions in Boase-Beier 2006:102; Fónagy 2001: 1–7; Hiraga 2005: 14; Jakobson 1965; Saussure 1983: 59), it is now more widely accepted that the iconic principle is not to be relegated to the primitive origins of language, but that it continues to be creatively operative within all sign-systems, including language. The Hungarian linguist, Ivan Fónagy, has made a strong case for the presence of dual "encoding" processes within language (Fónagy 2001: 18–40), in which iconicity acts as a form of "anti-grammar" and the iconic principle plays a vital part: "live utterance and natural language … owe their liveliness to this magic fountain" (Fónagy 1999: 26). In that view, a linguistic sign can be both arbitrary and, to a greater or lesser degree, motivated—charged again with "a new meaning, new life and … magical properties" (Brockway 1961: 3).

I believe, therefore, that Brockway did indeed spot something extremely important in Achterberg's work, and that these features were perhaps more obviously foregrounded in these poems than in the work of Achterberg's contemporaries, but far from making him a peculiarly "special" kind of poet, who wrote poems that were effectively untranslatable, it is clear that he shares with other poets a sensitivity to the meaning-making properties of language and para-language, beyond the level of plain denotative meaning, beyond the level of words themselves. This is where an openness, or sensitivity, to iconicity enters into the equation. For Achterberg, it was clearly an important aspect of his poetics to break open, return to, and work with the literal or root meaning of a word or phrase—to strip it of its conventionalization and historical accretions and, as Brockway noted, to enable it to regain its "magical properties" (Brockway 1961: 3). A small example of this tendency at work would be in the extended sonnet 'Isotopen' (isotopes) (Achterberg 1988: 912) where the Dutch idiom "*zand erover*," literally "sand over it", which means that something should be buried and forgotten (or that bygones should be bygones), becomes the seed image for an imagined journey of transformation through African deserts. But this kind of metaphor-making from the basic materials of language is something that Achterberg clearly shares with all poets and does not make his poems untranslatable as such. The choice here might be to either translate the image (that the clothes of another, now worn by the lyric-I, are covered in sand) or to translate the idiom (that the past should be buried and forgotten, so that a new person may arise). A purely formal iconic feature of a poem might, however, be far harder to translate: a tension created by the use

of a single end-assonance throughout ten lines of a sixteen-line poem, for example ('Station'; Achterberg 1988: 954), becomes iconic of a state of being lost, with release and a sense of revelation bringing a change in rhyme and vowel-sound. It would be exceptional, however, if the translator could find a way of using similar assonances in exactly the same positions in the poem, and to the same effect, without at the same time having to lose elements of the content and the meaning.

Michael Webster, in an article on the poetry of Guillaume Apollinaire and of E.E. Cummings (2001), makes a distinction between non-magic and magic forms of iconism, and analyzes poems which for him function as rituals or spells that the reader has to enter into and enact in order to come to an understanding of their deeper mysteries. In both the cases examined in the article, visual and sonic iconicity act together to enable a summoning forth of the absent into presence (Webster 2001: 106–107), merging the lyrical voice of the poem together with its subject and its reader, and thereby effecting a magical transformation of identity and transposition of reality. That Achterberg's poetry is also susceptible to similar analysis is clear: Christine D'Haen tells us:

> Het gedicht is niet alleen de *beschrijving* van een realiteit, noch alleen de *mededeling* ervan, noch alleen de *weerspiegeling* ervan. Het is een *transpositie* ervan: het is een werkelijkheid *omgezet* in een andere. Dat zij leeft, dat zij is, kan maar *geschapen, uitgedrukt, verwezenlijkt* worden, in het gevormde woord, in het gedicht. (D'Haen 1951: 225)

> The poem isn't only the *description* of a reality, or simply its *report*, or even only its *mirroring*. It is a *transposition* of it: it is one reality *translated* into another. That she lives, that she exists, can only be *created*, *expressed* and *materialized* within the shapen word, within the poem.

An example of how this might work can be seen in Achterberg's 'Druïde', Table 1, Text (1), a poem which depicts a magical and near-shamanic act that is both literally and metaphorically ritualistic. Text (2) is my translation of the poem, while Text (3) is not a poetic translation but a word-by-word gloss, appearing below the Dutch poem rather than beneath each line, so that the shape and layout of the Dutch text can be fully appreciated. The syllable-count, rhyme-scheme, and end-consonance patterning for the Dutch text (1) are also given in Table 1. The rhymes are shown in two different ways: the second method makes it clear that there are only four rhymes involved (x = no rhyme); the inclusion of end-consonance, however, shows another underlying sound-pattern, a continuously repeated /t/ at the end of each line (a final 'd'

Table 1 Achterberg's poem 'Druïde' (1), with translation (2) and word-by-word gloss (3)

Syllable count	(1)	Rhyme		End-consonance	(2)
	(1)				(2)
	Druïde				Druid
8	Formule in den	a	a	a	Formula in first light,
10	morgenstond,	a	a	a	rounded from dark spells:
4	uit donkere	a	a	a	reach her mouth
	bezwering afgerond:				
	bereik haar mond				
6	Ik teken in dit hout	b		a	I carve into this wood
4	stand, inhoud, tijd	c	c	a	state, matter, time
8	En leg het vuur aan	a	a	a	And lay the fire on the
	op den grond				ground
6	Zo keer, geladen met	d	x	a	So turn, laden with
6	antwoord van	c	c	a	answers of eternity,
4	eeuwigheid,	b	b	a	in wind, in woods
	in wind en woud				
8	Het witte, smetteloze	e	d	a	The white, unblemished horse
6	paard	f	x	a	stands ready for the night
4	staat voor den nacht	e	d	a	Here is the sword
	gereed				
	Hier ligt het zwaard				

(3)
Druid
formula in the morning-hour/dawn
from dark incantation/conjuration rounded-out/completed
reach her mouth
I draw/trace in this wood
status/state content time
and lay the fire on the ground
so turn loaded with
answer of eternity
in wind and forest
the white spotless horse
stands/is for the night prepared
here lies the sword

in the Dutch spelling system is pronounced as a /t/), contributing to the rhythm of the poem as well as its sound-structure.

This is a poem in which the reader is invited to participate in an act that feels magical, a conjuration, perhaps something even darker; an act which is made more powerful by the incantatory rhythms, the sound-patterning, and the tensions between fulfilled and defeated expectations. The syllable-count (i.e. varying line-lengths), the rhythms, and the rhyme-scheme create an

impression of fluidity and flexibility held in check by the constant consonantal repetition of the /t/ sound that ends each line. The first stanza sets up an expectation that the rhymes will operate in triplets but the poem, in fact, opens out into a much more elaborate dance of sounds, held together with the light drum-beat of the repeated /t/, appropriate to the magical and shamanic connotations of the poem.

In the first stanza, the lyric-I voice is not yet revealed, and consequently the reader is invited to step into the magic circle and speak out the command of the spell (which is the poem itself) to the words themselves: "reach her mouth" (bereik haar mond). This command is delicately ambiguous and surprising—not "reach her ears", as would normally be expected for poems, invocations, and imperatives, but "her mouth", bringing in associations both of a kiss from the speaker and of a spoken, living answer from the hearer. The atmosphere becomes, as a result, lightly erotic as well as magical.

In the second stanza the lyric-I reveals himself, wearing the mask of the Druid, and the words perform—in the present tense—the action of drawing, or carving, into wood, words or symbols (runes?) which will then be transformed by fire into the smoke and spirit that have the potential to "reach" her. It is not stated anywhere that "she" is not alive, but the implication that the lyric-I is attempting some kind of spirit, or spiritual, contact is strong.

The third stanza is once again a command, or a plea, "So turn" (Zo keer), and has the effect of changing the simple, controlled and stately conjuration of the first two stanzas into something much more emotionally resonant. The words of the poem, and the words of the conjuration (one and the same thing), are imagined returning to the speaker, with the desired answer from the beloved, which is an answer 'laden' (geladen) with eternity (everlasting life). That this is a wish, not a reality, is clear—the Druid-speaker has not actually, in the real world, effected the "magic that is in deadly earnest" that Brockway spoke of (1961: 2)—although this stanza comes close to making it seem as if it does so, by drawing on symbols of infinite and eternal spirit (the wind) and regenerated life (the smoke of the burnt wood and its symbolic words coming back to the speaker from the forest, from trees that are continuously re-clothed and spring up anew).

The final stanza opens out into further mysteries, and a series of unanswered questions for the reader. Why are a white horse and a sword suddenly brought into the ritual, for example? It may not be too far-fetched to imagine that there are shamanic connotations here. Mircea Eliade's classic study of Shamanism describes the sacrifice of horses to ensure the success of various shamanic practices, to do with illness, death and purification (Eliade 2004:

190–200) and, in such rituals, the horse must be "light-colored" (Eliade 2004: 191). Eliade also specifically links the "white horse of the shamans" to spirit-flight, that is, ecstasy (Eliade 2004: 154). Alternatively, the white horse is perhaps being readied for a ride of rescue, as in a fairy-tale, in which the hero comes to the aid of a maiden in distress. The sword may be the tool of sacrifice, or the weapon of gallantry. All is left to vibrate in the imagination of the reader—Achterberg's "second poet" (in Fokkema 1973: 25).

At first glance it may appear that the poem, Text (1), does not deploy an obvious iconicity, but the analysis I have given demonstrates that all its elements cohere and can, in Robinson's words, "be endowed with signification by their thematization" (Robinson 2002: 158). Most obviously, the repeated end-consonance in the plosive /t/ sound resembles a drumming appropriate to the shamanic/druidic ritual both evoked and enacted, adding emphasis and tension to the event, and perhaps leading to the ecstasy which monotonously repeated rhythms can provoke. At the same time the unexpected fluidities of the poem's form within the strict repetitions of the "drum", and the repeated, magical, threes of the tercets, may be interpreted as being iconic of the lyric-I's hesitancies and failures (cf. Brockway 1961: 2).

Text (2), my translation of the poem, clearly has not captured, or represented, all elements of that possible (magic) iconicity but "sets up its own dense weave of internal and end-rhyme, assonance, consonance, and alliteration" (Fawcett 2014: 298). If my translation works as a poem in English, which I hope it does, then it will release its potential in the minds of its readers. That potential will be somewhat different to the potential of the source text, but may act as an analogue of it—be iconic of it, in fact. Yet Brockway would in all likelihood have judged my translation as a falling short, if not the work of a downright "mountebank", since the new poem does not keep the "original form and sound patterns intact" (Brockway 1980: 52). Yet I believe that the structure that has developed in my version has a similar iconic potential to that of the ST, and that the rhythmic patterns, the flow of the words, the stress patterns, the breath-pauses, and the end-stopping, create analogous tensions and resonances: in particular, the rhythms of an incantation, a conjuration, an impassioned plea, with a final opening up of the ritual into something unresolved, and ultimately mysterious. The total sound and structure of the English poem is iconic here (or has the potential for magic iconicity, with the reader's active cooperation).

Conclusions

The first sections of this case study presented the evidence for Achterberg's importance in his own literary system and hypothesized six possible reasons for the fact that his work is not all that well known in the English literary world, examining the evidence for each. Careful analysis has shown that the reasons that Achterberg has not won himself a place in this target culture are varied and complex, but do not seem primarily to be related to the difficulties of his poetry, difficulties which made the work in Brockway's opinion, close to being untranslatable: "I did not want to interfere by putting his words into a language other than his own" (1995a: 29).

Brockway was in a sense a privileged translator-reader of Achterberg's poetry. Not only did his lifetime overlap with Achterberg's; he lived in the Netherlands during the time-period when Achterberg's poems had their first strong effect on the Dutch-language reading public. He also knew Achterberg personally, first meeting him in 1952, because of his translation of Achterberg's poem 'Wichelroede' (Divining-rod) (Hazeu 1989: 566), and later regarding Achterberg as a friend. Achterberg's last visit to Brockway was on the very same day he died, and had as its probable objective the discussion of further translations of his work. Brockway felt that he could do nothing more to help Achterberg in this respect—that his poetry was effectively untranslatable (Hazeu 1989: 606–7). Yet, the fact remains that he did translate—admirably, and memorably—sixteen short Achterberg poems. Although his words of prohibition seem harsh—that a translator would have to have a "self-overestimation of truly elephantine proportions to wish to, to attempt to, make another poem of it ('Glazenwasser') in another language" (Brockway 1962: 67), all the evidence points to the fact that these words were uttered out of a sense of impasse and baffled admiration, and from an empathetic resonance with Achterberg's *oeuvre*. But these words, and others like them, often repeated, may also have had some kind of a braking effect on the further translation of Achterberg's poems into English. It is not the case, of course, that individual translators did not attempt individual translations, but the first book-length selection of Achterberg's poems in English did not appear until 1972 (Wiersma), ten years after Achterberg's death. The fact remains, though, that of all Achterberg's translators into English, Brockway has been the most sensitive to the effect and meaning-potential of the formal aspects of Achterberg's poetry, including their iconicities.

I have already cited Peter Robinson's succinct explanation of such features of poetry, but it is worth looking at his comment in a little more detail:

> In a poem, the responses are never simply just to the meaning of the words. Since all the aspects of a poem's technique can be endowed with significance by their thematization, its structure will have significant things to imply about the meaning of the words, and about itself…. (Robinson 2002: 158)

Since "*all* aspects of a poem's technique can be endowed with significance" (my emphasis), this clearly includes aural and visual features such as sound-patterning, the perception of rhythm, and the shape of the poem on the page. Of course, there is nothing new in highlighting the fact that these are important aspects of poetry, but what is interesting in Robinson's statement is that he carefully expresses his insight to suggest that there is a cognitive process at work in which these aspects of technique "are *endowed* with significance" (my emphasis), not only because of the ways in which theme and meaning interact with the structures of the poem, but also because of the various ways in which these interactions are *read*, in the act of making (by the poet) and in the act of re-making (by the reader). Achterberg himself laid stress on the vital role of the reader (and by implication the translator) in the creation of a poem's effects: "the reader must be the second poet" (in Fokkema 1973: 25). Since every reader will read a poem differently, it is also clear that Achterberg's poems—in common with all poetry—will produce a *different* poem in each reader's mind, and that this obvious fact also releases for the translator a permission to translate with difference.

If Brockway, in his work with Achterberg's poems, had taken his own insight to heart, that "it is impossible to ascribe to any piece of writing an identity, since its identity is dependent upon the mind engaged with it" (Brockway 1980: 55), he might have translated more of the *oeuvre*—not binding himself to using the identical resources that the source text deploys, and in exactly the same manner—but drawing on the resources of his own language to create a poem that *resembles* an Achterberg poem, as the form of an icon resembles the meaning which it conveys, but is not and never can be identical to it.

The case I have examined in this chapter, therefore, becomes emblematic for the translation problems faced by all translator-poets, and Achterberg is discovered not as a peculiarly difficult poet to translate, but rather as a poet whose awareness of the possibilities of form, in and beyond language, made him particularly open to the co-creative act of reading. The translator cannot hope to convey every element of the ST, but can hope to read the ST with both heart and mind. Paying attention to every aspect of the poem's technique and structure is an important part of this, but so is the recognition that the target text will have a life independent of the ST in the mind of its new reader. From this recognition either impasse or creative impulse may flow.

Notes

1. All translations in this chapter are my own, unless otherwise indicated.
2. A simple Google search shows this to be the case: apart from a basic Wikipedia article on Achterberg in English, most of the "hits" on the first few pages are of Dutch websites. The US-based Poetry Foundation website, which publishes *Poetry* magazine, has no information on Achterberg at all, although it does include information on many non-English language poets. Germany, for example, is represented by brief introductions to twenty-six different poets. The Netherlands makes *no* appearance in the list of countries and regions (Poetry Foundation n.d.).
3. The single copy available from the Amazon website in January 2017 (search terms Achterberg / Hidden Weddings) was priced at £116.17 (Amazon 2017).
4. In November 2016 there were 21 copies of Rich's *Collected Early Poems* listed on the COPAC site (COPAC 2016).
5. The US-based reader will find Wiersma's translations available at the Library of Congress.
6. All the information regarding British holdings of Achterberg's poetry in translation was found by searching on the COPAC website (2017).
7. I have checked the following standard works: Armstrong (2005), Brooker et al. (2010), Childs (2008), Kolocotroni et al. (1998), Levenson (2011), Lewis (2011), Nicholls (1995), Tew and Murray (2009). None of these mentions Dutch or Flemish modernism. However, Eysteinsson's and Liska's (2007) two-volume collection has a complete chapter on 'Modernism(s) in Dutch Literature' (Berg and Dorleijn 2007: 967–90).
8. Boyce includes two poems from this cycle in her collection: 'Jachtopziener' ('Gamekeeper') and 'Dwingelo' ('Dwingelo') (Boyce 1989: 65–6). There are also translations by P.K. King of two of the 'Spel van de wilde jacht' poems: 'Huisbewaarder' ('Caretaker') and 'Mon trésor' ('Mon trésor') (King 1971: 128–131).
9. Henceforth KB.
10. In addition to the discussion created by Colmjon's two articles (2002a, b), the literary weblog *De Contrabas* (now defunct), also had a discussion on Achterberg's worth as a poet, in response to an article by Huub Mous entitled 'Een overschat dichter' ('An over-rated poet') (Mous 2009). See 'De zeer overschatte Achterberg' ('The extremely over-rated Achterberg') (Contrabas 2009).
11. Haven's assertion that Achterberg "lived out his life in psychiatric institutions after killing the Utrecht landlady who spurned him" (Haven 2004) isn't absolutely accurate (see Hazeu 1989: 233–5). By 1945, Achterberg had been granted the right to live, under controlled conditions, outside the asylum, and was looked after by his former girlfriend, Cathrien van Baak, whom he married in 1946. Although the State Order remained in operation until

1955, only seven years before his death, after his marriage Achterberg's various stays in psychiatric institutions were only of a temporary nature.

12. See also Davis (2001: 31) which discusses Holmes's anecdote about his inadvertent mistake and relates this to the inevitability of the "grain of difference—or *différance*" which makes both poetic composition and translation possible.

References

Achterberg, G. (1988) *Verzamelde gedichten* (Collected Poems), Amsterdam: Querido.

Achterberg, G. (2000) *Gedichten; Historisch-kritische uitgave*: *Deel 2, Apparaat* (Poems; Historical-critical Edition: Part 2, Apparatus) (ed. P.G. de Bruijn), Den Haag: Constantijn Huygens Instituut.

Amazon (2017) 'Achterberg, *Hidden Weddings*' (www.amazon.co.uk) [accessed 04/01/2017].

Anbeek, T. (2009) 'From the Hunger Winter to the First Morning, 1940–1960,' tr. L. Waters, in T. Hermans (ed.) *A Literary History of the Low Countries*, Rochester and New York: Camden House.

Armstrong, T. (2005) Modernism: A Cultural History, Cambridge, UK and Malden, MA: Polity Press.

Attwell, D. (1993) J. M. Coetzee: South Africa and the Politics of Writing, Berkeley and Oxford: University of California Press.

Attwell, D. (ed.) and J. M. Coetzee (1992) *Doubling the Point: Essays and Interviews—JM Coetzee*, Cambridge, MA and London: Harvard University Press.

Berg, H. F. van den and G. Dorleijn (2007) 'Modernism(s) in Dutch Literature', in Á. Eysteinsson and V. Liska (eds) Modernism (vol. 2), Amsterdam and Philadelphia: John Benjamins.

Bittremieux, C. (1961) 'Het kryptische huwelijk' (The Cryptic Wedding), *Hollands weekblad*, *Jaargang 3*, Deel 115: 15–16.

Boase-Beier, J. (2006) Stylistic Approaches to Translation, Manchester: St. Jerome.

Boyce, P. (tr.) (1989) *But This Land has No End: Selected Poems of Gerrit Achterberg*, Lantzville, B. C.: Oolichan Books.

Brockway, J. (1961) 'Trumpets of the Word: A Translator's Note on the Poetry of Gerrit Achterberg', Typescript in the Museum of Literature, The Hague, B. 8714 H.1.

Brockway, J. (1962) 'And Death Shall Have no Dominion: on the Poetry of Gerrit Achterberg', PEN International 13: 62–8.

Brockway, J. (1980) 'At a Loss for Words; Achterberg in English', Dutch Crossing 12: 51–5.

Brockway, J. (tr.) (1995a) *Singers behind Glass: Eight Modern Dutch Poets*, Lincoln: Jackson's Arm.

Brockway, J. (1995b) 'Translator or Actor', *The Low Countries* 3: 289–290 (http://www.literaturefromthelowcountries.eu/translator-or-actor/) [accessed 30/11/2016].

Brooker, P., et al. (2010) The Oxford Handbook of Modernisms, Oxford and New York: Oxford University Press.

Bruijn, P. G. de et al. (eds) (2002) 'Vooraf' (Preface), *Jaarboek Gerrit Achterberg* (Gerrit Achterberg Yearbook) 2: 5–6.

Childs, P. (2008) Modernism, London and New York: Routledge.

Clarkson, C. (2009) J.M. Coetzee: Countervoices, London: Palgrave Macmillan.

Coetzee, J. M. (1977) 'Achterberg's "Ballade van de gasfitter": The Mystery of I and You', PMLA 92 (2): 285–96.

Coetzee, J. M. (tr.) (2004) Landscape with Rowers: Poetry from the Netherlands, Princeton: Princeton University Press.

Colmjon, G. van (2002a) 'Wegens gebrek aan leven' (Because of a Deficiency in Life), *Trouw* 15/06/2002 (http://www.trouw.nl/tr/nl/5009/Archief/archief/article/detail/2782299/2002/06/15/Wegens-gebrek-aan-leven.dhtml) [accessed 28/11/2016].

Colmjon, G. van (2002b) 'Het meisje van zestien' (The Sixteen Year Old Girl), *Trouw* 16/11/2002 (http://www.trouw.nl/tr/nl/5009/Archief/archief/article/detail/2777885/2002/11/16/Het-meisje-van-zestien.dhtml) [accessed 28/11/2016].

Contrabas, De (2009) 'De zeer overschatte Achterberg' (The Extremely Over-rated Achterberg) (http://www.decontrabas.com/de_contrabas/2009/03/de-zeer-overschatte-achterberg.html) [accessed 29/11/2016].

COPAC (2016) 'Adrienne Rich' (http://copac.jisc.ac.uk/) [accessed 01/11/2016].

COPAC (2017) 'Gerrit Achterberg' (http://copac.jisc.ac.uk/) [accessed 04/01/2017].

Cornets de Groot, R.A. (1968) 'Het afwijkend sonnet bij Gerrit Achterberg' (The Deviant Sonnet in Achterberg), *Labirinteek*, Bert Bakker and Daamen NV: Den Haag, pp. 139–47.

Davis, K. (2001) Deconstruction and Translation, Manchester, UK and Northampton, MA: St. Jerome.

De Geest, D. and J. Dewulf (2016) 'The Poetry of the Low Countries', in R. Greene and S. Cushman (eds) The Princeton Handbook of World Poetries, Princeton and Oxford: Princeton University Press.

D'Haen, C. (1951) 'Beschouwingen over Achterberg' (Observations on Achterberg), Dietsche Warande en Belfort, Jaargang 96: 223–35.

Dutch Classics (2012) (http://www.letterenfonds.nl/en/publication/68/dutch-classics) [accessed: 04/01/2017].

EB (2005) 'Dutch Literature', *The New Encyclopaedia Britannica* (15th edn) (vol. 4), Chicago etc.: Encyclopaedia Britannica, Inc., 300: 3a.

EB (2012) 'Gerrit Achterberg', *Encyclopaedia Britannica Online Library Edition* (http://library.eb.co.uk/eb/article-9094713) [accessed: 01/10/2012].

Eliade, M. (2004) *Shamanism: Archaic Techniques of Ecstasy* (tr. W.R. Trask) (2nd paperback edn), Princeton: Princeton University Press.

Eysteinsson, Á. and V. Liska (2007) *Modernism* (2 vols), Amsterdam and Philadelphia: John Benjamins.

Fawcett, A. (2014) *Translating the Form: A Process-based Approach to Translating the Poems of Martinus Nijhoff (1894–1953) and Gerrit Achterberg (1905–1962)* (Unpublished doctoral thesis), Norwich: University of East Anglia.

Fokkema, R. L. K. (1964) 'Het taboe rond Achterberg' (The Achterberg Taboo), De Gids 127 (1): 52–5.

Fokkema, R. L. K. (1973) *Varianten bij Achterberg. Deel 2: de commentaar* (Variations in Achterberg's Work. Part 2: Commentary), Amsterdam: Querido.

Fónagy, I. (2001) Languages within Language: An Evolutive Approach, Amsterdam and Philadelphia: John Benjamins.

Fónagy, I. (1999) 'Why iconicity?', in M. Nänny and O. Fischer (eds) Form Miming Meaning, Amsterdam and Philadelphia: John Benjamins.

Geertsema, J. (2008) 'Between Homage and Critique: Coetzee, Translation, and the Classic', in A. Lianeri and V. Zajko (eds) Translation and the Classic: Identity as Change in the History of Culture, Oxford: Oxford University Press.

Givens, R. (1988) 'Contemporary Dutch poetry', The Literary Review 31 (3): 375–81.

Haven, C. (2004) 'Coetzee Mines Jewels of Dutch Poetry / Small Book of Translations Stands Tall as Collection of Little-known Treasures' (http://www.sfgate.com/books/article/Coetzee-mines-jewels-of-Dutch-poetry-Small-book-2792326.php) [accessed 28/11/2016].

Hazeu, W. (1989) Gerrit Achterberg, Amsterdam: De Arbeiderspers.

Heide, H. van der (2010) 'De bancirkelslag in de natuur: Gerrit Achterberg en de sacrale geometrie' (The Magic Circle in Nature: Gerrit Achterberg and Sacred Geometry), *Jaarboek Gerrit Achterberg* (Gerrit Achterberg Yearbook) 10: 19–39.

Heynders, O. (1988) 'De formule van de dichter. Een beschouwing over de versimmanente poëtica van Achterberg' (The Poet's Formula. Observations on Achterberg's Verse-immanent Poetics), *Forum der Letteren. Jaargang 1988*, 1–14.

Hiraga, M. K. (2005 *Metaphor and Iconicity: A Cognitive Approach to Analysing Text*s, Basingstoke: Palgrave Macmillan.

Holmes, J. S. (1988) Translated! Papers on Literary and Translation Studies, Amsterdam: Rodopi.

Jakobson, R. (1965) 'Quest for the Essence of Language', Diogenes 13: 21–37.

KB (n.d.) 'Gerrit Achterberg (1905–1962)' (https://www.kb.nl/themas/nederlandse-poezie/dichters-uit-het-verleden/gerrit-achterberg-1905-1962) [accessed: 28/11/2016].

Keilson, H. (2003) 'Psychiater en schrijver Hans Keilson over Gerrit Achterberg' (Psychiatrist and Author Hans Keilson on Gerrit Achterberg), *De Avonden* 02/10/2003 (http://www.npo.nl/de-avonden/02-10-2003/POMS_VPRO_212759/POMS_VPRO_212683) [accessed 28/11/2016].

King, P. K. (1971) '"Caretaker" and "Mon trésor"; Translations of Two Poems by Gerrit Achterberg', in *Dawn poetry in the Netherlands*, Amsterdam: Athenaeum-Polak and Van Gennep, pp. 128–131.

Kingstone, B. D. (1989) 'Review of *But this land has no end, selected poems of Gerrit Achterberg*, trans. Pleuke Boyce', *Canadian Journal of Netherlandic Studies* X (ii): 37–38.

Kolocotroni, V., J. Goldman and O. Taxidou (1998) Modernism: An Anthology of Sources and Documents, Edinburgh: Edinburgh University Press.

Kraats, R. van de (2002) 'Achterberg in het Studiehuis' (Achterberg in the Study House), *Jaarboek Gerrit Achterberg* (Gerrit Achterberg Yearbook) 2: 35–48.

Levenson, M. H. (2011) The Cambridge Companion to Modernism, Cambridge: Cambridge University Press.

Lewis, P. (2011) The Cambridge Companion to European Modernism, Cambridge: Cambridge University Press.

Lovelock, Y. (1984) *The Line Forward: a Survey of Modern Dutch Poetry in English Translation*, [S.I.]: Bridges.

Mathijsen, M. (2010) *Naar de letter. Handboek editiewetenschap* (To the Letter. Handbook of Editorial Science), Den Haag: KNAW Press.

McKee, L. (2003) '*Landscape with Rowers: Poetry from the Netherlands*', *Library Journal* 128: 72–73.

Meertens, P. J. (1958) 'Magie en folklore in Achterbergs *Spel van de wilde jacht*. Een poging tot toelichting' (Magic and Folklore in Achterberg's *Play of the Wild Hunt*. An Attempt at Elucidation), *Maatstaf. Jaargang 5*: 741–752.

Meir, I. and O. Tkachman (2014) 'Iconicity' (http://www.oxfordbibliographies.com/view/document/obo-9780199772810/obo-9780199772810-0182.xml) [accessed: 12/01/2017].

Middeldorp, A. (1985) *De wereld van Gerrit Achterberg* (The World of Gerrit Achterberg), Amsterdam: Synthese.

Mous, H. (2009) 'Een overschat dichter' (An over-rated poet) (http://www.huub-mous.nl/2009/02/28/een-overschat-dichter/) [accessed 29/11/2016].

Nicholls, P. (1995) Modernisms: A Literary Guide, Basingstoke: Palgrave Macmillan.

O'Loughlin, M. (tr.) (1987) Hidden Weddings: Selected Poems of Gerrit Achterberg, Dublin: Raven Arts Press.

Perman, D. and T. Heath (2001) 'James Brockway' (obituary) (https://www.the-guardian.com/news/2001/jan/02/guardianobituaries1) [accessed 05/01/2017].

Pilling, J. (1993) 'Review of *Hidden Weddings* by Gerrit Achterberg; *The White Shaman* by H.C. Ten Berge', *Poetry Nation Review* 91, 19 (5): 59–60.

Poetry Foundation (n.d.) 'Poems and Poets/Poets' (https://www.poetryfoundation.org/poems-and-poets/poets#) [accessed 01/12/2016].

Rich, A. (1993) Collected Early Poems: 1950–1970, New York and London: W. W. Norton and, pp. 251–61.

Robinson, P. (2002) Poetry, Poets, Readers: Making Things Happen, Oxford: Oxford University Press.

Rodenko, P. (1957) 'Spiegel van de wilde jacht: Kanttekeningen bij Achterberg's *Spel van de Wilde Jacht*, de reactie van de kritiek en enkele persoonlijke commentaren van de dichter' (Mirror of the Wild Hunt: Annotations to Achterberg's *Play of the Wild Hunt*, the Critical Reaction and the Poet's Personal Observations), *Maatstaf. Jaargang* 5: 708–40.

Saussure, F. de (1983) *Course in General Linguistics* (tr. R. Harris; ed. by C. Bally and A. Sechehaye), London: Duckworth.

Scheltema, T. W. L (1959) 'Review of Gerrit Achterberg's *Spel van de wilde jacht*', *Books Abroad* 33 (3, Summer 1959): 285.

Schenkeveld, M. H. (1973) 'Achterbergs *Spel van de wilde jacht*' (Achterberg's *Play of the Wild Hunt*), *Tijdschrift voor Nederlandse taal- en letterkunde* 83: 267–74.

Stolk, F. (1999) *Een kwestie van belichting. Genetisch-interpretatief commentaar bij Gerrit Achterbergs Spel van de wilde jacht* (A Question of Clarification. Genetic-interpretative Commentary on Achterberg's *Play of the Wild Hunt*) (Doctoral thesis) (2 vols), Utrecht: University of Utrecht.

Stolk, F. (2002) 'Het is te grof voor woorden' (It is too Coarse for Words), *Trouw*, 07/12/2002   (http://www.stichting-genootschap-gerrit-achterberg.nl/rumoer/Trouw07-12-2002.htm) [accessed 28/11/2016].

Swanborn, P. G. (2010) *Case Study Research: What, Why and How?* Los Angeles, London, New Delhi and Singapore: Sage.

Tew, P. and A. Murray (2009) The modernism handbook, London: Continuum.

Textualscholarship1 (n.d.) 'Gerrit Achterberg, Gedichten' (Gerrit Achterberg, Poems) (http://www.textualscholarship.nl/?p=8393) [accessed 03/01/2017].

Textualscholarship2 (n.d.) 'Digitale edities' (http://www.textualscholarship.nl/?page_id=6573) [accessed 04/01/2017].

Warner, C. D. (1897) A Library of the World's Best Literature, Ancient and Modern (vol. 42), New York: International Society.

Webster, M. (2001) 'Magic Iconism, Defamiliarization, Sympathetic Magic, and Visual Poetry (Guillaume Apollinaire and E.E. Cummings)', European Journal of English Studies 5 (1): 97–113.

Wiersma, S. (1972) A Tourist Does Golgotha and Other Poems, Grand Rapids: Being Publications.

Willhardt, M. and A. M. Parker (2002) Who's Who in Twentieth-Century World Poetry, London: Routledge.

Stylistic Choices in the Japanese Translations of *Crime and Punishment*

Hiroko Cockerill

Introduction

The first authentic translations of Russian literary works into Japanese appeared in 1888, when the pioneering translator of Russian literature, Futabatei Shimei[1] (1864–1909) published *Aibiki* (The Tryst) and *Meguriai* (A Chance Encounter), translations of Ivan Turgenev's *Svidanie* (The Rendezvous) and *Tri vstrechi* (Three Encounters) respectively. Futabatei translated several more works by Turgenev, and then translated works by other Russian writers such as Nikolai Gogol, Leo Tolstoy, Vsevolod Garshin, Maxim Gorky and Leonid Andreyev. Although Futabatei admired Fyodor Dostoevsky's works, he never attempted to translate them. It was Futabatei's friend Uchida Roan (1868–1929) who first introduced Dostoevsky's works to Japanese readers with his translation of *Crime and Punishment*. Uchida's *Tsumi to batsu* (Crime and Punishment) appeared in 1892, only four years after the publication of Futabatei's *Aibiki* and *Meguriai*, but it was a translation from the English version and only the first half of the novel was translated.

In spite of these two shortcomings, Uchida's translation has some innovative stylistic features, including the use of the third-person pronoun "kare" (he) and the use of the ending "-ta" as a past tense marker. "-Ta" is a modern auxiliary verb which expresses the meanings of both the past and the perfective. Japanese grammarian Ōno Susumu explains the formation of "-ta" as follows. "It originally derived from the classic auxiliary verb '-tari', which was

H. Cockerill (✉)
The University of Queensland, St. Lucia, QLD, Australia

used to express the perfective. This classic auxiliary verb '-tari' took the place of the other two classic auxiliary verbs '-ki' and '-keri', both of which expressed the meaning of the past" (Ōno 1978: 129). However, there is no consistent correlation between Uchida's use of "-ta" forms and the past tense forms in the source text, or between his use of "kare" and the third-person pronouns. Nonetheless, Uchida's use of the third-person pronoun "kare" in *Tsumi to batsu* is noteworthy, as Futabatei did not use this pronoun at all in his first translation work *Aibiki*.

Both Uchida's *Tsumi to batsu* and Futabatei's *Aibiki* are word-for-word translations. Futabatei's attempts to reproduce the style found in Turgenev's original are legendary. Futabatei even attempted to reproduce the number of commas and full stops found in the original. As a result of his meticulous word-for-word translation method, Futabatei reproduced almost all the past tense verbs in the original employing "-ta" endings, and many of the first-person pronouns employing "jibun" (I). Futabatei used "-ta" endings as past tense markers for the first time in the history of Japanese literary translation and indeed for the first time in the history of the written Japanese language (Cockerill 2008: 177). The reason Futabatei did not use third-person pronouns at all in *Aibiki* was that the original story was written from a first-person narrative point of view. It is a brief episode from Turgenev's *Zapiski okhotnika* (A Sportsman's Sketches). The sportsman-narrator by chance witnesses a rendezvous in a birch grove, between an arrogant male servant and a poor peasant girl, who clearly has the narrator's sympathy. The use of the first-person pronoun "jibun" referring to the sportsman narrator, and the consistent use of "-ta" endings, consolidate a firm retrospective first-person narrative point of view. By contrast, *Crime and Punishment* is written from a third-person narrative point of view and Uchida's translation reflects the original narrative structure to a certain extent. Uchida was one of the first translators to use the third-person pronoun "kare" in his work, and he was certainly the first person to use it in the translation of a Russian literary work. However, neither his use of the third-person pronoun "kare" nor that of "-ta" endings as past tense markers became the norm in translations of that period.

Yanabu Akira (1982: 195–212) states in his book *Hon'yakugo seiritsu jijō* (Circumstances Surrounding the Establishment of Translationese) that the Japanese third-person pronouns "kare" (he) and "kanojo" (she) were originally used as demonstrative pronouns indicating both objects and persons, and even nowadays they are not entirely equivalent in their usage and meanings to the third-person pronouns found in European languages. "Kare" and "kanojo" are generally used to indicate specific persons, and are often used to indicate a boyfriend or a girlfriend. Yanabu regards Japanese third-person pronouns as

superfluous to the structure of the Japanese language (Yanabu 1982: 202). Whether or not Japanese third-person pronouns are superfluous, it is certain that in Uchida's time it was optional for the translator to reproduce third-person pronouns in works translated from western languages. It was also optional for the translator to use "-ta" endings when translating past tense verbs.

When "-ta" endings are applied to Japanese verbs, they can potentially carry two meanings. They can be used either as past tense markers or as perfective aspectual markers. Before Futabatei's use of "-ta" endings as past tense markers in *Aibiki*, "-ta" endings were mainly used in Japanese literary works to express the perfective aspect. When associated with a predominant use of non "-ta" endings, most of which were "-(r)u" endings, "-ta" endings carried the meaning of the perfective aspect. These "-ta" endings were commonly used to describe the successive actions of the main characters. It took another two and a half decades for Japanese translators of Russian literary works to use "-ta" endings as past tense markers (Cockerill 2015: 256–283). Futabatei himself modified his translation method, and in his later translations he employed "-ta" endings mainly to convey the meaning of the perfective aspect of the original Russian verbs.

In 1914, when Nakamura Hakuyō (1890–1974) published the first translation of *Crime and Punishment* to be made directly from Russian, he translated almost all the past tense verbs in the original using "-ta" endings. What is more, he reproduced almost all third-person pronouns in the original using "kare" and "kanojo." Nakamura famously advocated a rigorous word-for-word translation method, akin to his predecessor Futabatei. Both Futabatei and Nakamura employed a foreignizing strategy, resulting in an innovative translation style. Lawrence Venuti defines a foreignizing strategy as one that applies "ethnodeviant pressure on target language values to register the linguistic difference of the foreign text" (Venuti 1998: 242). Both Futabatei's and Nakamura's translations register the clear linguistic difference of the Russian text. Whereas Futabatei used "-ta" endings as past tense markers, Nakamura used the Japanese third-person pronouns "kare" and "kanojo" in the same way as the Russian third-person pronouns "on" (he) and "ona" (her) are used in Dostoevsky's original (1973). In other words, Nakamura bestowed on Japanese third-person pronouns the same functions as those found in the Russian language.

Peter Swanborn defines the application of the "case study" method in the social sciences as "an *intensive approach*", in which "a researcher focuses on only *one* specific instance of the phenomenon to be studied, or on only a handful of instances in order to study a phenomenon in depth" (Swanborn 2010: 2, italics in the original). The "phenomena" on which this case study

focuses are the use of "-ta" endings as past tense markers and the use of the Japanese third-person pronouns "kare" and "kanojo", and the "handful of instances" are the six versions of *Tsumi to batsu* which were written between 1892 and 2009. I shall examine how Japanese translators dealt with two foreign linguistic elements that appeared in the Japanese literary language due to translation.

The Choice of Subject Matter

I have chosen to analyze the six Japanese translations of *Crime and Punishment*, as this was the very first work by Dostoevsky to be translated into Japanese. Dostoevsky published *Crime and Punishment* in 1866, but Uchida's translation did not appear until 1892. It took as its source text an English translation of *Crime and Punishment* published by Vizettelly and Co. in 1886.[2] Of all Dostoevsky's works, *Tsumi to batsu* remains the most widely read in Japan. It is also of interest because Dostoevsky originally wrote *Crime and Punishment* in the form of a first-person narrative, but changed it to a third-person narrative just before the novel began to be serialized in the literary journal *The Russian Messenger* in December 1865 (Kameyama 2009: 467).

For this reason *Crime and Punishment* has some distinctive narrative features. In spite of the distant, omniscient narrative point of view, the protagonist's actions and his inner thoughts are observed so closely that the distance between the protagonist and the narrator diminishes. It is often the case that the narrator in *Crime and Punishment* commences a chapter of the novel without referring to the hero Raskol'nikov by name, referring to him only by the third-person pronoun "on" (he). At the beginning of the novel, for example, the protagonist is first introduced to the readers as "a young man" and then he is referred to mainly by the third-person pronoun "on" (he) until he at last introduces himself to the old pawnbroker whom he is planning to kill. The readers are left in suspense for the first three pages of the novel, waiting for the protagonist's name to be revealed.

John Jones considers this specific narrative form to be a "masked first-person narrative" (Jones 1983: 213) stating that a "masked first-person narrative turns out to be deflected stream of consciousness——'He was not really afraid' will only transpose into 'I am not really afraid' flitting through his head as he passes the landlady's open kitchen door—so that the past tense collapses into the present" (Jones 1983: 213). It is, indeed, easy for readers or translators by their judgement or interpretation to shift the narrative of *Crime and Punishment* from the third-person back to the first-person. However,

Dostoevsky intentionally wrote *Crime and Punishment* as a third-person narrative, using verbs in the past tense form and frequently employing third-person pronouns, thus creating a modern prose work. Roland Barthes has suggested that modern prose works possess the past tense and the third-person pronoun as their fictitious symbols (Komori 1985: 3). Therefore it would be immensely interesting to know how frequently Japanese translators employ "-ta" endings as past tense markers to reproduce verbs in the past tense form, and how often they use "kare" and "kanojo" to reproduce the third-person pronouns found in Dostoevsky's original. In the case of third-person pronouns I shall focus on the male third-person pronoun "kare," as Dostoevsky frequently uses the Russian male third-person pronoun "on" (he) to refer to the protagonist, and this is such a distinctive feature in the narrative of *Crime and Punishment*.

The six Japanese translators of *Crime and Punishment* chosen for this case study are as follows. The first is Uchida Roan. The first half of his translation *Tsumi to batsu* was published in 1892 and the following year the second half came out. It was the very first Japanese translation of any work by Dostoevsky, but it was a translation from the English version, and it was unfinished. He made it with some help from his friend Futabatei as he himself could not read Russian. The English version Uchida used for his translation contains many Russian words which are left untranslated and simply transliterated, such as *dvornik* and *paddiovka*. Uchida adds some commentaries to these words: the former is explained as "bannin" (caretaker) and the latter is vaguely explained as "shitagi" (underwear). *Paddiovka* is in fact a type of coat commonly worn by a merchant or a coachman in Dostoevsky's time. In spite of these difficulties, Uchida decided to translate *Crime and Punishment*, because the novel had made a deep impression on him. Indeed, he was so stimulated by reading it that he could not sleep for two nights and a doctor had to prescribe several sleeping draughts to calm his nerves (Kimura 1972: 402). Uchida was a translator who gave priority to the impression received from the original above all else. He states that "the translator needs to be well versed in the Japanese language and to translate the original words into their closest Japanese equivalents, so that the translation can give the reader the same impression as the original produces" (Uchida 1909 in Yanabu and Mizuno 2010: 171, my translation). Uchida paid just enough attention to the style and lexicon of the original to reproduce the impression he received from it. This may explain why his use of the "-ta" form and the third-person pronouns "kare" and "kano onna"[3] does not correlate closely to the use of past tense verbs and third-person pronouns in the original. The 1972 edition of his translation has been used for this study.

The second translator is Nakamura Hakuyō, who published his translation in 1914. For this study I have used the Shinchōsha book version published in 1918. This was not only the very first translation made directly from Russian, but also the most rigorous word-for-word translation. Nakamura describes his translation strategy as follows:

> When we engage in literary translation, we must pay more attention to the style of the work than to its content. That is, it is more significant to pay attention to the way we translate than to what we translate. We must not translate a work simply by quickly grasping its meaning. We translators should be absolutely humble and loyal to the author of the original. We should not allow ourselves to freely change expressions in the original according to our own interpretation or understanding. For example, Dostoevsky is often criticized for his verbose and lengthy sentences. Is it right for a translator to cut short Dostoevsky's long sentences, or to cut them out completely, following his own judgement? I find great value in Dostoevsky's seemingly verbose long sentences. Without his lengthy and verbose style, Dostoevsky would not have achieved his artistic goal. (Nakamura 1934 in Yanabu and Mizuno 2010: 268, my translation)

The third version of *Tsumi to batsu* is by Yonekawa Masao (1891–1965). It was originally published in 1935, and reprinted many times. I have used the Shinchōsha paperback version published in 1951 for this study. Yonekawa was a close friend of Nakamura's. They both graduated from the Tokyo School of Foreign Languages and began their careers as translators at the same time. When the major Japanese publisher Shinchōsha was planning to publish a World Literature series in paperback, they were both commissioned to translate works by Dostoevsky. While Nakamura chose to translate *Crime and Punishment*, Yonekawa opted for *The Idiot* and *The Brothers Karamazov*. Yonekawa had been motivated to commence work on his translation of *The Idiot* even before receiving his commission. He wrote in his memoir that he felt compelled to translate *The Idiot*, as he had a strong desire to overcome the preconception that Dostoevsky's works were hard to read and written in a poor, verbose style (Yonekawa 1962: 45). Yonekawa's translation of *The Idiot* was generally well received, though it is clear that some critics must have alleged that Yonekawa's translation style was so fluent that it would not cause readers to stop and think about the content. Yonekawa responded as follows:

> The Japanese translation of a Russian literary work should be read by a Japanese reader as effortlessly as the original would be read by a Russian. My translation should not be blamed for lacking the degree of difficulty and pain that one experiences when reading in a foreign language. Whether or not the reader stops and thinks depends entirely on them. (Yonekawa 1962: 46)

Yonekawa's response to the criticism clearly shows that he put palatability or readability in his translation ahead of loyalty to the original. He does not question verboseness in Dostoevsky's works and attempts to produce a fluent and lucid translation style. Yonekawa's translation strategy is the opposite of Nakamura's. It will be interesting to see how faithful Yonekawa is when translating past tense verbs and third-person pronouns.

The fourth translator is Kudō Seiichirō, who published *Tsumi to batsu* in 1961 as part of the Shinchōsha World Literature Series. His translation was republished as a Shinchōsha paperback in 1982 and then reprinted many times. This paperback version is still available now and I have used a 1987 reprint of this edition for this study.

The fifth translator is Egawa Taku. His translation of *Crime and Punishment* was published in 1966 and 1967 as an Ōbunsha paperback. For this study I have used the Iwanami large format paperback version published in 2007. Egawa is known as a keen reader of Dostoevsky's work, and has published popular guide books on *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov* as part of the *Nazo toki* (Solving Riddles) series (See Egawa 1986, 1991, 1994).

The sixth and last translator is Kameyama Ikuo, whose translation of *Crime and Punishment* was published in 2008 and 2009 as a *Kōbunsha koten shin'yaku* (New Translations of Classic Literature) paperback. In 2006 and 2007, Kameyama had rekindled the interest of Japanese readers in Dostoevsky's work by publishing a new translation of *The Brothers Karamazov*, as part of the same paperback series. It sold over 800,000 copies in 2007. Kameyama continues to translate works by Dostoevsky. In 2011 and 2012, a new translation of *Demons* came out, and now a new translation of *The Idiot* is in print. Dividing long paragraphs into smaller ones and using colloquial expressions, Kameyama made his new translation of *The Brothers Karamazov* more accessible to readers. It will be interesting to study his treatment of past tense verbs and third-person pronouns in *Crime and Punishment*.

The Use of the Third-Person Pronoun "kare" and "-ta" Endings in the Six Versions of *Tsumi to Batsu*

Since Uchida translated only half of *Crime and Punishment*, I shall conduct a stylistic examination of all six translations on the basis of the first half only. When we read and compare the first half of the novel in the six versions of *Tsumi to batsu*, we quickly notice that the use of "-ta" endings is relatively

Table 1 "Kare" and non "-ta" endings in *Tsumi to batsu* by Uchida Roan

Chapters	1	2	3	4	5	6	7	8	9	10
"kare"	14	3	4	8	6	20	5	1	9	0
	(14)	(2)	(4)	(4)	(6)	(20)	(5)	(0)	(9)	
Non "-ta" endings	18	7	6	10	22 (8)	20	29	8	20	4
Chapters	11	12	13	14	15	16	17	18	19	20
"kare"	0	2	16	8	17	17	26	13	12	22
		(1)	(14)	(7)	(2)	(0)	(22)	(8)	(8)	(22)
Non "-ta" endings	2	3	9	9	6	15	5	4	1	13
										(12)

consistent through all versions, but the frequency of use of "kare" varies significantly between versions. Uchida's version differs significantly from the other five versions in its use of third-person pronouns. The following table shows the frequency of use of "kare," and non "-ta" endings in Uchida's version of *Tsumi to batsu*. While the first half of the original is divided into three parts; seven chapters each in Part I and Part II and six chapters in Part III, Uchida groups these 20 chapters into two volumes. Chapters 1–10 are included in the first volume and chapters 11–20 are in the second volume. The numbers in brackets in the "kare" section refer to the protagonist Raskol'nikov.

From Table 1 it can be concluded that Uchida uses the Japanese male third-person pronoun "kare" infrequently but consistently throughout his translation. Uchida uses "kare" mostly to refer to Raskol'nikov, reflecting the use of the third-person pronoun "he" in the English source text.

The Use of Third-Person Pronouns in the Six Versions of *Tsumi to Batsu*

Now I shall extend the examination in the use of "kare" to the other five versions of *Tsumi to batsu.* In the beginning of *Crime and Punishment*, the protagonist is introduced simply as "a young man," and then in Chapters 1 and 2 he continues to be referred to as "young man" by the narrator and also by Marmeladov, a drunken former official and father of the female protagonist Sonya. Chapter 1 describes Raskol'nikov's visit to the old pawnbroker's apartment to rehearse the murder and robbery he is contemplating. Chapter 2 describes Raskol'nikov's fateful encounter with Marmeladov in the pub, where he learns of Sonya's plight, obliged to prostitute herself to help her family survive. Chapter 3 depicts Raskol'nikov's rage upon reading a letter from his mother, telling of his sister's engagement to a civil servant who wishes to

marry "a cultured but poor young lady" in the expectation that he can count on her obedience and respect.

The following table shows the number of instances of "kare" in the first three chapters of the six versions of *Tsumi to batsu*. The numbers of instances of "wakai otoko/seinen" (a young man) (referring to the protagonist) and of the name Raskol'nikov are also indicated. To make comparisons more valid, the numbers of instances of the third-person pronouns "on" (he) used in Dostoevsky's original and in the English translation made by Frederick Whishaw (1996) are also listed. In Chapter 1, Dostoevsky uses the word "yunosha" (a youth) once to refer to the protagonist and this instance is included in with the numbers of instances of "molodoi chelovek" (a young man).

What we notice from Table 2 is that while Nakamura reproduces about 95 percent of third-person pronouns in Dostoevsky's original using "kare," the other four Russian translators—Yonekawa, Kudō, Egawa and Kameyama—reduce the usage of "kare" significantly. In Kameyama's case this reduction is dramatic. While Yonekawa, Kudō and Egawa reproduce third-person pronouns approximately 55–65 percent of the time, Kameyama reproduces them only 32 percent of the time. A close comparison between his version and the original reveals that Kameyama reduces the instances of "kare" simply by omitting the third-person pronouns found in the original. This type of translation can be called a "zero rendition." In Chapter 1, Kameyama occasionally replaces third-person pronouns with the word "seinen" (a young man). Yonekawa, Kudō and Egawa also make the same substitutions. This is why the number of instances of "seinen" (a young man) in these four versions is slightly higher than the number found in the original. However, the instances of

Table 2 The number of third-person pronouns in Chapters 1–3 of Part I

	Chapter 1			Chapter 2			Chapter 3		
	on (he) "kare"	young man	Raskol'-nikov	*on* (he) "kare"	young man	Raskol'-nikov	*on* (he) "kare"	Raskol'-nikov	
Dostoevsky (Original)	87	16 (15)	5	26	7	18	51	5	
Nakamura	84	16	5	23	7	18	49	5	
Yonekawa	55	17	5	14	8	18	37	5	
Kudō	49	21	5	12	7	19	30	6	
Egawa	47	22	5	15	7	18	28	5	
Kameyama	29 (13)	18	5	8	7	18	15	5	
Whishaw (English tr.)	156	15	5	39	8	18	66	9	
Uchida	14	16	2	2	4	19	4	7	

personal names in the five translations from Russian are almost the same in number as those found in the original.

It is apparent that Yonekawa, Kudō and Egawa all attempt to reduce the instances of "kare" for the sake of readability, yet their versions maintain the third-person narrative structure of the original. By contrast, in Kameyama's version, the reduction in the number of third-person pronouns is so drastic that the narrative structure is affected. Kameyama frequently uses the first-person pronoun "jibun" (I) when Raskol'nikov's inner thoughts are described. In Chapter 1 there are 13 instances of "jibun" used in this way. As a result, in Kameyama's version the third-person narrative structure of the original is often transformed into a first-person narrative, corresponding to Dostoevsky's first drafts, though in the first three chapters this is hardly noticeable.

Uchida's translation from English shows some interesting features. Although in the English version the number of third-person pronouns is almost double that found in the original, the use of "kare" by Uchida is scarce. Uchida's use of "kare" in Chapter 1 mainly occurs in the descriptions of Raskol'nikov's inner thoughts. It appears that Uchida's impression of the work prompted him to use the third-person pronoun "kare" in this focussed way, rather than literally reproducing all the third-person pronouns he found in Whishaw's English translation. Moreover, Uchida uses the name "Raskol'nikov" more frequently than Dostoevsky does in Chapter 3, reflecting the use of this name in the English version. Whereas the narrator in Dostoevsky's original commences Chapter 3 referring to the protagonist with the third-person pronoun "on" (he), Whishaw's narrator begins by referring to the protagonist by his personal name "Raskol'nikov." Interestingly, Uchida uses neither "kare" nor "Raskol'nikov" to refer to the protagonist at the beginning of Chapter 3, leaving the subject of the sentence blank, which was the traditional way of writing Japanese sentences at that time. The five translators from Russian all begin Chapter 3 with the third-person pronoun "kare."

Let us extend our examination of the use of the third-person pronouns "kare" in the six versions of *Tsumi to batsu* to the remaining four chapters in Part I. Chapters 4 and 5 describe the day before the crime is committed. In Chapter 4 Raskol'nikov finds a young girl who is drunk and has seemingly been assaulted by a man, and he attempts to rescue her from further assault. Yet Raskol'nikov suddenly feels that rescuing her is meaningless and he himself becomes drunk, and has a nightmare in which a horse is beaten to death. The nightmare brings Raskol'nikov to the realization that he cannot endure the cruelty of killing the pawnbroker. However, on the way home he by chance overhears a conversation between the pawnbroker's sister and her friends. Raskol'nikov learns that the following day at seven o'clock the pawn-

broker will be alone in her apartment, and this leads him to carry out his plan to kill her. In Chapters 6 and 7, the crime committed by Raskol'nikov is depicted solely from his point of view. The following is a table which shows the instances of third-person pronouns and of the name Raskol'nikov in the eight versions of *Crime and Punishment* (Table 3).

Once again, I confirm the extreme fidelity which Nakamura's version displays in the rendition of third-person pronouns. He reproduces more than 90 percent of the third-person pronouns in the Russian original. Nakamura continues to apply his word-for-word literal translation method in this regard. Nakamura's translation method is foreignizing, as his version clearly "registers the linguistic difference of the foreign text" (Venuti 1998: 242), in this case the third-person pronoun. The other four translators from Russian domesticate the text by reducing the number of third-person pronouns used in the original. While Yonekawa, Kudō and Egawa reproduce the third-person pronouns used in the original approximately 60–65 percent of the time, Kameyama reproduces them only 17.5 percent of the time. Yonekawa, Kudō and Egawa reduce the use of "kare" simply to make the translated text more palatable, but the third-person narrative structure is maintained in their versions. Kameyama's translation of these chapters shows an even more drastic reduction of "kare" than that observed in the first three chapters, and the third-person narrative structure in the original is strongly affected. Kameyama employs the first-person pronouns "jibun" (I) in Chapters 6 and 7 so frequently that some parts of the narrative become Raskol'nikov's monologue, and there is a more noticeable shift to a first-person narrative. The number of first-person pronouns used by Kameyama is shown in brackets. In so doing,

Table 3 The number of third-person pronouns in Chapters 4–7 of Part I

	Chapter 4		Chapter 5		Chapter 6		Chapter 7	
	on (he) "kare"	Raskol'- nikov	*on* (he) "kare"	Raskol'- nikov	*on* (he) "kare"	Raskol'- nikov	*on* (he) "kare"	Raskol'- nikov
Dostoevsky (Original)	81	18	136	6	192	5	168	10
Nakamura	76	19	122	8	175	6	159	10
Yonekawa	57	19	79	8	122	6	115	11
Kudō	53	23	91	6	120	7	113	13
Egawa	56	18	55	6	127	6	115	10
Kameyama	20	18	16	7	32 (28)	7	33 (19)	12
Whishaw (English tr.)	88	20	187	5	257	16	264	23
Uchida	4	19	6	16	20	30	5	21

Kameyama reverses the decision Dostoevsky made when he changed the narrative of *Crime and Punishment* from first-person to third-person.

When I examine the chapters in which Dostoevsky's narrator begins referring to the protagonist not by his name but with the third-pronoun "on" (he), an even more interesting picture emerges. The following is a table which shows the number of third-person pronouns used by Dostoevsky and the seven translators in Chapters 1, 2 and 6 of Part II and Chapter 6 of Part III. In Chapters 1, 2 and 6 of Part II the numbers of the third-person pronouns are counted up to the point where the first instance of the name Raskol'nikov appears in the narrative of the Dostoevsky's original. For Chapter 6 of Part III the whole chapter is counted.

What we notice from Table 4 is that Nakamura, Yonekawa, Egawa and Kameyama are aware of the distinctive feature of Dostoevsky's third-person narrative. They all commence their translations by referring to the protagonist with "kare." Although Yonekawa, Egawa and Kameyama reduce the number of the third-person pronouns in Chapters 1 and 2 of Part II, in Chapter 6 of Part II Egawa begins to closely reproduce the number of third-person pronouns. In Chapter 6 of Part III, the number of third-person pronouns in Egawa's version is almost the same as that found in Nakamura's version. They both reproduce the third-person pronouns in the original a little more than 80 percent of the time. It would appear that Egawa may have shifted his translation strategy from domestication to foreignization while he was translating Chapter 6 of Part II.

Table 4 The numbers of third-person pronouns in Chapters 1, 2 and 6 of Part II and Chapter 6 of Part III

	Chapter 1 (Part II)		Chapter 2 (Part II)		Chapter 6 (Part II)		Chapter 6 (Part III)	
	on (he) "kare"	Raskol'-nikov	*on* (he) "kare"	Raskol'-nikov	*on* (he) "kare"	Raskol'-nikov	*on* (he) "kare"	Raskol'-nikov
Dostoevsky (Original)	113	1	68	1	21	1	104	31
Nakamura	107	1	57	2	21	1	88	33
Yonekawa	82	2	46	1	19	1	68	35
Kudō	74	5	48	1	18	1	65	34
Egawa	74	1	48	1	22	1	86	31
Kameyama	19 (7)	1	10 (7)	1	7 (4)	1	35 (8)	35
Whishaw (English tr.)	172	6	69	2	30	2	136	32
Uchida	0	11	2 (3)	4	3 (2)	2	22 (6)	31

Furthermore, we notice from this table that Kudō, Whishaw and Uchida do not duplicate the use of third-person pronouns in Dostoevsky's original. Whereas Kudō employs the name Raskol'nikov five times, Whishaw and Uchida use it six and 11 times respectively in Chapter 1 of Part II. That is, while Dostoevsky's narrator continues avoiding the use of the name Raskol'nikov and referring to the protagonist specifically by the third-person pronoun "on" (he), the narrator in Kudō's version employs the name Raskol'nikov four times, and the narrators in Whishaw's and Uchida's versions use it five and ten times respectively. There are several scenes in Dostoevsky's novel, in which Raskol'nikov wakes from sleep in a troubled frame of mind. The first such scene is in Chapter 3 of Part I, in which the narrator refers to the protagonist only by the third-person pronoun. The second such scene is in Chapter 1 of Part II, in which the protagonist wakes in the middle of the night, several hours after he has committed the crime. We might consider the whole novel to be about the protagonist awaking from his crime, with these scenes being intentionally emphasized by referring to the protagonist solely as "on" (he). However, as it is not conventional for the narrator in English prose works to commence a chapter referring to the protagonist only by the third-person pronoun, Whishaw's narrator commences these chapters referring to the protagonist by the name Raskol'nikov. So does Uchida's narrator. Uchida employs the name Raskol'nikov even more frequently in these chapters. In so doing, Whishaw and Uchida domesticate Dostoevsky's original, and the narrator loses his proximity to the protagonist. In other words, "the cultural difference of the Russian original" (Venuti 1998: 242) is lost in their domestication. In Kudō's version, the name "Raskol'nikov" starts appearing in dialogue, where normally Dostoevsky switches from the third-person pronoun to the name "Raskol'nikov." Hence Kudō follows Dostoevsky's narrative style more closely.

The Use of "-ta" Endings in the Six Versions of *Tsumi to Batsu*

Reading the first chapters of *Tsumi to batsu*, we quickly notice that the use of "-ta" endings is relatively consistent through all six versions. Even in the oldest version translated by Uchida the ratio of "-ta" endings to non "-ta" endings is about four to one. "-Ta" endings account for about 77 percent of all sentence endings. An examination of the occurrence of non "-ta" endings should help to clarify how each translator translates Dostoevsky's past tense verbs. We must also pay attention to the use of the historic present tense in Dostoevsky's original. Terrence Wade explains the use of the historic present in the Russian language as follows:

The use of the present tense with past meaning brings the action more graphically before the mind's eye of the reader or listener. It is a device commonly found in literary works and is much more widely used in Russian than in English. (Wade 1992: 287)

Dostoevsky uses the historic present to describe Raskol'nikov's nightmare about the cruel beating of a horse in Chapter 5 of Part I and the hallucination he experiences shortly before going to commit the murder in Chapter 6 of Part I. In Chapter 6 of Part III, some time after committing the crime, Raskol'nikov experiences a much more graphic nightmare about murdering the pawnbroker. No matter how many times he strikes her skull with his axe, she keeps smiling. In Dostoevsky's original, the first nightmare and the hallucination are written mostly using verbs in the present tense, but the second nightmare is written mostly in the past tense. The following is a table which shows the numbers of present tense verbs used in the Russian and English texts and the numbers of non "-ta" endings used in the six versions of *Tsumi to batsu* in Chapters 1, 5 and 6 of Part I and Chapter 6 of Part III. In Japanese, the verb usually comes at the end of the sentence, so the number of non "-ta" forms coincides with the number of sentences. In Dostoevsky's original and Whishaw's translation, the number of sentences written in the present tense is indicated in brackets. Except for Chapter 1 of Part I, the verb form or sentence endings are counted only for those passages where the nightmares and hallucination are depicted.

What we learn about Chapter 1 of Part I from Table 5 is that while the translations carried out by Nakamura, Kameyama and Whishaw reflect the use of the verb forms in Dostoevsky's original very closely, the versions written by Yonekawa, Egawa and Uchida do not entirely reflect Dostoevsky's use of

Table 5 The use of historic present tense in the Russian original and English version of *Crime and Punishment* and non "-ta" endings in the six versions of *Tsumi to batsu*

	Chapter 1 (Part I)	Chapter 5 (Part I)	Chapter 6 (Part I)	Chapter 6 (Part III)
Dostoevsky (Original)	3 (3)	158 (70)	8 (4)	10 (8)
Nakamura	2	6	6	14
Yonekawa	24	19	5	27
Kudō	12	10	5	23
Egawa	21	24	6	22
Kameyama	2	20	4	14
Whishaw (English tr.)	3 (3)	0	0	9 (4)
Uchida	18	10	0	12

verb forms. The verb forms in Uchida's version do not correlate with those found in the English translation made by Whishaw, though Whishaw follows the verb forms in the original very closely. Yonekawa, and Egawa tend to use non "-ta" endings, particularly "-te iru" endings, to describe the main characters' features or the setting. "-Te iru" endings are often used to render the imperfective present and past tense Russian verbs, and produce a graphic description of the setting. This use of "-te iru" was originally pioneered by Futabatei, but neither Yonekawa nor Egawa use "-te iru" forms in this way consistently. They simply attempt to break the monotony produced by the consistent use of "-ta" endings. Once again, Yonekawa tries to reduce the foreignness found in Nakamura's version, and Egawa adopts Yonekawa's translation method, which can be defined as domestication. Finally, in Kudō's version, non "-ta" endings are used to show the narrator's voice, which is often indicated by "-node aru" endings.

Further reading of the six versions of *Tsumi to batsu* suggests that all six Japanese translators continue to employ "-ta" forms predominantly. In particular, Nakamura and Kameyama follow the verb forms found in the original extremely closely. In Nakamura's version of *Tsumi to batsu*, the continual and predominant use of "-ta" endings, together with the frequent use of third-person pronouns, aptly reproduces the third-person narrative structure created in the original. On the other hand, Kameyama's version produces "a masked first-person narrative story" (Jones 1983: 213). Although he meticulously reproduces the past tense verbs in the original, Kameyama eliminates many third-person pronouns with a zero rendition. The narrative which Kameyama creates in his latest version of *Tsumi to batsu* is indeed innovative. However, it does not reflect the author's intention, which is to create a third-person narrative, so that the story is told from an omniscient point of view. Yonekawa, Kudō and Egawa all attempt to reduce the foreignness in Nakamura's version by reducing the number of third-person pronouns and breaking the monotony created by the continuous use of "-ta" endings in order to make their translation more palatable. The way Kudō breaks the monotony created by "-ta" endings is more subtle and unobtrusive. Kudō simply inserts "-node aru" endings to emphasize the narrator's voice.

In *Crime and Punishment*, Raskol'nikov often loses consciousness, and the border between reality and dream becomes ambiguous. This often happens on the couch in his coffin-like room. He experiences a hallucination and a second nightmare in this situation, whereas he experiences his first nightmare on grass in natural surroundings. In the first nightmare about beating a horse to death, Dostoevsky uses the historic present extensively. In this scene all the translators, even Nakamura, who usually practises a

word-for-word translation method, barely use non "-ta" endings. While Dostoevsky uses the historic present 158 times, all Japanese translators use non "-ta" endings less than 24 times, and the English translator Whishaw does not use the present tense at all. The use of non "-ta" endings by the six Japanese translators is concentrated in a scene where the horse is beaten up by several men. The limited use of non "-ta" endings as historic presents by the six Japanese translators in this scene is closer to the use of the historic present in some prose works in English. Even Kameyama, who consciously creates an innovative style in his translation, follows the example of previous translators. From Uchida to Kameyama not much change occurs in the description of the first nightmare. By contrast, the present tense verbs which are used to describe the hallucination in the original are translated by all five translators from Russian using non "-ta" endings. All use mainly "-te iru" forms to translate the present imperfective verbs in the original. However in Wishaw's English version and in Uchida's versions neither present tense verbs nor non "-ta" endings are found.

Finally, in the case of the second nightmare, which is described mainly using past tense verbs in the original, all eight translators uses several present tense or non "-ta" form verbs. Even Whishaw, who restricts the use of the historic present in the previous two descriptions, employs it nine times, when Raskol'nikov vainly strikes the skull of the pawnbroker, to emphasis the horror he experiences. However, this is not where Dostoevsky uses the historic present. The translators who reproduce the use of the historic present most closely are again Nakamura and Kameyama. In particular, Kameyama closely monitors Dostoevsky's use of the historic present. Yonekawa, Egawa and Kudō extend the use of non "-ta" endings to the rendition of some past imperfective verbs in the original. This is particularly effective when translating the imperfective verb "smeyalas' (laughed)" which describes the ominous smile of the pawnbroker.

What we learn from the six Japanese translators' renditions of these nightmare scenes is that non "-ta" endings are used in a limited way to emphasize a particular scene or a particular action of the main character. This is close to the usage of the historic present seen in literary works written in English. The Japanese translators may have simply felt it unnatural to render the present tense verbs abundantly used in the first nightmare described by Dostoevsky.

Conclusion

Having in mind the case study research methodology for Translation Studies discussed by Susam-Sarajeva (2009: 42), this study is an "embedded case study." The "main unit of analysis (Case)" of this study is the Japanese translation of *Crime and Punishment* over time. The "context" of this study is the use of "-ta" endings as past tense markers and the use of the third-person pronoun "kare." More precisely, an examination has been conducted to see whether these forms remain optional for the translator to use or not. The "Embedded sub-units" are the six Japanese translations published over a period of 106 years, which "increase the number of measurement points in time". This is one of several ways to enrich case study data, which are prone to permit many interpretations, theories and models (Swanborn 2010: 97–101).

This study reveals that while the use of "- ta" endings as past tense markers is the norm in the various Japanese translations of *Crime and Punishment*, the number of the third-person pronouns generally declines over time. What is more, the historic present is not reproduced closely in any Japanese translation of *Crime and Punishment* under study.

Although Uchida in his version (1892) began using the third-person pronoun "kare" for the first time in the translation of a Russian literary work, he used this form infrequently. Nakamura in his version (1914) meticulously reproduced both past tense verbs and third-person pronouns. However, Nakamura's translation was challenged by his friend Yonekawa who reduced the number of both "kare" and "-ta" endings for the sake of readability (1935). Kudō's version (1961) and Egawa's version (1966) display similar features to those found in Yonekawa's translation. However, Egawa began closely reproducing the third-person pronouns in Part II of the novel. At this point he may have begun to appreciate the firm third-person structure created by Dostoevsky. The latest version made by Kameyama in 2008 shows the most innovative style. Whereas Kameyama meticulously reproduces past tense verbs, he dramatically reduces the number of the third-person pronouns in the original, mainly by means of a zero rendition. As a result he produces a masked first-person narrative.

With these findings we now conclude that the use of the third-person pronouns remains optional in literary translation from Russian into Japanese. Although the validity of drastically reducing the third-person pronouns in the latest Kameyama's version is in doubt, the reduction in the number of the third-person pronouns is the most effective way of removing "foreignness" from the translated text.

Notes

1. In this chapter Japanese proper names are denoted with the family name preceding the given name.
2. This English version does not indicate the name of the translator, but Kimura Ki identifies the translator's name as Frederick Whishaw in his commentary on *Tsumi to batsu* translated by Uchida (Kimura 1972: 405).
3. Uchida adds the *kanji* which indicate the female third-person pronoun with *furigana* (Japanese phonetic syllabary characters written above Chinese characters to show the pronunciation) that does not give "*kanojo*" as the reading, but "*kano onna*", which literary means that woman.

References

Cockerill, H. (2008) 'The –*ta* Form as *die reine Sprache* (Pure Language) in Futabatei's Translations', *Japanese Language and Literature* 42 (1): 171–195.

Cockerill, H. (2015) *Futabatei Shimei no roshiago hon'yaku: Chikugoyaku no naijitsu to bunmatsushi no sōshutsu* (Futabatei Shimei's Translations from Russian: The Reality of Verbatim Translation and the Creation of Sentence-endings), Tokyo: Hōsei University Press.

Dostoevsky, F. M. (1973) *Prestuplenie i nakazanie* (Crime and Punishment), in *Polnoe sobranie sochinenii v tridsati tomakh* (Complete Works in Thirty Volumes), Leningrad: Nauka.

Egawa T. (1986) *Nazo toki Tsumi to batsu* (Solving Riddles in Crime and Punishment), Tokyo: Shinchōsha.

Egawa T. (1991) *Nazo toki Karamāzofu no kyōdai* (Solving Riddles in The Brothers Karamazov), Tokyo: Shinchōsha.

Egawa T. (1994) *Nazo toki Hakuchi* (Solving Riddles in The Idiot), Tokyo: Shinchōsha.

Egawa, T. (tr.) (2007) *F.M. Dostoevsky: Tsumi to batsu* (Crime and Punishment) (3 vols), Tokyo: Iwanami Shoten.

Jones, J. (1983) *Dostoevsky,* Oxford: Clarendon Press.

Kameyama, I. (tr.) (2008–2009) *F.M. Dostoevsky: Tsumi to batsu* (Crime and Punishment) (3 vols), Tokyo: Kōbunsha.

Kameyama, I. (2009) '*Dokusho gaido*' (Readers' Guide), in I. Kameyama (tr.) *F.M. Dostoevsky: Tsumi to batsu* (Crime and Punishment) (vol. 3) Tokyo: Kōbunsha, pp. 465–509.

Kimura, K. (1972) 'Kaidai' (Commentaries) in *Meiji bungaku zenshū* (Complete Works of Meiji literature) (Vol. 7), *Meiji hon'yaku bungaku shū* (Selected Works of Translated Meiji Literature), Tokyo: Chikuma Shobō, pp. 401–407.

Komori, Y. (1985) 'Hon'yaku buntai ni okeru "-ta" to "-ru"' (The "ta" and "ru" Forms in Translation Style) in *Futabatei Shimei Zenshū* (Futabatei Shimei's Complete Works) (Vol. 3), *Geppō* (Monthly Newsletter), Tokyo: Chikuma Shobō, pp. 3–4.

Kudō, S. (tr.) (1987) *F.M. Dostoevsky: Tsumi to batsu* (Crime and Punishment) (2 vols), Tokyo: Shinchōsha.

Nakamura, H. (1918) *F.M. Dostoevsky: Tsumi to batsu* (Crime and Punishment) (2 vols) Tokyo: Shinchōsha

Nakamura, H. (1934) 'Hon'yakubun no hyōgen to shidō' (Expression and Guidance for Translations) in A. Yanabu and A. Mizuno (eds) (2010) *Nihon no hon'yakuron: Ansorojī to kaidai* (Japanese Discourse on Translation: An Anthology with Commentary), Tokyo: Hōsei University Press, pp. 267–272.

Ōno, S. (1978) *Nihongo no bunpō wo kangaeru* (An Examination of Japanese Grammar), Tokyo: Iwanami Shoten.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer* (ITT) 3/1: 37–56.

Swanborn, P.G., (2010) *Case Study Research: What, Why and How?*, Los Angeles and London: Sage.

Uchida, R. (1909) 'Genbun no insho to yakubun no shuchi' (Impression Received from the Original and the Taste Found in the Translation), in A. Yanabu and A. Mizuno (eds) (2010) *Nihon no hon'yakuron: Ansorojī to kaidai* (Japanese Discourse on Translation: An Anthology with Commentary), Tokyo: Hosei University Press, pp. 171–180.

Uchida, R. (tr.) (1972) *F.M. Dostoevsky: Tsumi to batsu* in *Meiji bungaku zenshū* (Complete Works of Meiji Literature) (Vol. 7), *Meiji hon'yaku bungaku shū* (Selected Works of Translated Meiji Literature), Tokyo: Chikuma Shobō, pp. 141–269.

Venuti, L. (1998) 'Strategies of Translation', in M. Baker (ed.) *Routledge Encyclopaedia of Translation studies*, London and New York: Routledge, pp. 240–244.

Yanabu, A. (1982) *Hon'yakugo seiritsu jijō* (Circumstances Surrounding the Establishment of Translationese), Tokyo: Iwanami Shoten.

Yanabu, A and A. Mizuno (eds) (2010) *Nihon no hon'yakuron: Ansorojī to kaidai* (Japanese Discourse on Translation: An Anthology with Commentary), Tokyo: Hōsei University Press.

Yonekawa, M. (tr.) (1951) *F.M. Dostoevsky: Tsumi to batsu* (3 vols), Tokyo: Shinchōsha.

Yonekawa, M. (1962) *Don, Kon, Sai: Yonekawa Masao Jiden* (Dullness, Perseverance and Talent: Yonekawa Masao's Autobiography), Tokyo: Kawade Shobō.

Wade, T. (1992) *A Comprehensive Russian Grammar*, Oxford: Blackwell.

Whishaw, F. (tr.) (1996) *F.M. Dostoevsky: Crime and Punishment,* Philadelphia: Running Press.

Genre in Translation: Reframing *Patagonia Express*

Susanne Klinger

Introduction

A look at Amazon customer reviews regarding the English and the Italian translations of Luis Sepúlveda's *Patagonia Express*, first published in Spain in 1995, reveals a noticeable contrast when it comes to the perceived complexity of the text (Amazon.com 2014a: n.p.; Amazon.co.uk 2014: n.p.; Amazon.it 2016: n.p.). As regards the English translation, customers comment that the book was difficult to read; the reviews of the Italian translation, on the other hand, frequently comment on the easy readability of the text and there is no mention of complexity or difficulty in reading. This chapter will argue that in both cases a genre disambiguation occurred and that the different ways in which this disambiguation has been achieved can explain this contrast in perceived complexity. It is thus a descriptive-explanatory case study that illustrates how a genre shift can occur in translation and how it can affect the reading experience. Through the analysis of this particular case, it hopes to generate new research questions and hypotheses on the topic of genre shifts in translation, thus opening up a potentially fruitful area of research within Translation Studies that so far has received little attention.

Genre is one of two "interpretative frameworks" (Jones 2012: 43) we use in order "to make sense of texts" (ibid.); another one is "cultural models" (ibid.). The "generic framework … is based on the expectations we have about different kinds of texts, the kinds of information we expect to encounter in texts of

S. Klinger (✉)
Hacettepe Üniversitesi, Ankara, Turkey

different kinds and the order in which we expect that information to be presented, along with other kinds of lexical and grammatical features we expect to encounter" (ibid.). Cultural models, on the other hand, refer to "larger conceptual frameworks that we build up based on our understanding of how the world works" (ibid.). James Paul Gee describes these conceptual frameworks as "'movies' or 'videotapes' in the mind" (Gee 2008: 104).

Needless to say, which cultural models circulate differs from target community to target community. However, not only cultural models can shift in translation, but also the genre, and if the expectations we have of a particular genre have an impact on how we interpret a text, it follows that such a shift in genre—for example by disambiguating the genre in translation—can lead to a shift in the way we read a text.

Ambiguous Genre: *Patagonia Express*

Chilean writer Luis Sepúlveda, a political activist, was part of Salvador Allende's government when he was ousted by Augusto Pinochet in 1973. Following the military coup, Sepúlveda was imprisoned. Two and a half years later, thanks to the intervention of the German section of Amnesty International, he was released and kept under house arrest from where he soon escaped, going underground (Cacucci 2013: n.p.). When rearrested a year later, he received a life sentence, later reduced to 28 years (Cacucci 2013: n.p.). Amnesty International again intervened and Sepúlveda was sent into exile (Cacucci 2013: n.p.). In 1977 he left Chile for Sweden, but, reluctant to go to Europe, he decided not to board his connecting flight in Buenos Aires (Cacucci 2013: n.p.). Years wandering around Latin America followed, from Argentina, to Uruguay, Brazil, Paraguay, Bolivia, Peru, Ecuador until joining the International Brigade Simón Bolívar in Nicaragua (Cacucci 2013: n.p.). Disillusioned with the developments in Nicaragua after the revolution, Sepúlveda eventually left for Germany (Cacucci 2013: n.p.).

Patagonia Express narrates Sepúlveda's childhood memories of his anarchist grandfather, his own ideological development, his experiences of prison and torture during Pinochet's dictatorship, the years meandering around Latin America, and finally his arrival in Spain, but also his return to Chile many years later and the encounters made and stories heard during this latter journey. *Patagonia Express* is thus both a travelogue and a political memoir. Travel writing is obviously in itself a genre with fuzzy boundaries (for a definition of the genre—or better, an account of the impossibility of defining it and the futility of trying to—see Thompson 2011: 9–27). Nevertheless, *Patagonia*

Express merges accounts that can be defined as travel literature in a narrower sense with accounts that some scholars would not consider to be travel writing (see Thompson 2011: 9–27 for a discussion of the lack of consensus on what is to be considered travel writing and in particular his discussion of Paul Fussell's narrow definition of the genre developed in his seminal study *Abroad: British Literary Travelling Between the Wars* (1980) and subsequently in his anthology *The Norton Book of Travel* (1987)).

For one thing, in some sections there is no movement in space as is the case when Sepúlveda narrates his childhood memories and his prison experiences, while in other sections, although movement takes place, scholars who subscribe to Fussell's narrow view would not consider this movement as travel, as is the case with the accounts of exile (see Thompson 2011: 21 who argues that Fussell's definitions of travel repeatedly "deny this status to, *inter alia*, the Spanish conquistadors, and to refugees, exiles and other forms of displaced people"). Secondly, the extent to which the accounts are autobiographical varies. Travel literature is of course more often than not autobiographical in so far as it is generally a first-person narration of a journey made by the author—Fussell therefore classifies travel literature as a "sub-species of memoir in which the autobiographical narrative arises from the speaker's encounter with distant or unfamiliar data" (Fussell 1980: 203). Nevertheless, there is a difference between the part narrating Sepúlveda's return to Chile in which the focus is on the people he encounters and the stories he hears on this journey, and those parts in which the focus is on his own life and his own experiences. Sepúlveda, in the prologue to *Patagonia Express*, jokingly states that the book is not an exercise in keeping Alzheimer's at bay and that he does not intend to write his memoirs (Sepúlveda 2011: 11). But, of course, he would not have felt the need to point this out if the text did not, at least in parts, read like a memoir and indeed, the travel vignettes of his return journey to Chile might serve as an excuse to frame them with such an autobiographical portrait. As Sepúlveda put it in an interview with his Italian translator Ilide Carmignani, "[i]o scrivo, prima di tutto, per capire meglio me stesso" (I write, first and foremost, to get a better understanding of myself; my translation) (Carmignani 1996: n.p.).

Which aspect—travelogue or memoir of a political activist—is at the forefront of the reader's mind, will depend on the reader's individual interests and reasons for reading the book as well as his or her familiarity (or lack of familiarity) with Sepúlveda as a political activist and also on what kind of intertextual connections and connections with text-external factors, events, or circumstances he or she creates. However, it will also depend on other factors that are not related to the individual reader such as (1) which aspect the book itself foregrounds (both through textual and paratextual choices such as the

front and back cover or the choice of publisher or publishing series), in other words, the generic framework; (2) what narratives regarding the author and the topic in its broader sense (such as narratives regarding Allende, Pinochet and the military coup of 1973, or, more broadly, communism and fascism) are circulating in the reader's culture, in other words, the cultural models.

The Genre in Translation

An uneasiness with fluid boundaries and thus a tendency to firmly anchor texts or textual elements within a clear category is not uncommon in translation. Rachel May (1994), for example, in her case studies on English translations of Russian literature, observes that translators tend to disambiguate perspective; a finding that has been confirmed by Patrick Goethals and July De Wilde (2009). Several further studies observe a tendency to disambiguate free indirect discourse in translation by attributing it to a clearly-defined voice (e.g. Gallagher 2001; Guillemin-Flescher 1981; Poncharal 1998; Rouhiainen 2000; Taivalkoski-Shilov 2003; all quoted in Bosseaux 2007: 60–65; further Alsina 2011; Gharaei and Dastjerdi 2012; Zaro 2006).

This section will illustrate how the English and the Italian translations of *Patagonia Express*—in very different ways—disambiguate the genre and shift it more clearly towards travel writing, and investigate what that means for the readers' expectations towards the text and their reading of the text. For this, I will also take into account reader reactions to Sepúlveda's Spanish text as well as the German translation (Zurbrüggen 1998) which maintains the ambiguous genre of the Spanish text.

The Genre Disambiguation in the English Translation

The English translation (Andrews 1996) disambiguates the genre mainly through paratextual means. First and foremost, it is published by Lonely Planet, a publishing house well-known for its guide books and other travel-related literature; in its own words, "the company that understands travel better than anyone else" (in Andrews 1996: 195). Furthermore, it is part of a series called *Lonely Planet Journeys*. On the last pages of the book, the rationale of the series is explained, followed by advertisements for other titles in the series, related travel books, phrase books and a travel atlas and finally an advertisement for Lonely Planet's newsletter of travel news and advice. Hence, the text is clearly marketed as travel writing.

The book title—*Full Circle: A South American Journey*—also foregrounds the travel aspect. Furthermore, both the book title and the title of the series are centred; the author's name appears in a smaller font in the bottom right-hand corner of the cover—another indicator that the book is primarily targeted at an audience interested in travel writing about a particular destination rather than in a particular writer. The image on the front cover features a scene looking out from a window onto open water with a small boat sailing past a snow-capped mountain. The window has bars and therefore could represent a prison window; a backpack on a bench under the window and a drawing with the contours of the South American continent on the wall, however, signal travel. Thus, the image's references to travel predominate and it is unlikely to conjure up the idea of a prison cell in the reader's mind unless he or she is familiar with the author's past.

The blurb on the back cover refers to Sepúlveda as an "exiled Chilean writer" and mentions, in passing, "political prison" (while leaving it open, however, whether he was himself imprisoned or whether he has seen one on his travels). Yet, the blurb's main focus is unambiguously on travel. The blurb ends with stating that the book won a travel-writing award in France, followed by a quote from the Spanish newspaper *El País*, "Detachment, humour and vibrant prose," thus promising light entertainment rather than thought-provoking or uncomfortable reading such as the passages describing the torture so many suffered under Pinochet. Further, it is classified as "Non-fiction/Travel Literature/South America." A reference to the darker side of *Patagonia Express* can be found in the biographical note on Sepúlveda on the inside which states that after being "[i]mprisoned by the Pinochet dictatorship, he was for many years a political exile." However, the note, too, ends with the motif of travel: "travel remains his ruling passion."

Two more paratextual elements shift the genre towards that of travel. Firstly, a glossary has been added to the English text (Andrews 1996: 191–192). Neither the latest Spanish edition (Sepúlveda 2011), nor the German (Zurbrüggen 1998) or the Italian edition published by TEA (a paperback imprint of Editori Associati) (Carmignani 2016) feature such a glossary. Secondly, maps have been added. All editions—the Spanish, the English, the Italian and the German—feature a map of Patagonia either at the beginning or at the end of the book. The English edition features furthermore a detailed map of South America as well as a small map of Spain; the latter has been added at the beginning of the "Note on Arrival" (Andrews 1996: 169). Glossaries and maps are of course commonly associated with travel writing.

As regards the text itself, the arrangement of the sequence has been slightly altered and the prologue to the Spanish text entitled "Apuntes sobre estos

apuntos" (Notes on these Notes) has been relegated to the end of the English text, just before the glossary. Due to this alteration of sequence, the English translation evokes the theme of travel from the outset. The opening paragraph reads as follows:

> The ticket to nowhere was a gift from my grandfather. My grandfather. An extraordinary and terrifying being. I think I had just turned eleven when he gave me the ticket. (Andrews 1996: 11)

Admittedly, this ticket, as it turns out, is a metaphorical one and the rest of this brief chapter describes a childhood ritual rather than travel in any narrow sense, although it does end on a promise of travel—a metaphorical one and an actual one—that the grandfather extorts from Sepúlveda. The Spanish text, however, opens quite differently:

> En la casa mexicana de Mari Carmen y Paco Ignacio Taibo I hay una mesa enorme y en torno a ella se reúnen veinticuatro comensales. Allí escuché una vez cierta frase que sirve de título a un libro de Taibo I: «Para parar las aguas del olvido». Cuando más tarde leí la obra, por una parte creció mi cariño y admiración por el escritor asturiano, y por otra, aprendí que es imposible evitar la despedida de ciertos textos, por más que uno los quiera y vea en ellos una parte fundamental de su intimidad. (Sepúlveda 2011: 9)
>
> In the house of Mari Carmen and Paco Ignacio Taibo I in Mexico there is a huge table around which twenty-four dinner guests may gather. Sitting there once I heard a phrase which serves as the title of one of Taibo's books: "Against the current of forgetting". When I read the book later, my affection and admiration for the Asturian writer grew, and at the same time I realised that it is impossible to avoid parting with certain texts, no matter how attached to them one is and how much they seem a fundamental part of one's private life. (Andrews 1996: 187)

The prologue continues with sketching the genealogy of the book, drawing attention to the fact that the text in question is not only a very personal one but also one that "attempt[s] to come to terms with two themes of capital importance, aptly defined by the Argentinean writer Julio Cortázar: understanding what it means to be human, and understanding what it means to be an artist"[1] (Andrews 1996: 189). Thus, in the Spanish text the autobiographical aspect of *Patagonia Express* is highlighted from the beginning.

Interestingly, as the English translation turned the prologue to the Spanish text into an epilogue, it not only begins with the theme of travelling but also concludes with this theme. The last paragraph of the English text reads as follows:

You have accompanied me on a journey without a fixed itinerary, along with all the wonderful people who have appeared here under their real names, from whom I have learnt and go on learning so much.[2] (Andrews 1996: 190)

The Spanish text, too, ends with the theme of travel—the journey to Sepúlveda's Andalusian roots his grandfather wanted him to undertake:

… yo supe que por fin se había cerrado el círculo, pues me encontraba en el punto de partida del viaje empezado por mi abuelo. Don Angel dijo:
  −Mujer, trae vino, que ha llegado un pariente de América. (Sepúlveda 2011: 178)

… I knew that at last I had come full circle: I was at the starting point of the journey my grandfather began. Don Angel said:
  "María, bring some wine, a relative has come from America." (Andrews 1996: 183)

In other words, while the English translation concludes with the coming to an end of a physical journey through South America, the Spanish text concludes with Sepúlveda's arrival at the destination of his autobiographical journey, thus fulfilling a promise of travel he made as a child. He has returned to the point from where his anarchist grandfather started his political journey that eventually, escaping prison after being sentenced to death in Franco's Spain (Cacucci 2013: n.p.), led him to Chile. The place from where Sepúlveda, following in his grandfather's footsteps politically, begins his own journey as an exile, until he eventually safely arrives at his grandfather's departure point, thus completing the circle both geographically and metaphorically.

The Genre Disambiguation in the Italian Translation

The first Italian edition of *Patagonia Express* was published in May 1995 by Feltrinelli, a prestigious Italian publisher, it its series *Traveller* (Carmignani 1995). It thus precedes the Spanish edition by a few months. 1998, a second edition was published by Editori Associati in its series *Superpocket* (Carmignani 1998). A third edition appeared 1999 with Guanda in its series *Fenici Tascabili* (literally, Phoenician paperbacks), a series featuring literature in translation (Carmignani 1999). A fourth edition was scheduled to appear in the series *Oltre Confine* (Beyond the Border) by Alpine Studios, but this edition seems to never have been published (Carmignani 2006). A Kindle edition followed in 2011, published by Guanda (Carmignani 2011). The latest paperback edition, from May 2016, is published by TEA and is a reprint of the 1998 edition under license by Guanda (Carmignani 2016). It is part of the series called *Teadue*, which features also other works by Sepúlveda. Thus, only the first

Italian edition, which is now out of print, and the edition by Alpine Studios, which never was actually published, were part of a series specializing in travel writing. Carmignani is a well-known literary translator.

The title of the Italian text is the same as that of the Spanish text.[3] However, in the edition by TEA, a subtitle has been added: "Viaggio in una terra colma di avventure e di storie" (Journey into a country bursting with adventures and stories). Yet despite underlining the travel aspect in the title, the 2016 edition by TEA—and the same is true for all the Italian editions—awards the author more prominence than does the English edition: the author's name precedes the title. Furthermore, with the exception of the first edition by Feltrinelli, the name is written in a larger font than the title. Additionally, the back cover of the TEA edition features Sepúlveda's picture. Due to the wealth of editions, the remainder of my discussion of the paratext will focus on the latest edition.

References to Sepúlveda's political activism are absent. The blurb on the back cover refers to the book as a "diario di viaggio" (travel diary). A brief description of the book that centres on the theme of travel and adventure is followed by a short sentence about Sepúlveda and finally a list of books he has authored. A dedication, not present in the Spanish edition, appears after the title page; a line by the Spanish poet Antonio Machado invoking travel,[4] followed by a few words dedicating the book to the people Sepúlveda met on his travels.

However, the disambiguation of genre happens predominantly within the text itself as substantial parts of the Spanish text—namely the prologue as well as Part I, II and IV—are missing in the Italian text. In other words, the Italian text only consists of Part III. The ten vignettes of Part III, which in the Spanish text are simply numbered, have individual headings in the Italian text and form independent chapters. Two further chapters, that cannot be found in the Spanish text, are present: Chapter 8, "Appunti andini" (Andean Notes), and Chapter 12, "Appunti al cospetto di un gigante" (Notes in the Presence of a Giant). Due to the division into 12 chapters, the layout, the font and the thick paper the edition by TEA uses (and the same is true for the previous paperback edition by Guanda), it is not evident that the Italian text is a drastically shorter version; in fact, it is thicker than the Spanish or the German edition. The German edition uses a small font, and thus both the Italian and the German texts end on page 127. The Italian translation thus creates the illusion of being a complete rendering of the Spanish text; that it is an abbreviated version of *Patagonia Express* is nowhere stated in the book.[5]

What is left out, what is not? As stated above, the Italian text reproduces Part III in its entirety. What is missing is the prologue ("Apuntes sobre estos

apuntes") (Notes on These Notes), Part I ("Apuntes de un viaje a ninguna parte") (Notes from a Journey to Nowhere), Part II ("Apuntes de un viaje de ida") (Notes from an Outward Journey), and the final part ("Apunte de llegada") (Note on Arrival).

As pointed out above, the prologue narrates the genealogy of the text.

Part I (Notes from a Journey to Nowhere) starts with the narration of a childhood ritual. Sepúlveda's grandfather, a convinced anarchist and atheist, would regularly take him for a walk on Sunday mornings, offering him fizzy drinks and ice cream until he urgently needed to relieve himself, at which point his grandfather unfailingly led him to a church urging him to urinate on the church door. The second chapter of Part I continues to narrate the beginnings of Sepúlveda's political path and the influence his grandfather had on him and his political views; how he became a member of the Young Communists; how, at the age of 18, he decided to follow in the footsteps of Che Guevara. The third chapter of Part I is about his two-and-a-half-years of imprisonment under Pinochet's dictatorship. The fourth chapter, the longest chapter of Part I, narrates scenes of torture suffered during this imprisonment. Chapter 5, finally, concludes with his release from prison thanks to the intervention of Amnesty International.

Part II ("Notes from an Outward Journey") narrates three stories relating to Sepúlveda's meandering around Latin America after he had been exiled. The first chapter tells of his unsuccessful attempt to cross the border between Argentina and Bolivia where he is held at gun point face down on the platform under the scorching sun all day, and alludes to the political situation in Chile and elsewhere in Latin America, especially the fear that pervaded everyone and everything.

> … las gentes vivían en y para el miedo. Hacían de él un laberinto sin salida, acompañaban de miedo las conversaciones, las comidas. Hasta los hechos más intrascendentes los revestían de una prudencia impúdica y, por las noches, no se acostaban para soñar días mejores, o pasados, sino par precipitarse en la ciénaga de un miedo oscuro y espeso, un miedo de horas muertas que al amanecer los sacaba de la cama ojerosos y aún más atemorizados. (Sepúlveda 2011: 42–43)

> … people were living in and for fear. They had turned it into a labyrinth without an exit. Fear sat in on their conversations and meals. They performed even the most trivial acts with a shameless prudence, and at night they didn't go to bed in order to dream of better days or days gone by, but to hurl themselves into a swamp of thick, dark fear, a fear that occupied the dead hours and got them out of bed in the morning bag-eyed and even more afraid. (Andrews 1996: 39)

The second and third chapter narrate two particular sojourns in Ecuador, first his stay in Puerto Bolívar where he tries to make a living as an adjunct professor until a more lucrative opportunity comes up, and then his stay on the estate of one of the most powerful families of Ecuador until he discovers that he is about to get married off to the daughter of the house and escapes.

The final part ("Note on Arrival") tells about his arrival in Martos in Spain, the place he had promised his grandfather that he will visit—"I had come a long, long way in search of a trace, a shadow, a tiny vestige of my Andalusian roots" (Andrews 1996: 173)[6]—and where he meets his grandfather's younger brother.

To sum up, the Italian text omits the autobiographical parts, narrating his relationship with his anarchist grandfather and his political coming-of-age, his imprisonment, the torture, the years in exile, his arrival in his grandfather's hometown in Spain, and his decision as to why writing these events down.

The part that is not omitted in the Italian text, namely Part III (Notes from a Return Journey), on the other hand, narrates predominantly the experiences and stories of others, people that Sepúlveda encountered or had been told about during his trip to Patagonia undertaken years after he arrived in Europe, once he was no longer a *persona non grata* in Chile. Only the first and the last section of Part III are more autobiographical, with the last section not present in the Spanish text. These two sections frame the narrative in the Italian text: the encounter with another great travel writer who wrote on Patagonia, Bruce Chatwin, in Barcelona, and the ensuing promise to return to Patagonia together opening the text; the encounter with one of Sepúlveda's childhood heroes, Francisco Coloane, a writer of adventure stories that instilled in Sepúlveda a desire for travel, closing the text. Part III is also the only part where Sepúlveda travels out of choice rather than being forced to travel (as is the case in Part II and, to some extent, also in the final part) or not travelling at all, at least not geographically (as is the case in the prologue and Part I). In other words, Part III is the only part that critics such as Fussell who propagate a narrow view of what constitutes travel writing would consider as such.

What are the two added chapters about? While the reason as to why Chapter 8 ("Appunti andini") (Andean Notes) is present in the Italian text but not in the Spanish text is not self-evident (apart from, maybe, to provide extra material and thus stretch the length in the case of the otherwise shorter Italian text, or vice versa, in order not to exceed a certain length in the case of the Spanish text), Chapter 12 ("Appunti al cospetto di un gigante") (Notes in the Presence of a Giant) fulfils an obvious function: it provides closure. It narrates Sepúlveda's encounter with Coloane, the "più grande scrittore cileno e … uno dei più importanti autori di romanzi d'avventura di tutti i tempi" (Carmignani

2016: 123) (Chile's greatest writer and … one of the most important authors of adventure novels of all time; my translation). The chapter refers the reader back to the beginning ("Appunti su una 'moleskine'") (Notes in a Moleskine Notebook) through the repetition of the theme of the moleskine notebooks and thus reminds the reader of Sepúlveda's encounter with Chatwin and the promise of a journey together. It also picks up where Sepúlveda's urge to travel originates from. While the first chapter explained the motivation for his return to Patagonia, this time the motivation—his fascination with travel—is of a more general kind:

> Lessi i suoi formidabili libri di racconti e i suoi romanzi quando ero bambino, e dalla loro lettura nacque il desiderio di viaggiare, di essere una specie di nomade, il prurito alla pianta dei piedi che mi spinge a vedere che diavolo si nasconde dietro l'orizzonte, a sapere come vivono, sentono, amano, odiano, mangiano e bevono, le genti di altre terre. (Carmignani 2016: 123)

> I read his formidable short stories and novels when I was a child, and from reading them sprang a desire to travel, to become a kind of nomad, the soles of my feet itching to see what the heck was hiding behind the horizon, to know how the people of other lands live, feel, love, hate, eat and drink. (my translation)

Thus, as was the case in the English translation, the Italian translation too concludes with the theme of travel; in both cases, this travel is understood as actual, outward travel to unknown destinations. The Spanish text, on the other hand, as has been pointed out above, frames *Patagonia Express* predominantly as an autobiographical journey. In the Spanish text, Sepúlveda makes three promises of travel: (1) the promise made to his grandfather of being true to his political beliefs and therefore following in his grandfather's footsteps ideologically, the journey to nowhere[7]; (2) the second promise made to his grandfather, that of returning to his Andalusian roots and thus reversing his footsteps geographically; (3) the promise made to Chatwin of a joint visit to Patagonia to retrace the footsteps of Butch Cassidy and the Sundance Kid. The Italian translation only maintains the last promise.

Hence, the Italian text not only contains very few references to the political circumstances in Chile following 1973 and when it does, it does so only in passing, but, most importantly, it makes no mention of Sepúlveda's political coming-of-age, his imprisonment under Pinochet and the torture he suffered. Predominantly, it narrates the stories of others rather than Sepúlveda's own experiences. In other words, the Italian text omits the more inward-looking, autobiographical parts that provide an idea about Sepúlveda's political foun-

dations, while offering the more outward-looking parts of travel that focus on narrating the adventures of eccentric and sometimes legendary characters. Through these substantial omissions and by framing the remaining stories differently, the Italian text eliminates the political aspect almost completely and instead focuses on the travel aspect, and by doing so moves the genre clearly towards travel writing.

Positioning of the Reader and Reader Responses

The Italian translation, by focussing solely on Part III and thus omitting the more autobiographical parts, precludes the possibility of reading the text as a personal account of a Chilean political activist, as a rendering of homage to his anarchist grandfather and ultimately also as a critique of Pinochet's dictatorship. The English text does not preclude this possibility, but it makes it less likely. This is not only (and maybe not even predominantly) due to the fact that the paratextual elements foreground the travel-writing aspect and therefore position the reader in a frame of mind expecting to read travel writing, but also due to the fact that by marketing the text as travel writing it is likely to find a readership that is looking for travel writing. A review published in the *Library Journal* in February 1997 and reproduced on the websites of Amazon.co.uk and Amazon.com as "editorial review" ends with the words, "this book has a decidedly South American tone, seeing magic and wonder where most North Americans do not. Recommended for cosmopolitan travel collections" (Parker 1997: n.p.). In other words, it is my contention that the mere fact that the book is published by Lonely Planet rather than a publisher specializing in literature—let alone a publisher specializing in political writing such as for example New Internationalist—has an impact on the kind of audience the text receives. This audience, of course, comes equipped with their own interpretative frameworks and this will have an impact on what aspects of the text are foregrounded in their mind and how they make sense of it. The German text, which follows the Spanish text more closely in so far as it does not abbreviate the text, maintains the sequence of the chapters and is not predominantly targeted at an audience interested in travel writing and thus cannot be said to disambiguate the genre, leaves both readings open.

A look at customer reviews on Amazon can help us gain an idea about whether the expectations readers had when purchasing the book were met. The largest number of reviews can be found for the Italian text. Amazon.it (2016: n.p.) has 43 customer reviews in October 2016: one of these refers to shipping; two customers admit to not having read the book. Excluding these

three reviews leaves a total of 40. For the English text a total of ten reviews can be found (six on Amazon.com (2014a: n.p.) and four on Amazon.co.uk (2014: n.p.)). One of the reviews appears twice and will therefore be counted only once, leaving a total of nine. For the German text, Amazon.de (2015: n.p.) features a total of three reviews. For the Spanish text, I could only locate one review on Amazon.es (2016: n.p.); I will therefore include reviews linked to the Spanish edition on Amazon.com (2014b: n.p.), Amazon.co.uk (2001: n.p.), Amazon.it (2014: n.p.) and Amazon.de (2010: n.p.). Of the seven reviews thus located, one will be excluded as the customer has not read the book, thus leaving a total of six reviews for the Spanish text.

When posting a customer review, apart from the actual comment, readers are also required to award stars ranging from one to five, with five being the highest rating. The following discussion assumes that one to two stars constitute a negative rating, three stars a neutral rating, and four to five stars a positive rating. Negative ratings are an expression of the fact that the book does not meet the reader's expectations. One possible source for such a mismatch of expectations is of course the possibility that the book in question does not correspond to the genre the reader expected; in other words, it does not have the characteristics the reader associates with the expected genre. Considering the analysis above, such a mismatch of expectations related to genre is to be expected regarding the English translation as it is marketed as a typical travel book. Furthermore, a mismatch is to be expected to some extent for the Italian editions published by TEA and Guanda (both the paperback and the Kindle edition) as well as the Superpocket edition by Editori Associati,[8] as the text is abbreviated to such an extent that it only contains the outward-looking travel vignettes of Part III, without however, unlike the earlier Feltrinelli edition, being marketed as a typical travel book. As regards the Spanish and the German texts, there should be less of a risk of mismatched genre expectations. Indeed, the Amazon reviews confirm this assumption. There are no negative comments for the Spanish and the German texts, while the English text has the highest percentage of negative comments: 22.2% of the comments are negative (two out of nine), compared to only 2.5% of the comments for the Italian text (one out of 40).

Apart from the ratings themselves, the customer comments also give some indication about the nature of mismatched expectations. These are the two negative comments regarding the English translation:

> This book was disjointed. It was really hard to follow what was going on and where the author was going and why. The book seemed to be a compilation of miscellaneous stories about his life. Some of the stories made sense, while others were out of place and unintelligible. This made for a difficult read. ("It was a difficult read…"; Anonymous on 9 January 1999, Amazon.com 2014a: n.p.)

> Having read the previous review and have [sic] also travelled to many of the places covered in the book, I order [sic] this immediately. What a disappointment! There is no impression given whatsoever of many of the places visited other than some sketchy and often derogatory remarks and the short 'stories' have an air of anti-climax about them. ("Disappointing…"; Nick Hindley on 25 February 2003, Amazon.co.uk 2014: n.p.)

The first reader criticizes the autobiographical and fragmented nature of the stories and would have preferred a more straightforward travel narrative. The comment that the book was difficult to read contrasts starkly with the majority of comments made by readers of the Italian translation, as I will illustrate further below. The second reader, too, bemoans the fragmented nature of the text, as well as a lack of description of the places visited, a characteristic that one would expect from a typical travel book.

This is the only negative comment regarding the Italian text:

> Avrò avuto un'aspettativa che il libro non ha mantenuto e che forse non prometteva neppure. Il viaggio, costruito attorno a dei singoli personaggi, forse originali, non è riuscito a catturare la mia curiosità. Ho letto poche pagine senza riuscire a giungere alla fine. ("Patagonia Express no Express"; Salvatore on 3 August 2014, Amazon.it 2016: n.p.)

> I probably had expectations that the book could not meet and perhaps did not even project. The journey, created around individual characters, while perhaps original, could not captivate me. I read few pages without being able to continue till the end. (my translation)

The reader explicitly mentions that his expectations were not met, but he does not specify clearly the nature of these expectations. The comment differs, however, from the negative comments regarding the English translation in so far as it does not criticize the text for being too complex but rather gives the impression that the reader expected something *more* complex.

Indeed, when it comes to complexity, there is a stark difference between the comments regarding the English and those regarding the Italian text. The two reviewers of the English translation quoted above state that they found the book difficult to read. The remaining reviews for the English translation do not comment on its degree of difficulty; none of the comments mention that the book was easy to read. In the reviews of the Italian translation, on the other hand, the easy readability of the text is frequently commented on. Seventeen out of the 40 reviewers remark that the style is fluid and/or that the book is

easy to read, that it is fast to read, that they read it without stopping or that they devoured it. Two further reviewers remark on the simplicity and lightness of content. Another three reviewers mention that the book was a pleasurable read. None of the comments mention complexity or difficulty in reading.[9] Indeed, as an Italian critic points out, "la semplicità—lui usa il termine 'poesia della strada'—è sempre stata una delle chiavi dell'impatto del fenomeno Sepúlveda e della sua capacità di eleggersi in pochi anni scrittore di riferimento della nuova letteratura sudamericana" (Bentivoglio 1997: n.p.) (simplicity—he uses the term 'street poetry' —has always been key to Sepúlveda's phenomenal impact and his success of having, in a short span of time, become the key figure of the new South American literature; my translation).

One possible explanation for this contrast is that readers of the English translation did not expect to be confronted with stories about political persecution, imprisonment and torture and accordingly found the content difficult to digest, while the readers of the Italian translation were only confronted with the more light-hearted Part III. Another possible explanation could be the style, given that the two texts are written by different people. The English text could simply be a badly written, stilted translation. This second explanation, however, is less plausible as the English text was nominated for the SBS/Dinny O'Hearn Prize for Literary Translation in 1997 (Library Catalogue of the University of Toronto 2016). One reader comments that "the translation, as far as I could judge was great" (R. Henderson on 26 May 2013, Amazon.co.uk 2014: n.p.). Furthermore, the negative comments focus on content and structure, and do not talk about language or style.

The readers of the Spanish and the German text were of course confronted with the same difficult-to-digest content as the readers of the English. However, they were not positioned to expect travel writing in its narrow sense in the same way as the readers of the English text were.[10] In fact, readers of the Spanish text point to its simplicity. The two reviews on Amazon.com (2014b: n.p.) call it "a very entertaining read" (Peter. J. Schoenbach on 20 December 2014) and "[w]onderful and magical in its simplicity" (Katerina on 25 November 2015) respectively. The reader on Amazon.co.uk (2001: n.p.) comments that "[t]he writing is simple" (fct@bpi.pt. on 13 September 2001). The German comment on Amazon.de (2010: n.p.) points out that the book is easy to read even in Spanish (B. Schneider on 10 January 2010). The Italian reader comments that she enjoyed the book (Nunzio Ruta on 5 August 2013, Amazon.it 2014: n.p.) and the reader commenting on Amazon.es (2016: n.p.) says the book "te conquista de principio a fin" (grabs you from the beginning to the end) (Sol on 2 January 2016). In other words, four out of the six readers commenting on the Spanish text explicitly refer to the fact that the book was easy to read, while the remaining two comment on how they enjoyed reading it.

Yet, there is a noticeable difference between the enjoyment readers of the Italian text expressed and that expressed by readers of the Spanish text. Readers of the Italian text (Amazon.it 2016: n.p.) talk about "la voglia di intraprendere lo stesso viaggio" (the desire to undertake the same journey) (Fabrizio on 26 July 2014); how the book "[t]rasmette il desiderio di visitare (e vivere) la Patagonia" (transmits the desire to visit (and live) Patagonia) (Fabio Atti on 20 July 2014) and how it is "[i]mpossibile non aver voglia di andare in Patagonia" (impossible not to want to go to Patagonia) (Massimiliano on 3 June 2014); how "[a]fter this book you should catch a flight to Patagonia" (Daniele on 16 August 2013). None of the readers commenting on the Spanish text mention that the book made them want to travel. Instead, one of the readers points to the tragic background behind *Patagonia Express*:

> … Geschichten, die einen Tränen lachen und manches Mal auch bittere Tränen vergiessen lassen. Erinnerungen eines Vertriebenen, eines politisch Verfolgten, der aus Liebe zu seiner Heimat eben diese verlassen mußte …. (B. Schneider, 10 January 2010, Amazon.de 2010: n.p.)

> … Stories, that make you laugh yourself to tears and sometimes make you shed bitter tears. Memories of someone displaced, politically persecuted, and forced to leave his home country because he loved it…. (my translation)

Reviewers of the German text comment that it is "ein wunderschön geschriebenes Buch" (a beautifully written book) (Anonymous on 24 June 2000); that the book is "gut und authentisch geschrieben" (written well and authentically) (Funkydad on 1 June 2015) and that it is "kurzweilig" (entertaining) (Anonymous on 28 November 1999).

Conclusion

While there are numerous reader comments available for the Italian, there are simply not enough for the English and the German text, or for the Spanish text, to draw reliable conclusions. However, it seems that the readers of the three translated texts had rather different experiences, and that these differences go beyond individual reading experiences. Readers of the Italian translation were undoubtedly confronted with a different text, due to the abbreviation and the reframing in the opening and closing chapters, and therefore their response—a tendency to point to easy readability, entertainment, and a wish to travel to Patagonia—is not surprising. Reactions to the German translation, on

the other hand, were very similar to reactions to the Spanish text. Of the three translations looked at—and considering the aspects looked at—the German text is closest to the Spanish text: it is not abbreviated, it does follow the same sequence as the Spanish text and it is not published by a travel publisher and/or marketed as a typical travel book. Readers of the English translation were the least satisfied and the only ones who viewed the text as complex and difficult to read. These readers have been confronted with the unabridged text, although with a slightly altered sequence which reframes the narrative by highlighting the aspect of travel. The most salient difference between the English and the other, unabridged texts, however—again, considering the aspects looked at—is the type of publisher and the paratextual material, the packaging.

Several reasons can thus be assumed to lie behind these different reactions to the text. For one thing, there are genre expectations. Readers of the English translation were clearly positioned to expect mainstream travel writing.[11] Secondly, cultural models might play a role. Thirdly, and this aspect goes hand in hand with the first two, the English translation, by being published by a travel publisher rather than a publishing house specializing in literature, might have found a different type of readership. Literature in translation can itself be seen as constituting a genre (Tekgül 2012: 276) and is often thought, at least in the Anglophone world, to attract a more sophisticated audience than non-translated literature (see e.g. Byatt 2013: 10–11 who argues that translated literature usually sits "at the literary end of the publishing spectrum"), while travel writing is often seen as more "low-brow" than literature, whether this opinion is justified or not (Thompson 2011: 31). All three factors may have contributed to the fact that the political content may have fallen partly on unsympathetic or uninterested ears as it stood in the way of easy consumption.

Commercially, the Italian text has had more success than both the English and the German translation.[12] There is only one edition of the English and of the German translation; the German edition is now out of print. For the Italian translation, on the other hand, there have been several editions. Not including the more autobiographical parts in the Italian text thus might have been predominantly motivated by economic reasons rather than by an ideologically driven censorship of those parts that are critical of the Catholic Church and of Pinochet's regime. As the publication of the first Italian edition predates the publication of the Spanish text by a few months, the more autobiographical parts might simply not have been part of the draft on which the Italian translation is based. The prologue to the Spanish text is dated August 1995 and thus was written three months after the Italian translation was published.

Yet, this omission can nevertheless be viewed as an ideological choice in so far as it tells us something about the Italian publishers' value judgement vis-à-vis the Spanish text. In fact, it does so in two ways. For one thing, there is the value judgement of which parts of the Spanish text are worth translating and therefore made available to an Italian readership, and which are not. Even if the Italian translation is based on an earlier draft that did not include the autobiographical parts, it is most likely that Sepúlveda was already working one these chapters when the first Italian edition was prepared for printing. Hence, a decision could have been taken to postpone publication and include these chapters. The subsequent Italian editions were published after the first Spanish edition, but nevertheless do not feature the text in its entirety. And secondly, there is the presumed value judgement of prioritizing profit over ethical criteria such as clearly signalling that the Italian is not a complete rendering of the Spanish.

Similarly, the publisher of the English translation, too, attaches more value to the travel narrative of Part III than to the more autobiographical parts as this is the part of *Patagonia Express* the paratext as well as the altered sequence highlights and presumably the reason why it has been included in the *Lonely Planet Journeys* series in the first place. In both the Italian and the English translation, the publishers thus express a stance towards the Spanish text; the difference lies in the fact that this stance is more transparent and more prominent in the case of the English translation than it is in the case of the Italian translation as the latter does not signal the omission of substantial parts of the Spanish text—roughly half of the material is omitted—and thus this omission is only detectable when comparing the content of the Italian text to that of the Spanish text (or another, unabbreviated translation).

As I have said above, this case study provides too little data to offer any reliable conclusions—a common problem of small-scale, isolated case studies. However, as James Holmes points out in his seminal article 'The Name and Nature of Translation Studies' written in 1972, such individual descriptive case studies "provide the materials for surveys of larger corpuses of translations", and that "one of the eventual goals of product-oriented DTS might possibly be a general history of translation—however ambitious such a goal might sound at this time" (Holmes 2000: 177). Translation theory, too, builds on "the results of descriptive translation studies, in combination with the information available from related fields and disciplines, to evolve principles, theories, and models which will serve to explain and predict what translating and translations are and will be" (Holmes 2000: 177–178). Besides providing data for translation history and theory, descriptive case studies can also raise new questions for further study. This study, for example, prompts questions such as whether other translated titles in the

Lonely Planet Journeys series have experienced a similar genre shift or whether titles with features comparable to those of *Patagonia Express* have experienced a similar genre disambiguation when being translated into English or Italian or any other language, and, more generally, whether genre shifts—both through textual and paratextual means—are a common occurrence in literary translation, what could be the reasons behind such shifts, whether some genres are more prone to this type of shift than others, and how such shifts affect the reading.

Notes

1. "… encerraban un intento de comprensión de dos temas capitales muy bien definidos por Julio Cortázar: la comprensión del sentido de la condición de hombre, y la comprensión del sentido de la condición de artista" (Sepúlveda 2011: 11).

2. This corresponds to the last paragraph of the prologue in the Spanish text, but has been shifted into the past tense to reflect the fact that the paragraph now ends rather than opens the text: "Les invito a acompañarme en un viaje sin itinerario fijo …" (Sepúlveda 2011: 11) (I invite you to accompany me on a journey without a fixed itinerary…; my translation).

3. Although both the Italian and the Spanish text are published under the title *Patagonia Express*, the copyright pages in the Italian editions by both TEA and Guanda refer to another title, presumably an earlier title of the Spanish draft: a line from a poem by Antonio Machado that, in its Italian translation, appears on the title page of these Italian editions. This different title is the only indication that the Italian *Patagonia Express* might not be based on the Spanish book called *Patagonia Express*. Few readers, if any, will pick up on this, however, and therefore the book is marketed as a translation of the Spanish *Patagonia Express*, rather than the translation of an unpublished, earlier draft.

4. "È camminando che si fa il cammino" ("Al andar se hace el camino") a line from the poem "Caminante no hay Camino" ("Wayfarer, the only way…").

5. The prologue to the Spanish edition, dated August 1995, mentions that the earlier Italian edition is a partial edition, while the subsequent Italian editions by TEA and Guanda make no mention of this fact.

6. "… venía de muy lejos buscando una huella, una sombra, el minúsculo vestigio de mis raíces andaluzas …" (Sepúlveda 2011: 169).

7. Casini argues that this journey to "ninguna parte", to "nowhere" (Sepúlveda 2011: 18) is "una forma simbólica de referirse a las cárceles pinochetistas donde ha sufrido el encierro y la tortura" (Casini 2004: n.p.) (a symbolic way of referring to the prisons during Pinochet's regime where he has been subjected to confinement and torture; my translation).

8. The Superpocket edition, however, highlights the outward-looking travel aspect in its subtitle, "Il Sud del Mondo, i suoi personaggi, le sue storie: lo straordinario universo del grande scrittore cileno" (Carmignani 1998) (The world's South, its characters, its stories: the extraordinary universe of the great Chilean writer; my translation).

9. One reviewer of the Italian text states that it is difficult to tell what the book is about but continues that it does not matter and that the text flows well (Ilaria C. on 13 February 2015, Amazon.it 2016).

10. Although there are no negative comments for the German translation, one of the readers (who awarded the only neutral rating) comments on the mismatch between paratext and text, remarking that the paratext sells you the illusion of a picturesque travelogue while the text confronts you with accounts of torture (Anonymous on 28 November 1999, Amazon.de 2015). While the inside blurb does not mention torture, it does however state that the book traces a life journey that starts in Chile and then, exiled under Pinochet, continues in Argentina. The fact that Sepúlveda was exiled under Pinochet is also repeated in the short biographical note after the inside blurb.

11. Readers of the English translation were positioned to expect mainstream travel writing from the outset; something similar might have occurred with the readership of the Italian translation as potential readers learn about the book through reviews and recommendations and thus these readers might expect lightweight reading even if it is not necessarily packaged as such. The reviews on Amazon.it date from 2012 to 2016. The first Italian edition was published in 1995; the first Italian edition that did not appear within a travel-writing series was published 1998. It is possible that there would have been more negative reviews due to unmet expectations if earlier reviews by readers of the Guanda editions, the Superpocket edition or the TEA edition had been included.

12. Despite achieving "considerable fame in Europe both as a committed writer an as a political-ecological activist", Sepúlveda's main readership is generally to be found in Italy (Maiorani 2004: 466).

References

Alsina, V. (2011) 'Translating Free Indirect Discourse: Two Spanish Versions of Jane Austen's *Persuasion*', *New Voices in Translation Studies* 7: 1–18.

Amazon.com (2014a), *Full Circle: A South American Journey—Customer reviews* (www.amazon.com/Full-Circle-South-American-Journey/dp/0864424655/ref=sr_1_1?ie=UTF8&qid=1491819092&sr=8-1&keywords=full+circle+sepulveda) [accessed 17/10/2016].

Amazon.com (2014b), *Patagonia Express (Spanish Edition)—Customer reviews* (www.amazon.com/product-reviews/8483835789/ref=cm_cr_dp_syn_footer?k=Patagonia%20Express%20(Luis%20Sepulveda)&showViewpoints=1) [accessed 26/10/2016].

Amazon.co.uk (2001), *Patagonia Express (Spanish)—Customer reviews* (www.amazon. co.uk/Patagonia-Express-Luis-Sepulveda/dp/8483835789/ref=sr_1_1?ie=UTF8& qid=1477492601&sr=8-1&keywords=patagonia+express) [accessed 26/10/2016].

Amazon.co.uk (2014), *Full Circle: a South American Journey—Customer reviews* (www.amazon.co.uk/product-reviews/0864424655/ref=cm_cr_dp_see_all_sum mary?ie=UTF8&reviewerType=all_reviews&showViewpoints=1&sortBy=help ful) [accessed 17/10/2016].

Amazon.de (2010), *Patagonia Express (Luis Sepúlveda, Band 13)—Kundenrezensionen* (Patagonia Express (Luis Sepúlveda, Vol. 13)—Customer reviews) (www.amazon. de/product-reviews/8483835789/ref=cm_cr_dp_see_all_ btm?ie=UTF8&reviewerTyp) [accessed 26/10/2016].

Amazon.de (2015), *Patagonien Express: Notizen einer Reise—Kundenrezensionen* (Patagonia Express: Notes of a journey—Customer reviews) (www.amazon.de/ product-reviews/3596135672/ref=cm_cr_dp_see_all_btm?ie=UTF8&reviewer Type=all_reviews&showViewpoints=1&sortBy=recent) [accessed 17/10/2016].

Amazon.es (2016) *Patagonia Express (Luis Sepúlveda)—Opiniones de clientes* (Patagonia Express (Luis Sepúlveda)—Customer reviews) (www.amazon.es/Patagonia-Express-Luis-Sepulveda-Sep%C3%BAlveda/dp/8483835789/ref=sr_1_1?ie=UTF8&qid=1 477491214&sr=8-1&keywords=patagonia+express) [accessed 26/10/2016].

Amazon.it (2014), *Patagonia Express (Spagnolo)—Recensioni clienti* (Patagonia Express (Spanish)—Customer reviews) (www.amazon.it/Patagonia-express-Luis-Sep%C3% BAlveda/dp/8483835789/ref=sr_1_2?ie=UTF8&qid=1477491891&sr=8-2&key words=patagonia+express) [accessed 26/10/2016].

Amazon.it (2016), *Patagonia Express (Nuova edizione)—Recensioni clienti* (Patagonia Express (New edition)—Customer reviews) (www.amazon.it/product-reviews/ 8850225059/ref=cm_cr_arp_d_viewopt_srt?ie=UTF8&reviewerType=all_review s&showViewpoints=1&sortBy=recent&pageNumber=1) [accessed 17/10/2016].

Andrews, C. (tr.) (1996) L. Sepúlveda: *Full Circle: A South American Journey,* Melbourne, Oakland, London and Paris: Lonely Planet.

Bentivoglio, L. (1997) 'La mia vita dal mitra alla penna' (My Life from the Machine Gun to the Pen), *La Repubblica* (http://ricerca.repubblica.it/repubblica/archivio/repub-blica/1997/07/18/la-mia-vita-dal-mitra-alla-penna.html) [accessed 10/06/2016].

Bosseaux, C. (2007) *How Does It Feel? Point of View in Translation: The Case of Virginia Woolf into French*, Amsterdam and Atlanta: Rodopi.

Byatt, L. (2013) 'Translating a Genre: The Historical Novel', *Historical Novels Review*, 65: 10–11.

Cacucci P. (2013), *Il cileno errante* (The Wandering Chilean), ZOOM Flash, Milan: Feltrinelli.

Carmignani I. (tr.) (1995) L. Sepúlveda: *Patagonia Express* (Collana Travellers), Milan: Feltrinelli.

Carmignani, I. (1996) 'Dal realismo magico alla magia della realta: la scrittura militante' (From Magic Realism to the Magic of Reality) (interview with L. Sepúlveda) (www.ilportoritrovato.net/html/bibliosepulvedainte3.html) [accessed 06/08/2016].

Carmignani I. (tr.) (1998) L. Sepúlveda: *Patagonia Express* (Collana Superpocket), Milan: Editori Associati.

Carmignani I. (tr.) (1999) L. Sepúlveda: *Patagonia Express* (Collana Le Fenici Tascabili), Parma: Guanda.

Carmignani I. (tr.) (2006) L. Sepúlveda: *Patagonia Express* (Collana Oltre Confine) (Unpublished), Lecco: Alpine Studio.

Carmignani I. (tr.) (2011) L. Sepúlveda: *Patagonia Express* (Kindle edition), Parma: Guanda.

Carmignani I. (tr.) (2016) L. Sepúlveda: *Patagonia Express* (Collana Teadue), Milan: T.E.A.

Casini, S. (2004) 'Luis Sepúlveda: Un viaje express al corazón de la Patagonia' (Luis Sepúlveda: An Express Journey to the Heart of Patagonia), *ALPHA*, 20: 103–120.

Fussell, P. (1980) *Abroad: British Literary Travelling Between the Wars*, Oxford: Oxford University Press.

Fussell, P. (ed.) (1987) *The Norton Book of Travel*, New York: W.W. Norton and Co.

Gallagher, J. (2001) 'Le discours indirect libre vu par le traducteur' (Free Indirect Discourse Seen through the Translator), in M. Ballard (ed.) *Oralitè et Traduction* (*Orality and Translation*), Arras: Artois Presses Université, pp. 209–44.

Gee, J. P. (2008) *Social Linguistics and Literacies: Ideology in discourses* (3rd edn), London and New York: Routledge.

Gharaei, Z. and H. V. Dastjerdi (2012) 'Free Indirect Discourse in Farsi Translations of Woolf's *Mrs. Dalloway*', *CLCWeb: Comparative Literature and Culture* 14.1 (https://doi.org/10.7771/1481-4374.1771) [accessed 03/07/2013].

Goethals, P. and J. De Wilde (2009) 'Deictic Center Shifts in Literary Translation: The Spanish Translation of Nooteboom's *Het Volgende Verhaal*', *Meta* 54 (4): 770–94.

Guillemin-Flescher, J. (1981) *Syntaxe Comparée du Français e de l'Anglais: Problèmes de Traduction* (*Comparing French and English Syntax: Problems of Translation*), Paris: Ophrys.

Holmes, J. S. (2000) 'The Name and Nature of Translation Studies', in L. Venuti (ed.) *The Translation Studies Reader*, London and New York: Routledge.

Jones, R. H. (2012) *Discourse Analysis,* London and New York: Routledge.

Library Catalogue of the University of Toronto (2016), *Full circle: A South American journey* (http://search.library.utoronto.ca/details?1030041) [accessed 19/10/2016].

Maiorani, A. (2004) 'Luis Sepúlveda' in A. Amoia and B. L. Knapp (eds) *Multicultural Writers Since 1945: An A-to-Z Guide*, Westport: Greenwood, pp. 463–67.

May, R. (1994) *The Translator in the Text: On Reading Russian Literature in English*, Evanston, IL: Northwestern University Press.

Parker, M. A. (1997) 'Review', *Library Journal* (www.amazon.com/Full-Circle-South-American-Journey/dp/0864424655) [accessed 19/10/2016].

Poncharal, B. (1998) *La représentation de paroles au discours indirect libre en anglais et en français* (Representing Free Indirect Discourse in English and French) (Unpublished doctoral thesis), Paris: University of Paris VII.

Rouhiainen, T. (2000) 'Free Indirect Discourse in the Translation into Finnish: The Case of D. H. Lawrence's *Women in Love*', *Target* 12 (1): 109–42.

Sepúlveda, L. (2011) *Patagonia Express*, Barcelona: Tusquets Editores.

Taivalkoski-Shilov, K. (2003) *La tierce main. Discours rapporté, traduction et Fielding en France au XVIIIe Siècle* (The Third Hand. Reported Discourse, Translation and Fielding in France in the 18th century) (Unpublished doctoral thesis), Helsinki: University of Helsinki.

Tekgül, P. D. (2012) *Around the World in English: The Production and Consumption of Translated Fiction in the UK between Cosmopolitanism and Orientalism* (Unpublished doctoral thesis), Exeter: University of Exeter.

Thompson, C. (2011) *Travel Writing*, London and New York: Routledge.

Zaro, J. J. (2006) 'Problemas de traducción del estilo indirecto libre en la novela inglesa clásica' (The Problem of Translating Free Indirect Discourse in Classical English Novels), in P. E. García and J. de Kock (eds) *Gramática y traducción* (Grammar and Translation), Salamanca: Ediciones Universidad de Salamanca, pp. 279–300.

Zurbrüggen, W. (tr.) (1998) L. Sepúlveda: *Patagonien Express*, Frankfurt am Main: Fischer Verlag.

A De-feminized Woman in Conan Doyle's *The Yellow Face*

Hiroko Furukawa

Introduction

It is claimed that foreign women in Japanese translations use perfectly feminine language, which is not really used by Japanese women (Nakamura 2012: 9–11). In fact, quantitative and qualitative analyses have demonstrated that female characters' speech is likely to be represented as overly feminine in Japanese translation, whatever their personalities in the original texts. This tendency is seen in the texts of various literary genres such as classics, contemporary novels, children's literature, as well as in the subtitles of films adapted from texts of these genres (Furukawa 2016a). In addition, it is interesting to note that, when considering gender influence on the use of feminine language, male translators are more prone to render female characters' speech with feminine language than are female translators (Furukawa 2016b).

This feminine language is called "women's language" in Japanese and it has been a norm in society for over a century (Nakamura 2001: 208). Therefore, as Miyako Inoue points out, the ideological function cannot be ignored:

If we recognize women's language not as mere gender difference in language, but as a mode of the broader social formation and of the constitution of the subject,

H. Furukawa (✉)
Department of English, Tohoku Gakuin University, Sendai, Japan
e-mail: f.hiroko@mail.tohoku-gakuin.ac.jp

historically and politically bound up with other domains of cultural practice, then we need to recognize the productivity of discourse… (Inoue 2006: 15)

If we take Itamar Even-Zohar's polysystem theory (Even-Zohar 2012) into account, translated texts are regarded as a part of the Japanese system, and representation in translated texts is inevitably related to various aspects of Japanese society such as historical or political aspects (Even-Zohar 2012: 167). Locating this view within gender issues in the Japanese context is particularly important because female speech in Japanese literature is considered to be a representation of how women are supposed to speak in society (Nakamura 2007: 49–52). In fact, a female translator, Kaori Oshima admits in her article 'Onna ga Onna wo Yakusutoki' (When a Woman Translates a Woman) (Oshima 1990: 42–43), that she is likely to use feminine language when she translates female speech or writing, being influenced by feminine ideals. In addition, Yoko Tawada (2013: 9), a Japanese novelist and poet, writes that it was once pointed out to her by an editor that female characters' speech in her novel sounded too feminine, though Tawada does not use women's language in conversations. She then adds that it may have happened because she wanted to differentiate female speech from male speech. This means that Tawada relied on a stereotype of women when creating female speech. As these examples show, the use of women's language is influenced by social expectations of women, and Japanese literature, including translated texts, functions as a mediator of gender ideology in Japanese society. Thus, I have suggested elsewhere (Furukawa 2016b) that female speech can be "de-feminized" in order to modify gender representation in Japanese translation.

In a Western view, feminist translation is often expected to emphasize the femininity of women writers or characters in translation to make women visible to the audience (Simon 1996; von Flotow 1997). However, because Japanese translation has overly feminized the representations of women, and the convention has become a norm within the literary system, the opposite approach is needed in the Japanese context. As Sherry Simon (1996) and Luise von Flotow (1997) suggest, if we become aware that representations in translated texts are influenced by gender ideology, on the one hand, and that such representations themselves influence our thoughts on female ideals in society, on the other, then, if we change the representations in translation and the approach to the act of translation, literary translation may be able to change the social expectations of women. As a result, the social position of women might be raised to where it should be.

In practice, nevertheless, it seems difficult to realize de-feminizing translation because of publishers' or readers' expectations of translated texts. The case I intend to explore in this chapter is one in which a translator intended to de-feminize a female character's speech in the Japanese translation but the attempt was hindered to some extent in the published version. Hence this chapter will investigate this case by exploring the following two questions: (1) what did the translator intend, but fail, to do? and (2) what were the causes of the failure? I encountered this case when the translator Yu Okubo mentioned, in personal conversations, that it did not seem easy to achieve de-feminizing translation in reality although he agreed with the idea in theory, and then introduced this case.

The case is the Japanese translation of *The Yellow Face*, written by Arthur Conan Doyle in 1893. It was translated in 2008 by Yu Okubo, a male Japanese translator. This case is worth investigating because it serves to illustrate how norms have influenced the translator, the translation process and the product. The investigation will help make it easier to locate translated texts within the Japanese cultural and social sphere. This research will also explore whether de-feminizing translation is possible, and, if it is, how it can be realized.

This chapter will first analyze Okubo's first and final draft, and the published version, both qualitatively and quantitatively, in order to see how far the shadow translations are de-feminized and the accepted version is feminized. Henceforth, a "shadow translation" in this chapter means a text behind the published version; that is, an unpublished translation. After the data analysis, I present an interview with the translator to explore what happened in the translation process, and how translational norms in the Japanese literary system affected him in his practice. Through the investigation, this chapter attempts to describe the translational phenomena and norms in Japanese translation from a feminist perspective.

This investigation adopts a process- and product-oriented descriptive study approach, focusing on the translations, as was proposed by Gideon Toury (2012: 4–8, 18–25), and intends to understand the texts as "facts of target cultures" (Toury 2012: 23). For this purpose, it deals with a single case. A case study is defined by Robert Stake, one of the pioneers of case study research, as "the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances" (Stake 1995: xi). However small the number of instances is, an intensive investigation will nevertheless enable us to have "tentative ideas about the social phenomenon … and 'how it all came about'" (Swanborn 2012: 3).

The Yellow Face in Japanese

The Yellow Face is a Sherlock Holmes story about a man who is in doubt about his wife. When the protagonist Grant Munro notices that his wife Effie visits a house secretly at midnight, he becomes suspicious about her behaviour and the possibility of her having an affair. He investigates the house and finds a mysterious yellow face in the window of the house. Then he asks Sherlock Holmes to reveal the truth.

Okubo's translation of *The Yellow Face* is a retranslation of the text translated by Otokichi Mikami in 1930. Mikami's translation was published with the title *Kiiro na Kao* (literally, The Yellow Face) in *The Complete Collection of the World Detective Stories, Vol. 3.* This collection comprises twenty volumes and was published by the Tokyo-based publisher Heibonsha. Though the book itself is now out-of-print, this translation is freely available online at a Japanese digital library called *Aozorabunko*.[1]

In 2008, nearly eighty years later, Okubo re-translated *The Yellow Face* and published it with the title *Tsuchiiro no Kao* (literally, The Sallow Face, Okubo 2008a) as an audio book from Panrolling, another Tokyo-based publisher. Because it is an audio book, the audience is relatively small. According to Okubo (2015a), it sold in small numbers of about 1000. He said that the readers are mainly in the 20–50 age bracket, and that there are more male readers than female. When translating the story, the translator Okubo tried to modify some archaic expressions seen in Mikami's translation. Moreover, he intended to de-feminize the speech of the protagonist Effie because he was aware of the over-feminizing convention in Japanese literature, and did not want to support the convention (Okubo 2015a).

Following our conversation mentioned above, Okubo and I corresponded via email. He sent me an early draft which attempted to de-feminize Effie's speech and the final version which ended in a shadow translation. As for the published version, I purchased a copy of the audio book and transcribed it. In addition, Mikami's translation was downloaded from the *Aozorabunko* website for a comparison with Okubo's translations. After analysing these texts, I held an interview about the translation and its process with Okubo in the following year.

A Text Analysis

This chapter now turns to the actual text analysis. This analysis is conducted on the following four texts as stated above: Mikami's translation, Okubo's early draft, Okubo's final version and the published translation. According to Okubo (2015a), he made several different versions when developing the early draft into the final version. Okubo sent the draft to the director of the project, Takeshi Sasaki, who is a voice actor himself, and they discussed it two or three times via email. In addition, a female voice actor, Yoko Asagami, who plays the part of Effie, read aloud the translation and sent an email to him with some suggestions for changes. Okubo adopted some of the suggestions when finalizing his translation. Then when Sasaki and Asagami recorded the audiobook, they modified Okubo's final version without asking Okubo for permission. As a result, Okubo's final version ended in a shadow translation because it was not accepted and published as it was.

The analysis is conducted on the use of sentence-final particles, which are representative of feminine language in Japanese. By adding a sentence-final particle, speakers of the Japanese language are able to index the level of femininity or masculinity in their utterances. For instance, when stating the meaning of "I'll sleep" in Japanese, there will be several options: "neru wa" (I'll sleep + particle "wa": strongly feminine), "neru no" (I'll sleep + particle "no": moderately feminine), "neru" (I'll sleep: neutral), "neru yo" (I'll sleep + particle "yo": moderately masculine), and "neru zo" (I'll sleep + particle "zo": strongly masculine). The analysis focuses on this feature of the language, and collects the use of sentence-final particles from the speech of the female protagonist Effie, classifying them into five categories according to Shigeko Okamoto and Chie Sato's methodology (1992: 480–482): (1) strongly feminine, (2) moderately feminine, (3) strongly masculine, (4) moderately masculine and (5) neutral sentence-final forms with no gender indexing.

Mikami's Translation and Okubo's Early Draft

First, I will report on the quantitative analysis of Mikami's translation and the early draft of Okubo's translation to see how far Okubo succeeded in de-feminizing Effie's speech. For this analysis, all of Effie's speech was collected by hand, and the sentence-final particles were classified into five categories as indicated above. From the result shown in Table 1, the most remarkable difference between the two texts is the decline in feminine forms. The percentage of feminine forms dropped by 20.37 percent in Okubo's early draft compared

Table 1 Percentage of gendered sentence-final forms (Mikami's translation and Okubo's early draft)

	Mikami (1930)	Okubo early draft (2008a)
Feminine forms	**61.11**	**40.74**
Strongly feminine forms	40.00	8.64
Moderately feminine forms	21.11	32.10
Masculine forms	**0.00**	**0.00**
Strongly masculine forms	0.00	0.00
Moderately masculine forms	0.00	0.00
Neutral forms	**38.89**	**59.26**

Note 1: Total number of instances = 90 for Mikami and 81 for Okubo
Note 2: The year of publication used is the date when the translation was first
  published
Note 3: All figures have been rounded off to two decimal places

to Mikami's translation. When exploring the breakdown of feminine forms, the percentage of strongly feminine forms considerably decreased from 40.00 percent to 8.64 percent. The decrease of 31.36 percent is remarkable. On the other hand, the percentage of moderately feminine forms increased by 10.99 percent from 21.11 percent to 32.10 percent. Okubo tries overall not to use feminine forms in Effie's speech as much as Mikami did, and relies on moderately feminine forms instead of avoiding strongly feminine forms. Neither translation uses masculine forms in the speech, and the rate of neutral forms rose by 20.37 percent from Mikami's translation to Okubo's early draft corresponding to the decline in feminine forms.

Let us see how Okubo de-feminized Effie's speech in the draft through a qualitative investigation of an actual sentence. This is a passage extracted from the story, and the original sentence says "I have not been here before" (Conan Doyle 2007a: 685).

(1) Original (685): "I have not been here before."
　　Mikami (n.p.): 私、今までここへ来たことなんか<u>ありませんわ</u>。
　　　　　　　　　　(Watashi, imamade koko he kitakotonanka <u>arimasen-wa</u>.)
　　Okubo's early draft (n.p.): ここに来たのは<u>初めてだけど</u>。
　　　　　　　　　　(Koko ni kitanoha <u>hajimetedakedo</u>.)

When comparing the Japanese translation of the sentence in Mikami's translation to that in Okubo's early draft, both have almost the same meaning. However, Mikami's translation makes a politer impression on readers. There are chiefly two reasons for this. First, Effie in Mikami's translation uses the combination of the polite form of "ない" (nai) (be not), "ありま

せん" (arimasen), and the strongly feminine sentence-final particle "わ" (wa). This usage is one of the most contested features of women's language (Kobayashi 2007: 42–66). Thus, by using the expression "ありませんわ" (arimasen-wa) (have not been), Effie in Mikami's translation shows that she is sophisticated, polite, formal and feminine. On the other hand, Effie in Okubo's early draft uses neither a polite form nor a feminine sentence-final particle, and says "初めてだけど" (hajimetedakedo) (it was the first time, though). Moreover, the use of the conjunction "だけど" (dakedo) (though) has the effect that Effie speaks to her husband casually and feels easy with him.

The second feature is that Mikami's translation does not omit the first pronoun "私" (watashi). This use is contradictory to the general rule in Japanese conversation where first-person pronouns[2] are likely to be omitted unless it will cause a misunderstanding without them (Masuoka 2014: 170). If we indicate our presence with a first-person pronoun in every sentence we utter, it will give the impression that the speaker is polite and formal. Politeness is one of the characteristics of women's language (Inoue 2006: 2), and the use makes Effie in Mikami's translation more feminine than in Okubo's, although the use of the first-person pronoun is not presented in the quantitative data in Table 1, in which the focus is the sentence-final particles alone. In addition, some people may find the frequent use of the first-person pronoun too formal, or to be closer to a written style than a spoken style.

Okubo's Early Draft and the Final Version

As the next step, Okubo's early draft is compared to his final version to explore whether he made any changes in the translation process. This analysis was conducted under the same conditions as above, and the result is displayed in Table 2. In the final version, Okubo further reduced the percentage of feminine forms from 40.74 percent to 37.04 percent. If we explore the breakdown of feminine forms, there is no change in the use of strongly feminine forms and the percentage of moderately feminine forms dropped by 3.7 percent from the early draft to the final version. Okubo uses no masculine forms in Effie's speech in either of his translations. As a result, the use of neutral forms slightly increased.

Here is an extract which shows how Okubo removed a feminine sentence-final particle from his translation. For the translation of the sentence "… My

Table 2 Percentage of gendered sentence-final forms (Okubo's early draft and final version)

	Okubo early draft (2008a)	Okubo final ver. (2008a)
Feminine forms	**40.74**	**37.04**
Strongly feminine forms	8.64	8.64
Moderately feminine forms	32.10	28.40
Masculine forms	**0.00**	**0.00**
Strongly masculine forms	0.00	0.00
Moderately masculine forms	0.00	0.00
Neutral forms	**59.26**	**62.96**

Note 1: Total number of instances = 81 for Okubo (Early draft and final version)
Note 2: The year of publication used is the date when the translation was first published
Note 3: All figures have been rounded off to two decimal places

child survived" (Conan Doyle 2007a: 691), Okubo used the moderately feminine sentence-final particle "の" (no) in his early draft, and Effie says "生き残ったの" (ikinokotta-<u>no</u>) (survived). However, he omitted the particle in the final version and used the expression "生き残って" (ikinokotte) (survived), a variation of the normative form "生き残った" (ikinokotta) (survived). The expression "生き残って" (ikinokotte) sounds rather unfinished as a sentence and indicates that Effie leaves something unsaid. Moreover, it sounds more gentle than the normative form "生き残った" (ikinokotta), which is a clear declaration. Therefore, Effie in Okubo's final version still sounds gentle to some extent. Nevertheless, Okubo's final version is less feminized than his early draft, which used the moderately feminine sentence-final particle "の" (no).

> (2) Original (691): "… My child survived."
> Okubo early draft (n.p.): 子どもは生き<u>残ったの</u>。
> (Kodomo ha <u>ikinokotta-no</u>.)
> Okubo final version (n.p.): 子どもは<u>生き残って</u>。
> (Kodomo ha <u>ikinokotte</u>.)

Okubo's Shadow Translation and the Accepted Translation

Lastly, the final version (the shadow translation) is compared to the published translation (the accepted translation) to see how Okubo's intention of defeminizing translation was hindered and how far the accepted version was feminized. This analysis also applies the same conditions as the previous studies. The result in Table 3 shows a slight growth of 4.93 percent in the percentage of feminine forms: from 37.04 percent to 41.97 percent. As for the

Table 3 Percentage of gendered sentence-final forms (Okubo's final version and published version)

	Okubo final ver. (2008a)	Okubo published ver. (2008a)
Feminine forms	**37.04**	**41.97**
Strongly feminine forms	8.64	8.64
Moderately feminine forms	28.40	33.33
Masculine forms	**0.00**	**0.00**
Strongly masculine forms	0.00	0.00
Moderately masculine forms	0.00	0.00
Neutral forms	**62.96**	**58.02**

Note 1: Total number of instances = 81 for Okubo (final version and published version)

Note 2: The year of publication used is the date when the translation was first published

Note 3: As all figures have been rounded off to two decimal places, there is a systematic error when they are totalled

breakdown of feminine forms, there is again no change in strongly feminine forms, and only the use of moderately feminine forms has increased. Furthermore, neither uses any masculine forms. Thus, we see that the director Sasaki and the voice actor Asagami turned Okubo's translation into a slightly feminized one. Despite Okubo's intention of de-feminizing translation, the published translation hampered his intention.

If we analyse the published version qualitatively, the Japanese translation of the passage analysed above "… My child survived" (Conan Doyle 2007a: 691) regained the moderately feminine sentence-final particle "の" (no) in the published version, and Effie says "生き残ったの" (ikinokotta-no) (survived) as follows.

> (3) Original (691): "… My child survived."
> Okubo published version (n.p.): 子どもは生き残ったの。
>   (Kodomo ha ikinokotta-no.)

Moreover, although Okubo's early draft and its final version do not use a sentence-final particle in the sentence "… Our whole lives are at stakes in this …," the published translation uses the moderately feminine sentence-final particle "の" (no) in some sentences (see Example 4). Overall, the published version tends to use more feminine particles than Okubo's early and final versions as indicated in the quantitative analysis.

> (4) Original (685): "… Our whole lives are at stakes in this. …"
> Okubo early version (n.p.): あたしたちふたりの人生がかかってる。
>   (Atashitachi futari no jinsei ga kakatteru.)

Table 4 Percentage of gendered sentence-final forms (translations by Mikami and Okubo)

	Mikami (1930)	Okubo early draft (2008a)	Okubo final ver. (2008a)	Okubo published ver. (2008a)
Feminine forms	**61.11**	**40.74**	**37.04**	**41.97**
Strongly feminine forms	40.00	8.64	8.64	8.64
Moderately feminine forms	21.11	32.10	28.40	33.33
Masculine forms	**0.00**	**0.00**	**0.00**	**0.00**
Strongly masculine forms	0.00	0.00	0.00	0.00
Moderately masculine forms	0.00	0.00	0.00	0.00
Neutral forms	**38.89**	**59.26**	**62.96**	**58.02**

Note 1: Total number of instances = 90 for Mikami and 81 for Okubo (Early draft, final version and published version)

Note 2: The year of publication used is the date when the translation was first published

Note 3: As all figures have been rounded off to two decimal places, there is a systematic error when they are totalled

> Okubo final version (n.p.): あたしたちふたりの人生がかかってる。
> (Atashitachi futari no jinsei ga kakatteru.)
> Okubo published version (n.p.): あたしたちふたりの人生がかかってる<u>の</u>。
> (Atashitachi futari no jinsei ga kakatteru-<u>no</u>.)

Above, all the quantitative data are displayed in Table 4. It is worth noting that the percentage of feminine forms in the published version, 41.97 percent, is actually higher than that in Okubo's early draft, 40.74 percent. The percentages of strongly feminine forms are the same, so the frequency of moderately feminine forms has risen in the published version. Even though the published version is much less feminized than Mikami's translation, it is not in accordance with Okubo's intention. Furthermore, it is important to remember that the modification was made without Okubo's agreement.

An Interview with the Translator

We have seen what happened to Effie's language use in the translation process through the quantitative and qualitative investigation so far. This section will explore how and why it happened through the interview with the translator Okubo. The interview was held in Japanese and the questions and answers have been translated into English by the author.

Question (Q):   Who changed the final version?

Answer (A):   The director and the voice actor Takeshi Sasaki and the voice actress Yoko Asagami. The changes were made when they were recording the audio book, and I wasn't there.

As mentioned in section "A Text Analysis", the changes were made in his absence. Even though Okubo discussed the text with Sasaki and Asagami by e-mail, Okubo did not have a chance to make any objection to their final decision.

Q: Why do you think it happened?

A: When I was translating, Effie's speech style seemed neutral. But for the voice actor (and the director) and the voice actress, it may have seemed too strong. It is a norm that female characters use feminine sentence-final particles in Japanese literature. In such a world, it is neutral to use feminine sentence-final particles, and if we don't use them, the text will look foregrounded. I wouldn't have known how strong the norm was if I hadn't attempted the de-feminizing translation.

Okubo used the word "neutral" here. This word can be interpreted as "normative" in this context, thus the sentence can be paraphrased as "… it is a norm to use sentence-final particles, and if we don't use them, the text will look foregrounded." As Toury (2012: 61–77) argues, the act of translation is restricted by norms, and translators are never free from these influences. Norms are what society accepts as appropriate and they influence translators to a considerable extent in their decision making. For instance, norms can encourage translators to avoid colloquialisms and use elevated style in their translations for educational reasons. A study on the French, German and Spanish translations of *Harry Potter and the Philosopher's Stone* (Jentsch 2006) shows that all translators rendered one of the characters, Hagrid, who is distinguished from others by his "less-educated and uncultured" (Jentsch 2006: 195) accent, into the language with "normal vocabulary and syntax" (ibid.). Although this strategy is probably to avoid offending speakers with a particular accent, as Jentsch assumes, it may also be to teach children proper vocabulary and syntax rather than improper forms.

In the context of this example, the translational norm is concerned with how women are expected to behave or speak in Japanese society, which is the target culture. What Okubo pointed out here is that if he had not followed the norm, the text would look unnatural to the audience. As discussed in the Introduction, and as Okubo stated in the previous sentence, the over-feminizing convention has become a norm in Japanese literature. A passage in Minae Mizumura's 2002 novel *Honkaku Shousetsu* (A True Novel) may serve as a good example

to illustrate how strong the norm in Japanese literature is. In the story, a man describes a woman's speaking style as follows, "… her language use which we only find in novels …" (Mizumura 2016: 239, my translation). Although, ironically, both the man and the woman are also characters in the novel, this expression indicates that readers take for granted that female characters' language is overly feminized, and that there is a clear discrepancy between literary language and real-life language. Okubo's answer supports the understanding, from the translator's side, that the convention of feminizing women's speech in Japanese translation is deeply rooted in society.

Moreover, he noted the function of sentence-final particles to indicate the gender of speakers in Japanese literature. If we use them in dialogues in a novel, whether original or translated, it is easy for the readers to identify the gender of the speaker, or who the speaker is. Tawada (2013: 9) mentions this point in the Introduction. In English, for instance, it is not always easy to recognize it from the dialogues themselves. Thus, sentence-final particles can be a useful tool for readers. In the case of audiobooks, it will also be useful for voice actors and actresses to prevent them from becoming confused which dialogue is uttered by which character.

> **Q:**   How did you feel when you noticed that the text had been changed?
> **A:**   I am a professional translator and don't take a stand against it. However, I realized how disappointing it was when I noticed the changes.

Some may think that he is not a professional translator if he did not object to the publisher's decision. If he was hired as a professional translator, then he should have claimed the validity of his strategy and should not have accepted the decision easily. When this case was presented at an international conference, there was in fact a comment like this. He added a reason as to why he did not object to the decision.

> **A:**   If it is an audiobook and some changes are to be made after the recording, it will cause an additional cost and the publication process will become longer. So translators understand the situation and that some changes could be made during the recording process in their absence. I think that my position as a translator would not have become worse even if I had made some objections. However, I know that we cannot always give priority to our translation strategies and I consider my decision not to say a word to the publisher "a professional judgement." Even so, I was very down when I saw the changes because it means that my intention had not been conveyed to the voice actors Sasaki and Asagami clearly.

In the Japanese publishing world, it is not common to make an objection to publishers' decisions since translators want to avoid losing their contracts. In this case, Okubo said that he did not accept the decision readily and explained the intention of de-feminizing Effie's speech before accepting it. Even so, he did not know of the changes that were made in the final stage of the publication process until its publication. In this sense, the publisher held absolute power over the translator.

> **Q:** Do you think it is impossible to de-feminize female speech in translation?
> **A:** There will be some ways to do it. But to make it happen, the power of translators and original texts is absolutely necessary. I will look for a text that I can try it out with in the future. But women's language (the use of feminine sentence-final particles) is a powerful enemy.

As shown in the previous question, publishers have more power than translators in the decision-making process. Even so, if a translator is powerful enough in the literary world or in the target culture, such as Haruki Murakami or other celebrity translators, there will be a way to insist on the validity of their translation strategy. Or, if a translation is being awaited by the target culture, such as the *Harry Potter* series, the situation might be different. In this sense, Okubo stated "the power of translators and original texts is absolutely necessary."

In the last sentence, Okubo described women's language as "a powerful enemy." This is a strong expression. However, in this particular case, the convention of the use of feminine sentence-final particles stood in his way and made the publisher "correct" his translation so that the translated text follows the norm. Thus, it is understandable that he sees the convention as an opponent to be faced.

> **A:** After translating *The Yellow Face*, I became hesitant about de-feminizing women's speech and set myself a kind of a limit. In fact, in the next translation *Kuchibiru no Nejireta Otoko* (2008b), a Japanese translation of Conan Doyle's *The Man with the Twisted Lip* (2007b), I translated the utterances of Dr. Watson's wife and her friend in a very feminine way. The feminine language use actually surprised me when it was published. For a while, I did not try to go against the convention at all.

Though he said "I will look for a text that I can try it out with in the future" in the previous answer, he also confessed that he had started hesitating to challenge at the same time, as displayed above. In fact, his choice of language use became conservative enough to surprise even himself.

Example 5 is an excerpt of the wife's speech at the beginning of the story. She is talking with her friend who is visiting her house. These two sentences use the strongly feminine sentence-final particles "よ" (yo) and "かしら" (kashira), which Okubo seems to have avoided in Effie's speech. The frequency of feminine particles in this utterance is considerably higher than those in his translation of *The Yellow Face*. From this example, we can see the backlash against de-feminizing translation that Okubo experienced.

(5) Original (521): "It was very sweet of you to come…
                    Or should you rather that I sent James off to bed?"
    Okubo (n.p.): いつでも大歓迎よ。…
                 ジェイムズには先に寝ててもらった方がいいかしら?
                 (Itsudemo daikangei-yo…
                 Jeimuzu niha sakini netetemorattahouga ii-kashira?)

Seven years after the translation *Kuchibiru no Nejireta Otoko*, and after the interview, Okubo tried a de-feminizing translation strategy when translating an interview with Terryl Whitlatch, a creature designer and concept artist. The interview is included in the Japanese translation of her book *Science of Creature Design: Understanding Animal Anatomy* (Okubo 2015b). He tried to use women's language as little as possible, and the translation was accepted without any opposition. According to Okubo, there are two reasons for this acceptance. For one thing, the gender of the editor is female; for another it is an art book. One of the voice actors for *The Yellow Face* is female and it would be hasty to draw the conclusion that female editors are more willing to publish with less feminized speech. However, the gender of the book editor may have affected the translation strategy. Furthermore, the book genre may be an important factor in realizing de-feminizing translation. As cited above, Japanese audiences are accustomed to reading over-feminized language use in female characters' speech in novels, and it may cause a sense of discomfort to the reader more when it is tried in novels than in other genres.

However, even in literature, there may be some positive developments. Natsuki Ikezawa, one of the most prominent novelists in Japan, praises a translation for its de-feminizing strategy. The translation has been published in his own edition of a complete collection of world literature. In the very first part of the novel *Howards End*, three letters written by the female protagonist Helen are presented. Ikezawa writes about this passage that it does not use women's language and yet it fully expresses the original character's thoughts and the style of the original text (Ikezawa 2008: 498–499). He also describes women's language as "decoration to make sentences like young women's"

(Ikezawa 2008: 499, my translation), which sounds somewhat disapproving of women's language. He has won many literary awards in Japan and is also well known as a poet and a translator. If more statements by influential people like this appear and promote public awareness of this ideologically encouraged convention, the over-feminizing convention may be able to make a gradual shift towards de-feminizing.

Some Implications of This Shadow Translation

This chapter has investigated the case of the Japanese translation of *The Yellow Face* through both the quantitative and qualitative analysis and the interview with the translator. And three points have been drawn from this investigation.

First, there was actually a translator who had an uncomfortable feeling towards the over-feminizing convention in Japanese literature. Because the over-feminizing convention has long been a norm in Japanese literature, readers and translators are likely to take it for granted. As a result, female characters' speaking style is exaggeratedly feminine despite the discrepancy with real Japanese women's language use. Even so, the existence of a person like Okubo, who objected to the norm and actually challenged it, has a significant meaning. It is also worth highlighting that the translator is male, not female.

Second, the interview with Okubo revealed that the influence of the translator was limited in the translation process. Even though he had the intention and took the relevant action, it was not easy to de-feminize female characters' speech. This fact implies that the position of translators in the Japanese literary system does not allow them to have an advantage over publishers, and over the norm.

Third, the act of translation was restricted by norms not because of the translator, but because of other agents such as the director and voice actor in this case. It seems that Okubo's intention was hindered because of "the expectations of readers of a translation (of a given type) concerning what a translation (of this type) *should* be like" (Chesterman 2016: 62, emphasis in original). However, there is no empirical clue that readers actually expect a certain language use in translated texts. It is possible that the expectations of readers that publishers assume are not the same as the expectations of actual readers. Thus, more research will be needed to explore what readers exactly expect of translated texts.

This research sees translation from a feminist perspective and considers that language use in translations is influenced by gender ideology, and that the language also influences women in how to behave or speak. As Even-Zohar (2012) claimed, translation does not exist alone but is located within various systems such as social, cultural, historical or political systems. Therefore, it is essential to

place translation within a larger context. If we consider literary translation as representative of the widespread ideas in society, translations can be used as a tool to protest the ideas and to raise women's position in society. As von Flotow puts it, "translation, it can be argued, is as intentional, as activist, as deliberate as any feminist or otherwise socially-activist activity" (2011: 4). To make translation a "socially-activist activity," it is important to change our perceptions towards the representations of women and the language use in translated texts.[3]

Notes

1. The digital library *Aozorabunko* is a collection of the works that their copyrights are expired, and any texts on the website are open to public for free.
2. There are more than 20 first person pronouns in Japanese and speakers choose one from them depending on their social background, gender, age, or the contexts.
3. This chapter has dealt with the text published as an audio book, and did not investigate if there is any difference between printed books and audio books. Thus, this issue also needs to be investigated further.

References

Chesterman, A. (2016) *Memes of Translation: The Spread of Ideas in Translation Theory* (Revised edn), Amsterdam and Philadelphia: John Benjamins.

Conan Doyle, A. (2007a) '*The Yellow Face*', in *The Complete Stories of Sherlock Holmes*, Ware: Wordsworth Editions, pp. 678–692.

Conan Doyle, A. (2007b) '*The Man with the Twisted Lip*', in *The Complete Stories of Sherlock Holmes*, Ware: Wordsworth Editions, pp. 521–540.

Even-Zohar, I. (2012) 'The Position of Translated Literature within the Literary Polysystem', in L. Venuti (ed.) *The Translation Studies Reader*, London and New York: Routledge, pp. 162–167.

von Flotow, L. (1997) *Translation and Gender. Translating in the 'Era of Feminism'*, Manchester: St Jerome, and Ottawa: University of Ottawa Press.

von Flotow, L. (2011) 'Preface', in L. von Flotow (ed.) *Translating Women*, Ottawa: University of Ottawa Press, pp. 2–10.

Furukawa, H. (2016a) 'Women's Language as a Norm in Japanese Translation', in J. Giczela-Pastwa and U. Oyali (eds) *Norm- and Culture-Related Inquiries in Translation Research: Selected Papers of the CETRA Research Summer School 2014*, Pieterlen and Bern: Peter Lang, pp. 45–61.

Furukawa, H. (2016b). 'De-feminizing Translation: To give Women Voice in Japanese Translation', in L. von Flotow and F. Farahzad (eds) *Translating Women: Different Voices and New Horizons*, New York and London: Routledge, pp. 76–89.

Ikezawa, N. (2008) 'Kaisetsu' (Commentary), in N. Ikezawa (ed.) *World Literature Complete Collection 1-07: Howards End* (E.M. Forster, tr. K. Yoshida), Tokyo: Kawade Shobo Shinsha, pp. 485–499.

Inoue, M. (2006) *Vicarious Language: Gender and Linguistic Modernity in Japan*, Berkeley: University of California Press.

Jentsch, N. K. (2006) 'Harry Potter and the Tower of Babel: Translating the Magic', in G. Lathey (ed.) *The Translation of Children's Literature: A Reader*, Clevedon: Multilingual Matters, pp. 190–207.

Kobayashi, C. (2007) *Onna Kotoba ha Dokohe Kietaka?* (Where Has Women's Language Gone?), Tokyo: Kobunsha.

Masuoka, T. (2014) *Kiso Nihongo Bunpo* (The Basic Elements of Japanese Grammar) (Revised edn), Tokyo: Kuroshio Shuppan.

Mikami, O. (tr.) (1930) A. Conan Doyle: *Kiiro na Kao* (The Yellow Face) (*Aozorabunko*, http://www.aozora.gr.jp/cards/000009/card43028.html) [accessed 01/06/2016]

Mizumura, M. (2016) *Honkaku Shousetsu* (A True Novel), Tokyo: Shinchosha.

Nakamura, M. (2001) *Kotoba to Jendā* (Language and Gender), Tokyo: Keisoshobo.

Nakamura, M. (2007) *"Sei" to Nihongo* ("Gender" and the Japanese Language), Tokyo: Nihonhoso Shuppankyokai.

Nakamura, M. (2012) *Onnakotoba to Nihongo* (Women's Language and the Japanese Language), Tokyo. Iwanamishoten.

Okamoto, S. and S. Sato. (1992) 'Less Feminine Speech among Young Japanese Females' in K. Hall et al. (eds) *Locating Power: Proceedings of the Second Berkeley Women and Language Conference, April 4 and 5, 1992, Vol. 1*, Berkeley, CA: Berkeley Women and Language Group, pp. 478–488.

Okubo, Y. (tr.) (2008a) A. Conan Doyle: *Tsuchiiro no Kao* (The Yellow Face) (audio book), Tokyo: Panrolling.

Okubo, Y. (tr.) (2008b) A. Conan Doyle: *Kuchibiru no Nejireta Otoko* (The Man with the Twisted Lip) (audio book), Tokyo: Panrolling.

Okubo, Y. (2015a) Personal interview with Hiroko Furukawa on 16 February 2015 in Kyoto.

Okubo, Y. (tr.) (2015b) *T. Whitlatch: Genjū Dezain notameno Doubutsukaibougaku* (Science of Creature Design: Understanding Animal Anatomy), Tokyo: Maar-sha.

Oshima, K. (1990) 'Onna ga Onna wo Yakusutoki' (When a Woman Translates a Woman), *Honyaku no Sekai* (The World of Translation) 15 (11): 42–45.

Simon, S. (1996) *Gender in Translation: Culture, Identity and the Politics of Transmission*, London and New York: Routledge.

Stake, R. E. (1995) *The Art of Case Study Research*, Thousand Oaks, CA: Sage.

Swanborn, P. (2012) *Case Study Research: What, Why and How?*, London: Sage.

Tawada, Y. (2013) *Kotoba to Aruku Nikki* (A Diary Walking with Language), Tokyo: Iwanamishoten.

Toury, G. (2012) *Descriptive Translation Studies and Beyond* (Revised edn), Amsterdam: John Benjamins.

Translating Voices in Crime Fiction: The Case of the French Translation of Brookmyre's *Quite Ugly One Morning*

Charlotte Bosseaux

Introduction: Scottish Crime Fiction and Bookmyre's Novels

Narrative texts are made up of voices, which come to us via a narrator or through character monologues and dialogues. These voices lead us in our understanding of a novel's themes, characters and contexts. This chapter presents a case study on a crime fiction novel, *Quite Ugly One Morning* (1996; henceforth *QUOM*) by Scottish crime writer Christopher Brookmyre, and its French translation (Mesplède 1998). The novel, set in Edinburgh, depicts various characters from different parts of Britain whose voices are an integral part of their identity. The main aim of the chapter is to identify and present some of these voices in the source text and investigate how the French translator has dealt with aspects of register, particularly the use of the Scottish dialect and swearing. The analysis is framed within the context of crime fiction writing in Scotland and France following a case study methodology with a focus on how the voices in the source text are rendered in French.

Brookmyre has authored 19 novels as well as short stories. His novels belong to the Tartan Noir genre, a type of crime fiction rooted in Scotland, defined further in the section 'Crime Fiction in Originals and in Translation', and Brookmyre describes them as "satirical crime fiction, irreverent and quite sweary" (Johnston 2013: n.p.). Brookmyre has won many awards for his

C. Bosseaux (✉)
University of Edinburgh, Edinburgh, UK
e-mail: charlotte.bosseaux@ed.ac.uk

books, with *QUOM* winning the Critics' First Blood Award for Best First Crime Novel of the Year (1996). His stories present strong characters with well-defined voices, for instance his investigative journalist Jack Parlabane, who appears in six of his novels, has been described as a "lovable rogue" (Mackinven 2015: n.p.) whose charms it is hard to resist.

Brookmyre's Tartan Noir novels are inspired by the American hard-boiled subgenre and are consequently politically and sociologically committed. Like hard-boiled novels, Brookmyre's stories are anchored in a particular setting, criminals use slang, and different agents conduct the investigations. As in hard-boiled novels, style is central in Brookmyre's work, which displays oral elements, slang and an "emotive, suspenseful use of language which needs to have an impact on the reader and generate a range of emotional responses from thrill and excitement, to suspense and fear" (Seago 2014: n.p.). However, Brookmyre's noir novels are more offbeat because of the relentless humour used. Another difference from the hard-boiled genre is that, in American hard-boiled novels, stories are usually told from the point of view of a main character or of a neutral or omniscient heterodiegetic narrator who knows everything about the characters but is not part of the story, whereas Brookmyre uses a third person narration in *QUOM* and a narrative technique akin to Free Indirect Discourse, a type of discourse mixing the voices of narrators and characters, defined further in the section 'Methods: Case Study, Systemic Functional Grammar and Register Analysis'.

Research into Scottish-French translation can give insight into issues related to translating Brookmyre's style from a study of French-English translation of the same genre. For instance, Jean Anderson explains that the work of French crime writer Léo Malet provides a "particular French twist … on the American hardboiled school" (Anderson 2014: n.p.), and that his humour is "developed through a combination of strategies" including slang, punning and orality (ibid.). There is therefore a type of French crime fiction to draw upon for the French translators of Brookmyre. I will thus aim at ascertaining how Brookmyre's characters sound by teasing out the salient features of his prose, and comment on how these are dealt with in translation.

Anderson also emphasizes that there is "an element of social criticism" in Malet's crime fiction which has "connections to a very concrete social reality" (Anderson 2014: n.p). This is also true of Brookmyre's novels, and *QUOM* in particular, with its relentless use of humour and constant criticism of British society. Indeed, Literati Girl, a German book reviewer referring to the original novel, remarks that "[e]ven though the book was first published in 1997, it touches on some social issues that are still prevalent in British society today" (Literati Girl 2016: n.p.).

The review also points to the authentic sound of Brookmyre's characters, who are Scottish and use Glasgow colloquialisms, explaining that "[a] working knowl-

edge of Scottish colloquialisms may help understand some of the dialogue. But, even if not, imagine listening to incomprehensible Scottish banter in the pub" (Literati Girl 2016: n.p.). As a matter of fact, Brookmyre has often been praised for creating very believable characters, and capturing Glaswegian banter. For instance, Bram E. Gieben (2014) comments that "Brookmyre's no slouch when it comes to fast-paced plots, pithy Scottish humour and ribald banter" (Gieben 2014: n.p.). This case study therefore singles out some of the very strong Scottish voices in *QUOM* and investigates their rendering in translation.

Jenny Brumme's article on the narrator's voice of Brenner's detective novels is also illuminating when considering Brookmyre's work. Indeed, Brumme explains that the first-person narrator of Wolf Haas's Brenner novels has an "unmistakable voice" (Brumme 2014: 168) and uses a language that is "highly emotional, full of everyday expression, subjective points of view, playful distortions of ordinary phrases, dialects, and down to earth remarks" (ibid.). She claims that it is this "overall feel of the language" (ibid.) which makes his novels appealing and popular. The same can be said of Brookmyre's third-person narrator in *QUOM*, who is, however, not omniscient, and adopts the point of view of the characters. This narrator, in Brookmyre's own words:

> always slips into the voice of the person from whose point of view the action is being described. This means that the language and tone can change according to the character's individual voice, and is intended to give a sense of their perspective and attitude. There is no omniscient narration—the point of view is fixed to one character throughout the chapter. (Brookmyre, private email conversation, 12 July 2016)

Therefore, the voices in *QUOM* are not homogeneous, and vary, depending on who is speaking and to whom they are speaking, in the amount of dialect, slang and swearing used. Like Brumme (2014) and other writers reviewed in this chapter, I would like to emphasize that it is the prominence of idioms, sayings and humour, for example in puns or plays on words, and the use of a colloquial register, which makes the speech of narrators and characters sound natural. Brookmyre's innovative and entertaining narrative style, use of humour and sarcasm, as well as his relentless criticism of society, thus give a particular voice to *QUOM* that is worthy of investigation in translation.

QUOM also lends itself to a voice analysis because Brookmyre has claimed that, for him, voice "is everything" (Brookmyre 2015: n.p.) and has always been his "starting point" (ibid.). Brookmyre writes a type of fiction that he enjoys, that is, American fiction, but written in his accent; in a voice he can relate to. For Brookmyre "voice, language and accents are all bound together" (ibid.) and the Glasgow accent particularly "lends itself to [a] certain urban

and gritty crime genre" (ibid.) as it is a working-class accent linked to what is "street-wise" (ibid.). Brookmyre's novels thus "celebrate[s] a type of slang, inventive slang" (ibid.) used in Scotland and his storytelling being "rooted in the environment and language" (ibid.) of Scotland, he was always aware that translation would be a challenge: although stories might be universal, languages anchor stories in specific environments. Brookmyre strives to convey in one language something that is "subtly going to tell you about a character" (ibid.) because of the slang that they use or "something that gives away the region they are from, class distinctions etc" (ibid.). Scottishisms are therefore very prominent in his books and, as will be demonstrated later on, pose multiple challenges in translation.

A few of Brookmyre's novels have been translated into French.[1] *QUOM* was translated by Nicolas Mesplède under the title *Un matin de chien* (a dog's morning)[2] and published by the prestigious publisher Gallimard in their well-established subseries *Série Noire*. *Série Noire* is a "determining factor in the French thriller market" (Robyns 1990: 24), as it "introduced the model of the roman noir into the French book market" (ibid.). Interestingly, the series includes many translations; "by 1986, over 2000 titles had been published, 85% of them translation" (ibid.) demonstrating that translations are welcomed in the French crime fiction market.

The main challenges when translating Brookmyre's work are therefore linked to register, swearing and slang as these reflect the identity of his protagonists, their situation and location.

The Case

Crime Fiction in Originals and in Translation

Crime fiction as a genre is concerned with crimes and their investigations. It is a popular genre; there are many novels, films as well as television series, from the Hercule Poirot series to Scandinoir (i.e. crime fiction set in Scandinavian countries) which enjoy much success in translation (Cleeves 2014). The genre is extremely diversified, which makes it difficult to judge homogeneously (Desnain 2015: 2). Its subgenres include:

> early detective stories of ratiocination (… Conan Doyle's Sherlock Holmes), … the clue puzzles of the Golden Age (Christie's Poirot …); the private investigators of … Chandler's hard boiled; the professional investigative teams in the police procedural to the thriller (action, forensic, pathology, etc.). (Seago 2014: n.p.)

Karen Seago explains that "[c]rime fiction works within tight generic conventions, deploys formulaic plot components and developments, and needs to negotiate informed reader expectations" (Seago 2014: n.p.). Therefore, even if the genre of crime fiction is as established in Britain as it is in France (see e.g. Desnain 2015), there might be different audience expectations (e.g. regarding its overall style or type of humour used), since the two countries have different social realities. One of the core features of crime fiction is that it acts as a "barometer" of the values of specific societies at a certain point in time (Seago 2014: n.p.). Consequently, the genre has been of interest for sociologists with Luc Boltanski (2012) suggesting that crime fiction in France plays an important role in how French people perceive social reality. When considering the translation of crime fiction, one must particularly consider various issues brought about by the "constraints of genre norms" (Seago 2014: n.p.), different languages, dialects and cultural realities, and "social and cultural norms which define what is deviant or transgressive along different boundaries" (Seago 2014: n.p.). This case study therefore reflects on the use of Scottishisms and coarse register as an integral part of *QUOM*'s voices and on how translation has mediated the reality described in the original text.

In spite of the success known by crime fiction in translation, scholarly articles are few and far between. This is changing, however, with more studies published in recent years, including a special issue of *JosTrans* (2014) in which an article by Ellen Carter investigates metaphor translation in Caryl Férey's *Utu* and claims that the deletion of metaphors in the English version is due to the non-canonical status of crime fiction. Carter emphasizes that crime fiction has a low status and that "[T]ranslators of crime fiction both into French … and into English … bemoan the conditions under which they work, including tight deadlines, word limits and pedestrian prose" (Carter 2014: n.p.). Hence, the status of crime fiction has been considered as more minor or simple than other genres and my case study intends to contribute by showing that narrative structures in crime fiction novels are complex and that it is as important to study them as it is in more serious literature. Indeed, as a *New York Times* journalist puts it, "Scottish detective fiction, or Tartan Noir as it's called, with its brooding sensibility, brutal humor and fixation on the nature of guilt and punishment, has more in common with the Russian novel than it does with traditional detective writing" (Smith 2006: n.p.). Analyzing voices in *QUOM* should help demonstrate that this genre is definitely worthy of investigation.

Since the crime fiction genre has received much attention in French Studies, one avenue of research could have been to study how the Anglo-American genre, particularly the subgenre of Tartan Noir translates into the French context. Véronique Desnain explains that much French crime fiction published

after 1968, the Néo-Polar, a form of crime fiction characterized by its darkness and violent content, "is firmly anchored in a socio-political context" (Desnain 2015: 2), and as such is a reflection of the values of a society in which the crime has taken place. This is also true of Brookmyre's work, which sharply criticizes government policies and particularly conservative ideologies. However my focus is restricted to the text's voices and character perception as I subscribe to the idea that crime fiction "is deeply concerned with characterisation" (Seago 2014: n.p.).

Point of View in Narrative Fiction and Translation

The question "who speaks and to whom" is at the core of an investigation of narratives. *Point of view* refers to the way a character or a narrator gives us access to the world of a fiction and it can be subdivided into two further aspects: *focalization*, concerned with "whose eyes and mind witness and report the world of the fiction" (Bosseaux 2007: 15), and *mind-style*; "the way characters' perceptions, thoughts and speech are presented through language" (Bosseaux 2007: 67). There are four important categories of point of view in narrative fiction: the spatial, temporal, psychological and ideological. These cannot all be developed in a short chapter; the psychological point of view has been chosen as it refers to the ways in which "narrative events are mediated through the consciousness of the 'teller' of the story" (Simpson 1993: 11).[3]

Following earlier work (Bosseaux 2007), I argue here that altering the way characters or narrators express themselves can bring out a change in the feel of the text, that is, the fictional universe represented in that text. Focalization and mind-style are considered in order to see how linguistic choices can affect original voices. The linguistic choices of Mesplède, the French translator of *QUOM*, are analyzed to uncover what world he has (re)created in his translation. This case study thus focuses on who are the focalizers, what is their individuality and how their viewpoints are presented in linguistic terms.

In written texts, a relationship is created between writers and their audience as well as between characters. This relationship can be analyzed through an analysis of an author's choices using what M. A. K. Halliday (1970) calls the *interpersonal function* of language, defined as the function to establish, maintain and specify relations between the members of societies. This approach to point of view is concerned with who observes and takes part in the events of a narrative (e.g. narrator or participating characters), the types of discourse used and relationships displayed. An interpersonal approach to the analysis of point of view and voices in *QUOM* is therefore followed by focusing on the linguistic devices Brookmyre uses to construct meaning for his readers.

Methods: Case Study, Systemic Functional Grammar and Register Analysis

This chapter follows a case study methodology. There are three types of case studies: exploratory, descriptive and explanatory (Susam-Sarajeva 2009). This case study is exploratory and descriptive in nature in that it aims to understand patterns in the data and establishing what happens to the voices in the text (i.e. exploratory), and showing the impact of changes in the way the voices are mediated by translation (i.e. descriptive). As part of a case study analysis, the context of the chosen works has been presented since a case is "a unit of translation or interpreting related–activity, product, person, etc. in real life, which can only be studied or understood in the context in which it is embedded" (Susam-Sarajeva 2009: 40).

The single holistic case study presented here is embedded within the context of crime fiction in translation. The main unit of analysis is Brookmyre's *QUOM* into French. All characters in the novel are British but they have different ways of expressing themselves depending on their geographical backgrounds. Their manner of speaking (i.e. idiolect) varies revealing different social classes, as well as time spent in and away from Scotland. The focus is on the voices of Jack Parlabane, Brookmyre's irreverent investigative journalist, Hector McGregor, a detective close to retirement, and Sarah Slaughter, the victim's wife. Findings will lead to generalizations and allow others to carry out similar analyses in different contexts to contribute further to the larger body of work on voices and crime fiction in translation.

In order to discuss shifts in voices, the framework used is Systemic Functional Grammar (SFG), as developed by Halliday (1970). Essentially, SFG places emphasis on language as a meaningful form of communication. It maintains that word choice depends on the context of situations and that there is a network of interlocking options to choose from at speakers' disposal. There is therefore an emphasis on meaning potential and intentions although gauging intentionality is not an easy task, and much consideration should be given before attributing intentions to participants in a conversational exchange.

Halliday is best known for having developed register analysis, in which register is defined as a "configuration of meanings" (Halliday 2002: 38). He identifies three register variables in a text: the *field*, *mode* and *tenor*. In its broadest sense, the *field* of a text is its subject matter (what is being spoken or written about). The *mode* refers to the type of discourses present in a text (the form and structure of language in the text). The final component, the *tenor,* looks into the writer-reader relationship as well as that of the participants

within in the communicative act. These three variables are fulfilled by specific elements performing a related functional role linked to three metafunctions or interconnected elements of meaning in texts or oral discourse: the textual, ideational and interpersonal. Here, the *interpersonal* metafunction is in focus as I am concerned with the voices of the characters, in other words, how they express themselves and how relationships are conveyed.[4] This metafunction focuses on the communication role that speakers adopt (e.g. informing, questioning, etc.). In terms of register variable, this is the *tenor*. In English, the main lexicogrammatical realization of this metafunction is *modality*, which deals with "the 'attitudinal' features of language" (Simpson 1993: 47), through the use of modals (e.g. "must" or "should") but also with words conveying emotions, such as swearwords. Soledad Díaz Alarcón (2014: 66–70) also identifies features of orality belonging to this metafunction such as lexical features (e.g. registers), phonic features (e.g. pronunciation denoting Scottishness), prosodic features (e.g. intonation); morphosyntactic features (e.g. word order of spoken register), and pragmatic features. Pronouns are also interesting lexicogrammatical elements of this metafunction, for instance "you" can be translated in many languages by different pronouns indicative of intimacy or formality.

Usually, written translations address audiences removed in terms of time, space and language from that addressed by the source text. Thus, their discourse operates in a new pragmatic context. When discussing register, one must differentiate between standard and non-standard uses, the latter including regional registers, swearing and obscenities, slang and jargon. These can be used to denote a country, region or nation, as well as the social class of the speakers, and level of formality and intimacy between speakers. Dialects diverge from standard language use and by providing "different ways of saying the same thing" (Halliday 2002: 168) give information about geographical, social, educational, or ethnic background of the speaker (i.e., their sociolect). Additionally, Federico Federici highlights that defining a dialect is "a political and sociological issue as much as a linguistic activity" (Federici 2011: 9), which should be borne in mind when analyzing register.

There are different reasons why characters use non-standard language registers. In *QUOM,* the vernacular is socially and culturally embedded and intrinsically linked with characters' identity. It is used to anchor the story in its surroundings and to assert specific identities—Glaswegian in the case of Parlabane—and to show the differences between the characters in terms of sociocultural background. Brookmyre uses non-standard language registers to characterize his protagonists and to lend authenticity to his writing: we are in Scotland; characters have Scottish accents and use Scottish words. Brookmyre

also uses swearwords to increase the emotional intensity of certain passages, to shock for instance, for humorous or comedic effect, or to emphasize a particular identity (i.e. for characterization).

Since non-standard language registers have so many connotations, translating them is a real challenge. Leo Tak-hung Chan (2010: 156) explains that:

> problems occur with novels narrated by characters who are given to use of slang and explicit language. They are exacerbated when the narrator's speech idiosyncrasies are functionally significant, cuing the reader to an interpretation, or helping to build an impression of a distinctive subjectivity.

Translating dialects, swearwords and obscenities can be done in various ways, from non-translation to finding a comparable target language dialect, an invented one, a standard term, a colloquial term, or play with syntax. The issue of (non-)equivalence is therefore central as a similar register may not exist in the TL, or if it does, there could be different connotations, which may not match the original's intentions. It is also important to consider whether the status of a source culture dialect is equivalent to that of a chosen target culture dialect.

Registers based on regional differences are difficult to communicate, making translating dialects a notorious challenge for translators. Antoine Berman summarizes this efficiently when he explains that "a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular" (Berman 2000: 286). Slang, a signature of the crime fiction genre, also clings to its context of use. When discussing the translation of slang, Daniel Linder comments that it "should be rendered into the target langue creating an effect on the target reader which is equivalent to that which the original text had on readers in its own culture" (Linder 2000: 280). Linder identifies two translation strategies, either finding equivalents in the target language or neutralizing then "adding slang terms in place where they did not appear in the source text, therefore compensating" (Linder 2000: 280). It must be noted that producing a fully "equivalent" effect is an impossible task because a source culture and target culture are usually different and connotations of a source language term may be extremely hard to convey in the target language. This also holds true when translating accents and dialects. When discussing the difficulty of translating a cockney accent in a French dubbed version, I noted (Bosseaux 2015: 207) that choosing an equivalent regionalized French accent would have anchored the character into the French setting. Connotations of accents or dialects in the source language must therefore be considered carefully in translation.

Finally, one must contextualize voice studies within an analysis of dialogues and types of discourses. In crime fiction, dialogues not only serve to "create suspense, uncertainty, anxiety or excitement," but also to "establish a close relationship with the characters by defining them", "provid[ing] information", "driv[ing] the story" and "provid[ing] the readers with clues" (Díaz Alarcón 2014: 63). The way we are getting access to characters' thoughts and speech depends on the types of discourse used. Broadly speaking, access to characters' thoughts is usually through direct discourse (with reporting and reported clauses) indirect discourse mediated by a narrator and free indirect discourse (FID), a fusion of narratorial and character voices. Dialogues must therefore be investigated as part of the interpersonal point of view since it is through them that voices come to readers.

Hence, linguistic choices in *QUOM* are investigated to analyze the feel of both texts. In order to identify and analyze the different voices the interpersonal metafunction and the tenor are singled out. More could have been studied including Brookmyre's sharp humour and the vivid images he uses throughout but the analysis is restricted to an examination of the tenor and non-standard language register, that is, how Scottishisms and slang (obscenities) have been translated, as they are determinant factors in identifying voice and characterization.

Analyzing Voices in *Quite Ugly One Morning*

Three characters have been selected with examples from all chapters: the Scottish voices are represented by Parlabane and MacGregor; the English voice is that of Slaughter. Like many crime fiction novels, *QUOM* starts *in medias res*. We find McGregor at the scene: a mutilated body has been discovered, the killer has left excrement and there is vomit all over the floor, left by the postman who discovered the scene. The scene is gruesome to say the least.

Scottish Characters

McGregor

The first voice coming to us is that of McGregor, the Scottish police officer, who is soon to retire. His voice comes to us through the narrator in FID:

Islay. Quiet wee island. Quiet wee polis station. No more of the junkie undead, no more teenage jellyhead stabbings, no more pissed-up rugby fans impaling themselves on the Scott Monument, no more tweed riots in Jenners, and, best of all, no more fucking festival (1).

As we can see, McGregor uses the very Scottish "wee" instead of "small" or "little." This is usually translated with "petit" (or "petite" depending on gender) as in "Naw, wait a wee…" (2) or in the example above. Nevertheless when a diminutive word exists in French this can be used instead as in "wee island" (1) translated as "Un îlot tranquille" (quiet islet) (7).

McGregor also uses "aye" on various occasions to say "yes" as on p. 148 "Aye sorry it's not a pretty sight" translated with "Ouais" (yeah) (216). It is also used to ask questions, e.g. p. 192: "Back door locked, aye?" and in this instance translated as "hein?" (huh?) (273).

McGregor also swears profusely, using various derivatives of "fuck." His first words in direct discourse are actually "Jesus Fuck" (1) translated as "dieu de merde" (god of shit) (7). He uses often "for fuck's sake" (148), for example in "would you slow doon for fuck's sake (189)" and the expression is usually translated using "merde" (shit) as in "tu ne peux pas ralentir, merde?" (can't you slow down, shit) (271). When "fucking" is used in an adjectival position it is usually rendered as "putain", for example "fucking festival" (1) translated literally as "putain de festival" (8) although "merde" is often used as well: "I don't want to fucking know, Jennifer" (212) translated as "I absolutely don't want to know anything about all this shit" (303).[5]

There are slips in register in the French version with the use of less coarse expressions. For instance "You're scaring the fucking shite out of me" (189) which becomes "Tu me fiches la pétoche, voilà ce que tu fais" (you are scaring me, that's what you're doing) (272). However, in the same passage, the translator does try and replicate the register of the source text when "Don't fuckin push it" and "Jesus sufferin' fuck" are translated respectively as "Ah, pousse pas, bordel" (don't push for fuck's sake) and "Jésus, souffrez, nom d'une merde" (Jesus, suffer, in the name of shit) (272), but the latter expression is actually nonsensical in French.

McGregor also uses Scottishisms such as "doon", "shite", "hame" as well as "glaikit" and "heided", for instance when describing PC Gavin Skinner as a "glaikit, baw-faced, irritating, clumsy, thick, ginger-heided bastard" (2). The Scottish words are typically rendered in standard French (e.g. "emmerdes" for "shite") and often toned down, for instance "mine écervelée" (with a mindless face) (10–11) for "glaikit."

Overall McGregor can be said to be slightly less vulgar in French. There is a register loss mostly in terms of geographical background, as Scottishisms are not translated. When regionalisms are mixed with swearing in the source text the translator plays on a single level of register, that is, swearing.

Jack Parlabane

Parlabane first appears in Chapter 2. We find him in his flat suffering from a ghastly hangover. He is alerted by noise outside, goes out to see what is happening and locks himself out. As he tries to regain access to his flat by entering the flat of the murder victim he is caught by the police.

Like Raymond Chandler's Philip Marlowe, Parlabane is a "tough antihero" (Linder 2000: 276). Parlabane swears profusely, uses slang and Scottish dialect particularly when tough-talking. His first word in FID, the interjection "arse" (7) refers to his headache. It is translated as "putain" (fuck) (16) and his first words in direct speech "Thank fuck" (8) are translated as "Merci ducon" (thank you asshole) (17) which sounds as though he is thanking someone although "thank fuck" was not used in this manner.

On quite a few occasions the choice of French swearwords makes him sound old-fashioned. When Parlabane is taken to the station to meet McGregor, he says "Jesus, don't you heat this place" (12) and later he exclaims "Jesus."(89) Both are translated as "De Dieu" (of God) (23, 132). In the same paragraph his remark "nobody ever notices a bloody thing" (17) is translated as "pourquoi diable" (why the devil) (31). And later on when he uses "bloody" in "bloody book" when talking to Slaughter, this is translated as "satané livre" (devilish book) (114). In the same vein, his interjection, "Jesus Christ alfuckin' mighty. What the fuck is that?" (204) is translated as "Dieu de merde tout puissant! Qu'est-ce que c'est que ça?" (God of shit almighty, what is this?) (294). On one occasion, Mesplède tries to inject an oral register in his translation: when Parlabane meets Slaughter, who is snooping around in her ex-husband's flat, he tells her "Find what you were looking for?" In French, the voice reproduces some oral patterns: "Z'avez trouvé ce que vous cherchiez?" (Y'found what you are looking for). All these make him sound older than he is and his inflections are those of someone from the countryside, which he is not. This is not really the "accent" one expects for Parlabane: he is not old fashioned; he is gritty.

Like McGregor, Parlabane uses "wee" frequently, as in "a wee padlock" (76) or "a wee bit broken up" (102). When these are translated "petit" or "un peu" (a little) is used but there are many omissions (e.g. 13, 36, 196, 297 and 209).

When "wee" is combined with "shite" it is usually translated as in "slimey wee shite" (38) translated literally as "une vraie petite merde visqueuse" (60). However "shitey remark" (101) is just translated as "ces blagues" (these jokes) (149).

Parlabane uses "fuck" in its various forms. The translator varies the vocabulary and when these are repeated in the same sentence, he usually omits a few. "Fuck" is usually rendered as "merde" (shit) (18, 78, 213) when it is used in as interjection. Parlabane also uses "fuck" as an adjective, for instance in "weird as fuck" which is rendered as "un truc de dingue" (something crazy) (79), and is not vulgar, or as a noun as in "sad fuck" (191), literally translated as "sale con" (274). "Fucking" is also used as adjective and Mesplède translates most retaining the swearing but varying his translations, as in "Mr Fucking Big Hero" (56) which is rendered as "un héros écolo à la con" (a fucking stupid Green hero) (86), "fucking Nobel Prize," as "saloperie de prix Nobel" (fucking Nobel Prize) and "fucking computer" as "putain d'ordinateur" (fucking computer) (57). The tone is sustained but the French translation avoids repeating the word "fuck" and is therefore more varied in its lexical choices.

When talking to his friend Duncan (Chapter 5), Parlabane is in a very bad mood. Mesplède translates all the swearwords in this passage (e.g. "very fucking amusing", 25; "putain je suis mort de rire", 42), although some are admittedly toned down, but only slightly. For instance, "a fucking polis station, Duncan, for Christ's sake" (25) is translated as "D'accord Duncan, mais merde, un commissariat!" (Ok Duncan, but shit, a police station) (41). It is therefore interesting that on occasions when Parlabane is talking to Slaughter, Mesplède markedly tones down the swearing; for instance when he says "Fuck I forgot the chocolates" (141). "Fuck" is translated as "Zut" (shoot) (206), and it is omitted in it is "fucking cold out there."

One of Parlabane's favourite swearwords is "bastard" which he uses to describe himself as a "nosy bastard" (14), or to talk about people and things, as in "bastard's bank statement" (102). Mesplède translates the vulgarity through a variety of terms such as "merde" (27), "ordure" (trash) (274), "enfoirés" (assholes) (155), and "fils de pute" (son of a bitch) (284).

Parlabane also various Scottish words such as "polis" (police) and "polisman" (policeman), "skelf" (slang for a wood splinter), the verb "blether", and "cludgie" (166). "Polis" is translated by the normal "police", "skelf" and "blether" are translated with their standard French equivalent ("échardes", 18, and "discuter", 193) although "cludgie" is translated with the colloquial and vulgar "chiottes" (240). When "pish" is used to refer to urine as in "He wanted water. Not LA's desalinated pish, and not mineral water, but *water* water, freezing cold out a Glasgow tap. Wattur" (163–4), it is translated with the verb "pisser" or the noun "pisse" (piss) (237–8). However, when it is used in

the expression "Enough of this pish" (208) it is rendered as "Assez joué" (enough played) (298) losing the Scottishness. Interestingly "Wattur" (water) in the previous sentence is translated as "De l'ôôôô", playing on the sound of the word "water" in French, "eau". Finally, Parlabane uses the expression "big yin" (big guy) (32) translated as "mon gros" (my big one) (54) conveying the friendliness but not the Scottishness.

On the whole, then, like McGregor, French Parlabane loses his Scottishness, uses a more varied vocabulary and on occasions is less vulgar than its Scottish counterpart.

English Voice: Sarah Slaughter

Slaughter, the victim's ex-wife, appears in Chapter 6. We find her in her ex-husband's flat searching for clues as to what happened to him and Parlabane surprises her. Slaughter has an "English accent with Scottish inflections" (47), she does not use Scottishisms and swears less than McGregor and Parlabane but she does swear nonetheless. When she first meets Parlabane we are told that "[h]er first instinct was to kick the shit out of him" (35) which Mesplède renders more mildly as "lui botter le cul" (kick his ass, 57).

Slaughter also uses "fuck" on various occasions. When Parlabane walks in on her, she asks: "Who the fuck are you?" (36) and again "who the fuck are you?" three times (46). She is playing tough. The first "fuck" is translated as "bordel" (bloody hell) (57), then the repetition of the word "fuck" is not translated, only the questions "who are you" (71–72). However, when she exclaims "fuck your coffee", it is translated as "Allez vous faire foutre, toi et ton café" (go fuck yourself you and your coffee) (72) and when she wants "a fucking straight answer" (54), "fucking" is translated again as "bordel" (83).

Slaughter uses other expletives, as when she calls McGregor a "sod" (con) (74) and then says that her ex-husband's new girlfriend "sucks his cock metaphorically as well as literally" translated as "le pomper, dans tous les sens du terme" (pump him, in every sense of the word) (75), which is less vulgar as the word "cock" is not translated.

When Slaughter tells Parlabane what went wrong with her husband she is emotional and uses quite a few swearwords. Most are not translated, for example, "bugger all they could do" (87) or when they are, they are toned down "fucking feelings" and "the poor bastards" translated as "sacrées émotions" (bloody emotions) (130) and "pauvre bougre" (poor chap) (130). She seems however to be allowed to swear when talking about objects (e.g. the "fucking roast lamb" (88) translated literally as "putain de rôti d'agneau" (131)).

This is not to say that Slaughter never swears in French, she does with "fuck" (105) translated as "merde" (shit) (155) and "he gives a fuck" (110), mistranslated "qu'il en à rien à foutre" (he doesn't give a shit) (163), but she comes across as less vulgar on many occasions. For instance when "fucking bastards" is translated as "ordures" (trash) (208) and "bastard" as "fumier" (trash) (14), a milder version of "salaud" (bastard) used also on the same page.

Very problematically, there is an example of an extremely sexist choice of word for Slaughter when she says that Jeremy "wasn't a total bastard, you must understand, just a rather fucked-up individual." Mesplède translates this as "Tu vois, il n'était pas une ordure finie, juste une salope d'égoïste" (you see he wasn't a total jerk just a bitch of selfish) (132), which is inappropriate for Slaughter's voice.

Concluding Remarks

Brookmyre's work has a strong Scottish voice. This case study has shown that translating regionalisms into French has posed great challenges to Mesplède, who, when faced with challenging examples of dialects and non-standard language, has chosen various options including non-translation (footnotes, intext explanation, synonyms), partial translation to retain some flavour, and reproducing overtones in the target language (to parallel a degree of emotionality and offensiveness). For instance, Brookmyre's characters use the word "fuck" and derivatives plentifully. In different contexts the word can be seen as obscene, vulgar, and particularly inappropriate. In most cases, Mesplède uses French equivalents denoting and connoting vulgarity and emphasis. However, there seem to be examples of self-censorship for Sarah Slaughter. This could have been motivated by a concern for de-sensitization from overuse, for non-publication or using vocabulary that is too clichéd or mechanical. José Santaemilia explains that "[M]ore often than not, it is the translators themselves who consider their options and, accordingly, exercise an indeterminate series of 'self- censorships'" (Santaemilia 2008: 223) because of external constraints, sexual morality, politics, orthodoxy, racism et cetera. Whether Mesplède's choices are examples of (un-)conscious self-censorship would need to be established by speaking to the translator and publisher. This has not been possible but it is certainly another way to understand further the choices made by translators. In any case, it seems that Mesplède was not willing to transgress what perhaps are his ideas of female representation. Brookmyre has explained that: "I always try to write women characters as honestly as I can. I think that a lot of male crime writers create women as they would like them

to be—fantasy women. It's because they haven't paid attention" (Anonymous 2015: n.p.). Toning down Slaughter could have been Mesplède's attempt at making her sound more like a more polite and less transgressive "fantasy" woman.

Register use in *QUOM* was shown to have at least two functions: swearing and anchoring characters geographically, although it only has one in the target text: swearing. Consequently characters seem to speak and swear homogeneously, with Slaughter being less vulgar in the target text. Clem Robyns (1990) identifies homogenization in English into French translation of crime novels (1950–70s), in terms of intrigue, characters, setting, ideology and narration (time, mode, and voice). Anna Espunya (2014) also finds examples of homogenization realized through shorter descriptions of people, fewer repetitions, and elimination of FID. She claims that these lead to a "loss of immediacy" with the "translation exhibit[ing] a tendency to disambiguation and factuality, even at the cost of rendering [the character] David as more evil-minded than he is in the source text" (Espunya 2014: 204). Events are also not as suspenseful as they were in the original. There are various mistranslations in the French translation of *QUOM*, as well as unidiomatic choices, but discussing these was beyond the scope of this chapter. It would be interesting to study these further to see the impact of mistranslation on characterization. Moreover, there are examples of different types of discourses being used in the TT, such as indirect becoming direct discourse. Also, the text at times is presented differently with paragraphs merged in the French versions; thus not indicating clearly scene changes and flashbacks, or which character is talking. These changes make discourse more homogeneous and compact. It would therefore be interesting to study this homogenization further.

Brookmyre has said that he feels "hostage to the translator" (Brookmyre 2015: n.p.), as translators bring his work to a new culture, and cultural references are very difficult to convey. This echoes what Brigid Maher notes, when discussing English translations of Italian crime fiction, namely a "realisation on Lucarelli's part of the enormous responsibility translators have for an author's fate in a foreign country" (Maher 2014: n.p.). *QUOM* is linguistically and culturally rich and its French translation does simplify the individuality of Brookmyre's voices. The translator Ian Monk explains that "the translator is responsible for creating the feel of the book and the image of the author. It is important to make the work as fluid as possible in order to attract a readership" (Monk n.d.: n.p.). However, instead of fluidity it may perhaps be better to talk about "making the voices plausible" for the target audience, as pointed out by Hannes Meyer (2015: n.p.), Brookmyre's German translator. *QUOM* is strongly anchored in Scotland, Edinburgh in particular, with

many references including places and landmarks. It is clear that the French translation is still set in Scotland as cultural references are always kept through direct translation (e.g. "the C of S" (Church of Scotland) and "Eglise d'Ecosse" (Church of Scotland), 4 and 11), additional explanations or footnotes (e.g. "Tardis", which is kept with a translator's note explaining what a Tardis is, 2 and 9). Additionally, Slaughter's name is actually translated as Dr. Bouchery (Dr Butchery), to keep the play on words.

David Bellos (2012: 41) comments that:

> [I]f a detective novel set in Paris makes its characters speak and think in entirely fluent English—even while they plod along the Boulevard Saint-Germain, drink Pernot and scoff a *jarret de porc aux lentilles*—then something must be wrong. Where's the bonus in having a French detective novel for bedtime reading unless there's something French about it? Don't we want our French detectives to sound French?

Translating locations is one thing but translating regionalisms and dialectal varieties is not as straightforward as Bellos intimates. In her discussion of how Italian crime fiction novels can be translated into English for an Australian audience, Maher (2014) points out that when trying to respect the essence of the original tone in translation it is not only the language which needs to be adapted to the new audience. Indeed, a translated novel set in a specific location ought ideally to retain the connotations of the places used in the original story while at the same time still making sense for a target audience. This is something that is noticeable in the French translation of *QUOM*: we do get a sense of Scotland but the language and Scottishisms are distilled so that they make sense to the target audience. As Halliday puts it, dialects cannot be translated; "we can only mimic dialect variation" (Halliday 2002: 169). Do we really want French Parlabane to sound Scottish? And if so how can this be done in the French context. Federici tells us that "[t]here may be a literary and translation future in which experimentation with dialects and regional languages is perceived more in terms of a creative opportunity than in terms of a mere linguistic challenge" (Federici 2011: 20). Mesplède has tried on a couple of occasions to keep the oral dimension of the Scottish register but overall Scottishness is lost in translation.

This single holistic case study set out to show how voices are mediated in translation since they address a different audience in a different context. Ultimately, I hope that it can inspire readers to reflect further on the voices present in a source text and target text. Case studies of this kind should help carry on disrupting commonly held views that translation is a transparent

mechanical act, that translations replace originals and that translators are or should be invisible. Anderson (2014) concludes that the strategies used by the English translator of Malet have restricted the reception of the French author in Britain because stylistic expectations of the genre in English seem to have shaped the translation. She adds that "translators still need to hear the unique voice of each writer and to transmit that voice as best they can" (Anderson 2014: n.p.). I would also conclude that Brookmyre's carefully crafted voices in *QUOM* still need to be fully unveiled in translation and that, when possible, this revelation requires more collaborative work between author and translator, which is also highlighted by Maher (2014).

Notes

1. *A Big Boy did it and Ran Away* (2001), *The Sacred Art of Stealing* (2002), *All Fun and Games until Someone Loses an Eye* (2005) and *The Attack of the Unsinkable Rubber Ducks* (2007).
2. Mesplède also translated *Country of the Blind* (1997), which was later revised by Catherine Boudigues (Boudigues and Mesplède 2001).
3. For further information about the three metafunctions please consult Simpson (1993) and Bosseaux (2007).
4. For further information see for instance Baker (2011), Hatim and Mason (1997) and Bosseaux (2007, 2015).
5. 'Je ne veux absolument rien savoir de toute cette merde.'

References

Anderson, J. (2014) 'Hardboiled or Overcooked? Translating the Crime Fiction of Léo Malet', in J. Evans, K. Seago and B. Rodriguez de Céspedes (eds) *JosTrans* (Special issue on Crime in Translation) 22: 28–43.

Anonymous (2015) Christopher Brookmyre in a World According to Women (*The Herald*, http://www.heraldscotland.com/arts_ents/13196531.Christopher_Brookmyre_in_a_world_according_to_women/) [accessed 24/03/2017].

Baker, M. (2011) *In Other Words: A Coursebook on Translation,* London: Routledge**.**

Bellos**,** D. (2012) *Is That a Fish in Your Ear? The Amazing Adventure of Translation*, London: Penguin.

Berman, A. (2000) 'Translation and the Trials of the Foreign', in L. Venuti (ed.) *The Translation Studies Reader*, London: Routledge, pp. 284–297.

Boltanski, L. (2012) *Enigmes et complots: une enquête à propos d'enquêtes* (Enigmas and Conspiracies : an Investigation Regarding Investigations), Paris: Gallimard.

Bosseaux, C. (2015) *Dubbing, Film and Performance: Uncanny Encounters*, Oxford: Peter Lang.

Bosseaux, C. (2007) *How Does It Feel: Point of View in Translation*, Amsterdam: Rodopi.

Brookmyre, C. (1996) *Quite Ugly One Morning*, London: Abacus.

Brookmyre, C. (1997) *Country of the Blind*, London: Abacus.

Brookmyre, C. (2001) *A Big Boy did it and Ran Away*, London: Little Brown

Brookmyre, C. (2002) *The Sacred Art of Stealing*, London: Abacus.

Brookmyre, C. (2005) *All Fun and Games until Someone Loses an Eye*, London: Little Brown

Brookmyre, C. (2007) *The Attack of the Unsinkable Rubber Ducks*, London: Little Brown

Brookmyre, C. (2015) Interview with Charlotte Bosseaux (University of Edinburgh, http://www.ed.ac.uk/literatures-languages-cultures/translation-studies/events/whose-voice-is-it-anyway/translation-and-interpreting-context/conversation) [accessed 24/03/2017].

Brumme, J. (2014) 'The Narrator's Voice in Translation: What Remains from a Linguistic Experiment', in Wolf Haas's Brenner Detective Novels" in S. M. Cadera and A. Pintaric (eds) *The Voices of Suspense and Their Translation in Thrillers*, Amsterdam: Rodopi, pp. 161–176.

Boudigues, C. and Mesplède, N. (2001) *Le Royaume des aveugles* (The Kingdom of the Blinds), Paris: Gallimard.

Carter, E. (2014) 'Why not Translate Metaphor in French Crime Fiction? The Case of Caryl Férey's *Utu*', in J. Evans, K. Seago, B. Rodriguez de Céspedes (eds) *JosTrans* (Special issue on Crime in Translation) 22: 44–56.

Chan, L. T. (2010) *Readers, Reading and Reception of Translated Fiction in Chinese: Novel Encounters*, Manchester: St. Jerome.

Cleeves, A. (2014) The Top 10 Crime Novels in Translation (*The Guardian* https://www.theguardian.com/books/2014/jan/22/top-10-crime-novels-translation-ann-cleeves-scandinavia-montalbano) [accessed 24/03/2017].

Díaz Alarcón, S. (2014) 'The voices of suspense and the French detective novel: Alain Demouzon's *Melchior*', in S. M. Cadera and A. Pintaric (eds) *The Voices of Suspense and Their Translation in Thrillers*: Amsterdam: Rodopi, pp. 61–75.

Desnain, V. (2015) 'Présentation' (Presentation) *Itinéraires* (Special issue on Le polar en Europe: réécritures du genre [Thrillers in Europe: Genre Rewritings]): 2014 (3): 1–3.

Espunya, A. (2014) 'Shifting Points of View: the Translation of Suspense-building Narrative Style', in S. M. Cadera and A. Pintaric (eds) *The Voices of Suspense and Their Translation in Thrillers*, Amsterdam: Rodopi, pp. 193–206.

Federici, F. M. (2011) 'Introduction: Dialects, Idiolects, Sociolects: Translation Problems or Creative Stimuli?', in F. M. Federici (ed.) *Translating Dialects and Languages of Minorities: Challenges and Solutions*, Oxford: Peter Lang, pp. 1–10.

Gieben, B. E. (2014) Review of Bedlam by Christopher Brookmyre (*The Skinny*, http://www.theskinny.co.uk/books/book-reviews/bedlam-by-christopher-brookmyre) [accessed 24/03/2017].

Halliday, M.A. K. (1970) 'Language Structure and Language Function', in J. Lyons (ed.) *New Horizons in Linguistics*, Harmondsworth: Penguin, pp. 140–165.

Halliday, M.A.K. (2002). 'The Construction of Knowledge and Value in the Grammar of Scientific Discourse: with Reference to Charles Darwin's The Origin of Species', in J. J. Webster (ed.) *Linguistic Studies of Text and Discourse*, Volume 2 in the Collected Works of M.A.K. Halliday, London and NY: Continuum, pp. 168–192.

Hatim, B and I. Mason (1997) *The Translator as Communicator*, London: Routledge.

Johnston, J. (2013), Christopher Brookmyre (Ayr writer's club, http://ayrwritersclub.co.uk/christopher-brookmyre-25th-september-2013/) [accessed 24/03/2017].

Linder, D. (2000) 'Translating Slang in Detective Fiction', *Perspectives* 8:4: 275–287.

Literati Girl (2016) Review of Brookmyre's *Quite Ugly One Morning* (Online blog, https://literati-girl.com/2016/04/20/quite-ugly-one-morning-by-christopher-brookmyre-atoz/) [accessed 24/03/2017].

Mackinven, H. (2015) Christopher Brookmyre: Exceptions to the Rule (Online blog, https://helenmackinven.wordpress.com/tag/christopher-brookmyre/?iframe=true&preview=true) [accessed 24/03/2017].

Maher, B. (2014) 'The Mysterious Case of Theory and Practice: Crime Fiction in Collaborative Translation", in J. Evans, K. Seago and B. Rodriguez de Céspedes (eds) *JosTrans* (Special issue on Crime in Translation) 22: 132–156.

Mesplède, N. (1998) *Un matin de chien* (A Dog's Morning), Paris: Gallimard.

Meyer, H. (2015) Interview with Charlotte Bosseaux (University of Edinburgh, http://www.ed.ac.uk/literatures-languages-cultures/translation-studies/events/whose-voice-is-it-anyway/translation-and-interpreting-context/conversation) [accessed 24/03/2017].

Monk, I. (n.d.) Foreign Crime Fiction: The Translators Unedited (Interview with Bob Cornwell, http://www.crimetime.co.uk/mag/index.php/showarticle/3115) [accessed 24/03/2017].

Robyns, C. (1990) 'The Normative Model of Twentieth Century "Belles Infidèles": Detective Novels in French Translation', *Target* 2:1: 23–42.

Santaemilia, J. (2008) 'The Translation of Sex-Related Language: The Danger(s) of Self Censorship(s)', *TTR: traduction, terminologie, redaction* 21 (2): 221–252.

Seago, K. (2014). 'Introduction and Overview: Crime (Fiction) in Translation', *The Journal of Specialised Translation* 22: 2–14.

Simpson, P. (1993) *Language, Ideology and Point of View*, London: Routledge.

Smith, D. (2006) Denise Mina and the Rise of Scottish Detective Fiction, *New York Times*, (http://www.nytimes.com/2006/07/22/arts/22mina.html?pagewanted=all&_r=1) [accessed 24/03/2017].

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', in I. Mason (ed.) *Training for Doctoral Research,* special issue of *The Interpreter and Translator Trainer (ITT)*: 37–56.

The Case of Natascha Wodin's Autobiographical Novels: A Corpus-Stylistics Approach

Marion Winters

Introduction

This chapter presents a study of Natascha Wodin's style and its translation into English. The case study is based on Wodin's first two autobiographical novels *Einmal lebt ich* (Once I Lived) (1989) and *Die gläserne Stadt* (The Town Made of Glass), first published in 1983 (see Wodin 1994) and their translations into English: *Once I lived* by Iain Galbraith (1992) and *The Interpreter* by Maxwell Brownjohn (1986). The focus is on the analysis of *Einmal lebt ich*, which will be complemented with the analysis of *Die gläserne Stadt* as appropriate. Wodin's *oeuvre* comprises seven novels, works in other text genres, including a volume of poems, as well as translations of literature from Russian. The two novels under investigation are the only novels by Wodin that have been translated into English thus far. While all her novels seem to be perceived as autobiographical, Wodin has said that she feels only these two can accurately be labelled autobiographical novels (Wodin 2016, personal interview). The fact that the author and narrator have the same name is made explicit in *Die gläserne Stadt* through the author's comment on her name in a footnote (see Wodin 1994: 30), which reads:

M. Winters (✉)
Heriot-Watt University, Edinburgh, UK
e-mail: M.Winters@hw.ac.uk

145

> I wanted to publish this book under my Russian maiden name Natascha Wdowin. The publisher insisted that I Germanize the name, make it easier for Germans to read and pronounce. I understand this as part of the story I am writing down in this book. (my translation)[1]

Thus, Philippe Lejeune's (1989) *autobiographical pact* applies, confirming the novel's status as autobiographical writing. Autobiographical writing is particularly embedded in the culture in which it originated and such a case as Wodin's work can indeed "only be studied or understood in the context in which it is embedded" (Susam-Sarajeva 2009: 4). The biographical data that form the backdrop against which the autobiographical I tells her story in *Einmal lebt ich* and *Die gläserne Stadt* are from Wodin's earlier life. She was born in 1945 in Fürth (Bavaria) to a Ukrainian mother and a Russian father, who had been brought to Germany as forced labourers during the Second World War and lived in a camp for displaced persons after the war. This is where Wodin grew up, apart from a few years she spent in a Catholic convent school for girls after her mother committed suicide. Her father did not learn sufficient German to effectively communicate with authorities and doctors so Wodin had to act as interpreter for him. Later, Wodin attended a language school and trained as a translator and interpreter, subsequently working as an interpreter and later as a translator. She lived in Moscow for a few years and moved to Berlin in 1994, where she has been living ever since. Wodin has always had an affinity for language, also through the influence of her mother who had told her many stories when she was a child (Wodin 2016) which eventually brought her to writing literature. Wodin has been a writer since 1980 and has received numerous literary prizes (see Wodin n.d.: n.p.).[2]

Growing up in a camp for displaced persons, Wodin's childhood experiences are dominated by migration narratives which frame *Einmal lebt ich*. These framing narratives are public narratives shared by society (cf. Baker 2006) and embed the novel culturally. The focus of the book is the personal narrative of the autobiographical I. Further contextualization of this personal narrative is provided by Wodin herself in an interview. She said she always writes about what is closest to her, and this was her childhood when she was writing *Einmal lebt ich*. At the time, she was not aware that her childhood experiences were not the norm and that her parents' fate as immigrants had a larger historical context. In *Einmal lebt ich* she had not yet started to analyze this historical context and her personal experiences are in the foreground, and are dominated by the feeling of loneliness and being an outsider. This personal narrative is embedded in the post-war situation in Germany, which is shaped by anti-Russian public narratives that form the basis for the discrimination the autobiographical I experiences on a daily basis:

> School was a machine which multiplied all my feelings of being different, of being excluded and Russian. From my very first day there I had been pilloried, exposed to public view, pelted with scorn … As a child I had lived in permanent fear of being chased, of the totally unrelated incidents that would suddenly, with neither rhyme nor reason, spark off their explosive aggression after school. It would come straight out of the blue, without the slightest provocation on my part. They would suddenly come racing after me like hounds after a fox, baying and yelling their war-cries: "Russki, Russki". They were a little mob of avenging angels and butchers, a gang of little racists and revanchists. (Galbraith 1992: 124–5)

This dominant public narrative is not analyzed or questioned by the autobiographical I or put into a historical context. Wodin does this in her later work *Nachtgeschwister* (Nightsiblings) (Wodin 2009), but in *Einmal lebt ich*, the public narratives are presented through the lens of the autobiographical I's childhood perspective. It serves as the basis for most of what happens to her in the novel. In this function it is an important and omnipresent frame but it remains in the background and does not overshadow the personal narrative of the autobiographical I.

Wodin feels that home is a concept that she cannot apply to herself as it has not been offered to her, and she concludes that she does not have roots (Wodin 2016). Therefore, she does not perceive emigration as loss of home. On the contrary, as a child she saw Russia as somehow bad and evil, as something like the "Anti-Heimat" (anti-home) (Wodin 2016). At the same time, she was not yet aware of the historical context and only realized later, for example, that Germany had started the war, not Russia (Wodin 2016). Thus, the German post-war environment taught her what to think of Russia, and since being German signified being an "insider" instead of an outsider (Wodin 2016), she adopted these values and wanted to become German:

> **To be German at long last!** To escape from the terrible "houses", as the people in town called them, houses where the homeless lived, refugees from the East, houses that were anything but home…
>   To throw aside those charity and American CARE-package clothes! **To get outside my terrible Russian skin!** (Galbraith 1992: 4; my emphasis)

The focus on the personal narrative as explained above is also perceived by reviewers, who comment on Wodin's writing as "eruptive" and "eloquent" (Drommert 1984: n.p.) and radically subjective (Suren 2011: 37). Hanns-Josef Ortheil (1998: 683–4) commented that he felt increasingly anxious and caught under the spell of her voice when reading *Einmal lebt ich*. Thus, Wodin

leaves her readership emotionally affected. This seems to be the effect of her intense personal narrative. I investigate in this case study how this intensity manifests itself on the linguistic level and which stylistic features of Wodin's writing cause these effects, using corpus methodologies.

Style and Corpus Methodologies

Literary style has mostly been discussed from the author's or readers' perspective, also in Translation Studies, focusing on the transfer of source text stylistic features to the target text (cf. Malmkjær 2003; Boase-Beier 2006). Only more recently have scholars in Translation Studies approached literary style from a target-text-oriented point of view, on the basis that translators have an individual style of their own, independent of that of the source text (Baker 2000). Gabriela Saldanha (2011: 27–8) distinguishes between these source-text- versus target-text-oriented approaches to the analysis of literary style in terms of "textual" versus "personal" attribute and defines the former as "translation style", concerned with "the style of the *text*" and the latter as translator style, concerned with "the style of the *translator*." These two approaches are not entirely distinct as there might well be features of translator style that are influenced by the source text, and the translated text might reveal stylistic features that cannot be traced back to the source text but can be attributed to the translator. Ideally, these two approaches would form two layers of a comprehensive stylistic analysis of a translation and its source text but unfortunately space restrictions do not allow for both to be addressed in detail in this chapter. Therefore, I am focusing on the source-text-oriented approach as a starting point, profiling the style of the author and subsequently analyzing stylistic differences between original texts and their translations.

Corpus linguistic methodologies are well suited to a case study such as the one presented here, as it requires a combination of quantitative and qualitative analyses. The initial quantitative analysis brings stylistic features of interest to the surface, such as sentence length, punctuation and repetition. This is then complemented with a qualitative analysis of these stylistic features. The analysis is carried out with the corpus processing software Wordsmith Tools (Scott 2016), a monolingual analysis programme that facilitates wordlists, statistics and concordances, among other utilities, and TetraplaX[3] (Woolls 2017), a new multilingual programme that facilitates parallel concordances, parallel sentence length data and parallel repetition data, among others. I use corpus linguistics methods in line with their theoretical embedding in descriptive translation studies; I would like to emphasize in this context that when I

am comparing the source and target texts, my aim is not to criticize the translation but to highlight differences. This does not entail value judgement.

The corpus used for this study consists of Wodin's two autobiographical novels *Einmal lebt ich* and *Die gläserne Stadt* and their translations, converted to electronic format and aligned to enable semi-automatic processing. The German-English Parallel Corpus of Literary Texts (GEPCOLT), developed by Dorothy Kenny (cf. Kenny 2001), contains 14 German novels and their translations, mostly published in the 1980s and 1990s, amounting to approximately one million words per language. Its German (henceforth GEPCOLT-DE[4]) and English (GEPCOLT-EN) subcorpora are used as reference corpora to compare Wodin's works with other literature in order to assess whether identified stylistic features are exclusive to Wodin or more common across German literature. Wodin's translations are compared with GEPCOLT-EN as well as a sub-corpus of the BNC-baby[5] of English original literary writing (orig.EN) of approximately the same size.

Corpus Analysis

Sentence Length

One of Wordsmith Tool's Word list functions produces global statistics providing information on text, sentence and word lengths of a given text or collection of texts, among other things. Table 1 presents these statistics for *Einmal lebt ich* (ELI), *Die gläserne Stadt* (GST), the reference corpus GEPCOLT-DE, the translations *Once I lived* (OIL) and *The Interpreter* (INT), the reference corpus GEPCOLT-EN and the original English reference corpus (orig.EN).

Table 1 shows that the sentence length in ELI stands out (highlighted). While the novel is two-thirds in length compared to GST, it has less than one third of the number of sentences compared to GST. On average, sentences are twice as long in ELI as in GST. The average sentence length in GEPCOLT-DE is similar to that of GST. The difference between ELI and GST is not reflected in their translations. While the overall number of sentences has more than doubled in OIL, it has slightly decreased in INT. The mean sentence lengths in the English translations are very similar. They are also close to those of the translated and original English reference corpora. Therefore, the sentence length in ELI and how it has been translated merits further analysis.

TetraplaX' Sentence Length Data function provides information on sentence length distribution in a text, detailing sentence length (in words), number of sentences per sentence length and the number of running total words

Table 1 Global statistics (Wordsmith tools)

	ELI	GST	GEPCOLT-DE	OIL	INT	GEPCOLT-EN	orig.EN
Tokens[a]	61,135	92,582	840,202	71,824	95,176	923,546	1,029,945
Types	10,259	13,880	63,398	7253	11,435	31,196	36,182
Type/token ratio (TTR)	16.78	14.99	7.55	10.10	12.01	3.38	3.51
Std. TTR[b]	45.77	47.42	49.17	41.76	47.94	45.66	45.22
No. sentences	**1769**	5381	58,482	3707	5139	60,331	59,125
Mean sent. length in words	**34.56**	17.21	14.37	19.38	18.52	15.31	17.42

[a]Tokens = running words in a text; types = different words in a text
[b]Standardized type-token ratio based on 1000 running words

(i.e. proportion of text in words up to a given sentence length). Table 2 presents the sentence length distribution in ELI and OIL for a sentence length of 1–25 words.

Table 2 shows that the sentence length of 16 words occurs most frequently in ELI. Highest frequencies of sentence lengths cluster around this length (highlighted). The average sentence length of GEPCOLT-DE (14.37) also lies in this range. In OIL, the most frequent sentence lengths are much shorter. They cluster around a sentence length of eight words which is 50% shorter than in ELI (highlighted) and also almost 50% shorter than the average in GEPCOLT-EN (15.31). Sentences up to a length of 25 words account for approximately a fifth of the text (21%) in ELI and half of the text (50%) in OIL.

The most frequent sentence length in GST is six words and the highest frequencies of sentence lengths cluster around a sentence length between three to 12 words. In INT, this cluster shifts slightly to 6–14 words (the same as in OIL) with ten as the most frequent sentence length. In both texts 50% consist of sentences up to 25 words.

In ELI this threshold of 50% of the volume of text is only reached at a sentence length of 47 words, which means that half of the text consists of sentences longer than that. More concretely, ELI contains 320 sentences that are longer than 50 words (see Table 3); of these, 71 sentences are over 100 words long (18% of the novel). In OIL, just 10% of sentences are over 50 words and of these only three (0.5%) are over 100 words. That means that, in the translation, two-thirds of the sentences longer than 50 word were shortened. This includes almost all sentences over 100 words.

In GST the 312 sentences of over 50 words amount to approximately a third of the text, which was reduced to 171 sentences, that is a text volume of 12%, in the translation. With 77 sentences of over 100 words (12% of text) in GST and eight (1%) in the translation, the picture is similar to that in ELI.

Table 2 Sentence length distribution (TetraplaX)

ELI			OIL		
Sentence length	No. sentences	Running total words	Sentence length	No. sentences	Running total words
1	14	14	1	21	21
2	22	58	2	41	103
3	18	112	3	44	235
4	23	204	4	106	659
5	36	384	5	127	1294
6	35	594	6	**161**	2260
7	47	923	7	**164**	3408
8	37	1219	8	**181**	4856
9	40	1579	9	**139**	6107
10	34	1919	10	**141**	7517
11	**49**	2458	11	**166**	9343
12	**49**	3046	12	**150**	11,143
13	**42**	3592	13	**146**	13,041
14	**42**	4180	14	**145**	15,071
15	**46**	4870	15	119	16,856
16	**55**	5750	16	140	19,096
17	**41**	6447	17	134	21,374
18	**52**	7383	18	124	23,606
19	**41**	8162	19	115	25,791
20	**44**	9042	20	107	27,931
21	**44**	9966	21	98	29,989
22	**43**	10,912	22	81	31,771
23	**41**	11,855	23	90	33,841
24	**50**	13,055	24	66	35,425
25	33	13,880	25	76	37,325

Table 3 Sentence length details (TetraplaX)

	ELI		OIL		GST		INT	
Sent. length	No. sent.	No. words	No. sent.	No. words	No. sent.	No. words	No. sent.	No. words
Total[a]	1828	61,125	3770	70,448	5368	92,026	5190	95,245
<25 words	945	13,055 (21%)	2806	35,425 (50%)	4438	44,280 (48%)	3953	49,058 (52%)
>50 words	320	28,192 (46%)	108	6743 (10%)	312	27,102 (29%)	171	11,267 (12%)
>100 words	71	11,288 (18%)	3	340 (0.5%)	77	11,048 (12%)	8	1077 (1%)

[a]Total numbers of running words and sentences differ slightly between the different software programs

This more detailed analysis confirms that Wodin's use of very long sentences in both novels stands out. Moreover, the proportion of longer sentences in ELI, leading to an average sentence length of 34.56 (as opposed to under 20 for all others in Table 1) and reaching the threshold of 50% of text

at a sentence length of 47 words, while the others (OIL, GST, INT) do this at a sentence length of around 25 words, is striking.

It should be interesting to investigate further where particularly long sentences are used and how they affect the text. Before doing this, punctuation use will be analyzed because different sentence lengths require different types and frequencies of punctuation.

Wordsmith Tools' Character Profiler sheds light on frequencies of sentence types. It provides an overview of punctuation characters used in a text. Punctuation characters range from sentence markers such as full stop, question mark, exclamation mark to colon, comma, parenthesis, inverted comma, et cetera. Of particular interest in terms of sentence length are full stop, question mark and exclamation mark. Frequencies for these punctuation characters differ to a great extent in ELI and OIL. There are 1919 full stops[6] in ELI and 3521 in OIL. The difference in frequency of commas (7930 in ELI and 4110 in OIL) shows how Wodin compensates for the full stop. In addition, the Character Profiler reveals differences in terms of sentence types. There are six exclamation marks in ELI and 114 in OIL. For question marks, the difference is less extreme but there are still almost twice as many question marks in the translation as in the original (ELI: 118, OIL: 221). The higher frequency of exclamation marks and question marks in the translation could also be an indication of questions and exclamations having been divided into several shorter sentences. However, given the striking difference in frequencies for exclamation marks and their scarce use in ELI of six instances only, this cannot be the only reason.

Returning to the feature of sentence length, I would argue that the reading experience of a very long sentence as opposed to many shorter sentences is different. A greater number of sentences creates additional pauses with each full stop, and this influences the rhythm of a text, and ultimately leads to a different dramatic effect.

The longest sentence of 552 words (§ 1189[7]), for example, appears at a crucial moment of the plot, when the autobiographical I's experiences, which she labels as putting her "marriageability to the test" (§ 1184), reach their climax in her realization that she is pursuing an illusion. The reading experience of this moment in the form of 21 shorter sentences in English instead of the one long sentence in German is rather different. Twenty additional pauses are created. Reading this passage not in "one breath" but with 20 pauses at each full stop somewhat diminishes the urgency, desperation and hopelessness conveyed in the original.

The same applies to the second longest sentence (429 words, § 50). It also appears at a crucial moment, when the autobiographical I finds the old clothes that belonged to her mother and remembers the day when she committed

suicide. The moment is emotionally very intense and the translation provides a more detached reading experience with the sentence being divided into nine shorter sentences.

The analysis above (Tables 1, 2 and 3) demonstrates that such shifts take place throughout the novel so that their effect extends to the macro level of the novel and influences how it reads. The subsequent examples illustrate this effect in more detail.

In Example A, the 130-word sentence grammatically functions as a very long reporting clause to a speech act by the father. The autobiographical I comes home for shelter from the cold of the night. She can be sure of the father's anger because she went out dancing, which he disapproves of. So she rings the bell and goes through different stages in her thoughts while she waits and keeps ringing the bell. Initially she thinks of the possibility of her father being dead as a way out of her misery, then the fear increases that she will have to spend the night outdoors, which would result in her freezing to death, and she thinks that if her father opens the door he will kill her.

Example A

ELI: einige Augenblicke lang war die Möglichkeit seines Todes eine über-
        wältigende, letztmögliche Hoffnung in mir gewesen, **und während**
        ich immer weiter geläutet hatte, immer heftiger und drängender, in
        wachsender Angst vor der bodenlosen Nacht draußen vor der Tür
        und gleichzeitig vor dem dennoch möglichen Erscheinen meines
        Vaters, das jetzt, nach meinem gewalttätigen Anschlag auf seinen
        Schlaf, erst recht nur noch mit meiner Vernichtung enden konnte,
        hatte ich plötzlich aus dem Innern der Wohnung die Schritte meines
        Vaters gehört **und dann**, schon fast gleichgültig geworden gegen das,
        was mich erwartete, zu erschöpft, um noch Angst zu empfinden, seine
        Stimme hinter der Tür: "Was willst du? … Fort von hier, verschwinde
        … Für eine Hure ist in meinem Haus kein Platz!" (§§ 511–12)

GT[8]:   … **and while** … **and at the same time** … **and then** …

OIL: For a moment, the thought of his possible death gave me a final, over-
        whelming sense of hope. I went on pressing the doorbell, and the
        fiercer and more urgently I rang, the more my fear of the endless dark-
        ness of the night outside grew. **Added to this** was the fear that my
        father might still appear, which, after my violent assault on his sleep,
        was bound to end in my physical destruction. Suddenly, I heard my
        father's footsteps inside the flat. **But** it didn't matter what happened to
        me now. I was far too exhausted to feel afraid. His voice came from
        behind the door: "What do you want? Get lost! Away with you! There's
        no room in my house for a whore!"

In the German version, the increase in drama from the autobiographical I's perspective, from surviving to dying to being killed, is reflected in the father's speech, which starts with a question (survival still possible), followed by a statement (sending her away so she might freeze to death outdoors), followed by an exclamation in which he labels her a whore and exiles her from her home for good which equals her death. This three-step increase in dramaticity towards the climax in the exclamation is prepared for through the very long reporting clause which delays the tension.

The translation consists of 13 sentences and causal relations are changed (highlighted). The preparatory suspension is released earlier, with the start of the but-sentence which contrasts the autobiographical I's fear with her indifference due to total exhaustion. So, while the father's words build the climax of the situation in German, they are uttered in the falling action in English. In the utterance itself the statement in the middle part is changed to two exclamations and the pauses are omitted. Therefore, the three-step increase in dramaticity in German, which appears considered (through the pauses), and parallels the feelings of the autobiographical I while waiting at the door, is lost in the English version.

This instance is also interesting regarding the use of exclamation marks. In ELI, Wodin uses only six exclamation marks. Apart from two instances which are necessitated by citing or writing conventions (one within a quotation and the other after the address of a letter), all occurrences are used in direct speech and at crucial moments in the novel. The first three, when the mother decides to commit suicide (Example B) and the fourth when the father turns the autobiographical I away (Example A). The translation shows one additional exclamation mark in the translation of the father's speech in Example A, while, in the two instances when Wodin uses the exclamation marks for the mother's speech (Example B), they are omitted in the translation.

Given Wodin's scarce use of this punctuation mark and the fact that she uses it at particularly important moments in the plot, it is rather surprising that the translator omits both instances of exclamation marks in the mother's speech in Example B. Only the exclamation mark ending the autobiographical I's speech is maintained in the translation. The fact that the translator adds exclamation marks on 111 occasions throughout the novel makes the omission of these two exclamation marks in the translation even more surprising.

The omission of exclamation marks in the mother's speech in the translation (Example B) somewhat shifts the intensity of the displayed emotions. The mother's speech is a reaction to the autobiographical I's helplessness and desperation, therefore the intense reaction through the repeated exclamation also reflects the extent of the autobiographical I's helplessness and desperation.

Example B

ELI: Sie sagt nur fünf Worte: "**Du wirst morgen nicht mitgehen!**" Sie
        sagt es als Antwort auf das Geplapper des Kindes von einem bevorste-
        henden Schulwandertag**. "Du wirst morgen nicht mitgehen!"** …
        Die Provokation gelingt, die Worte der Mutter bringen das Kind zum
        Rasen, zu einer Haßorgie gegen die Mutter, weil das Kind begreift,
        ohne zu begreifen, es begreift alles und will darum zum Schulwandertag,
        es will auf Biegen und Brechen, auf Gedeih und Verderb, es schreit,
        fleht, tobt, wirft sich der Mutter zu Füßen: »**Ich will zum
        Schulwandertag!**« Aber die Mutter sagt nur noch ein einziges Wort:
        "Nein." (§ 362)

OIL: She says only five words: **"You won't be going tomorrow."** The child
        was prattling on about the school outing the next day, and that was
        the mother's reply:
        "You won't be going tomorrow." … The provocation works. The
        mother's words drive the child to distraction, into a fit of hatred.
        Because the child has understood without knowing it. She has under-
        stood everything, and now she wants to go on the school outing more
        than anything else in the world. The child shouts and begs and flies
        into a rage and throws herself at her mother's feet: **"I want to go on
        the school outing!"** But her mother says only one more word: "No."

Wodin uses 118 question marks in ELI, while their frequency rises to
221 in its translation. The majority of additional question marks in the trans-
lation is the result of the translator's habit of dividing longer sentences into
several shorter ones, accounting for uncertainty (Example C) or grammatical
question structures (Example D).

Example C

ELI: Ich tauche auf, ich gehe wieder unter, im Schlaf, in der Wildnis eines
        Traums, in einer Halluzination, ich weiß es nicht. (§786)

GT: I come up, I sink again, in the sleep, in the wilderness of a dream, in
        a hallucination, I don't know.

OIL: I come up for air and sink again. Is this sleep? A wild dream?
        Hallucination? I don't know.

The effect of these shifts is an increased dramaticity in the English text or
the increased feeling of uncertainty on the part of the autobiographical
I. However, sometimes it has wider implications as Example D demonstrates.

Example D

ELI: **Hatte ich wirklich auf dem Sozius eines Mopeds gesessen und war mit Achim Uhland in einer wilden Fahrt durch die nächtlichen Straßen der Stadt gebraust, festgeklammert an seiner schwarzen Lederjacke mit den kalten Stahlnoppen, hatte ich es nicht immer noch in den Ohren, das Brüllen und Aufheulen des Motors in den schlafenden Gassen, in die das Geräusch einbrach wie ein Hurrikan, eine Detonation inmitten der heiligen deutschen Stille, die das Moped in einem rasenden, halsbrecherischen Zickzack durchschnitt, nochmal und nochmal durch die ganze Stadt, bevor er mich absetzte am Prellstein vor den »Häusern«, dem Prellstein, auf dem ich als Kind mit hängenden Beinen gesessen hatte wie auf einem Aussichtsturm.**

Und während mein Kopf noch gebraust hatte von Wind und Benommenheit, hatte er mich plötzlich in die Arme genommen und geküsst … (§§ 504–5)

OIL: **Had I really roared through the dark streets of the town on the back of Achim Uhland's moped, my arms clasped firmly around his black leather jacket with its cold silver studs? Could I really feel it reverberating in my ears, the booming howl of the engine screaming through the sleeping streets like a hurricane? It was like a bomb going off in the holy stillness of the German night as the moped raced from one street to the next, zig-zagging through the whole town at an unholy, breakneck speed, until I was set down on the kerb by the "houses", a kerb so high that I had perched on it as a child with my feet dangling down, as if on a watchtower.**

Dazed, the wind still roaring in my ears, I suddenly felt him take me in his arms and kiss me …

In Example D the autobiographical I is just waking up and trying to understand where she is, what has happened on that evening, and what was dream and what was reality. She describes her dream in the grammatical form of a question but without a question mark, as if she does not want to allow her wishes of reality to be questioned (highlighted). The final sentence about the kiss then takes this wish one step further as it takes a grammatical statement form, thus increasing the illusive feeling of the autobiographical I.

The English translation divides the wishful thinking passage into three sentences, two questions with a question mark, followed by a statement. Thus, the last two sentences are both statements. The two question marks weaken the degree of illusion of the autobiographical I and, given that the second last

sentence has the same statement form as the final sentence, the gradual increase of illusion is lost.

The examples above have illustrated some of the effects of long sentences, their translation with a greater number of shorter sentences, and how pauses are created in the translation through the use of additional sentence markers: full stops as well as exclamation and question marks. On the other hand, as shown in Example A, the author creates explicit pauses through the use of ellipsis. This punctuation mark is omitted in the translation on numerous occasions. Wodin uses ellipses on 113 occasions. In the translation, these are reduced to 63 instances. Wodin uses ellipses, for example, to avoid having to spell out the unspeakable or to emphasize information gaps. For example, when the autobiographical I visits her uncle, Wodin uses 13 ellipses that seem to have the function of emphasizing the extent of the lack of non-information the autobiographical I had about her father and her parents' life before she was born. The gaps in the text indicated by the ellipses seem to signify the gaps in her knowledge about her father. All 13 instances of ellipsis are omitted in the translation so that this effect is lost. In this same situation, when the autobiographical I visits her father, Wodin uses almost a third of all question marks (36 out of 118 in total in ELI) in only a few paragraphs. This could be interpreted as indicating that she had more questions than before about her identity and where she belongs, and none of the answers she had hoped to find. Using so many question marks in this situation puts additional emphasis on the autobiographical I's feeling of being lost. This is not reflected in the translation which, although it preserves the question marks and indeed increases them to 44, does not foreground them here to the same extent, since the translator uses 221 question marks throughout the novel. This means that the clustering of question marks does not stand out as much in the translation as in the original.

Repetition

One stylistic feature that emerged when analyzing sentence lengths is repetition. Repetition is used by Wodin extensively and at different levels: lexical, syntactic, and both combined. Corpus methodologies facilitate a systematic analysis of repetition in ELI and its translation. TetraplaX's Paragraph Repeats function produces a list of repeated words, detailing the number of repeated types and tokens per paragraph for source and target text. Thus, information about which words are repeated within a paragraph, and which paragraphs include extensive repetition, can be extracted from this list. Moreover, differences in the extent of repetition per paragraph between ST and TT can be identified on the basis of this parallel repetition wordlist.

In the first instance, paragraphs with the highest level of source text repetition were extracted from the wordlist. Setting the minimum number of repeated types at ten, this resulted in 12 paragraphs, each of which is composed of one long sentence. Repetition within a sentence cannot be analyzed separate from sentence length, so it is not surprising that these 12 sentences are all over 100 words long, among them the three longest sentences in ELI (between 552 and 320 words) which show the highest level of repetition.

As previously mentioned, the very long sentences appear at crucial moments in the plot. Their density created through their length and lack of pauses, combined with the large extent of repetition, emphasizes these moments in the plot, increases their dramaticity and thus intensifies the reading experience further. Table 4 shows the repetition in the longest sentence (552 words) in ELI.

For example, the word *Handwerker* (craftsman) occurs seven times in this sentence (out of a total of 21 instances), six of which collocate with *deutsch* (German). The lemmas *Gewalt* (violence) and *Körper* (body) also appear repeatedly. Through these repetitions, the situation described in this sentence gains intensity. In the second longest sentence in ELI (§ 50, 429 words) the lemma *Mutter* (mother) clusters. It occurs 165 times in the novel and it clusters with the highest frequency of seven instances in this sentence. All seven occurrences collocate with the pronoun *meine* (my). This is also a crucial and very emotionally loaded moment in the novel, when the autobiographical I describes the loss of her mother, and it is intensified through repetition. While the translator divides these sentences into many shorter ones, he generally

Table 4 Repetition in the longest sentence in ELI (TetraplaX)

§	ST/ TT	Types	Tokens	Words
1189	ST	32	91	Anfang = 2 besaß = 2 beweisen = 4 Beziehung = 4 daß = 4 desto = 2 **deutsche = 3 deutschen = 3** dunklen = 2 einzige = 2 feststand = 2 für = 9 gar = 2 Gelegenheit = 2 **Gewalt = 4 gewalttätiger = 2** gezeugt = 2 **Handwerker = 7** hatten = 2 Hölle = 2 konnte = 3 **Körper = 4** längst = 2 Mutter = 2 Probe = 3 tatsächlich = 2 Vater = 2 vollendet = 2 waren = 2 wehrte = 2 Wesen = 2 wußte = 3
1189	TT	39	112	Became = 2 become = 2 better = 3 **body = 6** chance = 3 **craftsman = 7** day = 2 defending = 2 didn't = 4 dirty = 2 everything = 3 evil = 2 father = 2 final = 2 **German = 7** girls = 2 go = 2 innocent = 2 I'd = 3 knew = 2 know = 4 made = 2 means = 2 merely = 2 mother's = 2 myself = 4 natural = 2 nothing = 3 obvious = 4 part = 2 perhaps = 4 prove = 4 putting = 2 reason = 2 relationship = 3 respectable = 2 test = 3 **violence = 3 violent = 2**

maintains repetition patterns in such sentences where repetitions cluster in greater numbers.

In order to analyze whether this is a general trend in the translation, a comparison of the extent of repetition in the source and target text would be required. However, such a comparison based on quantities alone would be of limited use as German and English have a different range of vocabulary and grammatical structures. The Paragraph Repeat function lists the words that are repeated and therefore sheds light on whether equivalent words are repeated in source and target texts (e.g. *Handwerker*—craftsman, Table 4). Where this is not the case, the instances have to be checked in the text itself to assess whether they are stylistically interesting or whether repetition occurs as the result of grammatical structures or other issues at language level. The higher frequencies of repetition in the English sentences, for example, seem to account largely for such differences at the language level. Therefore, I based the repetition analysis on the source text and focused on the instances which include at least one repeated type and three repeated tokens in the source text and less than 50% of the source text repetition in the target text. Applying these parameters resulted in a set of data of 45 instances, and this was used as a starting point.[9] It turned out that the identified paragraphs indeed contain stylistically creative instances of repetition in the source text. The translator seems to avoid repetition in such instances in favour of normalization or explicitation. Some further translation strategies became apparent in this set of data that lead to a shift in point of view and change of stream of consciousness of the autobiographical I. Some illustrative examples are discussed below.

Wodin makes extensive use of structural repetition. She often uses several nouns, adjectives or phrases in a row (Example E) and she repeats clauses and clause structures (Examples F). Most structural repetitions are combined with lexical repetition.

Example E

ELI: Der erste eigene Bereich nach dem jahrelangen **tagtäglichen, nachtnächtlichen** <u>Aufgesaugtsein</u> in die Zwangsgemeinschaft der **Schlafsäle, Lernsäle, Eßsäle, Unterrichtssäle**, **ohne einen einzigen Zentimeter Eigen**leben, **ohne einen einzigen Zentimeter eigene** Haut, als wäre man **eingestampft, verflüssigt, verdampft** in dem einen großen Topf mit allen. (§ 538)

OIL: It was my first experience of anything I could call my own after years of having the personality drained out of me night and day in a community enforced through an endless series of dormitories, study rooms, refectories and classrooms. There had been no privacy at all at

the convent. Not even my body had belonged to me. It was as if the whole lot of us had been lumped together in a pot, crushed to a pulp, diluted, and then boiled to some ethereal vapour.

In Example E, *nachtnächtlichen* is a creative adjectival repetition, literally meaning "everynight" and based on the common adjective *tagtäglich* (everyday). This is normalized in the translation as "night and day." The repetition of the different rooms in the convent is probably more difficult to transfer to English lexically, but in terms of structure, the normalizing addition of the connector "and" before the last element of the enumeration of rooms is optional. After specifying when (tagtäglich, nachtnächtlich) and where (Schlafsäle, Lernsäle, Eßsäle, Unterrichtssäle) (dormitories, study rooms, refectories and classrooms) the autobiographical I's life in the convent was deprived of privacy, the phrasal repetition of *ohne einen einzigen Zentimeter* (without one single centimetre) preceding *Eigenleben* (own life) and *eigene Haut* (own skin) emphasizes its absoluteness. The translator expresses this feeling by explicitating that there was "no privacy at all" and "[n]ot even my body had belonged to me." I would argue that in such instances Wodin's long sentence with its amount of sometimes creative lexical and structural repetitions presents a greater linguistic density than the normalized translation and thus a more intense personal narrative of the autobiographical I.

A shift away from this intense personal narrative is the result of the translation strategy applied in Example F. The autobiographical I describes her father's malarial illness which she does not perceive as weakening him but as making him stronger through the medication he takes for it. The impressions of the autobiographical I are not factual and this is clarified in German through the clause "[e]s schien mir" (it seemed to me) which is repeated twice. The "as if"-constructions (als hätte …; als sei …) that follow the second "es schien mir" comprise the remainder of the sentence.

Example F

ELI: Die Malaria war die einzige Krankheit, die mein Vater je gehabt hatte, und **es schien mir, als sei** gerade sie die Quelle seiner eisernen Gesundheit. **Es schien mir, es sei** das Chinin, um dessentwillen mein Vater in regelmäßigen Abständen von der Malaria heimgesucht wurde, das asiatische Gegengift dieser Krankheit, aus dem sein bitterer Schweißgeruch stammte, die grünlich-gelbe asiatische Farbe seiner Haut, **es schien mir, als hätte** sich die Substanz meines Vaters mit der des Chinins vermischt, **als sei** es die dunkle Macht dieser asiatischen Medizin, die in den geschmeidigen Muskeln meines Vaters wohnte, in seinen stählernen Fäusten, mit denen er mich schlug. (§§ 178–9)

GT: … **as if it was** the dark powers of the Asiatic medicine that lived in the elastic muscles of my father, in his steel fists, <u>with which he beat me</u>.

OIL: Malaria was the only illness my father had ever had. **It was as if** this illness itself were the source of his iron constitution. **Or was it** the quinine—the Asiatic antidote to his illness, the source of his bitter-smelling sweat and greenish-yellow, Asiatic skin—which brought on the malaria so regularly? My father's essence **seemed to me to have** mingled with that of the quinine; the dark powers of the Asiatic medicine were what gave his muscles their elasticity, and what made his fist so hard.

In the translation the autobiographical I's train of thought ends with the semi-colon and the following sentence is presented as factual. The rationale as to why the autobiographical I describes the power of the father's hands, which is that he beats her with them ("mit denen er mich schlug"), is omitted in English. To some extent, this omission shifts the focus away from the autobiographical I and towards the father.

The shift of focus and the interruption of the stream of consciousness is not only the result of the translator's tendency towards changing sentence length and structure and repetition patterns, as in Example F, but also towards changing indirect speech to direct speech. The translation shows this strategy on a number of occasions. The following Example G illustrates this strategy further.

Example G

ELI: **Eine einzige Vier im Zeugnis, hatte mein Vater gesagt**, als ich mir vor dem Spiegel den Pony über die Stirn schnitt, die viel zu hohe, nackte Stirn—meine ganze Kindheitsgeschichte eine Leidensgeschichte dieser ständig an mir bestaunten "russischen Stirn", die ich nicht haben wollte—, **eine einzige Vier im Zeugnis, hatte mein Vater gesagt**, und du bist sofort wieder dort, im Kloster. (§ 43)

OIL: **"Just you get one 4 in your school report," my father had said to me**, while I stood at the mirror, cutting my fringe above a forehead that was much too high, much too bare. The entire story of my childhood had been a history of my having to suffer people's amazed reactions at a "Russian forehead" I didn't want. **"Just one 4," said my father**, "and you'll be straight back in that convent."

In Example G, the shift to a speech act does not only interrupt the autobiographical I's thought act but also shifts the point of view from the autobiographical I to the father, and some emphasis is lost through partial omission of the repetition.

The German sentence begins with the indirect speech of the father reported by the autobiographical I, followed by a description of her Russian appearance, the essence of her problems in the convent. The sentence ends with a repetition of the initial phrase, followed by the dreaded consequences. This sentence expresses the deep fear of the autobiographical I who wants to avoid returning to the convent at any cost. The point of view remains that of the autobiographical I in the German version. In the translation both speech acts are changed from indirect to direct. That means the point of view shifts from the autobiographical I to the father. Similarly to what we see in Example F, the effect here is not only an interruption of the stream of consciousness of the autobiographical I but also a shift in focus away from the autobiographical I to the father.

Conclusion

This chapter set out to profile Wodin's literary style in order to shed light on the emotionally stirring effect her novels have on her readership. The syntactic features of sentence length and structure as well as lexical and syntactic repetition emerged as characteristic features.

The extensive use of long sentences and repetition are both means of emphasis. These features emphasize the feeling of the autobiographical I in a given situation, for example, the feeling of desperation, loss and helplessness, and thus have an intensifying dramatic effect. The macro-level effect of these stylistic features is a very intense personal narrative. The narrative often takes the form of a stream of consciousness which expresses the autobiographical I's inner self, which is positioned outside of society and "outside of everything," centering around her own experiences (Wodin 2016). This is also reflected in the lack of communication with others, manifested in very little direct speech. This lack of speech is also connected to the lack of understanding. The autobiographical I does not understand the post-war German environment and she is not being understood either. Apart from its general emphasizing function, the stylistic feature of repetition seems to be used in particular to express Wodin's urge to be understood. Wodin said that she suffered from an "identity diffusion" (Wodin 2016) as the result of her childhood experiences of cultural uprootedness. She initially translated from Russian when she wanted to express herself in German and then thought the sentences did not sound right, so she kept changing them. She has always strived to succeed in transferring her message from one culture to the other and felt that this constant struggle to facilitate that transfer between Russian and German and make the two worlds

accessible to each other was a central issue in her life. She said she wanted to be understood and therefore felt the need to explain (Wodin 2016). This explaining is expressed through extensive repetition on the textual level.

In terms of sentence length, Wodin said that she found the rhythm of a text important. She said she did not like full stops because "everything is always moving, without pauses" and full stops did not exist in life either. She drew a parallel to thoughts and suggested they might have no full stops either (Wodin 2016).

The strong focus on the personal narrative is also emphasized through a display of limited knowledge of the larger political and historical context. This lack of political and historical context might explain why the translation does not show shifts of narrative in favour of public narratives. Instead, shifts relate to the autobiographical I's personal narrative. Through translation strategies of dividing sentences, changing sentence structures, omitting repetitions and introducing direct speech acts, the intensity of the personal narrative is weakened and sometimes the stream of consciousness of the autobiographical I is interrupted. In some instances, these changes lead to a shift of the narrative point of view in the translation from the autobiographical I to the father. I have discovered this type of shift that directs the focus away from the autobiographical I in previous analyses of translator style, albeit in connection with a shift to the historical frame in those cases (cf. Winters 2014, 2017). The common ground between all three cases seems to be formed by narrative shifts away from the personal narrative of the autobiographical I.

Some readers apparently found Wodin's biography too much to bear and commented rather harshly she should change it to make it more bearable (Ortheil 1998: 684). The inappropriate nature of such comment aside, such reception possibly finds its origins in the anti-Russian public German narratives which frame *Einmal lebt ich*. While these narratives have lost much intensity, they have certainly not been eradicated from German society and seem to explain the comments that express the unwillingness to engage with the personal counter-narrative of the autobiographical I.

The linguistic analysis of this case study was carried out using corpus methodologies. The features under discussion were identified based on a largely data-driven approach and their subsequent systematic analysis would not have been possible without semi-automatic text processing tools. The subsequent qualitative analysis of a subset of data brought further interesting translation strategies to light that could form the basis for further corpus-based analyses, such as the use of direct speech in the translation and its effect on the text.

While this chapter focuses on syntactic creativity and how this can be brought to the textual surface with corpus methodologies, lexical creativity in Wodin's work was also revealed in the course of this analysis (in particular,

compound nouns of various types). It is such a prominent stylistic feature that it cannot be entirely ignored, also because both levels of creativity appear in combination in Wodin's work—for example, the complex verbal noun *Aufgesaugtsein* (to have [the personality] drained out of [me]) in Example E. The majority of such complex verbal nouns built with *sein* (be) or *werden* (become) in *Einmal lebt ich* are used to describe the autobiographical I's identity, her national identity (Russischsein; Nichtdeutschsein; Slawischsein) (to be Russian; not to be German, to be Slavonic), her religious identity (Nichtkatholischsein) (not to be Catholic), her status of not belonging (Alleinsein, Getrenntsein, Verlassensein) (to be alone; to be separated; to be abandoned) and oppression (Ausgeliefertsein, Aufgesaugtsein) (to be at the mercy of; to have [the personality] drained out of [me]) and her wish to belong (Erwachsensein, Sexysein) (to be grown up; to be sexy), an aspect worth investigating further. Wodin uses such nouns also in *Die gläserne Stadt* as Kenny (2001) demonstrates in her analysis of lexical creativity in GEPCOLT which also includes Wodin's novel *Die gläserne Stadt* and its translation. Some of the creative habits Kenny identifies in *Die gläserne Stadt* can also be found in *Einmal lebt ich* and suggest an in-depth analysis of lexical creativity in Wodin's novels for future research.

Notes

1. I have provided my own translation here because the translated footnote in *The Interpreter* reads differently: "I originally intended to publish this book under my own maiden name, Wdowin; but the German publisher insisted that I simplify the spelling to make it easier for German readers to read and pronounce. This change I regard as part of my story." (Brownjohn 1986: 26) In Brownjohn's translation, the explicitly stated cultural transfer from Russian (russischen Mädchennamen Natascha Wdowin) to germanization (eindeutsche) is omitted.
2. Accuracy of information on Wodin in Literaturport.de confirmed by Wodin.
3. I would like to thank David Woolls for adding repetition and sentence length analysis functions to Tetrapla earlier this year, without which the present study would not have been possible.
4. Serving as a reference corpus, GEPCOLT-DE and GEPCOLT-EN exclude the novel by Wodin for the current analysis. Roth1 and Bayer were unavailable and therefore also excluded. I would like to thank Prof Dorothy Kenny for providing access to GEPCOLT.

5. Design parameters of the BNC-baby literary subcorpus:

   > Texts for the fiction component were selected from texts classified as "written imaginative", published as books between 1985–1994, as having been produced for an adult audience, and having the genre label W fict prose. From this set of 356 texts, a random sample of about one million words (25 texts) was drawn. The sample was checked to ensure no more than one title by any particular author was selected. (Burnard 2003: 5)

6. Not necessarily all instances function as a sentence marker as the programme cannot distinguish between functions as full stop and digital point, for example, but it should be safe to assume that the great majority does.
7. Paragraph numbering refers to the aligned versions of *Einmal lebt ich* and *Once I lived* held in electronic format.
8. GT = gloss translation; gloss translations are my translations.
9. The next step would be to also analyze those instances with the same level of repetition in source and target texts as these instances might still include differences in the type of repetition if, for example, source-text repetition was omitted in the translation but other instances of repetition possibly also due to the English language structure were introduced.

References

Baker, M. (2000) 'Towards a Methodology for Investigating the Style of a Literary Translator', *Target* 12 (2): 241–266.

Baker, M. (2006) *Translation and Conflict. A Narrative Account*, London and New York: Routledge.

Burnard, L. (ed.) (2003) *Reference Guide to BNC-baby*, BNC-baby-reference.pdf.

Boase-Beier, J. (2006) *Stylistic Approaches to Translation*, Manchester: St. Jerome.

Brownjohn, M. (tr.) (1986) *N. Wodin: The Interpreter*, San Diego, New York and London: Harcourt Brace Jovanovich.

Drommert, R. (1984) 'Die gläserne Stadt' (The Town Made of Glass), *Zeit online* (28 September), (http://www.zeit.de/1984/40/die-glaeserne-stadt) [accessed 28/02/2017].

Galbraith, I. (tr.) (1992) *N. Wodin: Once I lived*, London and New York: Serpent's Tail.

Kenny, D. (2001) *Lexis and Creativity in Translation. A Corpus-based Study*, Manchester: St. Jerome.

Lejeune, P. (1989) *On Autobiography*, ed. P. J. Eakin, tr. K. Leary, Minneapolis: University of Minnesota Press.

Malmkjær, K. (2003) 'What Happened to God and the Angels: An Exercise in Translational Stylistics', *Target* 15 (1): 37–58.

Ortheil, H.-J. (1998) 'Laudatio auf Natascha Wodin' (Laudation of Natascha Wodin), *Jahrbuch Bayerische Akademie der Schönen Künste* 12 (2): 683–90.

Saldanha, G. (2011) 'Translator Style: Methodological Considerations', *The Translator* 17 (1): 25–50.

Scott, M. (2016) *Wordsmith Tools* (version 7.0), Oxford: Oxford University Press.

Suren, K. (2011) *Ein Engel verkleidete sich als Engel und blieb unerkannt* (An angel disguised itself as an angel and remained unrecognized), Sulzbach, Taunus: Ulrike Helmer Verlag.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer* 3 (1): 29–46.

Winters, M. (2014) 'Narrative Shifts in Translated Autobiography', *inTRAlinea 16*.

Winters, M. (2017) 'A textual and Paratextual Analysis of an Emigrant Autobiography and Its Translation', in J. Boase-Beier, P. Davies, A. Hammel and M. Winters (eds) *Translating Holocaust Lives*, London: Bloomsbury, pp. 73–92.

Wodin, N. (1994) *Die gläserne Stadt* (The Town Made of Glass), Leipzig: Reclam Verlag Leipzig.

Wodin, N. (1989) *Einmal lebt ich* (Once I Lived), Frankfurt a. Main: Luchterhand Literaturverlag.

Wodin, N. (2009) *Nachtgeschwister* (Nightsiblings), Munich: btb Verlag.

Wodin, N. (25 October 2016) Personal interview.

Wodin, N. (n.d.) Literatur Port (Literature Port) (http://www.literaturport.de/Natascha.Wodin) [accessed 20/02/2017].

Woolls, D. (2017) *TetraplaX*, CFL Software Limited.

Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of *A Clockwork Orange*

Hilal Erkazanci Durmuş

Introduction

Anthony Burgess' 1962 novel *A Clockwork Orange* (Burgess 1972; hereafter *ACO*) is a dystopian novel narrated by 15-year-old gang leader Alex, who is forced by the government to undergo an aversion therapy called Ludovico's Technique, which is a cure for Alex's violence but makes him lose his free will.[1] Unwilling to tolerate dissent, the government endeavours to suppress individual choice in order to maintain its own survival through propaganda and censorship. Alex narrates his story in Nadsat, a fictional anti-language based on various Russian loanwords that take on English morphology and spelling. In addition to the Russian loanwords, Nadsat derives from Cockney rhyming slang, the language of the criminal underworld, and the English of Shakespeare and the Elizabethans.

The first Turkish translation of *ACO* was carried out by Aziz Üstel and published in 1973,[2] when Turkey was under martial rule in the aftermath of the 1971 military memorandum, which is also known as the coup-by-memorandum (see Varol 2013: 741). The act governing the martial rule amended several articles of Turkey's 1961 Constitution, which was labelled as "the most liberal constitution" in Turkey, guaranteeing such civil liberties as the freedom of association and the press as well as the rights to strike action and collective bargaining (İnce 2012: 119).

H. Erkazanci Durmuş (✉)
Department of Translation and Interpreting, Hacettepe University,
Ankara, Turkey

After the memorandum, certain liberties (e.g. the freedom of expression) were severely curbed (Özgüden 1973: 4). For instance, whereas leftist and socialist publications were made possible by the 1961 Constitution, writers and intellectuals with leftist and socialist tendencies were arrested during the martial rule (Özgüden 1973: 8). The constitutional amendments gave rise to a radical change in the Turkish political and literary fields: "all progressive or social articles were closed down, hundreds of thousands of books were confiscated, the daily newspapers were compelled to change their policies", the radio-television network was brought under the control of army generals, and so on (Özgüden 1973: 4). The underlying reason was to eradicate the threat of socialism and communism that flourished in the relatively libertarian atmosphere created by the 1961 Constitution.

Üstel, who moved to San Francisco when he was a child, returned to Turkey after the declaration of the 1961 Constitution (Görgün 2012: n.p). Since he was completely "alien" to Turkey's previous ideological agenda, his internalization of the Turkish political and literary fields began when he came back to the Turkey of the 1960s (Uskan 2004: n.p.). Üstel began his professional career at Bilgi Publishing House, which served as a place for his socialisation into the broader social, cultural, political and linguistic structures of the time (Örer 2010: n.p.).

In addition to the "culture shock" he experienced as a result of his return from the United States to Turkey (Uskan 2004: n.p.), it is plausible to suggest that a sudden shift from "the liberal safeguards of the 1961 Constitution" (Işıksel 2013: 715) to the repressive policies and extensive curtailment of basic liberties in 1971 was another form of social alienation for Üstel.

Given that individuals' dispositions which were shaped under different (previous) conditions can be out of phase with the fields which they occupy, hysteresis (i.e., lagging behind) of habitus may take place, revealing a mismatch between orthodoxy (e.g. practices and discourses of those who occupy a dominant position in a social field) and heterodoxy (e.g. practices and discourses of those who are newcomers to a given field or are already existing members occupying dominated positions in that field) (Bourdieu 1977: 168–169). Against this background, this paper aims to draw on the Bourdieusian concepts of habitus, field, doxa, and hysteresis effect to explore how Üstel responded to a radical shift in the Turkish political and literary fields in the 1970s. To analyse how Üstel's hysteresis of habitus influenced his translation of *ACO,* the study will also use the concepts of narrative and framing from social narrative theory, which defines narratives as "public and personal 'stories' that we subscribe to and that guide our behaviour" (Baker 2006: 19).

The present study is based on case study research, since its major concern is to evaluate Üstel's translation of *ACO* in its socio-historical context that would help to scrutinize how field changes may affect an individual translator's habitus. The data sources of this single case research are Üstel's translation of *ACO* and the interviews held with Üstel by various interviewers (i.e. Çolakoğlu 2013; Görgün 2012; Örer 2010; Uskan 2004). Given that a case study can only be carried out with due regard to the real-life context within which it occurred, it can safely be argued that an analysis of how Üstel's hysteresis of habitus influenced his translatorial practice makes the present research appropriate for a case study. Furthermore, since a case study design is reasonable when the focus of research is on "how" and "why" questions (Yin 2014: 2), the case study of Üstel's translation can shed light on how translators reframe the source-text narrative(s) in their translations in cases where they fail to adapt their habitus to the changes in the field within which they operate, which in turn would be helpful to answer a more general research question as to why a combination of narrative framing and hysteresis of habitus yield a context-oriented study in Translation Studies research.

Theoretical Background and Key Concepts of the Study

Bourdieusian Concepts

In Pierre Bourdieu's (1984: 101) theory of practice, the following formulation explains how social practice emerges: [(habitus) (capital)] + field = practice. The equation suggests that social practice is the outcome of structural forces situated within a given field interacting with habitus and capital. Bourdieu's theory also underlines that social space is constituted by several (e.g. literary, economic, political, and the like) fields, each of which has its own logic of social positions that are occupied by different people and institutions (Bourdieu and Wacquant 1992: 97). Each field is an arena of struggle, where agents and institutions "seek to preserve or overturn the existing distribution of [economic, cultural, social and/or symbolic] capital" (Wacquant 2008: 268) and strive for advantageous social positions that provide them with different degrees of power and status. Bourdieu conceptualizes habitus as "a structured and structuring structure" (Bourdieu 1994: 170). That is, one's family upbringing (primary socialisation) as well as educational background and other life experiences (secondary socialisation) make one's habitus "structured", whereas habitus also plays a role in structuring one's present and future practices,

which may contribute to the modification of the field(s) in which one participates. In this context, a translator's habitus can be seen as a point of intersection which mediates between the norms and rules of the field in which he or she operates and his or her internalized dispositions.

Habitus is open to transformation (Bourdieu 1994: 116). Put differently, it may become different in the face of changing field positions and rules. It is necessary to note that any transformation in habitus may take considerable time, since habitus is also enduring. If one field changes more rapidly than the habitus of the individuals who occupy it or if the gap between one's habitus and new field conditions is unbridgeable, the practices of the individuals may turn out to be obsolete or resistant. Bourdieu (1997) refers to such cases as "hysteresis effect," emphasizing that it can occur in the following circumstances:

> dispositions are out of line with the field and with the "collective expectations" which are constitutive of its normality. This is the case, in particular, when a field undergoes a major crisis and its regularities (even its rules) are profoundly changed. (Bourdieu 1997: 160)

When one has an altered position in a particular field (e.g. "a nouveau riche, a parvenu or a déclassé" (Bourdieu 2005: 86)), one's habitus does not necessarily become immediately harmonized with the habitus of the people who have occupied the field for a long time. The hysteresis effect can also be observed "when old people quixotically cling to dispositions that are out of place and out of time" (Bourdieu 2005: 213).

Against this background, it is fruitful to use the hysteresis concept in Bourdieusian studies of translation (see Abdallah 2014: 125; Vorderobermeier 2014: 159; Tyulenev 2014: 178). Changes in one field where a translator operates may engender transformation in the translator's habitus, although not always quickly. If the field changes more rapidly than the translator's habitus, the translator may experience hysteresis of habitus. At this point, it is necessary to note that hysteresis of habitus "can be the source of misadaptation as well as adaptation, revolt as well as resignation" (Bourdieu 1990: 62). That is, the disparity between the translator's habitus and his or her position in a given field can be resolved either by the translator's habitus adjusting to the changing rules of the field the translator is working for or by the translator's resistance and his or her effort to modify the field's structure.

The Concepts of Narrative and Framing

Narratives, which are "the everyday stories we live by" (Baker 2006: 3), not only represent reality but also constitute it (Bruner 1991: 5). Being "dynamic entities" (Baker 2006: 3), narratives may shift along with new experience. Since narratives have "significant subversive or transformative potential" (Ewick and Silbey 1995: 199), they may change the norms and rules of social fields. Framing, a significant methodological tool of social narrative theory, serves to construct how a narrative is presented to the reader. Therefore, it plays a decisive role in investigating translators' embeddedness in specific narratives that would help them promote and elaborate or contest and challenge the narratives circulating in the field(s) in which they participate. For this reason, framing serves as an outlet for the manifestations of translators' internalized dispositions. The narrative approach to translators' hysteresis acknowledges the considerable role of agency and reveals the highly complex role translators play in times of social transformation and crisis.

Aziz Üstel's Socialisation in the Turkish Political and Literary Fields

Historical Background to the Translation

Having been ruled under the single-party regime by the Republican People's Party after its foundation by Mustafa Kemal Atatürk and his reformists in 1923, modern Turkey experienced transition to the multi-party regime in 1946 and came under the rule of the Democrat Party in 1950. The Democrat Party government's adoption of "an authoritarian and repressive" stance (Varol 2013: 734), pursuance of conservative policies, relocation of Islamic values in Turkey's agenda (Bozdağlıoğlu 2003: 131), and removal of various modernisation reforms previously implemented by the Republican People's Party, disturbed the Turkish military, which was seen as the guardian of the republican regime, its secular ideology and Kemalist principles (Gürsoy 2012: 741).

As a result, the Turkish armed forces took over political power through the 1960 coup. The ensuing 1961 Constitution allowed social democratic and leftist ideologies to enter Turkey's political agenda (Ciddi 2009: 1).[3] The 1961 constitution allowed the translation of foreign socialist publications which were previously seen as a threat to national security. Thus, numerous private publishing houses "whose leftist orientations gave rise to a recontextualisation of the social role of translation" were established (Tahir-Gürçağlar 2008a: 11).

The late 1960s marked the beginning of a period of social unrest caused by the friction between right-wing and left-wing groups, and by strikes and boycotts. Anti-American protests were held by leftist students every now and then, which in turn disturbed right-wing students who mobilized their own forces to fight against communism (Ahmad 1993: 139). As a result, the Turkish social field was dominated by the polarized narratives of anti-Americanism and anti-communism. The Justice Party, which came to power in 1965 as a successor to the Democrat Party, received the 1971 military memorandum. In order to cope with the domestic disorder, a cabinet of technocrats was set up as an interim government under the surveillance of the Turkish army. The martial rule limited the freedom of the press, banned all socialist and liberal periodicals, newspapers and books, and subjected all cultural activities to censorship (Özgüden 1973: 4). Hundreds of leftist and liberal intellectuals, journalists, editors, novelists, poets and translators were charged with "propagandising for communism" (Özgüden 1973: 10), encouraging class conflict, "discrediting the government or aiming at the overthrow of basic institutions or inciting to rebellion" (Özgüden 1973: 8). It is in this atmosphere that Üstel translated and published *ACO*.

Aziz Üstel's Trajectory

Born in Ankara in 1946, Üstel moved to San Francisco at the age of ten (Çolakoğlu 2013: n.p.). He earned a diploma qualification in publishing in the United States (Çolakoğlu 2013: n.p.). Having returned to Turkey after the declaration of the 1961 Constitution, he began his career as a translator, editor and director at Bilgi Publishing House (Görgün 2012: n.p.). In an interview by Uskan (2004: n.p.), Üstel underlines that his professional, literary and ideological dispositions were shaped by certain literary and political figures whose works were published by Bilgi Publishing House.

Kemal Tahir was one of those figures who equipped Üstel with the knowledge of Turkish politics and literature (Uskan 2004: n.p.). In response to Örer's (2010: n.p.) interview question as to how, after being detached from Turkey for a long time, he could succeed in translating literary works into Turkish, Üstel points out that he owes this to Tahir. It is significant to note that Tahir was a "controversial" novelist in Turkish literature (Tahir-Gürçağlar 2008b: 228). His works, which involved the translation of the works of socialist leaders, informed his Marxist views on social issues and his ideological stance.

Üstel suggests that another person who remarkably shaped his dispositions was Bülent Ecevit (Uskan 2004: n.p), a poet, translator, journalist and politician

who was seen as a symbol of the New Leftist movement that adopted a nationalist-left worldview in Turkey. In reaction to the military's "overt and covert means to communicate its political preferences to ruling governments, which laboured under the long shadow of military takeover" (Işıksel 2013: 715), Üstel worked for Ecevit's journal *Özgür İnsan* (Free Person), which sought to reinforce democracy, freedom and social justice in Turkey (Us 2006: 73). Having served as an oppositional voice in Turkey, *Free Person* shaped Üstel's career by equipping him with the vision of resistance to repressive regimes (Us 2006: 73). As for Üstel's linguistic habitus, it is important to underline that Ecevit, a conscious and ardent supporter of language purism, had a great impact on the way Üstel used language in his works (Us 2006: 78). Having exerted every effort to introduce pure Turkish words to Turkish society (Bingöl 2012: 12), Ecevit shaped Üstel's linguistic habitus by systematically stressing the need to purify Turkish of the words of Western and Arabic origin, labelling the presence of foreign words in Turkish as an invasion (see Ecevit 1972: 56).

Given that Üstel's close affinity with the narrative location of Tahir, Ecevit and the journal *Free Person* is a strong signal of his dissociation from the narrative location elaborated by the military regime, the following section will shed light on how his translation of *ACO* reflects the disjunction between his habitus and the Turkish literary and political fields restructured by the military memorandum.

Aziz Üstel's Translation of *ACO*: A Case Study

Üstel's Source-Text Selection

In Turkey, the repercussions of coups emerged most conspicuously in the political field; however, they also had significant implications for the literary field (see Waskom 2011: 2). Before we proceed to exploring Üstel's potential motivation for introducing *ACO* into the Turkish context, it is worth stressing that *ACO* paves the way for an understanding that if an individual's free will is interfered with, he or she then turns out to be a "clockwork orange", that is, "an organism lovely with colour and juice but [which] is in fact only a clockwork toy to be wound up by God or the Devil or (since this is increasingly replacing both) the Almighty State" (Burgess 1986: ix).

Burgess was inspired to write *ACO* after his visit to Leningrad in 1961. He witnessed how the state could control people's lives and how repressive such an atmosphere could become. In this context, it is safe to assume that the

novel's narrative of the importance of individual capacity to exercise free choice and criticism of authoritarian power responds to the larger narrative which Üstel might have sought to elaborate.

As Us (2006: 76) argues, Üstel's selection of *ACO* as a source text is in complete harmony with his active role in *Free Person*, a journal which championed freedom and opposed oppressive state rules and brainwashing. In relation to this point, Ahmet Kekeç, who underlines that *ACO* has a symbolic meaning within the Turkish context, ironically explains in the following way why Üstel's source-text selection contests the "legitimate aesthetics" (see Bourdieu 1984: 485) of the time:

> Aziz Üstel extremely deserved bastinado [i.e., punishment by beating on the soles of the feet with a stick], since he was working for a publishing house [Bilgi Publishing House] that published Kemal Tahir's works. But he also deserved bastinado, since he chose and translated books that would destroy "our … national structure". For instance, he translated Anthony Burgess … Burgess is a writer who deserved a good birching. … [Üstel's translation of] *A Clockwork Orange* deserved a good torture. (Kekeç 2011: n.p.) (Insertions by author.)

As evidenced from Kekeç's statement, Üstel's habitus did not mesh well with the Turkish literary field. His selection of *ACO*, which can be read as a "warning regarding the danger of the State's intrusion into our lives" (Newman 1991: 67), at a time when Turkey was under martial rule, provides evidence for the maladaption of his habitus to the new social context that took place in the aftermath of the 1971 memorandum.

Üstel's Reframing of the Source-Text Narratives

This section seeks to illustrate Üstel's hysteresis of habitus by means of four examples which I take to be representative:

Example 1

> "[…] The tradition of liberty means all. The common people will let it go, oh yes. They will sell liberty for a quieter life. That is why they must be prodded, prodded." And here, brothers, he picked up a fork and stuck it two or three razzes into the wall, so that it got all bent. Then he threw it on the floor. Very kindly. (Burgess 1972: 152)

"… Özgürlüktür önemli olan. Halk özgürlüğü için **başkaldırmaz**, **direnmez**. Bir lokma ekmeğe, bir kaşık çorbaya değişir özgürlüğünü. Bunun için onların altına ateş yakmak, **haklarını aramalarını sağlamak gerekir. Demokrasi istiyorlarsa onu kazanmak için savaşmaları gerekecektir. Bütüncül yönetimleri yıkıp, özgürlük, mutluluk içinde yaşamalarını ancak biz düşünürler sağlayabiliriz onlara."** Masanın üzerinde duran çatalı alıp duvara saplamaya başladı. Ucu kırılınca da öfkeyle fırlatıp attı. (Üstel 1996: 203, my emphasis)

Back translation:

"… What is important is freedom. The common people **do not revolt; they do not fight for their freedom**. They change their freedom to a mouthful of bread, to a spoon of soup. This is why it is necessary to light the fire under them, **to make them seek their rights**. I**f they desire democracy, they will have to fight for achieving it**. **It is only we, as thinkers, who can make them overthrow the totalitarian regimes and live in peace."** He picked up a fork and stuck it into the wall. He flung it down when it was broken.

This example is indicative of the highly politicized nature of Üstel's translation. His use of "[t]he common people do not revolt, do not fight for freedom" to translate the source text's "[t]he common people will let it go" reveals his narrative position vis-à-vis politically sensitive contexts in Turkey, which in turn affirms his position in the Turkish literary field. Üstel makes additions which not only reinforce the source-text narrative in the Turkish translation, but also make it more explicit than its source, as is in the case above where the target text has "it is necessary to … make them seek their rights", thus explaining what simply is referred to as "they must be prodded" in the source text.

Example 2

We are all droogs, but somebody has to be in charge. Right? Right? (Burgess 1972: 26–27)

Arkadaşız biz. **Düzenimiz demokrasi. Ne var ki içimizden birinin çıkıp yol göstermesi gerekir.** Doğru mu? Doğru mu? (Üstel 1996: 42)

Back translation:

We are all friends. **Our regime is democracy. However, somebody among us should be in charge and lead the way for others.** Right? Right?

This is another telling example of the hysteresis effect which surfaces in Üstel's translation. Since martial-law commanders were provided with the right to suspend people's rights and liberties (Urhan and Çelik 2010: 9),

Üstel's systematic addition of the word "democracy" frames his translation within the broader narrative about martial rule in Turkey. Furthermore, Üstel regularly changes proper names, such as changing "Kingsley Avenue" (Burgess 1972: 128) into "Özgürlük Caddesi" (Freedom Avenue) (Üstel 1996: 169) in order to foreground the word "freedom" in his translation.

It is also important to underline here that Üstel uses several "contextualization cues" (Gumperz 1992) to enable the Turkish reader to establish links between *ACO*'s immediate narrative and Turkey's situation at the time of his translation. For instance, he translates "Marghanita Boulevard" (Burgess 1972: 5) as "Umutsuzluk Caddesi" (Desparation Avenue) (Üstel 1996: 11), "Boothby Avenue" (Burgess 1972: 5) as "Tükeniş Sokak" (Exhaustion Street) (Üstel 1996: 11), which helps him to depict the gravity of Turkey's situation.

Example 3

> All was very quiet, it still being early winter morning, and when I ittied into the vestibule of the flatblock there was no veck about, only the nagoy vecks and cheenas of the Dignity of Labour. What surprised me, brothers, was the way that had been cleaned up, there being no longer any dirty ballooning slovos from the rots of the Dignified Labourers, not any dirty parts of the body added to their naked plotts by dirty-minded pencilling malchicks. (Burgess 1972: 128)

> Çevrede tıs yoktu. Kış sabahı. İşçi Onuru'na bağlı üç beş ameleyle bir amele başı tek sıra önümden geçtiler.

> Biz işçiyiz, biz ameleyiz.

> Para pul neyimize?

> Biz çalışırız, ter dökeriz,

> Bağlıyız gönülden düzenimize!

> Bu marşı hükümetin buyruğuyla her sabah evden işe giderlerken söylerlerdi. Apartmanın duvarlarına baktım. Şaşırdım. Çılgın genç kardeşlerimin türlü kalemlerle boyalarla duvarlara yazdıkları kötü kötü şeyler, insan vücudunun orasını burasını şurasını gösteren resimler silinmişti tümden. Bembeyaz, ter-temiz, pırıl pırıl her yanı evimin. (Üstel 1996: 169)

Back translation:

> There was no noise around. It was a winter morning. A small number of labourers and their chief affiliated to the Dignified Labourers passed by me in a single row.

> We are workers, we are labourers.

> What is the good of money?

> We work, we sweat,

We are sincerely loyal to our regime!

While they were going to work every morning, they were singing this anthem to obey the government's command. I looked at the walls of the apartment. I was surprised. The nasty stuff my crazy and young brothers wrote on the walls with different pencils as well as the pictures they drew to depict this part, that part and those parts of the human body was removed. All around was snow-white, spotless and immaculate.

This excerpt serves as an outlet for the manifestations of hysteresis of habitus experienced by Üstel; and it reveals that Üstel's habitus continued to generate translatorial practices appropriate to the social fields created before the military memorandum. Before the memorandum, Turkish workers enjoyed various democratic rights which were guaranteed by the 1961 Constitution (Urhan and Çelik 2010: 9). However, the liberal nature of the 1961 Constitution made Turkish workers and labour unions "so politicized that … the martial law regime in Istanbul closed down all the unions as well as the socialist parties, accusing them of being communist front organizations" and of reinforcing class consciousness (Ahmad 1994: 142).

As a result, all working-class organisations were "ruthlessly crushed" during martial rule (Ahmad 1993: 62). Hence, Üstel's creation of a workers' anthem (i.e. "We are workers, we are labourers. ... We are sincerely loyal to our regime") can be seen as an ironical criticism of the suppression of the working-class movements in Turkey. As it turns out, Üstel tends to resort to "subversion strategies", to use Bourdieu's (1993: 73) term, in order to challenge the existing doxa and disturb its dominant position in the Turkish literary field.

Example 4

This would be the telly. Tonight was what they called a worldcast, meaning that the same programme was being viddied by everybody in the world that wanted to, that being mostly the **middle-aged middle-class lewdies**. There would be some big famous stupid comic chelloveck or black singer, and it was all being bounced off the special telly satellites in outer space, my brothers. (Burgess 1972: 17–18, my emphasis)

Besbelli televizyon seyrediyordu insanlar sıcacık odalarında; güven içinde. Bu gece tüm dünya yurttaşları aynı programı izleyecekler enayi kutusunda. Uzayda dolaşıp duran bir verici, sinyalleri toplayıp dağıtacak. Genellikle bu kutunun başında oturup **öz yaşamlarını yitirerek başkalarınınkine musallat olanlar orta yaşlı, burjuva sınıfındandır. Onların asalaklığından bıktım artık, bıktım**.... (Üstel 1996: 27)

Back translation:

Obviously, people were watching television in their warm rooms in an atmosphere of confidence. All of the nationals of the World would watch the same program through the idiot box tonight. A transmitter travelling around the space would gather and dispatch the signals. **Those who sit in front of this box and lose essence of life and pester others usually belong to the middle aged bourgeois class. I am sick of their parasitism; I have had enough of it.**

This excerpt shows that Üstel reframes the source-text narrative to foreground his own narrative positioning towards the prevention of class consciousness in Turkey. Üstel's injection of the words "bourgeois," "class," "pester" and "parasitism" into his translation can be seen as opposition to the ban imposed by the military on any reference to class-based activities (see Ahmad 1993: 13). Hence, his selective appropriation of these words framed his translation within the larger narrative of Turkey as a classless, homogenous and unitary society.

It is also worth noting here that the narratives of social class embedded in the Turkish translation of *ACO* fit congruently with the narratives circulated by the works of Kemal Tahir, who played a serious role in the making of Üstel's literary, ideological and professional dispositions. Note that Kemal Tahir focused on the issue of class struggle in his works and contributed to the improvement of socialist-realist fiction in Turkey (see Tahir-Gürçağlar 2008b: 231). Note also that the TT excerpt above echoes similarity to the narrative about the bourgeoisie circulating in Kemal Tahir's *Kurt Kanunu* (The Law of the Wolf):

The national rich is called the **bourgeoisie. This animal was** brought up by the feudal system in the West … **they only want to lean on the state** .... (Tahir 1969: 101, my translation and emphasis)

Given both Kemal Tahir's and Üstel's portrayal of the bourgeois class as a social parasite, the former's influence on the latter is obvious, which in turn reveals the dissonance between the dispositions Üstel acquired and incorporated as a translator and the specific habitus conditioned by the restructured political and literary fields in Turkey.

At this point, it is also necessary to note that even those who undergo a severe hysteresis effect may later adapt their habitus to accommodate the process of change (Bourdieu 1990: 62). After having experienced a strong mismatch between his habitus and the rules of the socio-political field in Turkey, Üstel seems to have adapted his translatorial practices to the conditions of the time.

In several interviews, he acknowledges that he began to exert more caution in his translations after he received a warning from the Supervisory Board of the Turkish Radio and Television (see Çolakoğlu 2013; Örer 2010). For instance, he claims that since the words "Greece" and "Athens" were once subject to censorship in Turkey, he translated "Greece" as "Portugal", though the Acropolis was towering in the background of a movie he was translating for the Turkish Radio and Television (Çolakoğlu 2013: n.p.).

Üstel's Stylistic Reframing

In 'Anti-language in Fiction', Roger Fowler (1979) focuses on Nadsat, drawing on M.A.K. Halliday (1976), who coins the term anti-language in his analysis of the language of "anti-societies" (e.g. thieves, junkies and prison inmates) that are antithetical to the prevailing social norms. Since those people have an antagonistic relationship with the norm society, "their language structure will involve systematic inversion and negation of the structures and semantics of the norm language" (Fowler 1979: 263). "Relexicalization" (i.e. finding a new word to stand for a certain concept) and "overlexicalization" (i.e. finding several alternatives to stand for a certain concept) are two lexical processes that feature in anti-language (Halliday 1976: 571; Fowler 1979: 264).

In *ACO* "peet," "britva," and "droog" are the examples of relexicalizations that stand for "drink," "razor" and "friend," respectively. "Horrorshow" which is derived from the Russian word "xorosho" is also an example of relexicalization which reveals a kind of semantic inversion, since the word stands for "good" in *ACO.* As for overlexicalization, one striking example is "bandas or gruppas or shaikas," each of which refers to plundering teenage gangs.

As Burgess (1990: 38) suggests, such relexicalizations and overlexicalizations are intended to brainwash the reader into learning minimal Russian and to create a meeting point of the West and the East at the height of the Cold War by drawing from the "two chief political languages of the age". Hence, "the linguistic adventure of demotic English and Russian transliterations becomes much more: a powerful, controversial, inspirational critique of the society, the brainwashing and 'the Almighty State'" (Bogic 2010: 13). That is, Nadsat "symbolically pushes the reader to learn the enemy's language and to cross over to the Other at a time when such action was unthinkable" (Bogic 2010: 13).

In Turkey, however, works of art "imported from communist countries were censored heavily"; and "the control was so strict that even Cyrillic titles and themes of solidarity or communality were not tolerated" (Sarı-Karademir 2012: 636). Hence, due to Üstel's complete removal of Nadsat, it might seem

at first sight that he reframed his translation in a way that proves his submission to the doxa of the Turkish literary field. That is, Üstel's Turkification of the Russian loanwords might seem to have saved *ACO* from entering into the realms of "heretical imports" (Bourdieu 1999: 223) within the Turkish literary field. A second glance, however, reveals that Üstel's Turkification of Nadsat's Russian loanwords was a result of his secondary habitus, which he acquired during his professional engagement with Būlent Ecevit's journal *Free Person*. To reiterate a previous point, Üstel's linguistic habitus was deeply shaped by the language ideology of Ecevit (see Us 2006: 73), who emphasizes that the Turkish Language Society, which managed to purge Arabic and Persian words from Turkish, should also prevent the influx of Western words into Turkish (Ecevit 1972: 56). Hence, it would be wrong to assume that Üstel's omission of Nadsat originates from his mere subservience to the linguistic doxa regarding Russian, which once was perceived as the language of communism in Turkey.

Although the Turkish translation of *ACO* systematically omits the Russian loanwords, it is still plausible to argue that Üstel creates a kind of anti-language through the following means: (1) the relexicalizations he made by altering the normal meanings of some Turkish words, such as "kırmızı" (red) which stands for "blood" (Üstel 1996: 17), "kanser" (cancer) for "cigarette" (ibid.), "güğüm" (churn) for "breast" (Üstel 1996: 128), "teneke parçası" (tin patch) for "coin" (Üstel 1996: 15), and the like; (2) overlexicalizations, as is in "güldük, sırıttık, kahkaha attık" (we laughed, smirked and burst into laughter) (Üstel 1996: 21), "bembeyaz, tertemiz, pırıl pırıl" (snow-white, spotless and immaculate) (Üstel 1996: 169), and so on; (3) the use of some words that have strong communist connotations, as is in "yoldaş" (comrade) for "friend" (for instance, see Üstel 1996: 15); and (4) the use of slang for non-slang words, such as, among others, "piliç" (chick) for "girl" (Üstel 1996: 8) and "kırış kırış suratlı" (the wrinkly) for "the elderly" (Üstel 1996: 15).

Furthermore, Üstel's systematic addition of swearwords to his translation, such as "puşt" (catamite) (Üstel 1996: 19), "orospu analı" (son of a bitch) (Üstel 1996: 23), "ibne" (faggot), "taşak" (nutsack) and "hadım pezevenk" (eunuch pimp) (Üstel 1996: 25), can be regarded as an example of heterodoxy, since Article 22 of the 1961 Constitution was amended in 1971 in a way that allowed Turkish judges to ask for the confiscation of publications which were against the public morality of Turkish society (Amendment to the 1961 Constitution). Having served as an announcement of legal measures to be taken against "speech and other forms of expression on the grounds of obscenity and indecency" (Davis 2009: 357), the amendment in question turns Üstel's choice of swearwords into an anti-norm usage of language. The points above also explain why Üstel emphasizes in an interview by Çolakoğlu

([2013](): n.p.) that he "created a new language" in his translation which is, one could argue, different from literary Turkish.

To sum up the discussion so far, it is plausible to suggest that Üstel's use of language testifies to a tension between his habitus and the doxa of the Turkish literary field of the time. Even though he does not subvert Turkish by injecting foreign (Russian) elements into it, he uses language in such a way as to signal that there occurs a shift or an inversion of the rules prevailing in the Turkish literary field, which also reflects a mismatch between his habitus and the field of literature.

Conclusion

This chapter has set out to display how translators may respond to field changes in periods of social crisis or transition, using the Turkish translation of *ACO* composed by Üstel in 1973. The case study method has been chosen for the chapter owing to the following reasons: (1) the case study method involves the use of multiple sources and techniques (e.g. the present study is based on an analysis of Üstel's translation of *ACO* and on the interviews made with Üstel) in the data collection process, and this enables researchers to triangulate data in order to strengthen research findings and conclusions; (2) it is helpful to the studies that are based on "how" and "why" questions (e.g. the research questions of this study are: how translators reframe the source-text narrative(s) in their translations in cases where they experience hysteresis of habitus, and why a combination of narrative framing and hysteresis of habitus yields a context-oriented translation research); and hence (3) it facilitates an in-depth analysis of real-life situations.

At this point, it is worth addressing what we can learn from this case study and the implications of this study within the broader framework of translation case studies. Firstly, the case study presented in this chapter has indicated that a complementary use of the concepts of narrative framing and hysteresis of habitus provides translation studies researchers with a substantial context, since this theoretical combination uncovers how translators reconstruct the source-text narrative(s) in the case of a rupture between the narratives they have previously internalized and the narratives into which they are required to socialize in their reconfigured social field(s). Secondly, the case of Üstel's *ACO* translation, which was composed at a time when Turkey was subject to a sudden shift from a relatively libertarian socio-political atmosphere in the 1960s to a repressive one in the 1970s, reveals that translators can use translation to contest the dominant official narratives prevalent in their newly transformed

fields which make their previous dispositions dysfunctional. Thirdly, Üstel's case sheds light on the fact that hysteresis of translatorial habitus can be felt intensely in translators' (1) source-text selection, (2) reframing of the actual translations, and/or (3) stylistic choices.

To conclude, given that the case study method enables researchers to decide "whether the study of the case and context in hand offers any knowledge which can be transferred to the study of other cases and contexts" (Susam-Sarajeva 2009: 47), a future case study of literary translation could explore whether the theoretical framework of the present study holds in a different socio-political and historical context which focuses on how translators act under social crisis or transformation. In this way, literary translation researchers can have an opportunity to transcribe case-level knowledge to theory-level knowledge.

Notes

1. I would like to thank David Higham Associates for granting me non-exclusive permission to use the book A Clockwork Orange.
2. The second translation was carried out by Dost Körpe in 2009.
3. As Ciddi (2009: 1) suggests, "leftist politics—mainly communist—had been in existence prior to 1960, however, they were both overshadowed and repressed by the Kemalist movement between 1919 and 1938."

References

Abdallah, K. (2014) '*The Interface between Bourdieu's Habitus and Latour's Agency: The Work Trajectories of Two Finnish Translators*', in G. Vorderobermeier (ed.) *Remapping Habitus in Translation Studies*, Amsterdam and New York: Rodopi, pp. 111–132.

Ahmad, F. (1993) *The Making of Modern Turkey*, London and New York: Routledge.

Ahmad, F. (1994) 'The Development of Class Consciousness in Turkey', in Z. Lockman (ed.) *Workers and Working Classes in the Middle East: Struggles, Histories, Historiographies*, SUNY: Albany, pp. 133–163.

Amendment to the 1961 Constitution (https://www.tbmm.gov.tr/anayasa/anayasa61.htm) [accessed 22/09/2016].

Baker, M. (2006) *Translation and Conflict: A Narrative Account*, New York and London: Routledge.

Bingöl, Y. (2012) 'Sade Öz Türkçe Sarmalında Anayasanın Dili' (The Language of the Constitution in the Spiral of Plain Pure Turkish), *Anayasanın Dili Sempozyumu* (Symposium on the Language of the Constitution): 1–22 (http://docplayer.biz.tr/5409532-Sade-turkce-oz-turkce-sarmalinda-yeni-anayasanin-dili-prof-dr-

yilmaz-bingol-yildirim-beyazit-universitesi-siyasal-bilgiler-fakultesi.html) [accessed 22/05/2016].

Bogic, A. (2010) 'Anthony Burgess in French Translation: Still 'as Queer as a Clockwork Orange', Canadian Association for Translation Studies (https://www.researchgate.net/publication/268010900_Anthony_Burgess_in_French_Translation_Still_as_Queer_as_a_Clockwork_Orange) [accessed 22/05/2016].

Bourdieu, P. (1977) *Outline of a Theory of Practice*, tr. R. Nice, Cambridge: Cambridge University Press.

Bourdieu, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*, tr. R. Nice, New York and London: Routledge.

Bourdieu, P. (1990) *The Logic of Practice*, tr. R. Nice, Cambridge: Polity Press.

Bourdieu, P. (1993) *Sociology in Question*, tr. R. Nice, London: Sage.

Bourdieu, P. (1994) *Language and Symbolic Power*, Oxford: Polity Press.

Bourdieu, P. (1997) *Pascalian Meditations*, Cambridge: Polity Press.

Bourdieu, P. (1999) 'The Social Conditions of the International Circulation of Ideas', in R. Shusterman (ed.) *Bourdieu: A Critical Reader*, Oxford: Blackwell, pp. 220–228.

Bourdieu, P. (2005) *The Social Structures of the Economy*, Cambridge: Polity Press.

Bourdieu, P. and L. J. D. Wacquant (1992) *An Invitation to Reflexive Sociology*, Cambridge: Polity Press.

Bozdağlıoğlu, Y. (2003) *Turkish Foreign Policy and Turkish Identity: A Constructivist Approach*, New York: Routledge.

Bruner, J. (1991) 'The Narrative Construction of Reality', *Critical Inquiry* 18: 1–21.

Burgess, A. (1972) *A Clockwork Orange*, Harmondsworth: Penguin.

Burgess, A. (1986) 'Introduction', in American edition of *A Clockwork Orange,* New York: W. Norton and Company.

Burgess, A. *(*1990*) You've Had Your Time: Being the Second Part of the Confessions of Anthony Burgess,* London: Heinemann.

Ciddi, S. (2009) *Kemalism in Turkish Politics: The Republican People's Party, Secularism, and Nationalism*, London: Routledge.

Çolakoğlu, E. (2013) '60 yılda 3 farklı hayat!' (3 Different Lives in 60 Years) (http://www.haberturk.com/polemik/haber/833226-60-yilda-3-farkli-hayat) [accessed 30/06/2016].

Davis, H. (2009) *Human Rights Law Directions* (2nd edn), New York*:* Oxford University Press*.*

Ecevit, B. (1972) 'Çünkü Dilin Öz Kaynağı Halktır' (Because the People are the Essential Source of a Language), *Özgur İnsan* (Free Person) 3: 55–56.

Ewick, P. and S. Silbey (1995) 'Subversive Stories and Hegemonic Tales: Toward a Sociology of Narrative', *Law and Society Review* 29 (2): 197–210.

Fowler, R. (1979) 'Anti-Language in Fiction', *Style* 13(3): 259–278.

Görgün, E. (2012) 'Aziz Üstel'le Pazar Sohbeti: "Benim hayatım film değil, filmim hayat!"' (Sunday Conversation with Aziz Üstel: 'My Life Is Not a Movie, My Movie Is a Life',) [accessed 24/04/2016].

Gumperz, J. (1992) 'Contextualization and Understanding', in A. Duranti and C. Goodwin (eds) *Rethinking Context: Language as an Interactive Phenomenon*, Cambridge: Cambridge University Press, pp. 229–53.

Gürsoy, Y. (2012) 'The Changing Role of the Military in Turkish Politics: Democratization through Coup Plots?' *Democratization*, 19 (4): 735–760.

Halliday, M. A. K. (1976) 'Anti-Languages'. *American Anthropologist* 78 (3): 570–584.

İnce, B. (2012) *Citizenship and Identity in Turkey: From Ataturk's Republic to the Present Day*, London and New York: I.B. Tauris.

Işıksel, T. (2013) 'Between Text and Context: Turkey's Tradition of Authoritarian Constitutionalism', *International Journal of Constitutional Law* 11 (3): 702–726.

Kekeç, A. (2011) 'Komutan Sopası' (The Commander's Beating)) [accessed 12/10/2016].

Körpe, D. (2009) *Otomatik Portakal* (Automatic Orange), İstanbul: İş Bankası Kültür Yayınları.

Newman, B. (1991) 'A Clockwork Orange: Burgess and Behavioral Interventions', *Behavior and Social Issues* 1 (2): 61–70.

Örer, A. (2010) 'Aziz Üstel: Hayat Beni Kalın Derili Yaptı' (Aziz Üstel: Life Made Me Indurate) (http://aycaorer.blogspot.com.tr/2010/10/aziz-ustel-hayat-beni-kaln-derili-yapt.html) [accessed 10/05/2016].

Özgüden, D. (1973) 'The Press under Martial Law', *Index on Censorship* 2 (1): 4–10.

Sarı-Karademir, B. (2012) 'Turkey as a "Willing Receiver" of American Soft Power: Hollywood Movies in Turkey during the Cold War', *Turkish Studies* 13 (4): 633–645.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer*,3 (1): 37–56.

Tahir, K. (1969) *Kurt Kanunu* (The Law of the Wolf), Ankara: Bilgi Yayınevi.

Tahir-Gürçaglar, Ş. (2008a) 'Tercüme Bürosu nasıl doğdu? Birinci Türk Neşriyat Kongresi ve Çeviri Planlaması' (How was the Translation Bureau Born? The first Turkish Publishing Congress and Translation Planning) in M. Rifat (ed.) *Çeviri Seçkisi I/ Çeviriyi Düşünenler* (An Anthology of Translation/ Thinkers of Translation), İstanbul: Sel, pp. 37–43.

Tahir-Gürçaglar, Ş. (2008b) *The Politics and Poetics of Translation in Turkey, 1923–1960*, Amsterdam: Rodopi.

Tyulenev, S. (2014) *Translation and Society*: An Introduction, New York: Routledge.

Urhan, B. and S. Çelik (2010) 'Perceptions of "National Security" in Turkey and Their Impacts on the Labor Movement and Trade Union Activities', *European Journal of Turkish Studies* (Online) (http://ejts.revues.org/4333) [accessed 30/09/2016].

Us, K. Y. (2006) *Translating the Alex'ical: Strategies Used in Translating Teenage Slang (Nadsat) in A Clockwork Orange* (Unpublished MA dissertation), Ankara: Hacettepe University.

Uskan, A. (2004) 'Aziz Üstel: Talk Show'umu Kenan Evren Yayindan Kaldırttı' (Kenan Evren Cancelled the Broadcast of My Talk Show) (http://www.medyatava.com/haber/aziz-ustel-talk-showumu-kenan-evren-yayindan-kaldirtti_5641) [accessed 25/01/2016].

Üstel, A. (tr.) 1996) *Otomatik Portakal* (Automatic Orange). *A. Burgess: A Clockwork Orange,* Ankara: Bilgi Yayınevi.

Varol, O. O. (2013) 'The Turkish "Model" of Civil-Military Relations', *International Journal of Constitutional Law* 11 (3): 727–750.

Vorderobermeier, G. M. (2014) 'The (Re)construction of the Habitus: Literary Translators' Trajectories Put into Methodological Perspective' in G. Vorderobermeier (ed.) *Remapping Habitus in Translation Studies*, Amsterdam and New York: Rodopi, pp. 149–62.

Wacquant, L. (2008) 'Pierre Bourdieu', in R. Stones (ed.) *Key Sociological Thinkers* (2nd edn), New York: Palgrave Macmillan, pp. 261–277.

Waskom, S. (2011) 'The Turkish State and Self Identity in Adalet Ağaoğlu's *Curfew* and Bilge Karasu's *Night*') [accessed 20/10/2016].

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Los Angeles, London and New Delhi: Sage.

Transcreating Memes: Translating Chinese Concrete Poetry

Tong King Lee and Steven Wing-Kit Chan

Introduction

The Edge of the Island (島嶼邊緣) is a collection of Chinese poems, in English translation, by renowned Taiwanese writer Chen Li (陳黎; b.1954); the translations were produced by the poet's wife Chang Fen-ling (張芬齡) in consultation with Chen. Given the relationship between the translator and the poet and the close involvement of Chen in the translation process, the book is an excellent demonstration of how translation and creative writing work in tandem. Of particular interest to this chapter are the concrete poems found in the collection, most of which are merely paratextually treated rather than translated in the conventional sense; that is: while the main texts of the poems are left untranslated in Chinese, their titles are translated into English, and footnotes and explanatory notes are inserted in English to explicate the linguistic operations involved.

Paratextual treatment is premised on the understanding that the concrete poems are untranslatable by virtue of their appropriation of the material-sensory qualities of the Chinese language. More precisely, there is an abundance of pictographs and homophones in Chinese that readily lend themselves to creative exploitation by concrete poets, and the language specificity of these resources renders them *prima facie* untranslatable. In justifying why she has

T. K. Lee (✉) • S. W.-K. Chan
The University of Hong Kong, Hong Kong, China
e-mail: leetk@hku.hk

not attempted to translate the concrete poems in *The Edge of the Island*, specifically 'A War Symphony' (戰爭交響曲), Chen's most acclaimed concrete poem, Chang explains that the piece taps into the visual and aural signification potential of Chinese characters, such that "any relinquishment of its Chinese characters [via translation] would mean the loss of its poetic charm and the significance of its technical form" (Chen 2014: 17; Chang, personal communication). Chang's strategy belies a conception of translation that privileges the semantic transfer of linguistic signs as its primary function. The problem is that while concrete poetry does communicate "meaning", the latter resides not at the level of the individual signifier but rather at the level of the *gestalt*—the whole entity that is the poem. What distinguishes concrete poetry from other forms of literary discourse, then, is that the meaning of the holistic text is not a gradual accruement of the semantic value of its constituent signifiers, but a cognitive-perceptual effect that emerges from the work in its entirety as a result of its multimodal workings.

The concrete poems in *The Edge of the Island* raise general issues about literary untranslatability. When one speaks of the untranslatability of concrete poetry, the implicit reference point is usually that of semantic substance; or, *what* is the poem *talking about*? The fact, of course, is that a poem, in particular the concrete poem, can talk about virtually nothing at the level of the isolated word or utterance and yet afford intense "meaning"—not in the sense of a neatly articulated semantics but in the sense of an embodied affect. Untranslatability, then, turns into a relative notion: a text can be said to resist transfer into another language on the grounds that the referential value of its original words cannot be adequately communicated; this, however, does not prevent the text from eliciting a similar effect in another language.

This chapter develops the idea of translation as a response in a target language to a work written in a source language. This is done using a hands-on approach: we construct a case study based on our own rendition of four concrete poems from *The Edge of the Island*. The purpose of this reflexive exercise is to experience first-hand the embodied affect of Chen's poems, to produce our response to them in English, and also to theorize on this experience. Methodologically, we seek to introduce an element of reflexivity into the case study approach, which typically calls to mind the descriptive analysis of an extant entity, whether it be an existing phenomenon or a corpus of published texts. The present chapter offers a twist on this method by engaging with works that specifically have not been translated and by using our own translations as the basis of analysis, thereby insinuating our subjectivities into the research process. This is pertinent to our notion of translation-as-response: in the course of this case study, we maintained close contact with

the poet, seeking clarification from him on points that had not been imme-
diately obvious to us, and having him critique our translations. The dialo-
gism of this feedback loop exemplifies the potential symbiotic relationship
between writing and translation. Our reflexive case study, while still main-
taining the usual stance of description and analysis, further adds to the poetic
repertoire by way of producing new translations, construed as a creative
extension and elaboration of Chen's *oeuvre*. These translations unveil possi-
bilities of creative tension by pushing the envelope of perceived untranslat-
ability, at the same time as they reveal the discursive limits of communicating
concrete poetry beyond the bounds of its signifiers. Instead of situating our-
selves outside of the case under scrutiny, we are embodied within the case
itself by playing the dual roles of translators and critics, and all the while
keeping the Chinese author in the creative loop.

Translation as Response

The idea of translation-as-response moves us away from a source-centric
notion of translation as verbal-semantic transference toward a functionalist
stance that foregrounds the aesthetic agency of the translator. This theme is
not new in translation studies: scholars have been looking at translation as a
creative enterprise on a par with writing (Perteghella and Loffredo 2006;
Bassnett and Bush 2007). This chapter pushes the translator's autonomy fur-
ther by advancing a dialogic view of translation premised on the notion of
stimulus-and-response: translation responds to its source text (the stimulus),
"talks back" to it, by developing and extrapolating the memes built into the
latter, and it does so by way of mobilizing the signifying resources of the
target language. Response is not mimicry; it is a creative and calculated
rejoinder formulated in the target language triggered by a prior stimulus,
which is the meme of the source text. Richard Dawkins defines a meme as a
"unit of cultural transmission, or a unit of imitation". According to Dawkins
(1976: 206), "tunes, ideas, catch-phrases, clothes fashions, ways of making
pots or building arches" are some examples of memes, which, similar to
genes, can "propagate themselves… via a process which, in the broad sense,
can be called imitation". In *Memes of Translation*, Andrew Chesterman adopts
Dawkins to describe the spread of theoretical concepts, norms, strategies and
values in Translation Studies, including what he calls the "supermemes" of
source-target dichotomy, equivalence, untranslatability, free-vs.-literal, and
all-writing-is-translation (Chesterman 2016: 3–10). In this chapter, we build
on the same genetic metaphor, but depart from Chesterman to explore a dif-

ferent kind of meme in translation, namely the textual meme. By textual memes we refer to the thematic or formal economy of the source text that is fossilised in a particular configuration of signifying resources in this source text. Memes are abstract; they constitute the aesthetic logic or conceptual motif underlying a piece of writing—the DNA of the text if you will—and are instantiated by concrete discursive units, that is, the actual words or linguistic structures (the "fossils") we encounter in the text. They can be manifested, for example, as a structural idea (e.g., an orthographic or phonological technique) embedded within poetic texts that can be propagated into other languages by way of transposition.

According to this view, the goal of a translation is to reproduce the meme that informs the source text, not its surface-level manifestation; or, discarding the "fossils" of a text and extracting, transmitting, and transmuting its DNA in the target language (cf. Ho 2004 on a similar idea of extracting genetic codes in advertising translation). In the case of a fairly straightforward text (e.g., a court report), the distinction between abstract meme and surface form may not be obvious, and hence a sufficient translation of this text would seldom come across as a response, but would more likely be treated as a verbal transfer. This motivates our use of concrete poetry as a test case in this chapter. Concrete poetry is an extreme text that is not meant to be read in the conventional sense, but rather to be simultaneously read (the verbal), seen (the visual), and heard (the aural)—and dare we say even touched (the tactile) in some cases. In other words, the capacities involved in processing a concrete poem are not so much interpretive-hermeneutic as they are cognitive-perceptual (Bruno 2012; Lee 2015; cf. Gibbons 2012). The multimodal nature of concrete poetry makes the translator's creative transposition almost imperative, which makes this genre an exemplary site for the demonstration of an aesthetics of response in translation.

In the following paragraphs, we translate into English, with commentary, four concrete poems by Chen Li from *The Edge of the Island* as our response to the Chinese originals, and also to the way they are paratextually treated in the collection.

Our stance towards the case study method is characterized by a hands-on approach. By using Chen's concrete poetry as a case of visual literature and translating some of his most visually stunning works ourselves, we propose this hypothesis: concrete poetry can be translated at the level of the meme—thematic and formal relations—of the source text, and in this process, translation responds to the meaning potential (rather than simply "meaning") of a poem using semiotic resources in the target language. In so doing we seek to demonstrate how we transcreate the meme in each of the poems in a deliber-

ately ludic manner, so as to participate in the experimental spirit underlying their creation. Our proposed procedure is to: (1) perceive the source text as a multimodal *gestalt*; (2) identify and extract its meme; and (3) transcreate the meme in the target language. Our principal argument is that concrete poetry is eminently translatable at the level of the meme; as we transcreate source text memes in other languages, we open up this text to semiotic extension, experimentation, and dissemination.

Case Analysis

Example 1: 'White' 白

Our first example is titled 'White' (Fig. 1). In this poem Chen Li exploits the graphical composition of a vertical series of morphing characters and strokes to create a visual sense of decrescendo. The poem depicts six rows of the character 白 (*bai*; white), which speaks to the title of the piece; this is followed by six rows of the character 日 (*ri*; sun, day), five rows of the radical 凵 (*kan*; receptacle), four rows of short, horizontal strokes, three rows of black dots, two rows of fainter black dots, and finally a row of small, light dots.

  The visual motif of the poem is that of gradual degeneration; this is realized in the dwindling row numbers of the successive graphs and in their pictorial deconstruction. By itself 白 denotes "white", but, because of the juxtaposition with 日 in this instance, it acquires a contingent graphical interpretation that departs from its usual semantics. This is because the character 日 originates in a pictographic representation of the sun, and means "sun" or "day" in Chinese. Based on this understanding, the reader is guided to perceive the character 白 as a 日 appended with an extra stroke at the top left-hand corner. This gives rise to the interpretation "sun with an added ray of light", and incidentally the two characters do combine to form the compound word *bairi* 白日 which means "white light". The first two strata in the text can then be read as a visual transition from suns radiating beams of white light to "regular" suns without the extra shimmer (or simply "day"). As we move on, 日 turns into 凵, which resembles the shape of a valley—a topographical "receptacle" (cf. 山, the pictographic character for "mountain"). So we now have the sun shining upon a valley. Further down, 凵 corrupts into a horizontal stroke—, which, following the same visual logic, could represent flat land; the strokes then decompose into dots, which break down into yet smaller dots, and this could represent dust or sand reflecting the sunlight and reducing into minute particles.

白
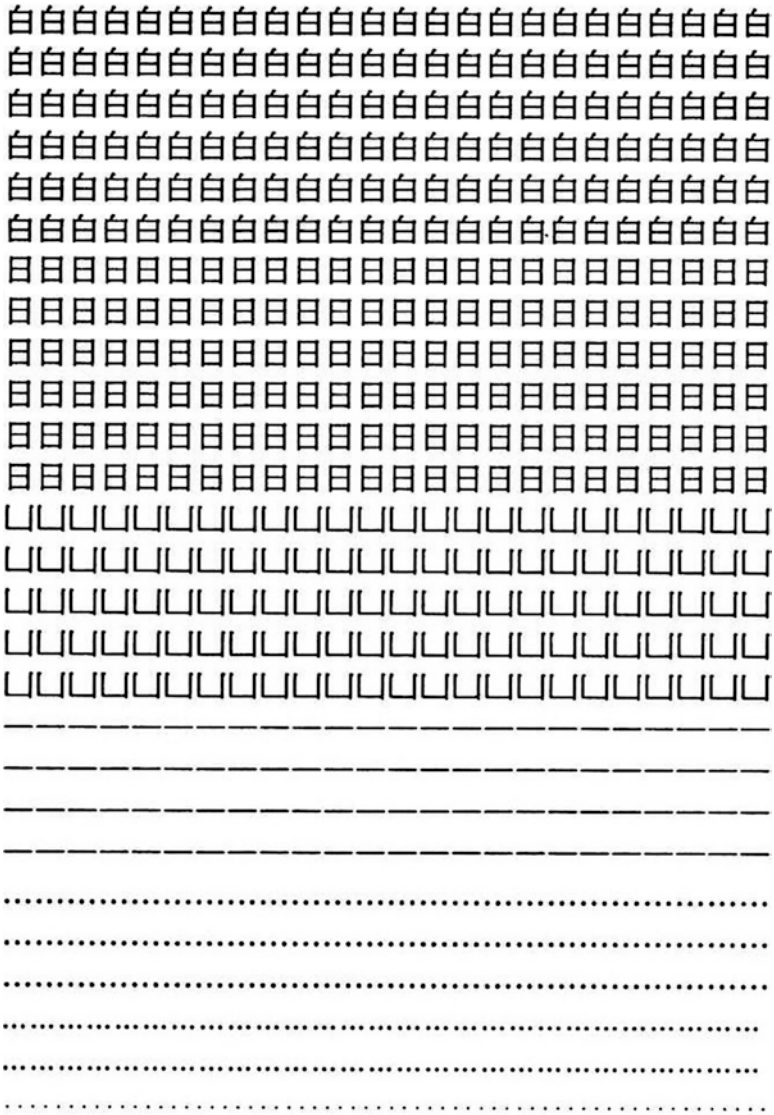
Fig. 1 'White'

If we look at the poem as a visual *gestalt*, it becomes clear that it is more visual-graphical than verbal-discursive. It evokes, through the architectonic dismantling of a proper character into its material elements, the gradual

movement of sunlight across the sky and the physical terrain. This is the meme of the poem; and now that we have identified the meme, how do we recreate it in English? This poem is certainly not amenable to translation in the semantic sense, but it can elicit a creative response that works on the same structural meme on the level of the visual *gestalt*. Our translational response, titled 'Aurora', is shown in Fig. 2.

In 'Aurora' the subject matter of light and the visual motif of visual decomposition are reworked in English. The central signifier "aurora", which refers to a radiant emission with a solar connection, responds to 白. This allows us to retain the theme of sunlight in the top stratum and also to invoke another sense of the word—"dawn", corresponding to the character for "day" in the second stratum of the Chinese text. The second stratum consists of rows of the string "aura". "Aura" speaks to the light theme and is orthographically and phonologically similar to but shorter than "aurora", hence replaying the visual reduction from 白 to 日 in the Chinese text. In the next stratum "aura" morphs into "u", which happens to resemble ⊔ in the Chinese original and serves the same pictographic function. The letter "u" then turns into a curved

Aurora

```
aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora
aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora
aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora
aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora
aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora
aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora  aurora
 aura    aura    aura    aura    aura    aura    aura    aura    aura
 aura    aura    aura    aura    aura    aura    aura    aura    aura
 aura    aura    aura    aura    aura    aura    aura    aura    aura
 aura    aura    aura    aura    aura    aura    aura    aura    aura
 aura    aura    aura    aura    aura    aura    aura    aura    aura
   u       u       u       u       u       u       u       u       u
   u       u       u       u       u       u       u       u       u
   u       u       u       u       u       u       u       u       u
   u       u       u       u       u       u       u       u       u
   u       u       u       u       u       u       u       u       u
   ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣
   ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣
   ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣
   ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣       ⌣
.........................................................................
.........................................................................
.........................................................................
.........................................................................
.........................................................................
.........................................................................
```

Fig. 2   'Aurora'

shape, as opposed to a horizontal stroke in the original. This intervention is deemed necessary because "u" is rounded at the bottom, which means it cannot reasonably be reduced to a straight line (cf. the angular ⌴). The strata of dots toward the end of the Chinese poem are retained in the translation.

The concept behind 'Aurora' is to approach Chen's 'White' primarily as a visual artefact with a gradation effect, like a painting that is layered with colour shades. In this connection it is interesting to note that Chen remarks in an essay that 'White' reminds him of the work of the American painter Mark Rothko (Chen 2014: 245). A visual approach obliges the translation to disengage itself from the verbal semantics of the original and aim at a semiotic answer to the visual stimulus represented by the source text. A corollary to this is that the title of the piece will need to be changed, because the original poem takes the first graph "white" as its title, but this has been transcreated into "aurora" in the translation.

And since we are dealing not so much with words as with memes, a poem can elicit more than one response even in a single language. Consider a variation on 'Aurora' using the alternative series "solar", "sol" (meaning "sun" in Latin), "o", etc. to replay the same visual motif and still remain relevant to the "sun" theme (Fig. 3).

Fig. 3　'Solar'

Yet another possibility is to begin the poem with the Sanskrit word-concept "Sunyata" (emptiness), and reduce this to "sun", "u", and so on (Fig. 4). This response alludes to a line from the Buddhist scripture that describes an act of meditating against the backdrop of a setting sun: "… how does one visualize? All sentient beings with eyes that are not born blind have seen the setting sun. One should sit properly, facing the west, and visualize that the sun is setting" ('Explication of the Sixteen Visualizations'). The deconstruction of verbal strings provides a visual correlate to this philosophical musing, while casting an eye on our "sun" theme.

Our translations are meant only as tentative products; potentially many more experimentations, in English or other target languages, could emanate from the original Chinese poem. From the perspective of translation-as-response, these translated pieces are textual bodies through which the meme in Chen Li's Chinese poem continually disseminates and transmutates itself.
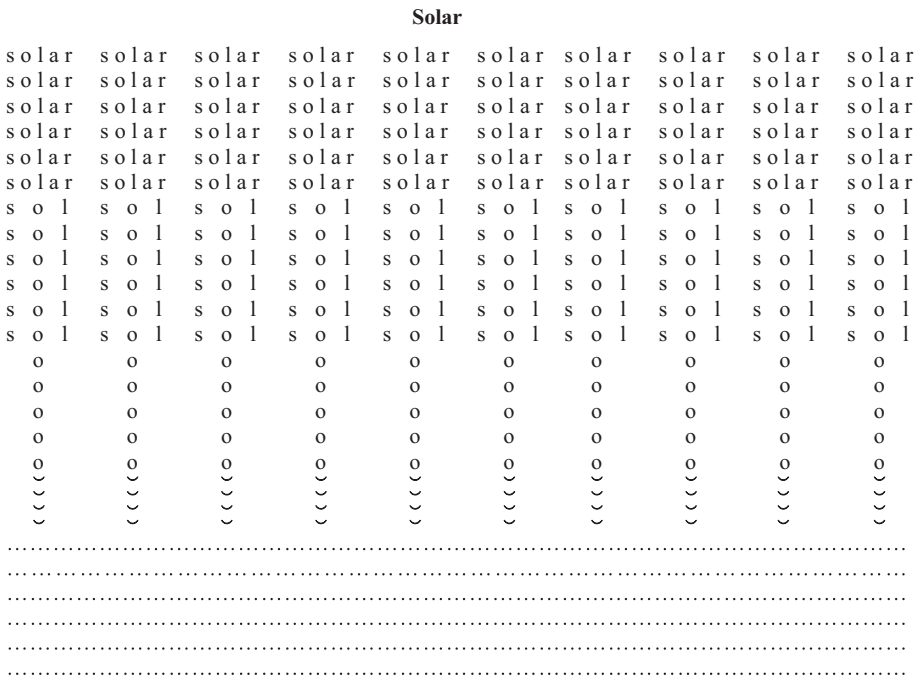
Sunyata

Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata
Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata
Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata
Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata
Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata	Sunyata
Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun
Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun
Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun
Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun
Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun
Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun	Sun
u	u	u	u	u	u	u	u	u	u
u	u	u	u	u	u	u	u	u	u
u	u	u	u	u	u	u	u	u	u
u	u	u	u	u	u	u	u	u	u
◡	◡	◡	◡	◡	◡	◡	◡	◡	◡
◡	◡	◡	◡	◡	◡	◡	◡	◡	◡
◡	◡	◡	◡	◡	◡	◡	◡	◡	◡
◡	◡	◡	◡	◡	◡	◡	◡	◡	◡

....
....
....
....
....
....

Fig. 4   'Sunyata'

Example 2: 'Breakfast Tablecloth of a Solitary Entomologist' 孤獨昆蟲學家的早餐桌巾

Our second example is a poem (Fig. 5) that taps into the visuality of alien-looking Chinese characters bearing the radical 虫 (insect). The text consists of a vertical assemblage of these characters, all associated with the "creature" theme; among these are interspersed a few vacant spaces. The poem's title tells us we are looking at a piece of tablecloth bitten through by insects—hence the empty spaces in the text block. The constituent graphs are therefore iconic in the sense that their shape reflects their meaning: the intricateness of their structural composition (we could almost imagine each character as an anatomy of an insect, which gels with the entomologist theme in the title), together with the litany of "insect" radicals, makes them resemble grotesque-looking insects. Most of these characters are rarely used and therefore unknown even to the native speaker; because of these qualities there is a sense of estrange-

Fig. 5 Original text of 'Breakfast Tablecloth of a Solitary Entomologist'

ment in "reading" this poem: it appears unreadable, even though each character technically exists. The point, of course, is not about reading at all: the only discursive component is the poem's title; the rest is eminently visual.

To translate this poem, we need to find a way to replicate the uncanniness and visual monstrosity of its graphs—the meme of the text. Since we are dealing with an insect or creature theme, we collected a list of 2218 names of common insect species from the online database of the Entomological Society of America (Entomological Society of America 2016). Most of these proper nouns have Latin roots, so even though they technically exist and are pronounceable, they are nonetheless dense and unfamiliar to the lay English reader, just as the insect characters in the original Chinese poem look complex and even disturbing to the lay Chinese reader. Our translation consists of a selection of abbreviated scientific appellations found in the database (*aspericollis*, *eurytheme*, *lineolatus*, *exsectoides*, *pensylvanicus* etc.) amassed and configured to the shape of the original poem.

On top of that, we use Microsoft Excel as the platform for our translation, initially because the individual cells of Excel spreadsheets match the angular shape of the original Chinese characters. However, the digital characteristics of Excel afford our translation a cybertextual twist, enabling us to generate a permutable piece of "tablecloth" based on a finite set of insect names. By using the *RANDBETWEEN and INDEX* functions, we randomly generated names from the list of 2218 items (using only the abbreviated scientific names) and pasted them onto a new spreadsheet in the shape of a block, deleting some cells to create holes as in the original poem (Fig. 6). By simply clicking on any blank cell and then pressing the Delete button, one can refresh the interface and generate a new image of the poem with another random selection of insect names.

This performative version of Chen's poem shows how the multimodal potential of concrete poetry can be unleashed through its translation—here both in the sense of interlingual transfer and of intermedial transposition. Whereas in its original print format, 'Breakfast Tablecloth' consists of a given, unchangeable set of characters and is primarily visual, in our Excel version the poem transforms into a cybertext, defined here as a text (which can be digital but not necessarily so) whose discursive outcome can be influenced by readerly interception (Aarseth 1997: 4). It invites the reader to engage with the concrete poem not just visually but also kinetically, hence introducing a ludic element and turning poetry reading into an embodied event. Importantly, the translation generates flux and randomness to the surface manifestation of the poem, producing a text-machine that can churn out multiple variations on Chen's poem. The visual meme of the original poem, therefore, has not only been developed across languages, but also extended into a different medial dimension.

=INDEX(工作表1!$F$2:$F$2218,RANDBETWEEN(1,2218))
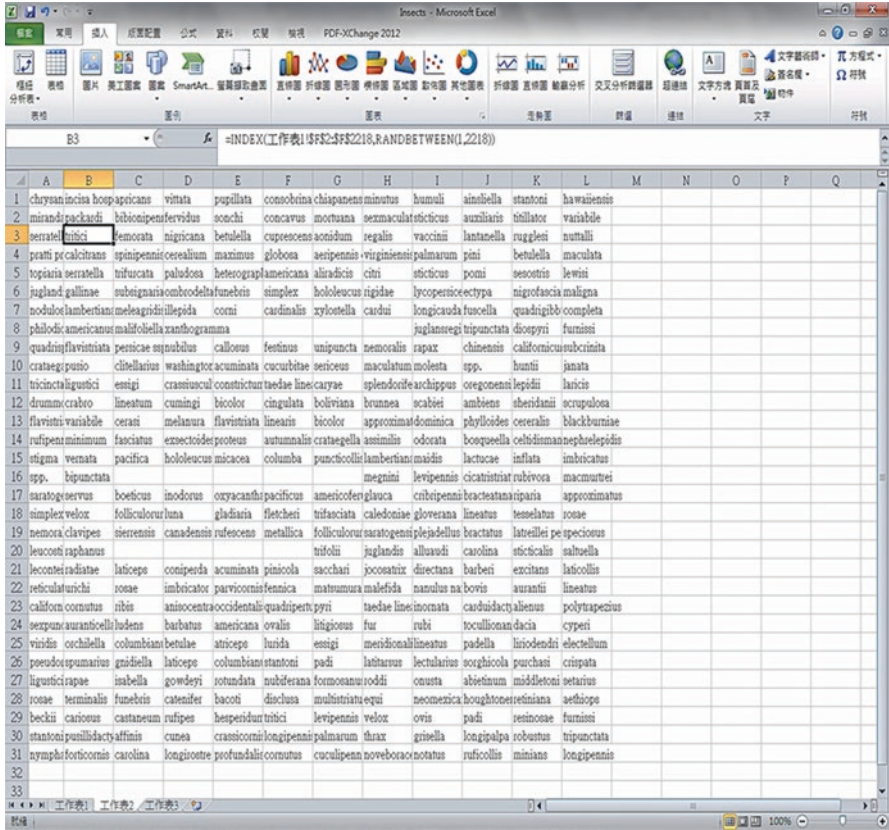
Fig. 6   Translation of 'Breakfast Tablecloth of a Solitary Entomologist'

Example 3 'Photo of Egyptian Scenery in the Dream of a Fire Department Captain' 消防隊隊長夢中的埃及風景照

This poem takes the shape of a pyramid, constructed with the central radical-character 火 (*huo*), a pictograph representing "fire". Visually, the poem depicts a pyramid in flames, as conjured up in a fire department captain's dream. The Egyptian theme here is not frivolous, for it is the pyramid pattern that makes it possible for two other characters to simultaneously emerge through the replication of the central radical, namely: 炎 (*yan*; burning) and 焱 (*yan*; flame). Together, the three characters—essentially made up of a single graph—form several layers of overlapping visual frames. Within each frame, the specific character elicited is determined by the path of reading: reading any discrete unit derives 火; a vertical reading produces 炎; and a "triangular" reading gives 焱 (Fig. 7).

消隊隊長夢中的埃及風景照

火
火火火
火火火火
火火火火火火
火火火火火火火
火火火火火火火火火
火火火火火火火火火火火
火火火火火火火火火火火火
火火火火火火火火火火火火火
火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火火火火火火火火
火火火火火火火火火火火火火火火火火火火火火火火火火火火

Fig. 7   Original text of 'Photo of Egyptian Scenery in the Dream of a Fire Department Captain'

In *The Edge of the Island*, the main text of the poem is left as it is. On Chen's website, however, there is an English translation by Chang (2000). In this latter version, Chang substitutes all the 火 graphs with the word "fire". This method translates at the level of the word, but at the expense of the visual play that is the meme of the poem. We deem the poem untranslatable at the level of the word, but that does not prevent us from responding to it in an experimental way at the level of the meme; more specifically, we use a phrase that does not literally translate into "fire" but evokes the same image of conflagration: "red flare" (Fig. 8). We further conflate the two words to exploit the "-ed" ending of "red" and its formal coincidence with the past tense inflectional morpheme "-ed", and in so doing we create a portmanteau-like form: "redflared". In doing so we create an overlapping reading frame embedding two possible readings: "red flare" meaning "red flame", and "flared" (burning brightly). In other words, we translate the overlapping visual frame revolving around the graph 火 by inventing our own overlapping frame in English, while not deviating from the fire theme. In our translation, the word "red" is highlighted in red throughout the piece and the word "flare" italicized to intimate the shape of a wavering flame. These paralinguistic techniques make it easier for readers to identify the two embedded words or phrases; it is also intended as a compensation for the intense visuality of the Chinese graph in the original poem, which derives from the pictographic quality of the central character.

Photo of Egyptian Scenery in the Dream of a Fire Department Captain

fla
red*flared**fla*
red*flared**flared**fla*
red*flared**flared**flared**fla*
red*flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**fla*
red*flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared**flared*

Fig. 8 Translation of 'Photo of Egyptian Scenery in the Dream of a Fire Department Captain'

'A Serial Novel: Huang Chao Killed Eight Million People'
連載小説:黃巢殺人八百萬

The poem 'A Serial Novel' (Fig. 9) describes a massacre that took place during a civil rebellion in ninth-century China led by the rebel leader Huang Chao (黃巢; 835–884). The brutal narrative is visually presented through the stringing together of the character殺 (*sha*; kill) into a massive configuration that calls into mind the image of a killing field. The graphic repetition suggests the continuous and mechanical execution of people, and when read aloud the phonetic repetition creates the chaotic soundscape of a warzone. The number 1095 below the title supposedly tells us the partial death toll and the phrase 待續 (*daixu*; to be continued) at the end of the poem indicates that this is but part of a larger picture that would consist of incessant strings of the same character *ad infinitum*.

The dramatic narrative created through concatenating the word 殺 is reliant on the framing context of the Huang Chao rebellion, as explicated in the original title. For readers who are not acquainted with this piece of Chinese history, the poem would fail to evoke the sensory image of violence. In order for this poem to work in another language, it is pertinent to retain its meme: the theme of brutal killing and the visual-sonic motif of endless repetition, and to achieve this it would be necessary to substitute the narrative frame. Figure 10 shows a possible English response to the poem. The title sets a different historical context—that of Hitler's crimes during World War II, which

連載小説：黄巣殺人八百萬

1 0 9 5

殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺
殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺殺

（待續）

Fig. 9　Original text of 'A Serial Novel: Huang Chao Killed Eight Million People'

is here constructed as a corresponding frame to the Huang episode in Chinese history. The word "kill" literally translates the Chinese character 殺, but to resonate with the Hitler context, we invent a new formulation: "sskill", where *SS* is the abbreviation for the Nazi paramilitary squad *Schutzstaffel* (protective echelon). As with the earlier poem, this formulation offers a complex visual frame that gives rise to multiple readings: "sskill" (*Schutzstaffel* killing people); "killss" (people kill *Schutzstaffel*); and "sskillss" (members of the *Schutzstaffel* killing each other, which actually happened during the Second World War)

A Serial Novel: Hitler Killed Six Million

1095

sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill
sskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskillsskill

(To be continued)

Fig. 10   'Hitler Killed Six Million'

(Parker 2015: 139). In this way, the translation complicates the semiotics of the original Chinese poem while re-performing its meme in English.

Conclusion

Case study research presumes the existence of a real-life phenomenon, as opposed to an abstract entity such as an argument or hypothesis (Yin 2014: 34). In a Translation Studies context, the phenomenon in question can be an individual translator, a text (though not a decontextualized text fragment), a translation agency, or a literary system (Saldanha and O'Brien 2014: 207). It has also been noted that samples or examples cannot be considered as cases (Susam-Sarajeva 2009). This suggests that a case should be exemplary yet also "complete and interesting on [its] own merit" (Saldanha and O'Brien 2014: 208), and should not be seen as easily generalizable to other cases (Saldanha

and O'Brien 2014: 209). On this account, concrete poetry qualifies as a case to be studied by virtue of its generic uniqueness: a hypothesis emanating from the study of concrete poetry in translation is not readily generalizable toward the translation of poetry in general.

Within the compass of case study categories laid out in Gabriela Saldanha and Sharon O'Brien's book (2014: 211–215), Chen's concrete poetry probably counts as an extreme case, where one aspect of the text, that is its material-sensorial quality, "is particularly striking (extreme) when compared to similar cases" (Saldanha and O'Brien 2014: 213)–that is, Chinese poetry in general. But we also consider it as a deviant case due to its apparent resistance to translation proper (whereas most poetry is amenable to procedures of interlingual translation, notwithstanding what might be lost or gained in the process). In this connection we might even argue that concrete poetry is a revelatory case, as it offers a special window through which we can explore the translatability of texts commonly perceived as untranslatable.

Whatever category Chen's case falls into, the primary thrust of this chapter is to advance a mode of case study research that is participative-reflexive, while not displacing the usual descriptive-analytical dimension. This mode of case study has not yet been accounted for in the literature. We begin with a set of concrete poems and their published translations, and identify the assumptions underlying these translations. Then we take a self-reflexive turn by assuming the dual role of translator and critic. While still keeping the earlier translations in view, we formulate our own thesis, return to the original poems with this thesis, and derive our own translations. Finally, we reflect on our new translations with reference to the theoretical proposition at hand and critically discuss how they might add value to the research literature.

This approach allows the researchers and the researched to participate and reflect on the process of translation. The strength of the approach lies in its potential to subvert assumptions inherent in pre-existing texts and models and to innovate changes based on a set of revised assumptions. Minimally, these changes can happen by way of introducing new textual objects to confront current theories; in some cases it can even bring about a paradigmatic shift in the field. The ensuing products and propositions could very well be subverted subsequently from new perspectives, and be replaced by new products and propositions, and we believe this is one of the ways a field of knowledge can continue to rejuvenate itself.

In the case of Chen's concrete poems, our methodology may be justified by the fact that existing translations are premised on the perceived untranslatability of the material (visual and aural) constitution of a poem. These translations, as we have noted earlier, are paratextually treated, where the translator

gives a Chinese poem its semantically equivalent English title while deploying footnotes and endnotes to explicate the linguistic "tricks" of the original work. The underlying assumption here is that the material substance of the source text, in this case the actual Chinese characters, must be preserved in translation; but since this substance is language-specific insofar as its verbal-visual dynamic works only in the source language, to translate it is also to render the work null and void in the target language.

This chapter reverses the above assumption and postulates that the translatability of a poem is not exclusively centred on semantic equivalence. Following this postulation, it articulates a method of translating concrete poetry premised not so much on the notion of equivalence as on that of response. On this view, a translation responds to its source text in dialogic and performative mode. Just as in everyday communication, interlocutors make their conversational turns relevant to the subject at hand, so a translation responds to its source text by developing the latter's theme and structural economy. As a performative response to a creative stimulus (i.e., the original poem), a translation need not be equivalent to its source text in any semantic sense—that would amount to mirroring, much like an interlocutor repeating what is said in a prior turn in a conversation. On the contrary, a translation-as-response *speaks to* the original poem, in the sense of invoking a new configuration of signifiers to complement, even supplement, the source text in the target language. It is not about uprooting a poem from its original language and transplanting it in the target language, but rather about enunciating a viable counterpart in the target language capable of running as a parallel, autonomous line. The resulting translations are irreversible; when back-translated, they become a completely different creature from the original text, which is testament to the fact that a measure of performativity has been built into the translation.

The translations we have advanced in this chapter enact this idea of translation-as-response. What emerges is a new product that does not so much correspond to the semantics of the original poem as respond performatively to its semiotics. This response is prompted, initiated, evoked by the meme of the source text. Thus, in 'Aurora' we respond to the meme of graphical decomposition by substituting the central signifier of the Chinese poem; in so doing, we create a new configuration of signifiers that develops the same structural meme, which motivates a change in title. In 'Breakfast Tablecloth' the governing meme is the inscrutability of alien characters, and we respond to this by replicating the meme in English by way of Latin appellations.

Conceptualising translation as a performative response enables a translation to add value to its original text. Just as in genetic transfer a gene can mutate as it disseminates from body to body, so a textual meme can morph

and accrue to itself features inherent in the body of the host language and culture, as it moves from one text to another. Thus, in 'Breakfast Tablecloth', we playfully transform the medium of the poem by tapping into a permutation function in Microsoft Excel. Note that we did not do this out of a whim. The idea was triggered by the monotonous layout of strange-looking Chinese characters on the page; and since these characters are mostly unreadable, there is a suggestion that they are infinitely permutable, that is, we can substitute other Chinese characters and still keep the poem intact. Our response to this is, then, to technologize the permutation, and in the process of doing so, we introduce an element of cybertextual participation on the part of the reader. In 'Photo of Egyptian Scenery' we deploy typographical devices (italics and font colour) and overlapping reading frames in response to the multiple combinations of the radical for "fire" in the Chinese poem. This stance is also manifested in the 'Hitler' piece, which reconstitutes an episode of war in ancient Chinese history as the Holocaust. And rather than simply replicating the graph for "kill" as is done in the source text, we expand the meaning potential of the poem by creating a palimpsest that embeds layers of varied readings. In these cases, we attempted to unearth the aesthetic and linguistic memes from the original text and transplant them in another language.

Our translation experiments with Chen's poetry do not represent an exhaustive or "final" version; they serve as test cases for the hypothesis that the perceived limits of translatability, grounded in semantic equivalence, can be circumvented if we conceptualize translation as a performance. Concrete poetry is an exemplary genre in this regard exactly because semantic translation is not an option; it dares us to push the frontiers of translatability and position it within the interstices of interlingual transfer and creative transposition.

References

Aarseth, E. (1997) *Cybertext: Perspectives on Ergodic Literature*, Baltimore, MD: John Hopkins University Press.

Bassnett, S. and P. Bush (eds) (2007) *The Translator as Writer*, London: Continuum.

Bruno, C. (2012) 'Words by the Look: Issues in Translating Chinese Visual Poetry', in J. St. Andre and H. Y. Peng (eds) *China and Its Others. Knowledge Transfer through Translation, 1829–2010*, Amsterdam and New York: Rodopi, pp. 245–276.

Chang, F. L. (tr.) (2000) *Photo of Egyptian Scenery in the Dream of a Fire Department Captain* http://faculty.ndhu.edu.tw/~chenli/book8.htm#Photo_of_Egyptian_Scenery) [accessed 01/08/2016].

Chen, L. (2014) *The Edge of the Island: Poems of Chen Li*, tr. C. Fen-ling, Taipei: Bookman.

Chesterman, A. (2016) *Memes of Translation* (Revised edn), Amsterdam: John Benjamins.

Dawkins, R. (1976) *The Selfish Gene*. Oxford: Oxford University.

Entomological Society of America (2016) *Common Names of Insects Database* (Common Names of Insects Database, Entomological Society of America, http://www.entsoc.org/common-names/) [accessed 01/08/2016].

Gibbons, A. (2012) 'Multimodal Literature and Experimentation', in J. Bray, A. Gibbons and B. McHale (eds) *The Routledge Companion to Experimental Literature*, London: Routledge, pp. 420–34.

Ho, G. (2004) 'Translating Advertisements across Heterogeneous Cultures', *The Translator* 10 (2): 221–243.

Lee, T. K. (2015) *Experimental Chinese Literature: Translation, Technology, Poetics*, Leiden: Brill.

Perteghella, M. and E. Loffredo (eds) (2006) *Translation and Creativity: Perspectives on Creative Writing and Translation Studies*, London: Continuum.

Saldanha, S. and S. O'Brien (2014) *Research Methodologies in Translation Studies*, Abingdon: Routledge.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', in I. Mason (ed.) *Training for Doctoral Research: Special Issue of The Interpreter and Translator Trainer* 3 (1): 37–56.

Parker, D. S. (2015) *Hitler's Warrior: The Life and Wars of SS Colonel Jochen Peiper*, Boston, MA: Da Capo Press.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Los Angeles, London and New Delhi: Sage.

Section II

The Author-Translator-Reader Relationship

Performing the Literal: Translating Chekhov's *Seagull* for the Stage

Geraldine Brodie

Introduction: Personal Perspectives of Interpretation

As the translator of 12 Russian plays over a 25-year period, Helen Rappaport has charted "the appearance, disappearance and all too occasional re-emergence of the name of the literal translator in press reviews and theatre programmes" (Rappaport 2007: 75). Rappaport has, however, emerged sufficiently to point out the lack of awareness of the role of literal translators and the function of their output (Rappaport 2001, 2007). This chapter seeks to capture literal translation in the spotlight by comparing two productions based on Rappaport's work on Anton Chekhov's 1896 play *The Seagull*. Chekhov's play is not a new topic for investigation, and there is plenty of opportunity to examine his drama in translation and performance. As Gunilla Anderman observes, the dramatic work of this Russian author (1860–1904) is so frequently performed on the English stage that "'English Chekhov' has even been turned into an export product" with English-language versions staged overseas, including in Russia (Anderman 2005: 129–130). Furthermore, Chekhov's works "continue to be translated into the many languages of the world" (Apollonio and Brintlinger 2012: 1), with production of his plays "an international industry" (Marsh 2010a: 112).

G. Brodie (✉)
University College London, London, UK
e-mail: G.Brodie@ucl.ac.uk

Chekhov's writing has been extensively examined from perspectives of literature, drama, history, theatre and performance studies, translation and adaptation; investigation of the "wide geographical landscape of Chekhovian influences" extends to intermedial mutations and paratext (Clayton and Meerzon 2013: 1–11). Even so, case studies "may point to the need for a new theory in areas that have not received sufficient scholarly attention" (Saldanha and O'Brien 2013: 210). The function of the literal translation, and its interaction with the source-language playtext and target-language performance text, is overlooked and understudied by practitioners, audiences and academics alike. The general dearth of information on this topic renders large-scale investigation problematic. A case study, however, permits a focus on a "unique unit of investigation" with an "emphasis on contextualization and a real-life setting" and can be distinguished from "textual analysis, where there is a clearer boundary between the object of enquiry and its context" (Saldanha and O'Brien 2013: 207). Rappaport's literal translation and its two offspring present a neatly-defined corpus for an exploration of the phenomenon of literal translation within the theatrical field, eschewing textual comparison for the systematic analysis of a wider set of data. Documenting the process of this enquiry also generates reflection on the nature of case study research.

As Robert Stake highlights, the uniqueness of each case study is necessarily deliberate, as "each researcher's style and curiosity will be unique in some ways" (Stake 1995: 135). My desire to examine the role of literal translation in productions of *The Seagull* arose from my observation that the Royal Court Theatre in London made an exception to its usual theatrical translation practice in its 2007 production of Chekhov's play. This production, the last to be directed by Ian Rickson before leaving his position as artistic director of the theatre, used a text commissioned from the playwright and translator from French and German, Christopher Hampton, based on a "heavily annotated" literal translation by Vera Liber (Hampton 2007: 3). I was intrigued to investigate why the Royal Court had departed from its standard practice of commissioning direct translations for performance from language specialists, particularly in view of the policy stipulated by the literary manager, Christopher Campbell, that the theatre does not employ literal translators because "we are encouraging translators to engage with the language directly" (quoted in Trencsényi 2015: 55).

A version of *The Seagull* written by the playwright and translator from French, Martin Crimp, had opened at the Royal National Theatre (which generally refers to itself as the "National Theatre", omitting its Royal title) in London only seven months previously, directed by Katie Mitchell. Crimp and Mitchell are regular close collaborators who also create work, together and separately, for the Royal Court. My comparison of brief selections of the published playtexts by Crimp and Hampton demonstrated Hampton's closer

adherence to some degree of Russian form in contrast with Crimp's de-exoticized text (Brodie 2016b: 92–93). I hoped that a further case study investigating the two performance texts, their literal translation sources and their staged productions would shed light on the role of the literal translation in the creation of a performance text and on theatrical translation policies more generally. This case study therefore reflects the topics, debates and material that I engage with in the ongoing progression of my research, rather than forming a discrete unit of a larger research enterprise. Furthermore, the scope of this volume entailed limiting the length of the case study report, which inevitably influences (and restricts) research decisions.

At the early stages of preparation, however, two elements intervened to alter the corpus of the study. The first was a difficulty in obtaining Liber's literal translation. This was not unexpected; literal translations are not published, and their readership is restricted to a handful of theatre practitioners: the literary manager, the director and the adapting playwright. The Royal Court is a high-profile, relatively well-resourced but space-restricted organization that, in common with most other theatres, does not maintain systematic physical archives on the premises. The theatre and performance collections at the Victoria and Albert Museum in London "include many archives from performing arts companies and other organisations, as well as from individuals such as performers, stage designers and private collectors" (Victoria and Albert Museum 2016). Among this material is the combined archive of the English Stage Company and the Royal Court Theatre (the building in which the company performs), with 3854 entries, of which 187 relate to the literary department. Such records are, however, dependent on the retention practices of individual entities and the personnel charged with archival submission. In 2016 the only item in this archive relating to the 2007 production of *The Seagull* was a publicity poster, although further material may make its way there in due course. Furthermore, the copyright of literal translations usually vests in the translator, with the commissioning theatre retaining a licence to use the translation for production. If there is no stringent archive policy and designated archivist (and even when there is), documents can be overlooked for retention, especially where complicated ownership provisions apply. Paucity of archives is common in historical theatre research, but can sometimes be overcome through personal enquiry of relevant contacts, especially with more recent productions. Before I had exhausted this route of investigation, however, a second discovery prompted me to change tack.

On 17 October 2015, I spent twelve hours at the Chichester Festival Theatre attending consecutive performances of three Chekhov plays in English versions by the playwright David Hare, presented as a triple bill under the title 'Young Chekhov: The Birth of a Genius.' The third of these performances was *The Seagull*. I know from previous examinations of Hare's method of

working from a literal translation that he takes pains to credit the translator (Brodie 2012: 67). Both the programme (Chichester Festival Theatre 2015: n.p.) and the published text for this production (Hare 2015: 255) acknowledge the literal translation by Rappaport, who was also credited by Crimp for her "literal translation and critical commentary" for his version of *The Seagull* (Crimp 2006: n.p.). The National Theatre maintains its own archive, curated by a professional archivist and dedicated team of assistants. When the Chichester production transferred to the National Theatre in 2016, my enquiry to the archival team established that not only was Rappaport's translation archived and available for viewing, but also that this translation had been used for both Hare's and Crimp's versions.

This information was striking enough to merit the variation of the corpus for my case study. Firstly, Crimp and Hare have significantly differing approaches to their theatrical writing, including their construction of versions from the work of other playwrights. Secondly, these two playwrights might be expected to command audiences with varied perspectives; Hare has a substantially larger body of original plays and adaptations that have been staged at the National—28 between 1971 and 2016—whereas only four of Crimp's works have received production—between 2004 and 2009—although these also include versions and original plays, such as the ground-breaking *Attempts on her Life*, revived in 2007 in a production directed by Mitchell (National Theatre Archive 2016). Thirdly, high-profile productions such as these two versions of *The Seagull* would generally be resourced sufficiently to enable the commissioning of a new literal translation. My discussions with writers working from literal translations indicate that they generally prefer a literal translator to be available for dramaturgical consultation (Brodie 2013: 125); there is also a widely-held view that translations date.

And yet Hare had been prepared to use a translation commissioned for an earlier, and very different, production. The fact that this one translation provided the source for two productions, replicating the original text, was an intriguing feature, which I investigate more fully in this case study. Based on this discovery, my detailed objectives changed, since I would no longer be able to establish why the Royal Court had elected to depart from its usual translation policy. On the other hand, the circumstances provided a unique opportunity to investigate the role of a literal translation in the trajectory of a source text from its inception to production in another language.

The Seagull: Contextualizing the New

When first written, *The Seagull* was "unlike anything seen on the stage before" (Merlin 2003: 10). After an unsuccessful premiere at the Aleksandrinsky Theatre in St. Petersburg in 1896, the play was revived to critical and public

acclaim two years later at the Moscow Arts Theatre under the direction of Konstantin Stanislavski, "the most influential theorist of modern acting" (Marsh 2010b: 572). The combination of a revolutionary "system" of naturalistic acting and authentically detailed stage sets, with Chekhov's realistic dialogue and portrayal of contemporary life, has since been credited with radically changing European approaches to drama, from playwriting to directing to acting to audiences. Naturalism continues to influence theatrical presentation on contemporary stages from a range of aspects, including translation and the performability of a text. Lucy Jackson, for example, describes the pressure from actors in the rehearsal room to domesticate the language of a translated script, resulting from their training in "rigorous and psychologically rooted naturalism" (Jackson 2017: 110). The influential nature of Chekhov's play renders it particularly appropriate for a case study, according to Robert K. Yin's first criterion for what makes an exemplary case study: significance from the point of view of public interest and theoretical importance (Yin 2014: 201). Stuart Young notes that the "remarkably" large number of translations of Chekhov's plays is one of the "most intriguing aspects of the English theatre's love affair" with the playwright, creating an "English Chekhov tradition" (Young 2009: 327–28). The two versions in this case study bookend nine different productions of *The Seagull* in London during the ten years from 2006 to 2016, exemplifying the quantity and range of approaches within this "tradition".

Furthermore, both productions were staged at the National Theatre. This organization can be seen as the pivot of English national theatrical activity; it receives the largest amount of public funding among British theatrical institutions[1] with a wide remit to serve the national artistic interest while also contributing to the advancement of the arts, thus combining the canonical with the experimental. The concept of a national theatre is itself open to question: Nadine Holdsworth critiques the traditional model of national theatre, querying whether any single theatre "can legitimately claim to serve as a theatre of and for the nation as a whole" (Holdsworth 2010: 34). I would argue nevertheless that both its geographical location and its virtual presence at the centre of a large network of theatre practitioners render the National Theatre an influential and significant site of research for case study purposes.

The resources of this institution also assist in meeting Yin's second case study criterion, that the "case study must be complete" with regard to defined boundaries, the collection of evidence and the ability to reach a conclusion from the research (Yin 2014: 202–3). The versions by Crimp and Hare have both been published (Crimp 2006; Hare 2015); the literal translation is available for viewing in the National Theatre archives, as are digital recordings of both productions; the productions have been staged and completed; and

reception in the form of critical reviews has been recorded and collected in the authoritative journal *Theatre Record*. Evidence is therefore available for contained case research to be conducted according to Yin's principles. Nevertheless, all three texts may reappear at some point which would make an extension or re-examination of the case study possible. Rappaport's literal translations, as this case study demonstrates, are reused and therefore this text could be used for further versions with different outcomes. The National Theatre production of Hare's version was already a revival of the Chichester Festival Theatre production, indicating that this production itself could move to further venues, or that the text could be used again for a new production. Crimp's version has been translated into Danish by Niels Brunse and was staged at Det Kongelige Teater, Copenhagen, under Katie Mitchell's direction, in 2011, another indication of the iterability of the texts under examination. This phase of the case study can be presented as defined, but it is impossible to rule out reassessment or revision of the conclusions in the future.

Yin's third criterion for exemplary case study design is that it "must consider alternative perspectives"; these perspectives "may be found in alternative cultural views, different theories, variations among the stakeholders" (Yin 2014: 203–4). This case study demonstrates how Rappaport's literal translation is approached by two theatre practitioners who vary in their writing style, reputations, audiences, objectives and relationship with translation and adaptation. At the centre of the study, Rappaport's literal translation could be viewed as the embodiment of the "imagined untranslated text in the target language" that Jean Boase-Beier suggests blends into a translated text (Boase-Beier 2011: 27). As a professional writer, historian and Russianist who began her career as an actor, Rappaport provides texts which couple a superior level of detailed research information targeted for a theatre practitioner with an understanding of theatrical requirements for performable text. In interviews I carried out in 2010–11 (Brodie 2018) with theatre practitioners from various branches of the profession who engaged with translated work—directors, literary managers, translators, writers—Rappaport's literal translations were cited by several individuals as examples of best practice. On reading her translation of *The Seagull*, I could see why. Her scholarly approach to detail extends to the bibliographic style of referencing; her notes on the text range from listing first performances and publications in Russia and in English translation, along with her identification of the definitive text, "*Sobranie Sochinenie v 20 Tomakh* (Collected Works in 20 Volumes), Moscow: Nauka, 11978, vols 12–13 (in one)" (Rappaport 2006: 2 [Act 1][2]), to discussions of Chekhov's letters and short stories, Russian theatre conventions, Chekhovian allusions to topical European cultural figures such as Eleonore Duse, Heinrich Heine, Guy de

Maupassant and Robert Schumann, and the Russian symbolist movement. Rappaport offers a wealth of contextual information on Chekhov's text while also addressing the nuance of translational choices such as offering "nonsense/rubbish," "philosophize [i.e. pontificate/sound off about things]" and "I feel completely shattered [broken to pieces]"; these examples are all drawn from one page (Rappaport 2006: 5 [Act 1]). Over the four Acts, Rappaport provides 111 notes, many of them of paragraph length. Rappaport's approach to translation resembles the "thick translation" identified by Kwame Anthony Appiah: "translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context" (Appiah 2012: 341). Rappaport's frequent annotations and framing contextual information provide a reminder to her readers of the linguistic process that has taken place. Theo Hermans, developing Appiah's concept, considers that "thick translation contains within it both the acknowledgement of the impossibility of total translation and an unwillingness to appropriate the other through translation even as translation is taking place" (Hermans 2007: 150). The very different versions of *The Seagull* created by Crimp and Hare demonstrate how each of these writers responds to Rappaport's representation of the other, adapting her text with the resonances of their own work in writing for theatre.

Crimp and Hare are both perceived as activist theatre makers. Hare (b. 1947), the older of the two by nine years, has been described by the theatre critic Michael Billington as an "astute social commentator … preoccupied by the question of how you live decently inside a corrupt, capitalist world" (Billington 2007: 218–20). A prolific playwright, Hare is the author of some 30 stage plays, five of which were included in the top 100 of the National Theatre millennial poll of the greatest plays of the twentieth century, a survey conducted amongst over 800 specialists made up of theatre practitioners and arts journalists (National Theatre 2016: 2). Hare has a reputation as a realist playwright, portraying contemporary topics through the metaphor of theatre with dialogue that captures the conversational cadences of the British intelligentsia and ruling classes. "Hare's long-standing commitment to the pure, transparent and direct communication of subject matter in performance" is reflected in the simple clarity of his writing, evidencing his "unease with the inherent artifice of theatre" (Megson and Rebellato 2007: 236). His focus on current issues, along with an accessible written style, draws in large audiences, so that over his 50-year career Hare's reputation has mutated from radical to canonical.

Hare is an experienced adaptor of plays and screenplays, who embraces the collectivity of theatre-making. Cathy Turner finds in his works a quality "that openly mediates for a whole range of other, distant voices" (Turner 2007: 120). Hare acknowledges that his own voice has an affinity for particular

playwrights; he perceived a "subtly modern rhetoric" in Chekhov and "slipped straight away into an idiom that seemed appropriate and supple", whereas he had found himself "grasping hopelessly for a surrealist tone beyond [his] reach" in an earlier version of Federico García Lorca's *The House of Bernarda Alba* (Hare 2016: n.p.). By adding *The Seagull* to his repertoire of versions of classic plays, which already included Chekhov's *Platonov* and *Ivanov*, Hare intensifies his affinity with Chekhov, establishing himself as a Chekhov expert. Furthermore, grouping these three early plays into a triple bill permits him to make a claim for a new approach to the Russian playwright. The subtitle of the triple production at Chichester was "the birth of a genius"; for the National Theatre this was removed. Hare writes in his programme notes (slightly adapted from the introduction to the published playtexts), "On the surface, *The Seagull* is a play about theatre and about writing. But the struggle to create something lasting and worthwhile in life is what really drives the play … We are seeing the birth of the new" (National Theatre 2016: n.p.). This characterizes the tone of his approach in writing his version, and, as I demonstrate in Table 2, was also acknowledged in the critical responses to the production.

Making a claim for a new approach to Chekhov was less necessary for Crimp. Described by Martin Middeke as "one of the most versatile, creative and aesthetically prolific and challenging playwrights of our time" (Middeke 2011: 82), Crimp is a leading proponent of innovative theatre-making, working on a regular basis with directors renowned across Europe for their interventionist approaches to performance, including Thomas Ostermeier and, in the case of this production, Katie Mitchell. Like Hare, Crimp is a subject of academic scrutiny, and also comments on his own work; Aleks Sierz lists 24 interviews with Crimp in the second edition of his study of Crimp's theatre (Sierz 2013: 277–78). The subtitle of Vicky Angelaki's book on Crimp's plays, "making theatre strange", conveys the quality associated with this playwright, and his "purpose of theatrical defamiliarization" (Angelaki 2012: 1).

Moreover, Crimp has an interest in translation and has translated at least eight plays from French, and written versions of at least six further plays that originated in German, ancient Greek and Russian. As I discuss elsewhere, Crimp's overt references to translation in his own work, including his controversial play *Attempts on Her Life*, "reflect his general textual and thematic shifts and destabilization of societal certainties" while also deconstructing and interrogating the translational act itself, and its role in communication (Brodie 2016a: 236). As a translator and adaptor, Crimp has a tendency to focus on work that might be considered less accessible, either because it is not well known in English (Pierre de Marivaux's plays, for example), forms part of an experimental genre (as with Eugène Ionesco's theatre of the absurd), or is the

work of contemporary playwrights such as Bernard-Marie Koltès or Botho Strauss. Crimp's treatments of plays by authors who are well established in the canon, Molière's *The Misanthrope* and *Cruel and Tender*, based on Sophocles' *Trachiniae*, have been radical reworkings, although Crimp would have been working directly from French for the first, and using an intermediary translation for the second. Indeed, Angelaki considers that these plays "depart substantially from the early versions of the texts that inspire them and as such belong to a discussion of Crimp's playwriting canon" (Angelaki 2012: 154).

Crimp's version of *The Seagull* should therefore be assessed in the context of his other engagements with canonical authors where Crimp offers often startlingly new interpretations that locate his translations and adaptations within the wider sphere of his theatrical writing. My examination of his idiosyncratic employment of the word "sweetheart" across his writing, translation and adaptation (including *The Seagull*) demonstrates Crimp's authorial voice within his translations and adaptations (Brodie 2016b). Furthermore, Crimp's collaborations with Mitchell, a politically committed theatre-maker with an immediate and distinctive directorial voice, also add context to his work on *The Seagull*, which did not escape the critics, as I show in my discussion of Table 2. The alternative approaches of Crimp and Hare to the play they access through Rappaport's literal translation, and the markedly varied responses to those approaches, can be investigated more closely by a detailed comparison of specific aspects of the playtexts and review of their reception.

Translating *The Seagull*

In order to meet Yin's fourth criterion for case study design, the most relevant evidence must be "judiciously and effectively" presented to enable an independent judgement to be formed (Yin 2014: 205). The methodologies inherent in conducting even such small-scale research are multiple: defined selection of a corpus, observation of contextual circumstances, literature and archival investigation, comparative reading of the texts, comparative viewing of the productions, and, finally, a reception review by means of targeted documentation. Such activities produce a mass of data to be processed. Yin's recommendation (2014: 205) that the case study report should be restricted to "critical pieces of evidence" echoes Jeremy Munday's distinction of "certain sensitive or "critical" points [where] the dynamic cline of language is activated through the translator's interpretation" in order to identify "evaluative style" in translation (Munday 2010: 91). A comparative reading of Crimp's and Hare's versions against Rappaport's literal translation of *The Seagull* reveals that variances between the two versions are substantial and occur on a line-by-line basis.

Amongst all this data, critical points could draw on a wide range of potential targets, including identifiable style-mannerisms of the two authors; the extent to which the literal translation is retained in the performance text; variances in cuts, omissions and additions; reflection or disregard of the literal translation's annotated contextual information; decisions regarding translation choices and strategies presented by Rappaport in her translation; and, of course, the performance modes whereby the different versions were transmitted. How to translate the title of the play, *The Seagull*, and its symbolic recurrence within the text has been a topic of extensive discussion over the years, which Richard Peace, among others, examines in detail and finds that it causes "some of [Chekhov's] translators embarrassment" (Peace 1993: 217). Rappaport provides a long endnote to Act 1 discussing the struggles of the early translator Constance Garnett in translating the Russian *chaika* into a recognisable form of lake bird which will sound equally plausible when the character Nina uses the word to describe herself. Crimp appears to engage in some depth with this issue, expanding on Garnett's dilemma in his programme note "My mother and Chekhov" (National Theatre 2006: n.p.). This polemic issue presents an opportunity to identify key critical points for comparison. Table 1 documents two instances which reveal

Table 1 Comparison of Nina's references to herself as a "seagull"

Rappaport (2006)	Crimp (2006)	Hare (2015)
Act one (Nina's first entrance)		
NINA: My father and his wife… are frightened I'll go off and be an actress [note 25] … But I'm drawn to this place, to the lake, like a (sea)gull [note 26]… My heart is full of you (*Looks around*). (p. 11 [Act 1]) [Note 25: Russian idiom for going on the stage 'to go among the actresses'] [Note 26: See end note to this act about the translation of the Russian *chaika*.]	NINA: They think I'll be corrupted. But I'm drawn here to this lake – like a seagull. (*Looks around.*) (p. 8) [**I can't stop thinking about you.** (Spoken on stage, but not recorded in the playtext.)]	NINA: My father and his wife…say…I'll end up wanting to be an actress. But it's as if I'm drawn across the lake, like a seagull. Oh, my heart's so full of you. *She looks round nervously.* (p. 270)
Act four (final scene between Konstantin and Nina)		
NINA: I am—a (sea)gull. No, that's not it. Remember, you shot a gull? (p. 19 [Act 4])	NINA: I'm the seagull—is that right?—no. Remember? You shot one. (p. 63)	NINA: I am—the seagull. No, that's not right. You remember that day when you shot a gull? (p. 342)

not only how the performance texts vary in the ways in which they draw on and mould the literal translation for their own purposes, but also how the performances interact with the published text. Hare's conversational style and expansive stage directions draw more on Rappaport's translation than Crimp's staccato, sparely written dialogue, which makes additional cuts. Both writers, however, retain the full "seagull" when Nina describes herself.

Evidence consulted for this case study included the performance of the productions that are represented by the published texts. The texts provide merely a partial record of these performances in as much as they cannot capture the tone in which the text is spoken. Furthermore, published stage directions provide only the barest indication of a production's *mise en scène*, both with regard to the accoutrements of the stage set itself—scenery, effects and properties—and the more expansive reference of the term encompassing "lighting, costuming, and all other related aspects … of the spatio-temporal continuum, including the actions and movements of all the performers" (Postlewait 2010: 396). Any analysis must therefore take account of the non-textual elements, examining the context within which the text is presented, and acknowledging that the published text implicitly represents a wider theatrical environment in which planned (and unplanned) deviations from the written text, along with visual, aural and other sensory projections, have a significant impact on the conveyance and reception of a production. Viewing the performances against the texts therefore provides "naturally occurring" empirical materials which themselves constitute the topic of research (Peräkylä and Ruusuvuori 2011: 529); an analysis of the actors' physical interaction with the text sheds light on the larger issues so that, as Anssi Peräkylä and Johanna Ruusuvuori point out with regard to the technique of Conversation Analysis, "research that is not explicitly framed around power or status may … bring results that are relevant in discussing these topics" (Peräkylä and Ruusuvuori 2011: 539).

Table 1 documents the inclusion of the line (in bold) "I can't stop thinking about you" in the production of the Crimp text, which suggests that a previous cut has been reinstated at a late stage, or that a decision has been made to expand the speech in accordance with the literal translation and performance history. The Russian-speaking playwright Michael Frayn, whose translation of *The Seagull* is quoted, rather than Crimp's text, by Mitchell as the basis for her directorial decisions for this production (Mitchell 2009: 57–58), interprets this line very similarly to Rappaport as "My heart's full of you" (Frayn 2006: 65). The results of this comparison (and this is one example of a number of cuts and minor additions to Crimp's text in performance) document the interventions in the text beyond Crimp's published version, prompting a discussion of who wields the ultimate power in textual staging decisions, and whether there is a hierarchical textual status in the progression from Chekhov's source text to the performed version.

Table 2 Extracts from reviews of *The Seagull* in the different versions by Martin Crimp and David Hare

Newspaper	Reviews of Martin Crimp's version of Anton Chekhov's *The Seagull*, directed by Katie Mitchell (National Theatre, 27 June to 23 September 2006)[a]	Reviews of David Hare's season of *Young Chekhov: The Birth of a Genius*, directed by Jonathan Kent (Chichester Festival Theatre, 17 October to 14 November 2015)[b]	Reviews of David Hare's season of *Young Chekhov*, directed by Jonathan Kent (National Theatre, 3 August to 3 September 2016)[c]
Guardian	Michael Billington 28 June 2006 (p. 763) Negative: "director's theatre at its most indulgent" D: 1, W: 2, C: 5[d]	Michael Billington 19 October 2015 (pp. 1043–44) Positive: "Chekhov achieves formal mastery" D: 2, W: 2, C: 5	Michael Billington 5 August 2016 (p. 854) Positive: Chekhov's characters "possess the endless susceptibility to reinterpretation that is the hallmark of great drama" D: 1, W: 2, C: 10
Daily Telegraph	Dominic Cavendish 28 June 2006 (p. 763) Positive: "an ardency, an urgency and a clarity" D: 3, W: 2, C: 2	Dominic Cavendish 19 October 2015 (pp. 1044–45) Positive: "consistently illuminating" D: 1, W: 3, C: 3	Jane Shilling 5 August 2016 (p. 855) Positive: "a vivid reminder of the piercing clarity with which Chekhov understood the human condition" D: 2, W: 2, C: 8
Evening Standard	Nicholas de Jongh 18 June 2006 (pp. 763–64) Negative: "maimed" "pallid version of the real thing" D: 5, W: 6, C: 10	Fiona Mountford 20 October 2015 (pp. 1045–46) Positive: "brave and notable theatrical achievement" D: 1, W: 1, C: 4	Henry Hitchings 4 August 2016 (p. 853) Positive: "immensely rich trilogy" D: 3, W: 1, C: 5
Daily Express	Sheridan Morley 28 June 2006 (p. 764) Negative: "Characters drifting about in a vacuum" D: 3, W: 1, C: 5	Neil Norman 23 October 2015 (p. 1046) Neutral: "nothing here to indicate the shock of the new" D: 2, W: 1, C: 3	No review

	Reviewer (2006)	Assessment (2006)	Reviewer (2015)	Assessment (2015)	Reviewer (2016)	Assessment (2016)
Daily Mail	Quentin Letts 28 June 2006 (p. 764)	Positive: "bold, sexed-up production" D: 0, W: 0, C: 1	Patrick Marmion 23 October 2015 (p. 1046)	Neutral: "solidly conventional adaptation" D: 1, W: 4, C: 5	Libby Purves 5 August 2016 (pp. 855–56)	Positive: "joyfully funny, vigorous and ruefully familiar" D: 1, W: 2, C: 5
Independent	Paul Taylor 29 June 2006 (pp. 764–65)	Positive: "imaginative integrity" D: 4, W: 3, C: 1	Paul Taylor 20 October 2015 (p. 1045)	Positive: "inexhaustibly rich and game-changing" D: 1, W: 2, C: 3	No review	No review
The Times	Benedict Nightingale 29 June 2006 (p. 765)	Negative: "excess of atmospherics and detail" D: 3, W: 1, C: 4	Ann Treneman 19 October 2015 (p. 1044)	Positive: "reinterpreted smoothly by David Hare … directed with fizz by Jonathan Kent" D: 1, W: 2, C: 5	Sam Marlowe 5 August 2016 (pp. 854–55)	Positive: "ceaselessly vibrant and richly rewarding" D: 2, W: 1, C: 1
Financial Times	Alastair Macaulay 29 June 2006 (p. 765)	Negative: "an often irritating waste of good actors and a great play" D: 7, W: 1, C: 6	Ian Shuttleworth 20 October 2015 (p. 1045)	Positive: "a unifying vision of a world of circumscription and futility" D: 1, W: 1, C: 4	No review	
Jewish Chronicle	John Nathan 30 June 2006 (p. 765)	Positive: "oppressive tension" D: 4, W: 1, C: 3	No review		No review	

(continued)

Table 2 (continued)

Newspaper	Reviews of Martin Crimp's version of Anton Chekhov's *The Seagull*, directed by Katie Mitchell (National Theatre, 27 June to 23 September 2006)[a]	Reviews of David Hare's season of *Young Chekhov: The Birth of a Genius*, directed by Jonathan Kent (Chichester Festival Theatre, 17 October to 14 November 2015)[b]	Reviews of David Hare's season of *Young Chekhov*, directed by Jonathan Kent (National Theatre, 3 August to 3 September 2016)[c]
Observer	Susannah Clapp 2 July 2006 (pp. 765–66) — Positive: "against the odds, it works" D: 5, W: 1, C: 1	Susannah Clapp 25 October 2016 (pp. 1046–47) — Positive: "a new lens on the playwright" D: 2, W: 3, C: 2	No review
Sunday Times	Christopher Hart 2 July 2006 (p. 766) — Positive: "motley ensemble of squabbling dysfunctionals" D: 1, W: 1, C: 3	Sarah Crompton 25 October 2015 (p. 1047) — Positive: "enriching and exhilarating journey" D: 1, W: 2, C: 2	No review
Sunday Telegraph	Tim Walker 2 July 2006 (p. 766) — Positive: "urgent, compelling" D: 1, W: 1, C: 1	No review	No review
Independent on Sunday	Kate Bassett 2 July 2006 (p. 766) — Positive: "extraordinary sense of fevered urgency" D: 3, W: 1, C: 3	No review	No review
Sunday Express	Mark Shenton 2 July 2006 (pp. 766–67) — Positive: "compellingly creepy ambience" D: 1. W: 0, C: 1	Michael Arditti 25 October 2015 (p. 1047) — Positive: "gloriously rich and seamless undertaking" D: 3, W: 2, C: 3, L: 1	No review

Source				
Metro (London)	Clare Allfree 28 June 2006 (p. 767)	Negative: "jangle of discordant notes and strung-out nerves" D: 6, W: 1, C: 3	No review	No review
Mail on Sunday	Georgina Brown 2 July 2006 (p. 767)	Negative: "some ideas work, others feel laboured" D: 1, W: 2, C: 2	No review	Georgina Brown 14 August 2016 (p. 856) — Positive: "enthralling attempt … to chart the evolution of a dramatic genius" D: 2, W: 2, C: 9
International Herald Tribune	Matt Wolf 5 July 2006 (p. 767)	Negative: "takes reinvigoration to the brink and pushes it belligerently over the edge" D: 3, W: 1, C: 3	No review	No review
Time Out London	Jane Edwardes 5 July 2006 (p. 767)	Negative: "the intensity Mitchell creates is frittered away" D: 2, W: 1, C: 2	No review	Andrzej Lukowski 9 August 2016 (p. 856) — Positive: "seemingly boundless depth and variety Chekhov could mine from his crumbling world" D: 1, W: 3, C: 7

Table 2 (continued)

Newspaper	Reviews of Martin Crimp's version of Anton Chekhov's *The Seagull*, directed by Katie Mitchell (National Theatre, 27 June to 23 September 2006)[a]	Reviews of David Hare's season of *Young Chekhov: The Birth of a Genius*, directed by Jonathan Kent (Chichester Festival Theatre, 17 October to 14 November 2015)[b]	Reviews of David Hare's season of *Young Chekhov*, directed by Jonathan Kent (National Theatre, 3 August to 3 September 2016)[c]
What's On	Mark Shenton 6 July 2006 (p. 767) Positive: "Mitchell and her fine ensemble of actors keep you gripped" D: 2, W: 1, C: 1	No review	No review
No. of reviews (positive/ negative)	19 Positive: 10 Negative: 9	11 Positive: 9 Neutral: 2	7 Positive: 7

Notes: [a]Source: *Theatre Record* 2006, 26: 13, pp. 763–67
[b]Source: *Theatre Record* 2015 35: 21, pp. 1043–47
[c]Source: *Theatre Record* 2016 36: 16–17, pp. 853–56
[d]Frequency of mentions in the review for the director (D), writer of the version (W), Chekhov (C), literal translator (L)

A systematic comparison and review of the reception of these productions assists in assessing the interplay between the text and performance. Table 2 provides extracts from reviews of both productions, assesses the overall positive or negative tone of the review, and documents the number of mentions in each review of the director, writer and Chekhov himself. Rappaport is referenced only once, by Michael Arditti in his review for the *Sunday Express* of Hare's version at Chichester.

Two factors emerge from the above analysis: positive only just outweighed negative reviews for Crimp's version, whereas Hare's version received no negative reviews. And yet the reason for approval or disapproval in both cases was similar; most of the reviews comment on the new approach of the production, only in Crimp's case the novelty was considered to have gone too far. This is illustrated by Nightingale's dislike of the "excess of atmospherics" for *The Times* in comparison to Nathan's approbation of the "oppressive tension" for the *Jewish Chronicle*. These reviewers are identifying the same condition, but reacting with opposing emotions. In both cases the innovation was singled out for comment. In Crimp's version, this related to the production values and their integration with the text. Mitchell and the style of her direction were noticeably more commented upon than Jonathan Kent. For Hare, the presentation of three Chekhov plays as a trilogy was considered to have cast fresh light on Chekhov as a playwright.

The second factor to appear is that Chekhov was overwhelmingly named in comparison to the other theatre practitioners. Thus, for all their awareness of the craft of translation, adaptation, direction and interpretation, the reviewers were looking past the text and performances back to the original author. This fact could be disillusioning for a researcher in the quest to highlight the role of translation in the transmission of a text from another language, but perhaps it is an example of Boase-Beier's translated text "demanding a different sort of reading from a non-translated text" (Boase-Beier 2011: 27). These reviewers recognized an urgency and richness of interpretation in both productions, echoing the early responses to the original Russian. Rappaport's literal translation was a key element in generating these reactions.

Conclusion: Reverberations of Creativity

Both of these versions depict Chekhov's play in a new light, albeit with contrasting retellings. Crimp aimed to present the unexpected. Hare placed the play in context. The results of my comparative readings indicate that these are the reactive responses of the writers to the "thick" (Appiah 2012: 341; see

above) nuances of Rappaport's translation. Rappaport presents the potential shifts and uncertainties of the source text in her literal translation. The writers respond according to their theatrical approaches and collaborative missions. The reviewers failed to remark on the translational layers behind the production, but their comments suggest an ability to conduct a reading that acknowledges the multiple voices in the text. The appropriation of the literal translation by these two playwrights with very different artistic profiles provides alternative perspectives of the role of the literal within the translation progression from source to target text, and also demonstrates the proliferation of translation options and strategies emanating from a single source text.

This case study was selected on the basis of my interest and personal experience. The nature of the study, and even the subject, altered as research progressed. I changed the translations that I had chosen to study when I discovered that two translations came from one literal translation. The fact that I could not locate the literal translation for my originally planned subject of study cannot be discounted in my decision. External factors thus affect the progress of case study research as it develops, but researcher-as-subject also plays a part. Gabriela Saldanha and Sharon O'Brien recognize that "ethnological orientation is … a methodological orientation that can be adopted in case study research," including "a focus on the researcher's personal involvement" (Saldanha and O'Brien 2013: 209). Should I avoid making personal evaluations—which text is better? I know which I prefer, but is that relevant? I hope the information I have provided will provoke personal responses in the readers of this case study.

Yin's fifth and final criterion for case study research is that the "case study must be composed in an engaging manner" (Yin 2014: 205). The idiosyncrasies of the three texts and their authors reflect the personal perspectives of the nature of case study research. The process is necessarily governed by my own interests as researcher, and the serendipitous nature of the availability of research material. Nevertheless, a case study enables a story to "be told more briefly, with greater internal reverberation" (Stake 1995: 135). I trust that the reverberations of this study generate a louder recognition of the strategic value of literal translation within the creative processes of bringing translated work to the stage.

Notes

1. The Arts Council England grant commitment to the Royal National Theatre for 2016–17 Quarter 2 was £17,217,000. This made the National Theatre the fourth highest recipient, preceded by the Royal Opera House (£24,772,000);

the National Foundation for Youth Music (£19,302,000); and the Southbank Centre (£19,186,000) (Arts Council England 2016).
2. Each Act of Rappaport's literal translation begins with new page numbering at 1.

References

Anderman, G. (2005) *Europe on Stage: Translation and Theatre*, London: Oberon Books.

Angelaki, V. (2012) *The Plays of Martin Crimp: Making Theatre Strange*, Basingstoke: Palgrave Macmillan.

Appiah, K. A. (2012) 'Thick Translation', in L. Venuti (ed.) *The Translation Studies Reader* (3rd edn), London: Routledge, pp. 331–43.

Apollonio, C. and A. Brintlinger (2012) 'Introduction', in C. Apollonio and A. Brintlinger (eds) *Chekhov for the 21ˢᵗ Century*, Bloomington: Slavica, pp. 1–10.

Arts Council England (2016) *Expenditure Data: Grant Commitments* (Arts Council England, London http://www.artscouncil.org.uk/governance/spending#section-1) [Accessed 12/12/2016].

Billington, M. (2007) *State of the Nation: British Theatre since 1945*, London: Faber and Faber.

Boase-Beier, J. (2011) *A Critical Introduction to Translation Studies*, London: Continuum.

Brodie, G. (2012) 'Theatre Translation for Performance: Conflict of Interests, Conflict of Cultures', in B. Maher and R. Wilson (eds) *Words, Images and Performances in Translation*, London: Continuum, pp. 63–81.

Brodie, G. (2013) 'Schiller's *Don Carlos* in a Version by Mike Poulton, directed by Michael Grandage: The Multiple Names and Voices of Translation', in H. Jansen and A. Wegener (eds) *Authorial and Editorial Voices in Translation*, Vol. 1, Montréal: Éditions Québécoises de l'Oeuvre, pp. 119–40.

Brodie, G. (2016a) '"It's Deeper Than That": Manifestations of Schleiermacher in Martin Crimp's Writing and Translation for Theater', in T. Seruya and J.M. Justo (eds) *Rereading Schleiermacher: Translation, Cognition and Culture*, Berlin: Springer, pp. 233–44.

Brodie, G. (2016b) 'The Sweetheart Factor: Tracing Translation in Martin Crimp's Writing for Theatre', *Journal of Adaptation in Film and Performance* 9 (1): 83–96.

Brodie, G. (2018) *The Translator on Stage*, New York: Bloomsbury.

Chichester Festival Theatre (2015) *Young Chekhov: The Birth of a Genius* (Theatre Programme), Chichester: Chichester Festival Theatre.

Clayton, J.D. and Y. Meerzon (2013) 'Introduction: The Text and its Mutations: On the Objectives of the Volume', in J.D. Clayton and Y. Meerzon (eds) *Adapting Chekhov: The Text and its Mutations*, New York: Routledge, pp. 1–11.

Crimp, M. (2006) *Anton Chekhov: The Seagull*, London: Faber and Faber.

Frayn, M. (2006) *Anton Chekhov: Plays*, London: Bloomsbury.

Hampton, C. (2007) *Anton Chekhov: The Seagull*, London: Faber and Faber.

Hare, D. (2015) *Anton Chekhov: Young Chekhov: Platonov, Ivanov, The Seagull*, London: Faber and Faber.

Hare, D. (2016) 'How I Learned to Love Adaptation', *The Guardian* https://www.theguardian.com/stage/2016/jan/23/davidhareadaptationsthemasterbuilderchekhovoldvic) [accessed 23/9/2016].

Hermans, T. (2007) *The Conference of the Tongues,* Manchester: St. Jerome.

Holdsworth, N. (2010) *Theatre and Nation*, Basingstoke: Palgrave Macmillan.

Jackson, L. (2017) 'Forces at Work: Euripides' *Medea* at the National Theatre 2014', in G. Brodie and E. Cole (eds) *Adapting Translation for the Stage*, Abingdon: Routledge, pp. 104–17.

Marsh, C. (2010a) 'Chekhov, Anton' in D. Kennedy (ed.) *The Oxford Companion to Theatre and Performance*, Oxford: Oxford University Press, pp. 111–12.

Marsh, C. (2010b) 'Stanislavsky, Konstantin', in D. Kennedy (ed.) *The Oxford Companion to Theatre and Performance*, Oxford: Oxford University Press, pp. 572–73.

Megson, C. and D. Rebellato (2007) '"Theatre and Anti-theatre": David Hare and Public Speaking', in R. Boon (ed.) *The Cambridge Companion to David Hare*, Cambridge: Cambridge University Press, pp. 236–49.

Merlin, B. (2003) *Konstantin Stanislavsky*, London: Routledge.

Middeke, M. (2011) 'Martin Crimp,' in M. Middeke, P. P. Schnierer and A. Sierz (eds) *The Methuen Drama Guide to Contemporary British Playwrights*, London: Methuen, pp. 82–102.

Mitchell, K. (2009) *The Director's Craft: A Handbook for the Theatre*, Abingdon: Routledge.

Munday, J. (2010) 'Evaluation and Intervention in Translation', in M. Baker, M. Olohan and M. C. Pérez (eds) *Text and Context. Essays on Translation and Interpreting in Honour of Ian Mason*, Manchester: St Jerome, pp. 77–94.

National Theatre (2006) *The Seagull* (Theatre Programme), London: Royal National Theatre.

National Theatre (2016) *Mark Strong and Hope Davis Lead the Cast of 'The Red Barn', a New Play by David Hare* (Royal National Theatre, London. https://www.nationaltheatre.org.uk/sites/default/files/the_red_barn_-_press_release.pdf) [accessed 28/11/2016].

National Theatre Archive (2016) *Welcome to the National Theatre Archive* (Royal National Theatre, London http://catalogue.nationaltheatre.org.uk/CalmView/Default.aspx?) [accessed 6/12/2016].

Peräkylä, A. and J. Ruusuvuori (2011) 'Analyzing Talk and Text', in N.K. Denzin and Y. S. Lincoln (eds) *The Sage Handbook of Qualitative Research*, Thousand Oaks: Sage, pp. 529–543.

Peace, R. (1993) 'Chekhov into English: The Case of *The Seagull*', in P. Miles (ed.) *Chekhov on the British Stage*, Cambridge: Cambridge University Press, pp. 216–25.

Postlewait, T. (2010) 'Mise-en-scène', in D. Kennedy (ed.) *The Oxford Companion to Theatre and Performance*, Oxford: Oxford University Press, p. 396.

Rappaport, H. (2001) 'Lost in Translation: The Too-often Unsung Work of the Literal Translator', *The Author* 112: 176–77.

Rappaport, H. (2006) *Anton Chekhov: The Seagull* (Unpublished), London: Royal National Theatre.

Rappaport, H. (2007) 'Chekhov in the Theatre: The Role of the Translator in New Versions' in G. Anderman (ed.) *Voices in Translation: Bridging Cultural Divides*, Clevedon: Multilingual Matters, pp. 66–77.

Saldanha, G. and S. O'Brien (2013) *Research Methodologies in Translation Studies*, Manchester: St. Jerome.

Sierz, A. (2013) *The Theatre of Martin Crimp* (2nd edn), London: Bloomsbury.

Stake, R.E. (1995) *The Art of Case Study Research*, Thousand Oaks: Sage.

Trencsényi, K. (2015) *Dramaturgy in the Making: A User's Guide for Theatre Practitioners*, London: Bloomsbury.

Turner, C. (2007) 'Hare in Collaboration: Writing dialogues', in R. Boon (ed.) *The Cambridge Companion to David Hare*, Cambridge: Cambridge University Press, pp. 109–22.

Victoria and Albert Museum (2016) *Theatre and Performance Archives* (Victoria and Albert Museum, London http://www.vam.ac.uk/content/articles/t/archives-theatre-performance/) [accessed 12/11/2016].

Young, S. (2009) 'Making the "unstageable" stageable: English rewritings of Chekhov's first play', *Modern Drama* 52 (3): 325–50.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Thousand Oaks: Sage.

The Restored New Testament of Willis Barnstone

Philip Wilson

Introduction

The Restored New Testament (Barnstone 2009) consists of: Willis Barnstone's translation of the canonical Hellenistic Greek texts of Western Christianity; Marvin Meyer's translation of three non-canonical Coptic Gnostic texts; and extensive paratextual material by Barnstone. The title of the book is of interest: what can it mean to restore a work though translation, especially one that has been translated as often as the New Testament, and that has had such a great influence in Translation Studies?

The New Testament is part of the Christian Bible, which also includes the Hebrew Scriptures canonical to Judaism (known to Christians as the Old Testament). Some religions, such as Judaism and Islam, view the language of their scriptures as sacred, so that translation can only ever be at best a supplement to the source text; Christianity, however, has always seen the message of its Bible as equally expressible in all languages, so that translations can replace the original (Delisle and Woodsworth 2012: 153). Translation has therefore been important in the history of Christianity. Indeed, significant parts of the New Testament are themselves translations, because at some point certain remembered or recorded words of Jesus of Nazareth must have been translated from Aramaic to Hellenistic Greek. Maurice Casey argues that many parts of Mark's Gospel can be described as "a literal and unrevised translation of an Aramaic source" (Casey 2010: 63), although no such sources have yet

P. Wilson (✉)
University of East Anglia, Norwich, UK

been discovered. Barnstone argues that a better title for the New Testament would be "scriptures in Greek translation" (Barnstone 1993: 157).

Bible translation has in turn become central to Western translation practice.[1] Seminal statements about translation have been written by Bible translators, setting up discourses that are still discussed by translators and translation theorists. Jerome in 395, for example, introduces the notions of "word for word" and "sense for sense" (Jerome 1997: 25). Or Martin Luther in 1530 writes of the need to make a translation readily understandable to all users of the target language (Luther 1997: 87). In addition, major Western translation theories have been developed from the practice of Bible translation, such as equivalence theory (e.g. Nida and Taber 1969). As Lynn Long notes, Western translation theories owe a great deal to Bible translation because the very nature of the field provides "a major impetus for comment and argument about authority, translatability and methodology" (Long 2013: 464).

The influence of the Bible in translation cannot be overestimated, and Bible translation continues to flourish. As Philip Noss asserts: "No other book has been translated over such a long period of time as the Bible … and no other document is today the object of such intense translation activity as the Bible" (Noss 2007: 1). By 2005, the New Testament had been translated into more than 1000 languages (Noss 2007: 24). In addition, the Bible is a text that forces us to consider the status of translation, because, as Jean Boase-Beier and Michael Holman argue, it "blurs the distinction between original and translation in that it is available to the vast majority of its readers worldwide only in translation, but rarely regarded as anything other than an original work" (Boase-Beier and Holman 1999: 3).

Translation of the Bible into English began in the late fourteenth century with the clandestine Wycliffe Bible, which was rendered from Jerome's Latin Vulgate, the only version approved by the Catholic Church. During the English Reformation, when the authority of the Catholic Church was rejected by the Crown and Bible translation became legal, Protestant translators were motivated by the desire to allow access to the scriptures to those who were unable to read the Vulgate. For the translators of the 1611 King James Bible, for example, it is translation that "openeth the window, to let in the light" (King James Bible 2008: lvii). Since the Reformation, there has been continual and worldwide translation into English in response to changing contexts, such as: linguistic developments; new trends in liturgy and devotion; the needs of different faith groups and denominations; advances in biblical scholarship; the various forms of English.

In most cases, the function of Bible translation is missionary or devotional, just as Mark translated the words of Jesus in order to convert people

who could not understand Aramaic. Barnstone distances himself from such an approach, stating that he has "no pitch for any camp", and that his translation is "no more polemic or proselytizing here than were this book a new version of the *Odyssey* or of Sappho's fragments" (Barnstone 2009: 15). No Christian body has sponsored his version. His hope rather is that his work will become a "source of pleasure and information" (ibid.), which is, I assume, what most readers look for from a literary text. When I read a literary novel such as Hilary Mantel's *Wolf Hall*, I hope to enjoy the experience, but also hope to gain cognitive insights through my encounter with Mantel's reimagining of the Tudor court and her presentation of human relationships. Thus, readers of Barnstone may be looking for literary, rather than religious effects.

It may be asked whether the New Testament is a literary text at all, as it has often been read by people in search of salvation rather than literary diversion. It is a collection of 27 first-century texts written in Hellenistic Greek or *Koine* (common language), the "lingua franca of the eastern Mediterranean and Near East in the post-classical period (c.300 BCE-300 CE)" (Delisle and Woodsworth 2012: 182n). There are four different types of text represented: four lives of Jesus (Gospels); one history of early Christian missionary activity (Acts); 21 pastoral letters; one work of visionary spirituality (Revelation). These texts have traditionally not been described as literary by New Testament scholars, partly because they have been viewed as works of theology, partly because they appear strange at first sight to modern eyes. The Gospels, for example, tell the life of Jesus but are not biographies in the modern sense of the word: Mark omits material that would be expected by modern readers, such as any description of Jesus, or details of his life before his ministry. There has been a recent trend in scholarship, however, to read the New Testament as literature. Thus, the Gospels do fit the criteria of first-century Greek and Roman lives that combine "folklore, gossip, praise and literary invention" (Keefer 2008: 19). Readers can bring a literary reading to the New Testament, which would allow them "to understand content through close engagement with form" (Keefer 2008: 7), to be part of the text, to engage with it, to use it to change their minds or even their lives. An investigation of Mark, for example, shows how the style is integral to the presentation. Mark presents Jesus as a lonely and misunderstood figure, an enigmatic portrait supported by the "sparseness of the narrative", so that in "the same way that the narrative isolates the character of Jesus, thus also the syntax of the Gospel isolates the reader" (Keefer 2008: 29). We see this in the way that chapters "The Case of Natascha Wodin's

Autobiographical Novels: A Corpus-Stylistics Approach", "Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of A Clockwork Orange" and "Transcreating Memes: Translating Chinese Concrete Poetry" of Mark all end with a prediction by Jesus that he must suffer and die, a prediction that the disciples meet with incomprehension, making the reader ask himself or herself if he or she is prepared to follow Jesus, no matter what it takes.

Barnstone both theorizes and responds to this literariness. *The Restored New Testament* is a radical translation in a field marked by its conservatism (Barnstone 1993: 278) and it may therefore illustrate new ways of translating that are of interest to both the translation theorist and the reflective practitioner of translation.

Willis Barnstone and New Testament Translation

Willis Barnstone was born in Maine, USA, in 1927 and has held various academic positions in the USA and Europe.[2] He is now Distinguished Professor Emeritus of Comparative Literature and Spanish at Indiana University and a full-time writer. Barnstone has made contributions to six fields. He has to date published: 20 volumes of poetry; four volumes of memoir; five volumes of literary criticism; nine volumes of religious scripture; 32 volumes of literary translation (mostly of poetry). In addition, he has edited eight literary anthologies with other scholars. Languages from which he translates include Chinese, Classical and Hellenistic Greek, German, Hebrew and Spanish. Poets whom he has translated include John of the Cross, Antonio Machado, Rainer Maria Rilke, Sappho and Wang Wei. A Guggenheim fellow, he has been nominated for the Pulitzer Prize in poetry four times. His verse has appeared in many magazines and his books have been translated into Arabic, Chinese, French, Italian, Korean and Romanian. It is a distinguished career, which gives a further reason for investigating his translation of such an important text in Translation Studies as the New Testament.

Barnstone has written an influential monograph, *The Poetics of Translation* (1993), in which he distinguishes literary translation from routine information transfer between languages (Barnstone 1993: 4) and warns against the "mindless imposition of standards for information transfer onto the translation of aesthetic texts" (Barnstone 1993: 35). For Barnstone, the act of literary translation involves "an interpretive reading of the source text" (Barnstone 1993: 21). This notion allows us to link Barnstone to what Lawrence Venuti theorises as the "hermeneutic" model of translation, which "treats translation as an interpretation of the source text whose form, meaning and effect are

seen as variable, subject to inevitable transformation during the translating process" (Venuti 2012: 485). Venuti contrasts this model with the "instrumental model", which treats translation as "the reproduction of an invariant" (ibid.). Following Venuti, Barnstone can be placed in the hermeneutic tradition of Friedrich Schleiermacher, Johann Wolfgang von Goethe, Friedrich Hölderlin and Antoine Berman, rather than the instrumental tradition of Cicero, Quintilian, Jerome and Eugene Nida (ibid.). Venuti's model helps us to contextualize Barnstone and to understand his approach to translation, which he sees as transformation, a creative process that goes far beyond linguistic proficiency. Barnstone (1993: 256) is influenced by Walter Benjamin's 1923 essay 'The Translator's Task' (2012), and similarly draws imagery from the Jewish esoteric tradition of Kabbalah (reception), which sees texts as dynamic, not static, awaiting new life in the next reading:

> A translation aspires to the Kabbalah, wherein the universe is a system of permanent though fiery words; yet it wakes down on earth in the knowledge of its instability and impermanence. (Barnstone 1993: 268)

This tradition resists any instrumental view of translation. Barnstone argues that if "truly literalist assumptions" prevailed, translation would be impossible, because in translation "A=A is impossible" (Barnstone 1993: 18). No two words are equivalent in all circumstances. Benjamin compares German *Brot* and French *pain*, for example, which both can be taken as signifying 'bread', and argues that their "mode of meaning differs", because they signify something different to German and to French speakers, so that they are not interchangeable (Benjamin 2012: 78). Even the simplest terms carry connotations, which will differ according to the context in which the terms are used. Barnstone uses the notion of similarity within constraints as a description of the activity of translation: "creating related difference" (1993: 18).

For Barnstone, literary translation is demanding but possible. He argues, again drawing on Kabbalistic imagery of creation and salvation:

> Given the inconstancy of words and texts, can we demand miracles from human translators who work today to grace us with a poem? Yes. The poet translator should at the very least compete with the Creator. In our ignorance, we need her work of restoration and we need to be saved. (Barnstone 1993: 266)

By looking at the source text in a certain way, as something that needs to be recreated rather than transferred, we are better placed to carry out that transformation. Translation *restores* a source text, much as the Kabbalist makes us see things in a new way.

Barnstone's *The Restored New Testament* is the conclusion of a project sketched in *The Poetics of Translation* and published in part as *The New Covenant* (2002):

> it is time to read the magnificent literature of the Bible in renditions equal to modern versions of classical Greek and Latin authors. In contrast to serious classical scholars, however, biblical scholars relentlessly invent strange texts alien to English language and literature. … Given the alien-to-art-and-intellect translations of sacred texts, the Bible awaits its English *metafora* [Greek: transformation]. Waiting there, in the darkness of letters, is the great book. (Barnstone 1993: 278n)

Barnstone's translation is self-consciously literary. It is based on a reading of the Hellenistic Greek source text as literature and aims to produce a target text that can be read as literature, in contrast to the non-literary ways in which the New Testament has often been translated. (For an investigation of how literature is often approached as if it were information to be transferred, see Berman 2012.) Barnstone announces his intention of offering "a chastely modern, literary version of a major world text" (Barnstone 2009: 14). Perhaps this is part of a trend: an example of another contemporary translator who has made a consciously literary translation from the New Testament is Mary Phil Korsak (see Korsak 2010, where she discusses the sort of problems she faced in translating Mark, in a very interesting parallel of the issues raised by Barnstone).

Restoring the New Testament

Any reader acquainted with the New Testament in English will note four major features of Barnstone's translation that depart from tradition: the order and selection of texts; the names of people and places; the presentation of target texts as poetry, not prose; the abundance of paratext. In the next four sections I investigate these features.

The Order and Selection of Texts

Table 1 shows the traditional order of the texts of the New Testament, and maps that order against Barnstone, cross-referencing Barnstone's translations of proper names where necessary. The traditional order is exemplified by The King James Bible (2008).

Table 1　Order of New Testament texts

Traditional order	Barnstone (2009)
[Gospels]	[Gospels]
Matthew	Creation Prologue to Yohanan (John)
Mark	Markos (Mark)
Luke	Mattityahu (Matthew)
John	Loukas (Luke)
	Yohanan (John)
[History]	[Gnostic Gospels]
Acts	Toma (Thomas)
	Miryam of Magdala (Mary of Magdala)
	Yehuda (Judas)
[Letters]	[Letters of Shaul (Paul)]
Romans	Romans (Romans)
1 Corinthians	Korinthians alpha (1 Corinthians)
2 Corinthians	Korinthians beta (2 Corinthians)
Galatians	Galatians (Galatians)
Ephesians	Thessalonikians alpha (1 Thessalonians)
Philippians	Filemon (Philemon)
Colossians	Filippians (Philippians)
1 Thessalonians	[Letters attributed to Shaul (Paul)]
2 Thessalonians	Efesians (Ephesians)
1 Timothy	Kolossians (Colossians)
2 Timothy	Thessalonkians beta (2 Thessalonians)
Titus	[Late letters attributed to Shaul (Paul)]
Philemon	Timotheos alpha (1 Timothy)
Hebrews	Timotheos beta (2 Timothy)
James	Titos (Titus)
1 Peter	
2 Peter	
1 John	
2 John	[General letters]
3 John	Yaakov (James)
Jude	Shimon Kefa alpha (1 Peter)
[Apocalyptic]	Shimon Kefa beta (2 Peter)
Revelation	Yohanan alpha (1 John)
	Yohanan beta (2 John)
	Yohanan gamma (3 John)
	Yehuda or Judas (Jude)
	Yehudim or Jews (Hebrews)
	[History]
	Activities of the Messengers (Acts)
	[Apocalyptic]
	Apocalypse or Revelation (Revelation)

Barnstone's re-ordering represents both an application of scholarship to tradition and a literary approach. The four canonical Gospels are placed in what is now considered to be their order of composition, for example, and John is followed by three Gnostic texts with which it has a theological kinship. Similarly, letters are grouped according to authenticity, date and function.

Beginning with John's Prologue, however, is a literary framing device that enables Barnstone to open his translation with a majestic and mystical discourse about the Word, thus setting the whole translation in a cosmic context.

No canonical texts are excluded by Barnstone, but his inclusion of three non-canonical Gnostic Gospels shows how translation can challenge canons. Barnstone's work presents a broader view of early Christianity than is found in most translations of the New Testament, which offer us only those writings approved of by the winning side in the doctrinal struggles between early Christians. The New Testament canon had stabilized by the late second century, and excluded Gnostic writings considered heretical. (For an overview of Gnosticism, see King 2003.) In 1945, over 50 Coptic Gnostic texts were discovered at Nag Hammadi, including the three Gospels translated here, which had been hidden in order to preserve them from destruction by hostile theologians. Including newly discovered texts in order to broaden the canon is part of a trend in New Testament translation—compare the German version of the New Testament and other early Christian writings by Klaus Berger and Christiane Nord (1999)—and can be seen as an act of restoration, clarifying "the origin of Christianity as one of the Jewish messianic sects of the day vying for domination" (Barnstone 2009: 14).

The Translation of Names

Barnstone's translation of names, as part of his project of restoration, is based on the forms of names that people and places had in the early first century, which means that many of the texts in Table 1 have titles unfamiliar to readers of the New Testament in English. For example, the document traditionally known as the First Letter of Peter is termed "Shimon Kefa alpha" by Barnstone, based on Peter's "full Aramaic name" (Barnstone 2009: 995n) and "alpha" as the first letter of the Greek alphabet, used in Hellenistic Greek as the number 1.

Table 2 gives an overview of how Barnstone restores names. There are three types of names in the New Testament: Hebrew-Aramaic, Hellenistic Greek and Latin. An example is given of each, followed by the translation in The King James Bible (2008), as an exemplification of the English rendering in common use.[3] I then give Barnstone's translation and finally the rationale for his translation choice following relevant footnotes to *The Restored New Testament*. (Barnstone always explains in a note why a certain form has been used.)

Table 2 Nomenclature in Barnstone

New Testament	King James Bible	Barnstone	Justification in Barnstone
Iēsous	Jesus	Yeshua	Based on the Hebrew-Aramaic form (2009: 141)
Andreas	Andrew	Andreas	Based on the Hellenistic Greek form (2009: 144n)
Pilatos	Pilate	Pilatus	Based on the Latin form (2009: 203n)

There is an important translation issue at stake in the rendering of names. It may seem that the name of Jesus, for example, ought to be straightforward to translate on account of some direct correspondence to 'Jesus', but this is not the case. A transliteration of the Hellenistic Greek form of Jesus's name, 'Iēsous' or 'Jēsous', does not give the conventional English form, which comes from the Latin *Iesus*; as Barnstone shows, Jesus would have been known by his contemporaries by the Aramaic 'Yeshua', a later form of the Hebrew 'Yehoshua' (Barnstone 2009: 141). Equivalence is constructed, not discovered (Tymoczko 2007: 41). Things are always more complicated than any naïve view of equivalence suggests, because every item of translation demands a choice on the part of the translator. Barnstone's choices are based on his view that "English versions of Greek scriptures have linguistically muffled the ordinary Greek, Aramaic and Hebrew names" (Barnstone 2009: 52).

Barnstone's restoration looks to what Nicholas King calls "the kind of life that lurks beneath the text of the New Testament" (King 2004: 12). Barnstone comments, for example, that he does not want his readers "to watch Andrew and Mark pausing in London and Chicago but Andreas and Markos walking a Greek city" (Barnstone 2009: 14). I use Barnstone's translation of Mark 1: 1–3 to illustrate how this end is achieved. Text (1) is the glossed Hellenistic Greek; text (2) is The King James Bible translation for purposes of comparison (2008); text (3) is Barnstone's translation. I use The King James Bible because it is still well known and because Barnstone describes it, rightly in my opinion, as the "model for a high and good translation of the New Testament" (Barnstone 2009: 1293).

(1)
Archē   tou   euaggeliou Iēsou Christou uiou theou: Kathōs gegraptai
beginning of-the good-news of-Jesus Christ   son of-God   thus   it-is-written in
en tō Esaia tō prophētē, Idou apostellō ton aggelov mou pro   prosōpou sou,
in the Isaiah the prophet   see   I-send   the messenger of-me before face of-you
sou,   hos kateskeuasei tēn hodon sou: phone boōntos   en tē   erēmō,
of-you who will-prepare   the way   of-you voice crying-out in the wilderness
Etoimasate tēn odon kuriou, eutheaias poiete tas tribous autou.
prepare   the way of-lord straight   make   the paths   of-him

(2)

The beginning of the gospel of Jesus Christ, the Son of God; As it is written in the prophets, Behold, I send my messenger before thy face, which shall prepare thy way before thee. The voice of one crying in the wilderness, Prepare ye the way of the Lord, make his paths straight.

(3)

The beginning of the gospel of Yeshua the mashiah, son of God.
As it is written in Yesgayahu the prophet:
  Look, I send my messenger ahead of you,
  And he will prepare your road;
  The voice of one crying out in the desert,
  "Prepare the way for Adonai and make his paths straight."

In the same way that Hölderlin, according to Berman, reveals the "strangeness of the Greek tragic Word" in his translations of the tragedies of Sophocles into German (Berman 2012: 240), so Barnstone reveals to contemporary English readers the strangeness of the Greek salvific Word, that Berman also sees as a project of restoration, that is, of the "particular signifying process of works", which involves a complementary transformation of the translating language (Berman 2012: 252–3).

For Barnstone, this way of translating names is also a tool for combating the anti-Semitism that he discerns in the New Testament and its translations (Barnstone 2009: 18). Christianity has often been viewed as a source for the hatred of the Jews. In Matthew 27: 25, for example, Jewish onlookers demand Jesus's death at the hands of the Roman governor Pilate, and accept his blood both on them and on their children. Daniel Goldhagen claims that European anti-Semitism is "a corollary of Christianity" (Goldhagen 1997: 49). Barnstone refuses to change the text of the New Testament, to engage in what he calls "benevolent book-burning" (Barnstone 2009: 1444). His solution is to leave the text alone: "When the Jews are demonized, let the Jews be called Jews" (Barnstone 2009: 1445). Yet he stresses the Jewish context at all times through nomenclature, reacting against traditional versions where the "ethnic heritage is clouded" (Barnstone 2009: 52). To name Jesus of Nazareth "Yeshua" makes clear his Semitic origins. In text (3), Yeshua is not the "Christ" (from the Greek: anointed one) nor even the "Messiah", but the "mashiah" (Hebrew: anointed one). Barnstone uses a transliteration rather than a translation from the Hebrew. At a time when violent anti-Semitism is growing worldwide (Simms and Laderman 2016), this New Testament can be welcomed on ethical grounds as a way of showing the often forgotten Jewish roots of Christianity. In the next section "Translation as Poetry", I examine whether it can also be welcomed on aesthetic grounds.

Translation as Poetry

A third major strategy of restoration is to set out large sections of the text as poetry, rather than the traditional prose. The New Testament texts were written in blocks without spacing or lineation, so that all questions of layout are editorial decisions. Barnstone is not the first to translate the poetry in the New Testament, and aspects of the Hebrew scriptures have traditionally been seen as poetic (such as the Psalms), and often set out as such. What distinguishes Barnstone's translation is its consistency: for example, The New Jerusalem Bible (1990) translates some speeches of Jesus as verse (e.g. Matthew 5:3–10), but most of them as prose.

Douglas Robinson, commenting on the portrait of Jesus given in many English translations, asserts: "He feels familiar: he speaks our language just as we speak it, without liturgical adornment, without all the solemnities of ecclesiastical tradition, in flat prose, like any other ordinary person" (Robinson 1991: 62). In *The Restored New Testament*, this is not the case. Barnstone states that his "great discovery was the invisible poet hitherto hidden in unlineated Greek prose" (Barnstone 2009: 1291), so that his aim became to give us the "poems of Jesus", which he describes as being "uniformly sonorous in their metaphysic and of-the-earth peasant, village, fisherman, and farmland settings" (Barnstone 2009: 40). Barnstone has gone on to publish the poetry of Jesus as a self-contained volume (2012).

That Jesus should have spoken in poetry is not surprising. Nicholas Barker argues that verse came as an answer to the "primal need" that is memory (Barker 2016: 1). For an itinerant preacher, such as Jesus, casting teachings in the form of verse would have been both a way of remembering them and a way of engaging his listeners (Barker 2016: 3), particularly given the poetic traditions of the Hebrew scriptures (such as the Psalms). Don Cupitt and Peter Armstrong show how back-translation of certain sayings of Jesus into Aramaic reveals verse forms (Cupitt and Armstrong 1977: 53).[4]

Given that Barnstone discerns poetry in the source text, translation as transference, translation "that slights poetic language", is to be avoided (Barnstone 2009: 24). Poetry is to be translated as poetry, which raises the question of what poetry is in the first place. There are (at least) two aspects to poems; they have a formal aspect, in the way that words are positioned on the page, and also an aesthetic aspect, depending on whether and how they produce poetic effects in the reader. Hence it is possible to set something out as verse, but for it not to be judged as poetry: Matthew Reynolds makes this criticism of much translation of Homer into English (Reynolds 2011: 222).

In looking at Barnstone's translation, it is at once obvious that there is verse on the page—many texts are left-aligned—but whether it is poetry or not is a question of judgement. Barnstone's distinguished career as a poet, described in the section "Willis Barnstone and New Testament Translation" above, is evidence that might predispose us to think that it is but I now examine a sample of Barnstone's translation in detail.

I give a speech by Jesus about the end of the world from Mark 9: 1. Text (4) is the glossed transliterated Hellenistic Greek text; text (5) is The King James Bible translation (2008); text (6) is Barnstone's translation.

(4)
kai elegen   autois, Amēn legō humin hoti eisin tines hōde tōn
and was-saying to-them indeed I-say to-you that are   some here of-those
hestēkotōn hoitines ou mē   geusōntai thanatou heōs an idōsin tēn
having-stood who   not-at-all will-taste of-death until   they-see the
Basileian tou   theou elēluthuian en dunamei.
kingdom of-the God   having-come in power

(5)
And he said unto them, Verily I say unto you, That there be some of them that stand here, which shall not taste of death, till they have seen the kingdom of God come with power.

(6)
And he said to them,

Amain, I say to you,
There are some of you standing here
Who will not taste death
Until you see that the kingdom of God has come
With power.

Barnstone's translation in (6) stresses the drama of the situation where a wandering prophet is warning his listeners that the world as they know it is coming to an end. It can be seen as poetic for the following reasons: it retains the Aramaic "Amain", rather than making Jesus sound like an Enlightenment philosopher by using an adverb such as "truly"; it is set out as verse, so that certain expressions are foregrounded, such as "With power" in line 6; the use of verse has the effect of slowing the speed at which the pronouncement is read, hence making it more solemn; Barnstone maintains the repetition of "you" in lines 2 and 3, which emphasizes that we have here a grim warning to a crowd of spectators, and thus to the reader or the listener, with the implication that a change in behaviour is required; he also maintains the tense of

elēluthuian in line 5, which is third person singular feminine accusative perfect active indicative of *erchomai* (to come), so that the cosmic drama is intensified by the fact that the Kingdom "has come", that is, its advent is realized in language even if not in time. Barnstone allows the Hellenistic Greek to speak (Barnstone 2009: 1295). I therefore think that the translation in text (6) works successfully as a poem. Barnstone's Jesus is not Robinson's man in the street, but a mystical figure. This impression is strengthened by the inclusion in the volume not only of the canonical Gospel of John, but also of three Gnostic Gospels, all four of which present a more spiritual Christ than the canonical synoptic Gospels of Matthew, Mark and Luke. Text (7), for example, is Meyer's rendering of Thomas 1: 3, a translation into English from a Coptic translation of a lost Hellenistic Greek text.

> (7)
> If your leaders tell you, "Look, the kingdom is in heaven,"
> Then the birds of heaven will precede you.
> If they tell you, "It is in the sea,"
> Then the fish will precede you.

Jesus, the speaker here, tries to make his audience see the world differently. Conventional ways of looking at heaven are rejected for an apophatic or negative way, which is an approach developed by many mystical writers, whereby the believer is shown that no human imagery can ever catch the ultimate reality of God.

Barnstone also translates the New Testament Letters and Revelation as poetry, writing loose blank verse. Text (8) is The King James Bible prose translation of Romans 1:1–3 and text (9) is Barnstone's verse translation.

> (8)
> Paul, a servant of Jesus Christ, called *to be* an apostle, separated unto the gospel of God, (Which he had promised afore by his prophets in the holy scriptures,) Concerning his Son Jesus Christ our Lord, which was made of the seed of David …

> (9)
> Shaul, a slave of Yeshua the Mashiah,
> Called on to be a special messenger
> For the good news of God that was proclaimed
> First through the prophets in the holy Torah
> About his son who came as flesh from seed
> Of David …

Parts of some of the New Testament Letters are thought to quote early Christian hymns, and are rendered as verse by the New Jerusalem Bible (1990), but the case is different from that of the speeches of Jesus in the Gospels, as it has never been suggested that these letters were composed in verse. Barnstone's strategy goes to the heart of what is understood by literary translation, which "can refer to the translation of texts that are held to exhibit literary features" or to "the translation of texts in a literary way" (Boase-Beier et al. 2014: 1). Barnstone is translating the letters of the New Testament in a literary way and thus enhancing the literariness of the source text.

Text (10) represents Barnstone's translation of Revelation 13:1–2.

> (10)
> Then I saw a beast coming up from the sea
> With ten horns and seven heads and on his horns
> Ten diadems, and on his heads were the names
> Of blasphemy. The beast I saw was like a leopard,
> His feet like a bear and his mouth like the mouth
> Of a lion. And the dragon gave him his power
> And his throne and fierce power of dominion.

The strategy is based upon Barnstone's view that Revelation is an epic poem that can be ranked alongside *The Epic of Gilgamesh*, *Beowulf* and John Milton's *Paradise Lost* "as one of the world's critical visionary poems … the literary masterpiece of the New Testament" (Barnstone 2009: 1232). I think that text (10) supports his claim, because it uses the stress patterns of English to heighten the visionary aspects of this passage, which describes the appearance of a horrific beast by blending aspects of familiar animals; the blank verse makes preserves the declamatory nature of the source text.

Paratext

The Restored New Testament is 1469 pages in length and includes 116 pages of introductory material and 226 pages of supplementary material. Thus 23 per cent of the text is devoted to commentary. In addition, there are copious explanatory and linguistic notes throughout the text: Mark's Gospel, for example, has 181 footnotes over 73 pages. To read the entire paratext is to be offered an overview not just of Bible translation but of literary translation itself.

The extensive paratext has three functions. Firstly, Barnstone uses it to justify translational decisions such as those noted above. Secondly, Barnstone gives his readers the tools that are necessary in order to enter imaginatively into the

world of Jesus, a world that is far removed from ours and that is in addition overlaid with two thousand years of Christian dogma. Thirdly, the paratext signals the work as a translation that is an interpretation in the hermeneutic tradition (Venuti 2012). Hephzibah Israel argues that Indian sacred texts have always been translated with masses of paratextual material, in contrast to translations of the Bible, which was seen as able to speak for itself as the word of God (Israel 2014: 362). Barnstone's Bible signals through its explanatory (rather than editorial) paratext that it is a work of literature that needs an interpretative framework as much as, say, a new translation into English of Homer's *Odyssey*.

Conclusions

Working on any case study allows us not only to shed light on one particular text, but also to investigate questions about translation in general. By studying Barnstone, we are forced to recognise that translations do not come out of nowhere, but that there are complex mechanisms that shape why and how they are rendered (Saldanha and O'Brien 2013: 205). *The Restored New Testament* can be seen as one translator's response to developments in Bible scholarship and literary theory. By theorising Barnstone, issues are in turn raised that are of relevance to both translation theorists and to translators. The notion of translation as restoration, for example, as theorised by Berman (2012), can be studied in both Barnstone's text and paratext, and may become a useful way of describing translation and even of translating.

The choice of Barnstone as a case study seems to me to be apt, because I consider his work to be a good translation, as well as one for which we have abundant authorial paratextual material, by a translator working within a major translation tradition, following such reflective practitioners as Jerome and Luther (see "Introduction" above). Gabriela Saldanha and Sharon O'Brien argue that case studies that choose *bad* translations (in order to point out errors etc.) may end up reinforcing the all too common conception that translations are "nothing more than poor reproductions of original work" (Saldanha and O'Brien 2013: 215). Barnstone's scholarly and poetic approach to translation ensures that we have a restoration, not a poor reproduction. We are forced to consider what terms such as "restoration" might mean in theory and practice. A translation like Barnstone's can both enlarge our understanding of translation and empower those who translate (see Tymoczko 2007). *The Restored New Testament* also makes clear to its readers a very important truth about the source text, that is, that it has significant literary features. Translations do not just replace texts in the lives of readers; they also change how the replaced texts are seen.

Is it the great book for which Barnstone hoped (1993: 278)? If equivalence is something constructed not discovered, as I argued above in section "The Translation of Names", then there can never only be one way of translating a work. Meredith McKinney, for example, discussing her translation of Sei Shônagon's *The Pillow Book*, refers to "my Sei Shônagon" in the context of the other Sei Shônagons rendered by other translators in different ways (McKinney 2005: 59). There can never be only one great translation of the New Testament, but there is the possibility of many great translations, all bringing out aspects of the source text, and I think that *The Restored New Testament* can be included in this group. Barnstone himself describes his project as "one translator's way" (Barnstone 2009: 8). Other great translations into English are available and more may be written as the consciousness of the New Testament as literature grows. The translation by King (2004), for example, makes many radical decisions that differ from those of Barnstone, but that seem to me to be successful. Noss notes the variety of radical translations now being undertaken, for example: the cultural adaptation of Clarence Jordan's Cotton Patch Bible; translation into limerick verse; translation into Australian slang (Noss 2007: 18). When multiple translations of a work exist, it is typically translation theorists who will read more than one, in order to make comparisons and/or evaluations. Yet the Bible, given its importance in religious forms of life and in Western culture, may be a text that people are prepared to read in different translations. Many internet sites offer such a service, for both researchers and non-researchers (such as the New Testament Gateway, Goodacre 2016). Barnstone's translation does not replace others, but lives alongside them.

The possibility of radical translation only exists because so many translations into English have been written. As George Szirtes argues, translators have more scope for "free play" once texts become better known in more conservative versions (Szirtes 2014: 62). And yet it could equally be argued that Barnstone's project of restoration is conservative, because it is based on a careful reading of aspects of the source text and aims to maintain those aspects in translation. As so often in Translation Studies, polarities are not as certain as they initially seem. The concepts we use are fuzzy, not clear. Maria Tymoczko has argued, following Ludwig Wittgenstein, that translation is a "cluster concept", because the meaning of the term changes according to context (Tymoczko 2007: 83ff.). The translator, by analogy, can be seen as a cluster. Barnstone is acting in this work as translator, editor, poet, theologian and theorist, and his role as a theorist stresses the importance of theory to the practice of translation. His target text is the product of both his theory of translation, as illustrated by *The Poetics of Translation* (1993), and of his theory of the New Testament, as illustrated by the paratextual material of *The Restored New Testament* (2009). In turn, I have developed here a theory of Barnstone. The process is dynamic.

The Restored New Testament can be viewed as a book for a post-Christian West. It follows no party line. It is approved by no ecclesiastical authority. It contains texts once considered heretical, that have only survived by chance and that deserve to be better known. It is a literary rather than a theological project. As Barnstone comments, on each page the reader "may enter the interior landscapes of the spiritual and the solitary mystery of love" (Barnstone 2009: 1445). Even if we can never be in the same position as the first listeners and readers of the texts that Barnstone presents, because the world has moved on, we can imaginatively glimpse the poetry of the text in its first-century Mediterranean context. That is the project of restoration. As Barnstone comments, *The Restored New Testament* (RNT) may also be thought of as the "Rediscovery of the New Testament (RNT)", so that the "acronym and its meanings coincide" (Barnstone 2009: 14).

Even if this translation points to the spiritual, its own reality as a physical artefact should not be ignored. Karin Littau argues that a book's "materiality and physical organisation conditions our reading" (Littau 2006: 2). *The Restored New Testament* is a large and well-produced hardback, as befits what has been and is held by many to be a sacred text. The name of Willis Barnstone is prominent on the cover, together with the words "A New Translation with Commentary Including the Gnostic Gospels Thomas, Mary and Judas." The casual browser in a bookstore is made aware that this is a translation and who is responsible for it. There is a reproduction of the 1938 painting *The White Crucifixion* by the Jewish artist Marc Chagall (1887–1985). The crucified Jesus wears a prayer shawl, which signals his Jewishness, and is surrounded by images of twentieth-century anti-Semitic violence, such as a burning synagogue. Yeshua hangs in solidarity with the Jewish people, just as in Barnstone's text.

Notes

1. For overviews of Bible translation see Barnstone (1993: 135–216; 2009: 1285–1295) and Noss (2007).
2. I have drawn on Barnstone (2016) for the biographical and bibliographical material in this section.
3. All Greek, Hebrew and Aramaic terms in this chapter have been transliterated. Citations from the Greek New Testament follow Aland et al. (1968).
4. Not all the words attributed to Jesus in the New Testament can have been spoken by the historical Jesus of Nazareth (see Casey 2010).

References

Aland, K., M. Black, C. Martini, B. Metzger and A. Wirkgen (eds) (1968) *The Greek New Testament*, London: United Bible Societies.

Barker, N. (2016) *Visible Voices*, Manchester: Carcanet.

Barnstone, W. (1993) *The Poetics of Translation*, New Haven and London: Yale University Press.

Barnstone, W. (2002) *The New Covenant*, New York: Riverhead.

Barnstone, W. (tr.) (2009) *The Restored New Testament*, New York and London: W.W. Norton.

Barnstone, W. (tr.) (2012) *The Poems of Jesus Christ*, New York and London: W.W. Norton.

Barnstone, W. (2016) The Official Willis Barnstone Site (www.willisbarnstone.org) (accessed 06/07/2016).

Benjamin, W. (2012) 'The Translator's Task', tr. S. Rendall, in L. Venuti (ed.) *The Translation Studies Reader* (3rd edn), London and New York: Routledge, pp. 75–83.

Berger, K. and C. Nord (trs) (1999) *Das Neue Testament und frühchristliche Schriften* (The New Testament and Early Christian Scriptures), Frankfurt am Main and Leipzig: Insel.

Berman, A. (2012) 'Translation and the Trials of the Foreign', tr. L. Venuti, in L. Venuti (ed.) *The Translation Studies Reader* (3rd edn), London and New York: Routledge, pp. 240–253.

The Bible: Authorized King James Version (2008), Oxford: Oxford University Press.

Boase-Beier, J. and M. Holman (1999) 'Introduction: Writing, Rewriting and Translation through Constraint to Creativity', in J. Boase-Beier and M. Holman (eds) *The Practices of Literary Translation*, Manchester: St. Jerome, pp. 1–17.

Boase-Beier, J., A. Fawcett and P. Wilson (2014) 'Introduction', in J. Boase-Beier, A. Fawcett and P. Wilson (eds) *Literary Translation: Redrawing the Boundaries*, Basingstoke: Palgrave Macmillan, pp. 1–10.

Casey, M. (2010) *Jesus of Nazareth*, London: T. and T. Clark.

Cupitt, D. and P. Armstrong (1977) *Who Was Jesus?* London: BBC.

Delisle, J. and J. Woodsworth (eds) (2012) *Translators through History*, Amsterdam: John Benjamins.

Goldhagen, D. (1997) *Hitler's Willing Executioners*, New York: Vintage.

Goodacre, M. (ed) (2016) New Testament Gateway (www.ntgateway.com) (accessed 20/07/16).

Israel, H. (2014) 'Translating the Sacred', in S. Bermann and C. Porter (eds) *A Companion to Translation Studies*, Chichester: Wiley-Blackwell, pp. 557–569.

Jerome (1997) 'Letter to Pammachius', tr. P. Carroll, in D. Robinson (ed.) *Western Translation Theory from Herodotus to Nietzsche*, Manchester: St. Jerome, pp. 23–30.

Keefer, K. (2008) *The New Testament as Literature: A Very Short Introduction*, Oxford: Oxford University Press.

King, K.L. (2003) *What is Gnosticism?*, Cambridge, MA: Belknap Press.

King, N. (tr.) (2004) *The New Testament*, Stowmarket: Kevin Mayhew.

Korsak, M.P. (2010) 'Glad News from Mark: A translation of the Greek text', *In Other Words* 35: 45–56.

Littau, K. (2006) *Theories of Reading*, Cambridge: Polity.

Long, L. (2013) 'The translation of sacred texts', in C. Millán and F. Bartrina (eds) *The Routledge Handbook of Translation Studies*, London and New York: Routledge, pp. 464–474.

Luther, M. (1997) *Circular Letter on Translation*, tr. D. Robinson, in D. Robinson (ed.) *Western Translation Theory from Herodotus to Nietzsche*, Manchester: St. Jerome, pp. 84–98.

McKinney, M. (2005) 'Pillow Book Talk', *Meanjin* 64 (4): 54–59.

The New Jerusalem Bible (1990) London: Darton, Longman, Todd.

Nida, E. and C. Taber (1969) *The Theory and Practice of Translation*, Leiden: E.J. Brill.

Noss, P. (ed.) (2007) *A History of Bible Translation*, Rome: Edizioni di Storia e Letteratura.

Reynolds, M. (2011) *The Poetry of Translation*, Oxford: Oxford University Press.

Robinson, D. (1991) *The Translator's Turn*, London and Baltimore: The John Hopkins University Press.

Saldanha, G. and S. O'Brien (2013) *Research Methodologies in Translation Studies*, Manchester: St. Jerome.

Simms, B. and C. Laderman (2016) 'The Longest Hatred', *New Statesman*, 6–12 May: 22–29.

Szirtes, G. (2014) 'Reproduction Furniture', in J. Boase-Beier, A. Fawcett and P. Wilson (eds) *Literary Translation: Redrawing the Boundaries*, Basingstoke: Palgrave Macmillan, pp. 50–63.

Tymoczko, M. (2007) *Enlarging Translation, Empowering Translators*, Manchester: St. Jerome.

Venuti, L. (2012) 'Genealogies of Translation Theory: Jerome', in L. Venuti (ed.) *The Translation Studies Reader* (3rd edn), London and New York: Routledge, pp. 483–502.

Angst and Repetition in Danish Literature and Its Translation: From Kierkegaard to Kristensen and Høeg

Kirsten Malmkjær

Introduction

The case study discussed in this chapter charts aspects of the evolution and use of the concepts of angst and repetition (Danish *gentagelse*) in Danish literature, specifically in selected works by Søren Aabye Kierkegaard (1813–1855), Tom Kristensen (1893–1974) and Peter Høeg (b. 1957). I pursue and expand on the concept of "local translation" (Malmkjær 2009), by examining the extent to which connections that are visible in the Danish texts can be perceived in their translations. In Malmkjær (2009), I used the term "local translation" to denote translation that is a-poetic in the sense that it (apparently) focuses on individual stretches of text without taking in-depth account of their co-text, so that, for example, patterns in the text that is being translated may not be matched in the translation. Here, I wish to explore the notion in the context of cross-textual and cross-authorial thematicity: if, for example, a term or theme present in the work of a contemporary writer has a history in a literary tradition, and if that tradition is not available to the translator, then it seems to me entirely possible for his or her translation, excellent though it may be in other respects, to interrupt a chain of thematicity—a phenomenon similar, though not identical, to Antoine Berman's "network of signification" (Berman 2000: 244)—that will be available to at least a selection of readers of the source texts—those who have read reasonably widely in their native

K. Malmkjær (✉)
University of Leicester, Leicester, UK
e-mail: km240@leicester.ac.uk

literature—but not to any readers of the target texts, however well practised in the reading of literary texts. Of course, the latter reader group may read literary histories and learn of inter-authorial influences in that way; but a description of the taste of cheese is not the same as the taste itself (Russell 1950: 3).

The Authors

I have based the case study on three writers, selected as representative of distinct, but closely related and successive[1] stages in the evolution of Danish literary and philosophical thought. The mode of philosophical thought I refer to falls within the tradition that includes existentialism and which is more generally known in the UK as "continental philosophy"; we are not dealing here with the analytical philosophical tradition which predominates in Britain. Even then, only one of my three authors, Kierkegaard, can properly be called a philosopher; but concepts that he developed permeate the writing of both Kristensen and Høeg, whose work is marketed as fiction. There is a degree of resemblance between Kierkegaard's *oeuvre* and Jean Paul Sartre's insofar as some of Kierkegaard's work is purely philosophical whereas much is in the style of fiction, although the narrative and the characters' dilemmas address or are relevant to (continental) philosophical (and religious) concepts and debates. Kierkegaard is, of course, also one of a relatively small group of Danish authors whose names and work are reasonably widely known internationally. I do not, for example, sense that it is necessary to provide an English gloss for the Danish term, *angst*, which has become almost as English as, for example, "pizza" (if less commonly used). According to Joakim Garff (2000: xiii), Kierkegaard revolutionized the theology of his time singlehandedly and his *oeuvre* had "reach, originality and significance without contemporary compare" (my translation). Another Danish author who does in fact compare to Kierkegaard with respect to reach, originality and significance, Hans Christian Andersen, is not included in the present case study because he falls outside of the existential framework established by Kierkegaard and within which both Kristensen and Høeg arguably also work. Indeed, Kierkegaard blamed Andersen for having no consistent philosophy of life.

As a graduate of the University of Copenhagen in Danish, English and German (1919), Kristensen will have known the works of Kierkegaard well.[2] He was, according to Klaus Rifbjerg, one of two Danish writers—the second was Johannes V. Jensen (1873–1950)—responsible for "ferrying both (Danish) poetry and the (Danish) novel into the twentieth century" (Rifbjerg 1981:15, my translation). The novel that Rifbjerg especially singles out among the

passengers on the metaphorical water-borne vessel is *Hærværk*, published in 1930. *Hærværk* has been described as a novel about repetition, Rifbjerg continues (1981: 24), and in the fourth chapter of this novel is a poem called 'Angst', which plays an important part in the story. *Hærværk* positioned Kristensen "as one of the most important authors of his generation" (Green Jensen 1993), and he remains a so-called *kanonforfatter* (canonical author), with at least one of whose works students in the gymnasium (the traditional route to university in Denmark) must become familiar during their three years of gymnasium study (Vejledning/Råd og vink—Stx-bekendtgørelsen 2010—Dansk A). Neither Kierkegaard nor Høeg share that honour, although Kierkegaard is recommended extension reading (Undervisningsministeriet 2004). In the introduction to the translation of *Hærværk*, which is by Carl Malmberg and is called *Havoc* (1968)—a term that resembles the original title a little in sound but hardly at all in sense—Børge Gedsø Madsen declares that "The translation of this novel, one of the best written in Scandinavia in the twentieth century, should arouse world-wide interest in Tom Kristensen and stimulate translation of more of his works in years to come" (Gedsø Madsen 1968: xi). This did not happen; but then Kristensen wrote only poetry, literary criticism and a travel book subsequently to *Hærværk*. Nevertheless, it is my view that *Hærværk* is indeed among the best Danish novels of the twentieth century, and it is one in which the concept of angst plays a key part, as indicated, for example, by the inclusion in it of the poem, 'Angst', mentioned above.

Høeg is, according to Anne Borup "among the authors who signaled a new kind of prose within Danish literature" (Borup 2002: 1, my translation). His first novel, *Forestilling om det tyvende århundrede* (Performance about/Imagining the Twentieth Century; published in English as *The History of Danish Dreams* in 1995), was published in 1988. According to Pia Andersen Høg (2014), Høeg has been considered the rightful heir to Hans Christian Andersen, Karen Blixen and Søren Kierkegaard, praised for his linguistic dexterity, and compared to the magical realists. He is also remarkable among Danish authors in having become a best-selling author in translation into a range of languages, including English. According to Karina Bramsgart (2013) his books are available in 33 countries and have sold over 20 million copies. The novel, *Frøken Smillas fornemmelse for sne* (1992) (Miss Smilla's Feeling for Snow), exists in two English translations, one for the British and one for the American market, and a feature film directed by Bille August in 1997 also exists. The novel that I will focus on here is *De måske egnede* (1993, literally The Possibly Suitable; published in English as *Borderliners* in 1994), because this is the work in which I see the influence of Kierkegaard most clearly, even

though Høeg (personal communication) did not have *Begrebet Angest* (The Concept of Dread) directly in mind when he wrote it. This is immaterial to my argument; Høeg speaks in detail about angst in Rasmus Nejst Jensen (2008: 63–76) and he writes (personal communication, my translation) "I have read both *Begrebet Angest* (by Kierkegaard) and *Hærværk* (by Kristensen), the latter many times." There are a number of resemblances between the books, in addition to the centrality in them of angst. For example, in both *Hærværk* and *De måske egnede*, fire sets a character free—in Kristensen's case, the main character whose flat burns down, freeing him from responsibility for it and the furniture in it and thereby severing a link with his bourgeois life; in *De måske egnede*, the most damaged of the three children who are the main characters, August, sets fire to a shed with himself and the head of the school where he boards in it, although he lets the head out of the shed first (Part 2, chapter 15, p. 208).

The Terms and the Concepts that They Denote

I have selected my two terms, *angst* and *gentagelse*, and their associated concepts, not only because of their significance for Danish literature and philosophical thought, but also because of the significance more widely, both outside of Denmark and outside of literary studies, of at least "angst" and of the concept that it denotes and because of that term's and that concept's connection with the second term, *gentagelse*, and the concept that it denotes.

According to Garff (2000: 236, my translation), *Begrebet Angest* (The Concept of Dread) (Kierkegaard 1844) is "definitely one of the best places *not* to start reading Kierkegaard", yet of all the concepts central to Kierkegaard's *oeuvre*, the concept of angst has without a doubt had the most widespread take-up. The full title of the work that deals with angst (in Kierkegaard's older version of Danish, *Angest*) is *Begrebet Angest: En simpel psychologisk-paapegende Overveielse i Retning af det dogmatiske Problem om Arvesynden af Vigilius Haufniensis*. The pen name, Vigilius Haufniensis, is Latin for something like "the guardian of Copenhagen", and the title, which is rather misleading in its suggestion of simplicity, means "The Concept of Angst: A Simple Consideration, Pointing, on the Basis of Psychology, in the Direction of the Dogmatic Problem of Inherited Sin, by Virgilius Haufniensis." The notion of inherited sin is one that all three of my selected books share in addition to the concepts of angst and repetition (all of which are interconnected in any case). *Begrebet Angest* was published one year after a volume entitled *Frygt og Bæven* (1843) (Fear and Trembling), and one of its themes is the difference between

fear and angst. According to Kierkegaard, angst is "completely different from fear (*frygt*) and similar concepts that refer to something determined, whereas angst is freedom's reality as a possibility of possibility" (71; all page references are to the Gyldendals Tranebøger edition published in 1960). Possibility is "being able" (79), and in a logical system, "it is easy to say that possibility becomes reality. In reality it is not so easy, and an interim determinant is necessary. This interim determinant is *Angsten*" (79; *Angsten* is the definite form ("the angst") of the noun *Angst*). *Angst* does not have an identifiable object, and this is part of what makes is disturbing.

Kierkegaard locates the investigation of the concept of angst within psychology initially, although he considers that it is closely linked with the concept of original sin, *Arvesynden*. The Danish term *Arvesynden* points directly to the notion that the sins of the fathers shall be visited on the children, and hence to repetition: *arv* means "inheritance," and *arvesynden* is "inherited sin." Both *Hærværk* and *De måske egnede* take up that theme. In *Hærværk*, a main character, Steffensen, repeatedly reacts to and against his father who, we learn, has infected both Steffensen's mother and Steffensen's girlfriend, who was his parents' maid, with syphilis, and the leading character, Jastrau, often ruminates on the concept too; *De måske egnede* focuses on children who have been damaged by adults, often by their parents—although it is of course worth bearing in mind that "fathers" and "children" in the biblical verse (Exodus 34:7) do not necessarily refer to people directly related, nor to people only one generation apart (up to four, in the Bible), any more than it refers to male ancestors alone.

Each of Kierkegaard's chapter headings highlights the relationship between angst and sin. The first chapter is entitled (my translation) 'Angst as the Precondition of Inherited Sin and as Explanatory of Inherited Sin Retrospectively in the Direction of its Origin' (Angest som Arvesyndens Forudsætning og som forklarende Arvesynden retrogradt i Retning af dens Oprindelse). It covers, in successive paragraphs (§ 1) the history of the concept of inherited sin; (§ 2) the concept of the first sin; (§ 3) the concept of innocence; (§ 4) the concept of the fall into sin; (§ 5) the concept of angst; and (§ 6) angst as the precondition of inherited sin and as explanatory of inherited sin retrospectively in the direction of its origin.

Chapter two is entitled (my translation) 'Angst as Inherited Sin Progressively' (Angest som Arvesynden progressivt), and it deals with (§ 1) objective angst and (§ 2) subjective angst.

Chapter three covers (my translation) 'Angst as the Consequence of the Sin which is Absence of Sin (Awareness of Sin)' (Angest som den Synds Følge, hvilken er Syndens (Syndsbevidsthedens) Udeblivelse). It has three para-

graphs, one entitled 'The Angst of Lack of Spirit,' the second entitled 'Angst Dialectically Determined in the Direction of Destiny' and the last entitled 'Angst Dialectically Determined in the Direction of Guilt.'

Chapter four is entitled 'The Angst of Sin or Angst as the Consequence of Sin in the Individual' (Syndens Angest eller Angest som Syndens Følge i den Enkelte). It covers (§ 1) 'Angst of the Evil' and (§ 2) 'Angst of the Good (the Demonic).'

Finally, Chapter five is entitled 'Angst as a Means of Salvation through Faith' (Angest som frelsende ved Troen).

There are two translations into English, *The Concept of Dread* by Walter Lowrie (1957), and *The Concept of Anxiety: A Simple Psychologically Orienting Deliberation on the Dogmatic Issue of Hereditary Sin* by Reidar Thomte in collaboration with Albert B. Anderson (1980). In Lowrie, the subtitle appears only as part of the translation (not on the title page of the whole book), and is rendered *A Simple Psychological Deliberation Oriented in the Direction of the Dogmatic Problem of Original Sin.*

Lowrie remarks in the Translator's preface that "the very title of this book reveals a serious lack in our language: we have no word which adequately translates *Angst*" (Lowrie 1957: ix). He uses "dread", because that was the term first used by Lee M. Hollander (1923) "in the first translations of fragments of S. K. … and everyone has agreed to continue it—after a desperate search for something better" (Lowrie 1957: ix–x); obviously, Thomte must have disagreed, and, arguably, "anxiety" conveys the subtlety inherent in *angst* better than "dread", which seems to me to denote a stronger emotion. This is important, because, according to Nejst Jensen (2008: 174), Kierkegaardian existential angst is "normal" (normal) angst as opposed to "clinical" (sygelig) angst. Nevertheless, Lowrie (1957: ix) was of course right that there was no term in English that matched *angst* exactly when he was translating; even today, when "angst" appears to sit fairly happily within English along with other "foreign" terms (like "pizza" as mentioned above, "bungalow", "oeuvre", "ombudsman" and countless other so-called loanwords), the match is partial. For one thing, there is a family of terms and concepts that surround the noun, *angst*, and its denotation in Danish: the form, *angst* is shared by both a noun and an adjective and by various related items. Of these, only the noun, *angst*, has travelled into English, so that you cannot *be* angst in English, as you can in Danish. Furthermore, you can *ængstes* in Danish (be angsted), you can be *ængstlig* (angsty) and something can be *ængstende* (angsting). Although it is possible to find isolated examples of these terms used in English, they are very rare; the British National Corpus (n.d.) has only three occurrences of "angsty" and none of "angsted" or "angsting." The concept of angst is therefore broader

and its perceived reach wider and more clearly recognizable in Danish than in English, where only the phenomenon itself, and not its effects, has lexical denotation (as opposed to a longer explanatory definition, which can of course almost always be provided for terms, as Roman Jakobson (1959: 234) remarked). As the lists below make clear, when some members of the Danish *angst* family are translated as part of Kierkegaard's writings, (e.g. *ængstes*, which is a reflexive mediopassive, a grammatical form not available in English), slightly odd turns of phrase like for example "to be in dread/anxiety" or "put in dread" are resorted to in the translations (Table 1).

Thomte makes no reference in his preface to the translation by Lowrie, nor to his own, for that matter, except generally; but the notes provide explanations of individual choices of terms. For example, he explains that the term "hereditary sin" is used rather than "original sin" because it is closer to the Danish *arvesynd*, and "something is lost" if it is not used (Thomte 1980: 221). He mentions Lowrie's translation in the notes (e.g. note 23 on p. 233) to praise a particularly successful choice, but elsewhere (e.g. note 8 on p. 237) to point to a choice which "alters the meaning of the whole passage."

One aspect of what would be lost if "original sin" were used rather than "inherited sin" is the connection between angst and repetition. Inherited sin is the sin of the fathers which is repeated in or by the children, or visited upon them. It is sin repeated generation after generation. Repetition is the subject of a work Kierkegaard published in 1843, the year before *Begrebet Angest*, but the concept recurs in the latter. For example, Kierkegaard fears (chapter 3, p. 117, my translation) that he will "use an expression that says the same that was said previously, and which additionally points towards the

Table 1 Kierkegaard's angst-related terms and Lowrie's and Thomte's translations

Kierkegaard's terms	Lowrie's terms	Thomte's terms
Angest (n)	Dread	Anxiety
Angest (adj/adv)	In dread	Anxious
	Know dread	In anxiety
Angesten (n + def)	Dread	Anxiety
Ængstes (v passive)	Is alarmed	Is in anxiety
	Is in dread	Is anxious
	To fear or be in dread	
	To know dread	To be anxious
	Dreads	Makes anxious
	Have dread	
Ængster (v active)	Alarms	Induces anxiety; disquiets
	Put in dread	Make anxious
Ængstende (participle)	Provocative of dread	Anxiously
Beængstelse (n)	Anxiety	Anxiousness

following." In *Frygt og Bæven* (Fear and Trembling), also published in 1843, repetition, though with elegant variations, is the structuring principle. Here, the Biblical story of Abraham and Isaac is told in four versions, in the last of which Isaac sees that Abraham trembles at the thought of what he has to do; this causes Isaac to lose his faith. As Garff remarks, "*Gjentagelsen* (Repetition) and *Frygt og Bæven* (1843) question the status of the old testament texts in the modern world. That is, Kierkegaard reflects on their repeatability" (Garff 2000: 230, my translation). *Gjentagelsen* itself suggests that repetition (exact, in every respect) is impossible, but it also deals with a choice between a life as a poet and a life as a married man with the attendant responsibilities, a choice that has been made by *Hærværk*'s central character, Ole Jastrau. Furthermore, it is with a repetition that Kristensen's *Hærværk* begins, and, as Gedsø Madsen remarks (1968: xii), Jastrau's "alcoholic decline gradually becomes a hell of endless and senseless repetitions." In contrast, in *De måske egnede* the connection between children and adults that is inherited sin is broken in the case of at least two of the characters: Peter, whose adult narration of his relationship with the child who is the reason he is writing his narrative makes this clear, and August, who has the opportunity to burn an adult to death but lets him go.

Hærværk (1930) by Tom Kristensen (1893–1974) Translated as *Havoc* (1968) by Carl Malmberg

Hærværk, although a past tense narration using free indirect thought, begins in Jastrau's present as indicated by the temporal deictic *nu* (now), producing what Sylvia Adamson (1994: 199–200) refers to as the "now/was paradox" of "empathetic narrative style" employing "empathetic deixis": reader and narrator are with Jastrau in his now. The first event in this now is a repetition: "Nu kimede telefonen igen" (now rang (loudly, persistently) the telephone again). Jastrau's exasperation is conveyed to the reader not only by the adverb *nu* together with *igen*, but also by way of the verb used to denote the sound that the phone makes, *kimede* where *ringede* would have been the neutral choice. The translation provides "The telephone rang again", narrating the event from the point of view of an observer rather than a participant, and the narration continues in this mode throughout the translation. For example, where the original has Jastrau seeking to "become friendly" ("blive venlig"), that is, to make himself feel an emotion, the translation has him trying to "make himself look a bit more pleasant", that is, to attain an appearance.

   The first time angst is mentioned in the novel is in connection with an episode that "had repeated itself often" ("som tit havde gentaget sig"). Jastrau's small son, Oluf, has taken an ornament that he must not touch, and Jastrau has asked him to return it to the table where it belongs. Oluf does so, and disappears into the kitchen; here, Jastrau finds him crying, and tries to comfort him; but the child says that he does not want to see his father and wants to cry alone. And (my translation)

> The father had to laugh. It was the easiest. But nevertheless he stood there so powerless, already feeling pushed aside by this small three-year-old character. And he felt an angst, sensed—oh no! He had to laugh. (Faderen maatte le. Det var det letteste. Men alligevel stod han saa magtesløs, følte sig allerede skubbet til side af denne lille treaarige karakter. Og han mærkede an angst, anede—aa nej! Han maatte le)

It is noticeable that we are not told what it is Jastrau sensed—except angst— existential angst, without a clearly defined object. The translation allots Jastrau "a feeling of apprehension, a foreboding." Towards the end of the novel (397), there is a hint of the object of the angst:

> Jastrau turde ikke tale. Han var angst for at faa sin anelse bekræftet, og en mørk skikkelse ludede ind over hans liv, et menneske, han ikke kendte, et menneske fra kaos, den forrige generation. Bliver vi alle saadan? Aa Gud; og han førte hænderne op til ansigtet og skjulte sig. Er det sjælens forbandede uendelighed?
>
> (Jastrau dared not speak. He was angst that his inkling would be confirmed, and a dark form leaned over his life, a person he did not know, a person from kaos, the previous generation. Will we all become like that? Oh God; and he brought his hands up to his face and hid. Is it the damned eternity of the soul?, my translation).

Here, the translation gives "fearful." Clearly, this example also relates to repetition and to inherited sin insofar as Jastrau fears the inheritance from the previous generation, a prominent theme in the novel, which is about to be manifest when Jastrau, whose wife is not at home, receives a visit from his acquaintance, the communist, Sanders, along with a poet called Steffensen, who looks at Oluf "with an unfamiliar look and moved his large feet as if he were angst to touch him'" ("med et fremmed blik og flyttede sine store fødder, som var han angst for a røre ved ham"). The translation has Steffensen "fearful of coming into contact with" Oluf. Soon after this, Sanders remarks that "A society that

is not angst has no need to smother the young in silken cushions" ("Et samfund, der ikke er angst, behøver ikke at kvæle ungdommen i silkepuder"); the translation has "A society that is not afraid …".

By this point, which is only a short way into the novel, *angst* has occurred twice as a noun and three times as an adverb or adjective, each time in association with a different senser (Jastrau, Steffensen and society). It has been translated as "apprehension" and "foreboding" when a noun and as "fearful" and "afraid" when an adverb or adjective. Arguably, this is less evocative of a particular, identifiable feeling, than repeated use of one term might be, even if it was not the term "angst" itself.

Jastrau, who is the literary editor of a Copenhagen newspaper, goes to work to write a review of a book by H. C. Stefani (who, unbeknown to Jastrau at this point is Steffensen's father), about inherited sin (arvesynden), which the translation gives as "original sin," thus missing the opportunity to stress both the notions of repetition and inheritance by children of the sins of the fathers, so important to both Kierkegaard and aspects of the plot of *Hærværk*: Steffensen's father, it emerges, has infected both Steffensen's mother and their maid, Anna Marie, with syphilis, and Steffensen is taking care of Anna Marie. For Steffensen, his father has (also) defiled language; Steffensen says (Part 2, chapter 1, p. 146) "Det er urent materiale, du, at arbejde med, hele sproget, tilsølet af vore fædre" (it is unclean material, mate, to work with, the whole language, soiled by our fathers); the translation has (142) "It's dirty material to work with. The whole language has been befouled by our ancestors", losing the biblical echo of "fædre" (fathers).

The following morning, Jastrau finds the poem entitled 'Angst', which Steffensen has written, and which begins "Asiatisk i vælde er angsten" (Asiatic in might is angst), for which the translation gives "Fear is as strong as a Mongol horde," thereby adding a further translation for "angst." A while later, Jastrau lets Oluf play with the forbidden ornament, but feels "angst for den" (angst about it) where the translation achieves a further variation for "angst", with "anxiety."

In the second part of the book, Jastrau's angst has a more defined object, because he has been sleeping with a prostitute and is concerned about his health: "Og pludselig følte han angsten igen" (169, and suddenly he felt the angst again); this time, the translation has Jastrau becoming apprehensive (165). Towards the end of the book, when Jastrau feels angst at being near his former home, the translation has "afraid" (382), and when Jastrau feels "en dæmpet angst og modbydelighed" (chapter 6, p. 396, a subdued angst and repugnance) at the thought of what the prostitute Black Else might use a leather belt for, the translation has him experiencing "a subdued feeling of

alarm and repugnance" (392). Jastrau senses that the client who enjoys the belt is Steffensen's father, and p. 397 "var angst for at faa sin analese bekræftet" (was angst to have his sense confirmed); here the translation has him "fearful" (393). So where the original has "angst" as either a noun or adverb/adjective, the translation uses ten different terms, of which only "apprehension" and "apprehensive" and "fear" and "fearful" are formally linked.

The absence of the term, "angst", from the translation may be partly explained with reference to the date of publication. Arguably, "angst" has become more common in everyday English parlance since 1968; and on Google (n.d.: n.p.), "angst" shows a steady rise in use since 1950. However, a more likely reason is the relative rarity of the term in English compared to Danish, which persists today. The 100 million words of English in the British National Corpus have 107 occurrences of "angst", whereas the 56- million-word corpus of Danish, KORPUSDK (n.d.), has 3672 occurrences of "angst" / "angsten." In addition, the sense of "angst" used in English tends towards the clinical: "a feeling of deep anxiety or dread, typically an unfocused one about the human condition or the state of the world in general" (Google, "angst", first definition), so that it may not be understood in the more everyday sense in which it is used in both *Hærværk* and in everyday Danish. "Angst" is a more marked term in English than in Danish, where it has a convenient ambiguity between the normal and the clinical, which allows Kristensen to use it in a novel about existential angst and its effects. It is still used in this sense by contemporary writers; for example, Thomsen (2009: 110, 114) has "der kommer et brus af angst i mig" (I feel a rush of angst inside) and "men jeg fastholder angsten" (but I hold onto the angst). In Danish texts, a mention of *angst* is likely to remind the reader of Kierkegaard's concept, and hence of the connection between him and later writers of literature. Given its absence in the translation of *Hærværk*, together with the use of several different terms to translate *angst*, only one of which ("anxiety") is used in the English translations of Kierkegaard's writing, it is unlikely that the translation will echo Kierkegaard for the English reader.

Repetition, too, plays a significant part in the novel; Jastrau repeatedly looks at himself in mirrors and is startled at how evil he looks; he repeatedly gets drunk in bars, and towards the end of the novel, his (by then) friend and drinking companion, Steffensen remarks (Part 3, chapter 8, p. 318) "Det er gentagelse, du, alt sammen" (it is repetition, you know, all of it). The term is used another four times over two pages. For this, the translation used the term "recurrence," losing another echo of Kierkegaard—although the translation does give "it is through repetition that one gets to know Hell" (379) for the original's "Det er paa gentagelserne, men skal kende helvedet." In a bed in a

hotel room, Jastrau hears the rain which "splashed and splashed, and faced with this monotony he felt so powerless that he couldn't even lift his hands. It was repetitions and repetitions. It was hell" (Part 3, chapter 8, p. 413, my translation). Here, the translation has "it was constant recurrence" (408) for the original's "gentagelser og gentagelser" (repetitions and repetitions). Obviously, the original's expression here does what it says in a way that the translation refuses to, thereby losing the echoes of Kierkegaard that are evident in the original.

Jastrau begins to perceive a way out of this hell of repetition when his apartment burns down, and all his mementoes ("minder") are lost in the flames (408), and this fire is among the themes that link *Hærværk* to *De måske egnede* (*Borderliners*).

De måske egnede (1993) by Peter Høeg (b. 1957) Translated as *Borderliners* (1994) by Barbara Haveland

In *De måske egnede* (*Borderliners*), both angst and repetition play major parts. Angst is present in the mind of the first person narrator, speaking as the author of the book, when he thinks of his own child who has encouraged him to tell his story (54): "Jeg er bange for at min egen angst skal forplante sig til hende, at hun skal blive lige så bange som jeg" (I am afraid that my own angst will transplant itself to her, that she will become as afraid as me); the translation has (46): "I am afraid that my own fear will be transmitted to her, that she will become every bit as scared as I am". Notably, the fear mentioned in the translation is inactive: it will be transmitted by an unknown force, whereas the original's angst actively transplants itself to the child.

The main characters in this novel are three children, Peter, who is the narrator, Katarina and August. They attend a private school, Biehl's, which accepts a few "damaged" children as borders. The children's problems have largely been caused by adults—parents or teachers. The main character, Peter, is an orphan who has been placed in Biehl's school "because" a teacher in his previous school made three attempts at raping him and Peter defended himself (17, 32); Katarina's mother has died of an illness and her father subsequently hanged himself because he could not bear to live without Katharina's mother (28, 94); August, who suggests that he has been born to the wrong people (200) has shot his parents who repeatedly beat him (137).

Angst is ascribed to August on p. 64, where he is said to be: "for angst til at give efter" (too angst to give in) and go to sleep. Here the translator has him "too scared to give in."

The narrator reports feeling angst at being left alone with his child (chapter 14, p. 85): "Det var lammende, man véd ikke hvad man skal gøre. Jeg blev ret angst" (It was paralyzing, you don't know what to do. I became rather angst). The translation has: "It was unnerving, you have no idea what you are supposed to do. I grew pretty uneasy." This scene is reminiscent of the scene in *Hærværk* where Steffensen feels angst at the proximity of Jastrau's son, referred to above. Again, angst affects the narrator in later life when he recalls one of the teachers at the school who still seems to be inspiring his writing of the story and to whom the narrator "bowed down, thanked him and remembered his kindness" (Part 2, chapter 11, p. 166, my translation), an occurrence that makes him angst: "Da er så angsten kommet" (that is when angst has arrived). Here, the translation (149) has "And then the fear has come."

A particular difficulty facing the translator of this book is the first-person narrator's propensity to use the Danish "impersonal" pronoun, *man*, for which English would need to use "one." The sense created by that impersonal, but also inclusive pronoun in the original is of a community of children, separate from the adults, who are rarely[3] included in the various feelings and actions ascribed to the referents of *man*. Below is a set of examples that illustrate the different ways in which "man" is translated in the novel, predictably using one of the personal pronouns available in English.

p. 11:   "når man er bange nok": p. 6: "When you are scared enough"
p. 14:   "Man havde ikke nogen forbindelse med de andre klasser"; p. 9: "One had no contact with the other classes"
p. 19:   "Det man fandt ud af var at man kunne …"; p. 14: "I found out that you could …"
p. 20:   "Nogle gange sad man lidt og talte sammen inden man faldt i søvn"; p. 14: "Sometimes we sat for a bit and talked before we fell asleep"

Repetition in inherent in the strict routine in the school where the story is mainly set, but also in the writing and as a theme; this is contrasted with how things are in nature: "Desværre kommer dette år jo ikke igen, præcist sådan som jorden bevægede sig det år bevæger den sig aldrig mere" (42) (unfortunately this year will not come again, precisely the way that the earth moved in that year it will never move again).

The opening page of Part 1, chapter 1 reports repeated pauses during morning assembly at the school where the book's narrator boards (7, all page references are to the Rosinante paperback):

> Der blev nu sunget en morgensang efterfulgt af et ophold, Biehl bad Fadervor ophold, en kort salme ophold, en fædrelandssang ophold og slut (Then a morning song was sung followed by a pause, Biehl said the Lord's prayer pause, a brief hymn pause, a song about the homeland pause and end)

The translation punctuates with commas before each instance of "pause", which means that the pauses are interspersed between events, that is separated from them, rather than being part of the events, as in the original.

Again, in chapter 14, the regularity of the school routine is described on p. 80:

> Det ringer, man går op i klassen, det ringer, man går ned, det ringer man spiser, ringer arbejder, ringer spise, ringer lektier, ringer tre timer fri, ringer man går i seng (it rings you go up into the classroom, it rings, you go down, it rings, you eat, rings work, rings eat, rings homework, rings three hours free, rings you go to bed)

Instead of the anarchistic lack of standard punctuation in the original, which underlines the connection between the repetitive ringing and life at the school, for this paragraph the translation has (68–9):

> The bell rings—you go up to the classroom, it rings—you come down, it rings—you eat, rings—work, rings—eat, rings—prep, rings—three free hours, rings—bedtime.

Life continues to be "full of repetitions" when the narrator is an adult (Part 3, chapter 2, p. 223, my translation).

Fear (frygten) makes its entrance on page (8), and the translation renders the term with "fear" on each occasion of its use. The adjective, "bange" (afraid), appears on p. 11, and is translated as "scared" (6). Fear is understood as a human condition: "Der finds ikke frygtløse mennesker, kun frygtløse øjeblikke" (25, there are no fearfree people, only fearfree moments). But whereas angst is paralyzing, fear makes you think: "Jo mere frygt jo flere tanker" (chapter 15, p. 93) (the more fear the more thoughts). Fear is removed when Peter and Katerina kiss in the woods, and Peter realizes that this is an event that nobody can ever take away from him (Part 2, chapter 8, p. 154): "og da blev øjeblikket fuldstændig frygtløst" (and then the moment became completely fearfree).

It is, however, angst that follows Peter, into his adult life as a university teacher of sport (Part 3, chapter 1, p. 212, my translation): "Besides, I was worried about being late, and therefore arrived many hours too early, still the angst was there, after a year and a half I had to stop." Here, the translation also has "fear" (192), so that no distinction is made between the two feelings. Repetition comes together with angst, and angst with fear, towards the end of the novel, when the narrator reflects on the nature of repetition and his previous life in the school (Part 3, chapter 2, p. 227, my translation):

> Sometimes, the nights when I lie awake, when I just listen to the women and the child breathing, then I become angst, then I fear than it may not have changed, out in the world, that the grip of time may be unweakened.

Here, the translation has "I grow frightened. And I fear that …".

The children from Biehl's school bear (Part 3, chapter 6, p. 249, my translation) "a fine, everlasting mark of angst," which in the translation, p. 226 is given as "a subtle, everlasting stamp of fear." Yet, if a person can pass beyond themselves, perhaps with the help of a child, then (Part 3, chapter 7, p. 259, my translation) "you see repetition." Salvation is to be found in these repetitions of people (Part 3, chapter 7, p. 260, my translation):

> If your consciousness only senses itself, then it sees only time immemorial. But if it sees the family and the generations and children and births and the togetherness with other people, then it sees the repetitions, then time is more of a field, a plain, a continent you could travel in, than a running hourglass that will run out.

August's action sets the other children free, insofar as the experiment that is Biehl's school is ended partly because of his action. Given the family metaphor repeatedly used about the relationship between the three children, Peter (the father), Katherina (the mother) and August (the child) throughout the novel, this is a case in which the child saves his child parents.

Conclusions

I have illustrated the disconnect that may be created through translation between works of literature that belong to a tradition or course of development in their original language and culture. The case study reported here illustrates that individual terms and expressions within a language may be instrumental in pointing to courses of influence and developments of streams

of thinking and movements. These may be less clearly perceptible in translations, because a number of different translators may be involved in the translations of a writer's *oeuvre*, who may not have access to texts that have inspired the individual pieces they each work on. It would be useful to take this into consideration in the training of translators so that aspects of cultural and intellectual history may be better represented to readers whose primary access to them is created by translations.

Notes

1. There is a gap of eighteen years between Kierkegaard's death and Kristensen's birth; and the lives of Kristensen and Høeg overlap by seventeen years.
2. Every Dane with a gymnasium school certificate will know some of the works of Kierkegaard.
3. Exceptions occur for example on p. 10 where reference is made to how "man" gilded surfaces in antiquity and "one" is used; and on p. 26 where reference is made to "man", referring to the school admitting some pupils of lesser abilities, and "they" is used.

References

Adamson, S. (1994) 'Subjectivity in Narration: Empathy and Echo', in M. Yaguello (ed.) *Subjecthood and Subjectivity*, Paris: Ophrys, pp. 193–208.

Andersen Høg, P. (2014) 'Peter Høeg', *Forfatterweb* (Author Web) (http://forfatter.dbc.dk/oversigt/hoeeg-peter) [accessed 23/11/2016].

Berman, A. (2000) 'Translation and the Trials of the Foreign', tr. L. Venuti from 'La traduction comme épreuve de l'etranger', *Texte* 4, 1985: 67–81, in L. Venuti (ed.) *The Translation Studies Reader* (3rd edn), London: Routledge, pp. 240–253.

Borup, A. (2002) 'Høeg, Peter—Frøken Smillas fornemmelse for sne' (Høeg, Peter—Miss Smilla's Feeling for Snow) (http://www.litteratursiden.dk/analyser/hoeeg-peter-froeken-smillas-fornemmelse-sne) [accessed 23/11/2016]

Bramsgart, K. (2013) 'Høeg, Peter—De måske egnede' (Høeg, Peter—The Possibly Suitable) (*Litteratursiden*, http://www.litteratursiden.dk/analyser/hoeeg-deter-de-maaske-egnede) [accessed 23/11/2016].

British National Corpus [bnc] (n.d.) (www.natcorp.ox.ac.uk) [accessed 01/12/2016].

Garff, J. (2000) *SAK: Søren Aabye Kierkegaard: En biografi* (Søren Aabye Kierkegaard: A Biography), Copenhagen: Gads Forlag.

Gedsø Madsen, B. (1968) 'Introduction', in *T. Kristensen: Havoc*, tr. C. Malmberg, Madison, Milwaukee, and London: The University of Wisconsin Press, pp. xi–xv.

Google (n.d.) 'angst' (http://books.google.com/ngrams/graph?year_start=1800&year_end=2008&corpus=15&smoothing=7&case_insensitive=on&content=angst) [accessed 03/12/2016].

Green Jensen, B. (1993) 'Kristensen, Tom' (http://www.forfatterweb.dk/oversigt/kirstensen-tom/print_ztom) [accessed 23/11/2016].

Haveland, B. (tr.) (1995) *P. Høeg: The History of Danish Dreams* New York: Farrar, Strauss and Giroux.

Høeg, P. (1988) *Forestilling om det tyvende århundrede* (Performance about/Imagining the Twentieth Century), Copenhagen: Munskgaard/Rosinante.

Høeg, P. (1992) *Frøken Smillas fornemmelse for sne* (Miss Smilla's Feeling for Snow), Copenhagen: Rosinante.

Høeg, P (1993) *De måske egnede* (The Possibly Suitable), Copenhagen: Rosinante.

Haveland, B. (tr.) (1994) *P. Høeg: Borderliners*, London: The Harvill Press

Jakobson, R. (1959) 'On linguistic aspects of translation', in R. A. Brower (ed.) *On Translation*, Harvard: Harvard University Press, pp. 232–9.

Kierkegaard, S. Aa. (1844) *Begrebet Angest: En simpel psychologisk-paapegende Overveielse i Retning af det dogmatiske Problem om Arvesynden af Vigilius Haufniensis* (The Concept of Angst: A Simple Consideration, Pointing, on the Basis of Psychology, in the Direction of the Dogmatic Problem of Inherited Sin, by Virgilius Haufniensis), Copenhagen: C. A. Reitzel.

Kierkegaard, S. Aa. (1843) *Frygt og Bæven* (Fear and Trembling), Copenhagen: C. A. Reitzel.

Kierkegaard, S. Aa. (1923) *Selections from the Writing of Kierkegaard. Translated by L. M. Hollander,* Texas: University of Texas Bulletin.

Korpusdk (n.d.) (www.ordnet.dk/korpusdk) [accessed 01/12/2016].

Kristensen, T. (1930) *Hærværk* (Havoc), Copenhagen: Gyldendal.

Lowrie, W. (tr.) (1957) *S. Kierkegaard: The Concept of Dread*, Princeton: Princeton University Press.

Malmberg, C. (tr.) (1968) *T. Kristensen: Havoc,* Madison, Milwaukee, and London: The University of Wisconsin Press.

Malmkjær, K. (2009) 'Wreaking Havoc: On Forgetting the Poetry in the Prose', in B. J. Epstein (ed.) *Northern Lights: Translation in the Nordic Countries*, Oxford: Peter Lang, pp. 137–50.

Nejst Jensen, R. (ed.) (2008) *Angsten i kunsten: Ti danske forfattere fortæller* (Ten Danish Authors Talk About Angst in Art), Copenhagen: Psykiatrifonden.

Rifbjerg, K. (1981) 'Tom Kristensen' in *Danske digtere i det tyvende Århundrede* (Danish Writers in the Twentieth Century), (Syddansk Universitet, http://www.danskedigtere.sdu.dk/riftk.html) [accessed 23/11/2016].

Russell, B. (1950) 'Logical Positivism', *Revue Internationale de Philosophie* IV 18: 3.

Thomsen, T. (2009) *At Elske Charlotte* (To love/Loving Charlotte), Copenhagen: Rosinante.

Thomte, R. (tr. in collaboration with A. B. Anderson) (1980) *S. Kierkegaard: The Concept of Anxiety: A Simple Psychologically Orienting Deliberation on the Dogmatic Issue of Hereditary Sin*, Princeton: Princeton University Press.

Undervisningsministeriet (The Ministry of Education) (2004) 'Tillæg til de ymnasiale uddannelser' (Addendum to Secondary Education) in *Dansk litteraturs kanon—rapport fra kanonudvalget*, (The Canon of Danish Literature—Report from the Select Committee for Canons) Ch 8 (http://pub.uvm.dk/2004/kanon/kap08.html) [accessed 23/11/2016].

Vejledning/Råd og vink—Stx-bekendtgørelsen 2010—Dansk A (Guidance/Advice and Hints—Secondary Examination Announcement 2010—Danish A https://www.uvm.dk/Uddannelser/Gymnasiale-uddannelser/Fag-og-laereplaner/Fag-paa-stx/Dansk-stx) [accessed 22/11/2016].

'The Isle Is Full of Noises': Italian Voices in Strehler's *La Tempesta*

Manuela Perteghella

Collaboration at the Heart of Theatre Translation

Theatre needs different types of expertise, knowledge and skills in order to happen: from writers to artistic directors, from sound and lighting designers to actors, from props makers to stage managers, the pluralism of their creativities and their collaborative processes makes theatre one of the most collaborative media. Within this context of collaboration and multi-creativity, what happens in the translation of plays specifically (re)written for stage production, when yet another subjectivity, that of the *theatre translator,* comes into play? What happens to translations which are expressly commissioned by a director for a particular production? How can collaboration manifest itself during the writerly process?

This case study looks at the journey undertaken by Shakespeare's *The Tempest* in the company of both artistic director Giorgio Strehler and Shakespearean scholar, critic and translator Agostino Lombardo, tracing their collaboration by analyzing aspects of Lombardo's translational process, which is in turn informed by Strehler's artistic reading and his own interpretation of the text, a play he had already staged thirty years earlier, in a commission by poet Salvatore Quasimodo (1947). Strehler's revisitation-variation of *La Tempesta* was staged in 1978 at the Piccolo Teatro di Milano, which he himself co-founded with Paolo Grassi and Nina Vinchi in Milan in 1947. The personal correspondence between Lombardo and Strehler becomes what

M. Perteghella (✉)
Independent Scholar, Stratford on Avon, UK

might be termed a "space" of interaction, intervention and negotiations, a metaphorical "stage" where translation is both possible and necessary, and where different interpretations of the source and target texts will inform the *mise en scène*.

This case study therefore seeks to highlight and illustrate how collaborative translations for the stage are shaped, not only by analysing the translated text(s) but also by putting these into the larger creative context of what Rosy Colombo terms "the complex migration of the Shakespearean text into the body of Italian language and culture" (Colombo 2007a: xiv).[1]

The paratexts, including the epistolary exchanges which took place between August 1977 and June 1978, and marginalia (notes, deletions, alternative words and sentence structure added by Strehler on Lombardo's script), are here analyzed to illustrate a collaborative writing practice, to pinpoint the role and shape of collaborative translation in stage production and, concomitantly, to understand the relationship between artistic director and commissioned translator. In a previous study of the many facets of collaboration in theatre translation I noted how this is necessarily influenced by the negotiations between all the participants involved (Perteghella 2006a). The shared views and ideas which make up the journey of the source text from its first draft to the "final" script used by actors in performance allow for the democratization of meaning-making and highlight the unique participatory model of text-making used in theatre translation. At the same time, this model of collaborative and cooperative practice also necessarily contains its own challenges. It can be exposed, for example, to the (often) problematic relationship between the several participants (Perteghella 2006a: 127). In particular, it can be susceptible to the power relations which can take shape when different skills, knowledge and expertise "are brought together in the same space at the same time, all these converging perspectives which do not have to be negotiated with when translating in solitary fashion" (ibid.).

Theatre translation should be considered, perhaps most intriguingly, a decision-making process of negotiation among different subjectivities. I use the idea of "translation agency" (Perteghella 2006a: 112) to signify "the individual rewriter constrained in the reading/translational/rewriting act by his or her culturality, context, status, and subjectivity" (ibid.).

In theatre translation, collaborative translational practices point to two or more agencies involved in the translational process. Lombardo, Shakespearean scholar and therefore a "specialist" translator, "acquires the status of an expert translator" (Perteghella 2006a: 116) of Shakespeare. A specialist translator therefore will often be an academic who necessarily will bring to the translation his or her own in-depth knowledge not only of the text in question, but

also of the poetics and historical and cultural context of the playwright and their body of work. Strehler, artistic director and commissioner of the translation, but also contributing to the actual translation of the play, acquires the status of a "privileged translator"; that is "…the translators in question hold a canonized position in the target literature or theatre, which is taken to entitle them to the privilege of a more personal response to Shakespeare" (Delabastita 1998: 223). The privileged translator has therefore acquired a preferential—even celebrity—status (in this case as artistic director) prior to becoming a translator. Further, Arthur Horowitz, in his study of twentieth-century theatre productions of *The Tempest*, observes how the stage director is ultimately the "controlling agent within the creative process … directing a production of *The Tempest* turns its director into Prospero's surrogate within the theatrical exchange" (Horowitz 2004: 12). This case study seeks to foreground the personal and cultural factors that have influenced the rewriting through the use of the translator's notes and essays, the director's correspondence with his chosen translator, and annotations which shed light on the decision-making process.

Theatre Translation: A Special Case Study Method?

Recent research in the use of case study methodology in translation prefers and encourages multiple case studies as opposed to the traditional single case study research (Susam-Sarajeva 2001: 167). An analysis of multiple translations with a marked difference between them (authors, genres, languages) is preferred, in order to identify recurring patterns of translational behaviour (comparative analysis) or differences in these patterns (contrastive analysis) (Susam-Sarajeva 2001: 175). Within the single case study design, Yin differentiates between an holistic case study which uses only one unit of analysis, and an embedded case study involving more than one unit of analysis (Yin 2014: 50). The embedded design therefore represents a more elaborate analysis along multiple subunits. The embedded single case study would enhance "insights into the single case" (Yin 2014: 56). Whilst the analysis of a single unit of study would undoubtedly allow us to collect a richness of detail and even examine current theory, we can agree that this richness cannot be used to provide general observations or norms (Susam-Sarajeva 2001: 169). This is particularly important when the researcher wants to develop or build theory.

This current case study, with its focus on one unit (*The Tempest*, translated, edited and/or retranslated by two agencies—Lombardo and Strehler—into one language—Italian) falls into the broad category of single case studies. The single case study method is employed here because the rewriting of the translation assisted by the director's interpretation can be considered typical or "common" (Yin 2014: 52) as an example of collaborative theatre translation practices. Further, the analysis of one translated play rewritten after external input and subsequently retranslated into theatrical performance opens up discussion of how *embedded* such a study must be, with its own various sub-units of analysis (Yin 2014: 53). In this particular instance, the survival of the first translation by Lombardo—not his first draft, or attempt at translating the *Tempest*, but rather the finished translation which Lombardo thought to be ready enough to be sent to Strehler—as well as the subsequent changes and alterations, the discussions between the writer and the director, Lombardo's further response to Strehler's queries and his own suggestions, all these inputs and impulses not only allowed the retracing of "the existence of a first text" (Colombo 2007a: xv), but, furthermore, the observation that "a sort of second text had taken shape" (ibid.).

These two texts then can either be seen as two different, yet dependent, texts, or as embodying the reconstructed, now visible, journey of translation through necessary drafts. In this particular case, the subsequent drafting process is informed by other participants. The main unit of analysis is the collaborative translation of Lombardo and Strehler. The investigation into their collaborative writing for the stage is achieved by a multi-layered analysis: a paratextual analysis (looking at the actual correspondence and notes by Strehler to Lombardo, as well as their own views on translation and the play in general); a textual contrastive analysis which must be shifted from the textual, descriptive comparison between source text and target text, to the "other" versions of the target text; finally, an analysis of the "intersemiotic translation" (Jakobson 2000: 114), the product of an "interpretation of verbal signs by means of signs of non-verbal sign-systems" (ibid.), here involving the subsequent translation of *La tempesta* from page onto stage, including the scenic interpretation by the director, as well as that by the actors and stage designer.

With regard to the textual contrastive analysis, illustrative fragments from the source text, representing stylistic and textual examples, will be analysed in the translation(s). At the same time, *The Tempest* becomes a frame of reference, with the contrastive analysis of its two Italian versions (or drafts) "highlighting differences between otherwise similar phenomena" (Susam-Sarajeva 2001: 175). The examination of changes to and interpretation of characterization in the resulting target texts is an important tool for identifying strategies,

choices and solutions at textual and performance levels. These changes are not only driven by a personal impulse (by the translator and the director), but often are shaped by previous translations of the text and by the scholarship they have consulted. Further, collaboration is linked to the participants in this process (a subunit of analysis). As discussed earlier, the research needs also to be translator-orientated, considering the wider context in which translators of drama operate as, for example, expert academics such as Lombardo and theatre practitioners such as Strehler. The staging of the text in a performance context at the Piccolo Teatro di Milano will also be analyzed (another subunit of analysis).

I have already discussed how translating *The Tempest* is a challenging task (Perteghella 2006b). The play explores themes of magic and illusion, revenge and forgiveness, betrayal, dream and reality, politics and idealism, wilderness (in the idea of nature and present on the island) and civilization (urban locations of Milan and Naples), exile, and tropes of metamorphosis (magic, sea-changes, but also behavioural transformations). Among the other recurring themes are the acts of storytelling and reminiscence. Miranda has very few memories of her life in the dukedom, Prospero reminisces about his time as the rightful Duke of Milan, and thus creates memories of her homeland for Miranda. Caliban remembers his mother Sycorax, Prospero and Caliban remind each other of when they first met. Most significantly, already from the twentieth century, *The Tempest* had been analyzed and deconstructed in terms of colonial slavery. Within the "modernist colonial subtext" (Horowitz 2004: 21) critics agree that the practice and the concept of European colonialism (and associated issues of race and identity) have shaped the writing of the play (Hulme 1986).[2] These are reflected in particular in the characters of the native Caliban and Ariel, and that of the more powerful (white) usurper, Prospero, in the locality of the island, fictionally situated somewhere between Tunis and Naples, but metaphorically taken to signify the New World. Modern and contemporary theatre productions (and screen adaptations) of the play therefore have had to negotiate these critical readings and established viewpoints. One of these viewpoints was that of critic Jan Kott, for whom "Shakespeare should be read as a dramatist of pain" (Kennedy 1993: 9). Strehler had been influenced by Kott's critical study of Shakespeare. In *Shakespeare our Contemporary* (Kott 1966), Kott perceived Shakespeare's works as contemporary and relevant to modern issues. He participated in the first textual and thematic exploratory meeting between Lombardo and Strehler (15 October 1977), during which the participants' ideas about some of the play characters differed. Unlike Kott, Strehler thought that Prospero had undergone a change. But for Kott "non c'è scoperta di nessuna verità" (there is no discovery of any truth) (Strehler 1977;

see Colombo 2007b: 350). Colombo observes how it is Lombardo who eventually will "show [Strehler] in the work the existence of a truth negated by Kott" (Colombo 2007a: xix). All however agreed Caliban to be the "Other", but not a monster (Strehler October 1977; see Colombo 2007b: 349–350). In fact, the colonial subtext of *The Tempest*, although present, is neither developed nor further explored by Lombardo and Strehler, who preferred to focus on the metaphorics of magic, illusion and Prospero's "journey towards the real" (Strehler 1992: 104; Colombo 2007b: 365). In fact, a "metatheatrical" reading by Strehler started, according to Horowitz (2004: 19), already in the *mise en scène* of 1948.

The Tempest contains several stylistic challenges; for example musicality, through poetry and songs. Devices such as parallelism, alliteration and onomatopoeia recur throughout the text, together with witty wordplays and puns. The whole incantatory effect and musical qualities of the language are created above all by this use of repetition (McDonald 1991: 17). Characterization becomes complex because of the ambiguity of the characters. For example, Prospero himself can be seen as the scholar, the good father, the benevolent master and teacher, but also as a vengeful torturer and tyrant (and in a postcolonial context, *the* white colonialist). In a recent article, writer Margaret Atwood, describing her experience of updating and translating the play into a novel, asks questions about the characters and their relationships, which are open to varying interpretations:

> Is Caliban himself the Freudian Id? Is he a victim of colonial oppression …? But what about his rapist tendencies? … What does Prospero mean when he says of Caliban, at the end of the play, "This thing of darkness I acknowledge mine"? And by the way, who is Caliban's father? (Atwood 2016: 3)

Atwood also picks up on the underpinning theme of the play, that of theatre itself, of actors, of theatrical effects as illusions, of Prospero as the director *par excellence* and the island as a stage: "Of all Shakespeare's plays this one is most obviously about plays, directing and acting" (Atwood 2016: 4). Metatheatre is something that surfaces in both Strehler's productions of *The Tempest* too. In his own notes about the possible staging of the play Strehler observes: "La 'teatralità', il fittizio, l'inventato, il 'diretto da' è continuo nella *Tempesta*" (the "theatricality", the fictitious, the made-up, the "directed by", is recurring/continuous in the *Tempest*) (27 January 1977; see Colombo 2007b: 340). This is a view also shared by Lombardo, who identifies in the spirit of Ariel that of theatre itself: "… è Ariel … ad anatomizzare il teatro, a rivelare i meccanismi teatrali, a mostrare al pubblico il modo in cui il teatro controlla i materiali della vita" (… it's Ariel … who dissects theatre, who reveals its inner workings, who shows to

the audience the way theatre controls life's materials) (Lombardo 6 March 1978; see Colombo 2007b: 108). Even the colonial reading is second to that of Prospero as the man of theatre: "C'è una componente 'schiavistica' in Prospero che non si può dimenticare. Come farla collimare con la sua umanità e saggezza? Forse il 'direttore degli spettacoli' è sempre, naturalmente, un po' o tanto o troppo tiranno. È la sua parte!" (There's a component of "slavery" in Prospero that we cannot forget. How can we reconcile this with his humanity and wisdom? Perhaps the "director of the show" is always, naturally, a bit, or much, or too much of a tyrant. It's his role!) (Strehler 27 January 1977; see Colombo 2007b: 340). Lombardo, reflecting on the challenges of translating the "linguistic" drama of the play (how language is differently used and felt by Caliban, Prospero and Miranda, Ariel, and so forth) which in turns creates a "historical and existential drama," suggests "the adoption of a sort of 'epic quality'" for the staging of the play (Lombardo 6 March 1978; see Colombo 2007b: 107). Strehler was twenty-seven when he first staged *The Tempest* in a commissioned translation by poet Salvatore Quasimodo, an open-air event in the enchanting Boboli Gardens in Florence in 1948. This production, closing the Maggio Musicale Fiorentino festival, highlighted the musical qualities of, and songs in, the play (Strehler came from a musical family; he himself was an accomplished musician and directed several operas), mixed Italian classical and baroque references, and gave emphasis to the Masque scene. It also introduced *commedia dell'arte* into the Shakespearean tale in the characters of Stefano and Trinculo (Horowitz 2004). At the time of the second commission, Strehler had become a household name in Italy, an engaged director with a European outlook. At the time of composition, Lombardo had been for many years Professor of English Literature and Shakespearean Studies at the University of Rome La Sapienza. In 1977, he was asked by Strehler to translate the play for a new production to be staged at the Piccolo Teatro di Milano in 1978. *La tempesta* opened on the 28 June 1978. For several years afterwards, Strehler's *Tempesta* was part of the Italian repertory, toured Europe, and participated in festivals in the US (Horowitz 2004: 178). In 1981 RAI (the Italian broadcasting corporation) decided to film and broadcast the production, thus bringing it to a larger television audience.

Sounds, Voices, Roars and Noises: The Making of *La Tempesta*

In 2005, after Lombardo's death, the discovery among his papers of two unpublished scripts, together with the preserved correspondence (paratextual material) between Strehler and Lombardo, revealed how the first translation

sent to Strehler (which Colombo terms T1; Colombo 2007a: xv) had necessarily changed after the input of the director, into a second play (T2; Colombo 2007a: xv) used as the script for performance, itself subject to further changes once positioned on stage, as observed by Lombardo's daughter, Natalia (see Colombo 2007b: 135). These two translations, which I shall refer to as T1 and T2, following Colombo's classification (2007a), together with the English text, were finally published in 2007 (Colombo 2007b), accompanied by the rich material of ideas, notes, letters, by publisher Donzelli, curated by Colombo, in a multimedia edition with the addition of a DVD of the RAI televised version.

Paratextual Analysis: Letters, Annotations, Reflections

The Tempest is regarded as the last play written by Shakespeare, composed in 1611. It is a play in five acts ending with an Epilogue spoken by Prospero, addressing his audience directly. This structure is kept in both translations. Colombo, analysing and discussing the correspondence between Lombardo and Strehler, observes how this same correspondence becomes the scenario for

> … an unusual dialogue between the compact and analytical rhythm of the director, focused on the first three acts; and that more relaxed and measured of the translator, now a dear friend, and signatory of a synthetic and organized writing, which highlights some central themes of the play. (Colombo 2007a: xxi)

The first act "rewritten" by Strehler is sent back to Lombardo, though this is a rewriting overlapping, entwined with, Lombardo's own writing, "adattata alle mie necessitá ritmiche" (adapted to my own rhythmic needs) (letter dated August 1977; see Colombo 2007b: 10), a rewriting which must be checked again by Lombardo (ibid.) in a continuous practice of co-authoring. This rewriting is manifest in the letters accompanying copies of the annotated script, with extensive notes, reflections, also transcriptions of his discussions with Kott, Kott's own writings on *The Tempest,* and some "brandello d'intuizione" (crumbs of insight) (letter dated August 1977; see Colombo 2007b: 5), but also "sospetto" (doubt) (letter dated August 1977; see Colombo 2007b: 9), "domande-proposte" (queries-suggestions) (letter dated August 1977; see Colombo 2007b: 13) and "cambiamenti-proposte" (changes-suggestions) (undated letter; see Colombo 2007b: 15). Strehler also goes back to Quasimodo's own 1947 translation, comparing Quasimodo's choices of some words to those of Lombardo (undated letter; see Colombo 2007b: 17, 19). This "going back" to other resources highlights the importance of the

consultation of other texts, but also of "memories" of the texts that came before. In this conversation, both characterization and the relationship between characters is discussed at length. Most significantly, Strehler sees the practice of translation as a form of critique in itself: "a 'critical interpretation' cannot be born without a 'textual interpretation' that is itself critical too" (letter dated August 1977; see Colombo 2007b: 6). Lombardo also illustrated some of his own translation strategies and methods in one of his articles. He believed, as did Strehler, and because of his collaboration with him, that the translator of drama must not only be loyal to the source text, but also loyal to the director, to the actors and to the target audience (Lombardo 1993; Colombo 2007b: 138, 143–145).

Strehler informs Lombardo of his own discussions with Kott about Prospero and Caliban, in particular the director's idea of what type of language (and culture) Caliban had as a child, before his encounter with, and education by, Prospero (letter dated August 1977; see Colombo 2007b: 27). Strehler imagined Caliban's language from Prospero's perspective, a mixture of groans, gestures, and harsh sounds, while Kott believed Caliban's language was already musical, just "different" from that of Prospero (Colombo 2007b: 27). The difficulty of some scenes (such as that between Miranda, Prospero, Ferdinando in Act I) (letter dated 25 August 1977; see Colombo 2007b: 33) is thoroughly discussed in terms of language and performance, as well as *how* to represent the "island-theatre-world-history" which is also "sea, and wind, and light" (Strehler 2007: 34). Particular attention is paid to the music in the play. Indeed, sounds and music are an important topic for Strehler, who comes to the text with performance preoccupations: "… I would make the storm very sonorous, at the beginning, with cries, noises, 'roars'" (Strehler, letter dated 25 August 1977; see Colombo 2007b: 10) and the songs must be accompanied by music (the composer will be Fiorenzo Carpi, another participant in the making of the theatre production). Strehler had already identified a piece of fourteenth-century music and song (letter dated 25 August 1977; see Colombo 2007b: 35, 36) as a model for Ariel, to avoid the pitfalls of turning songs into Italian opera (Colombo 2007b: 35). Rhythm too is discussed by considering the possible Italian *mise en scène*: "una traduzione è, a teatro, legata anche alla sua 'traduzione scenica'" (a translation is, in theatre, also linked to its "scenic translation") (letter dated August 1977; see Colombo 2007b: 6), and Strehler insists that the difference between prose and verse be felt (letter dated August 1977; see Colombo 2007b: 7). Strehler, as the director, inescapably sees rhythm as a "'verbal idea,' of a show, that it is also—necessarily—my own personal musicality, which I cannot escape and which is connected to a certain way of 'interpreting' scenes and situations" (letter dated August 1977; see

Colombo 2007b: 8). The discussion and subsequent choice of words therefore become linked to solving rhythm and characterization. Lombardo (1993: 144) pointed to some directorial decisions which influenced his translation: Ariel was in the air for most of the time, attached to a wire, so he needed to give the actor playing Ariel easy lines to speak, considering her breathing patterns, her acrobatic movements in the air, and her distance from the audience. Her lines should also evoke femininity, lightness and movement. Further, according to Lombardo, each translation should have a linguistic and rhythmic unity of its own while still maintaining a relationship of absolute "loyalty" to the source text. Lombardo wanted in fact to create

> a translation which is a faithful version of the English text but has a textual autonomy for an Italian audience … and which also has some connection … with the Italian literary tradition … and with the tradition established both by previous translations and by other manifestations of Shakespeare's influence in Italy. (Lombardo 1993: 140)

In Strehler's letters, there is praise for Lombardo's translation: "Devo subito dirti che la scena tra Antonio e Sebastiano è tradotta in un modo stupendo. È bellissima, Agostino: stilisticamente, come piglio, come ritmo interno." (I have to say this to you right away: the scene between Antonio and Sebastiano is translated wonderfully. It's beautiful, Agostino: stylistically, in its tone, in its internal rhythm.) (letter dated 21 November 1977; see Colombo 2007b: 44). Further, the letters from Strehler to Lombardo can be seen as the director's reflections on theatre generally, and the relationship between text and performance, a glimpse into Italian theatre in particular, but also into the Italian political and cultural contexts of the time (letter dated 21 November 1977; see Colombo 2007b: 42–43). Finally, they bear witness to Strehler's own intimate relationship with the stage.

Textual Analysis

The significant linguistic intervention in Lombardo's texts is an overall modernization of the language: Lombardo understands the essence of dramatic translation as temporal, and accordingly language must always be contemporary (Lombardo 1993: 140). In Lombardo's T1 the names of the characters are all Italianized, but Ariele and Calibano are changed into the more English Ariel and Caliban at the suggestion of Strehler, to foreground the foreignness of the two characters among the other (Italian or Spanish) names (letter dated August 1977; see Colombo 2007b: 13). This principle is also applied to

Sycorax (Sicorace in T1, Sycorax in T2). T1 is naturally scrupulous in terms of its relation to the source text and reflects Lombardo's status as expert academic, approaching the text with philological exactness, and an in-depth understanding of the Elizabethan cultural context.

In T1 Lombardo does not introduce into the text elements of regional dialects, which he will do in T2, after Strehler's interpretation of the characters of Trinculo, the jester, and Stephano (Stefano), the drunken butler, as "masks" (letter dated 21 November 1977; see Colombo 2007b: 52–55). Strehler decided to introduce *commedia dell'arte* motifs into performance with these characters. Lombardo gives these characters, seen as clowns and buffoons, respectively Neapolitan and Venetian idiomatic expressions in T2, and by so doing they draw parallels with the Masks of Pulcinella/Coviello and Brighella/Zanni, placing *La tempesta* within the Italian theatrical tradition, and as such re-introducing, although in different ways, the *commedia dell'arte* elements, already experimented within 1948. The Neapolitan Mask of Pulcinella is most appropriate for Trinculo, as Strehler, sees them both as "scared, ravenous, coward, easily dominated" (letter dated 21 November 1977; see Colombo 2007b: 52), yet Strehler reflects on how best to show and speak *this* Neapolitaness (letter dated 21 November 1977; see Colombo 2007b: 53–54), suggesting Trinculo be played by a Neapolitan actor. Strehler perceives Stephano originating from Veneto already in the source text, from the word "coragio" in act V (letter dated 21 November 1977; see Colombo 2007b: 55), and here again both Strehler and Lombardo must solve the problem of what type of Veneto dialect to have (letter dated 21 November 1977; see Colombo 2007b: 57). In T2 Neapolitan exclamations are introduced: "by this light" becomes "Sole mio" (sun of mine), "Alas" is rendered as "Maria Vergine!" (Virgin Mary!), "I shall no more to sea, to sea" becomes "Per mar no voj piu' andar" (Venetian vernacular for: I don't want to go to sea anymore). Stephano's song "The master, the swabber" (II. ii. 49) is presented both in standard Italian and in dialect in T2 ("il nostromo e il mozzo", "el mozo el capitan") (Lombardo 2007: 221). However, overall, only a very few dialect expressions or words are introduced into (a less formal) Italian.

Changes are made to puns and wordplays for which an Italian equivalent is found, in order to keep the humour on stage. The noun "temperance" was used as a proper name by the Puritans during Shakespeare's time:

Adrian: It must needs be of subtle, tender and delicate temperance
Antonio: Temperance was a delicate wench. (II. i. 41–42)

Lombardo keeps "temperance" in T1, but substitutes "grazia" (grace) in T2, also an Italian proper name, keeping the pun in exactly the same place as in the English text:

Adriano: Il clima, qui, dev'essere delicato, sottile,
            Pieno d'una certa qual sua grazia
            (The climate here must be delicate, subtle,
            full of a certain grace)
Antonio: Grazia era una fanciulla delicata (Lombardo 2007: 189)
            (Grace was a delicate young girl)

The pun "dollar-dolour" between Sebastian and Gonzalo (II. i. 19–20) is rendered in T1 as "dollaro-dolore" (one dollar/grie) (Lombardo 2007: 188), and in T2 as "dell'oro-dolore" (some gold-grief) (Lombardo 2007: 189), keeping both the assonance and the wordplay, with the Elizabethan dollar substituted with the metal of the monetary system in Renaissance Italy.

Regarding challenging words and concepts, Prospero's description of Caliban as "this thing of darkness" (V. i. 275) is rendered by Lombardo in T1 as "questo figlio del buio" (this son of darkness) (Lombardo 2007: 326). Strehler was impressed by Lombardo's choice of "son," but saw Prospero's utterance as also acknowledging, at the same time, his own dark side. After suggesting the variant of "grumo" (lump, clump) (letter dated January–February 1978; see Colombo 2007b: 101). "questa cosa del buio" (this thing of darkness) (Lombardo 2007: 327) is the rendering in T2. Sebastian's line "a living drollery" (III. iii. 21), which refers to the spirits of the island appearing in mysterious shapes, was originally translated as "fantocci viventi" (living puppets) (Lombardo 2007: 254) but had to be changed for scenic reasons into "un giocod'ombre" (a game of shades) in T2 (Lombardo 2007: 255). The word "tawny" (II. i. 53) uttered by Antonio to indicate the appearance of the island, is translated in T1 as "nerastra" (blackish) (Lombardo 2007: 190), which refers to the shade of colour but does not convey the sense of arid soil in contrast to lush vegetation. This becomes "bruciata" (parched) (Lombardo 2007: 191) in T2.

Next follow some examples of how similar expressions have been changed for the stage performance, including problems of rhythm, of speech, of orality. In Ariel's song "those are pearls who were his eyes" (I. ii. 402) is translated closely in T1 as "quelli che erano i suoi occhi sono perle" (Lombardo 2007: 176), while in T2, considering both rhythmic delivery and music constraints (of Ariel's song), this is changed to "Ed i suoi occhi/Perle" (and his eyes, pearls) (Lombardo 2007: 177), reducing the number of words. This line will then be sung on stage as "son perle gli occhi." (are pearls his eyes). In Miranda's speech

to Prospero, asking him to stop the storm: "If by your Art, my dearest father, you have/Put the wild waters in this roar, allay them" (I, ii, 1), Lombardo first translates "allay them" as "Acquietatele" (quieten them) (Lombardo 2007: 144). This choice is discussed by Strehler in their correspondence, during which he suggests "calmatele" (calm them down) because of "rhythmic breathing" inherent in acting (letter dated August 1977; see Colombo 2007b: 8–9; Lombardo 2007: 145). "Roar", in the same passage is also discussed with relevance to the noises and sounds of the actual storm on stage. In T1 we find "tumulto" (commotion), in T2 "fragore" (roar, racket) is chosen over the variants of "ruggito" (roar) and "urlo" (cry) (Lombardo 2007: 10).

Among the difficult vocabulary to translate is "moody," when Prospero gives yet more chores to Ariel, and Ariel becomes annoyed (i. ii. 243). In T1 Lombardo has "sei scontento?" (are you displeased?) (Lombardo 2007: 162). Strehler sees a possible relationship on stage between Prospero-teacher and Ariel-pupil, therefore suggests childhood expressions such as "fai i capricci" (throw a tantrum) (letter undated; see Colombo 2007b: 25). Eventually in T2 both agree on "metti il broncio?" (sulk) (Lombardo 2007: 163); this reverts to "fai i capricci" in the stage production.

The treatment of idioms is important in translation because these are used mainly in conversational language, and therefore add to characterization, and they are also culture-bound, presenting another challenge to the translator of theatre texts. As an example, consider the storm scene, in which the captain is losing control of the vessel. The sailors and the nobles are panicking, and during their cries of fear there is a reference to Elizabethan sailors getting drunk in times of danger;

> Boatswain: (slowly pulling out a bottle) What, must our mouths be cold? (I. i. 52)

In T1 Lombardo substitutes this rather obscure idiom with an equivalent Italian one: "gola secca" is a metaphor for "without drinking":

> Nostromo: Come! E dovremo rimanere con la gola secca? (Lombardo 2007: 142)
> (How! And we should stay with a dry throat?)

This passage undergoes disambiguation in T2, keeping however an informality "Come! Senza farci l'ultima bottiglia?" (Lombardo 2007: 143) (How! Without having our last bottle?). The source play contains compounds, mostly with reference to the sea (McDonald 1991: 19). "Sea-sorrow" (I. ii. 170) is rendered as "travaglio marino" (marine anguish) (Lombardo 2007: 156) in T1 but "odissea" in T2 (odyssey; adding the idea of a long, perilous yet adventurous

sea journey), (Lombardo 2007: 157); "sea-change" (I. ii. 404) is "mutamento marino" (marine transformation) (Lombardo 2007: 176) in T1 and "metamorfosi marina" (marine metamorphosis) (Lombardo 2007: 177) is in T2, which indicates the physical change of Alonso, Ferdinand's father, believed to be drowned by his son; for "sea-swallow'd" (II. i. 246) Lombardo has "inghiottiti dal mare" (swallowed by the sea) in both texts (Lombardo 2007: 206, 207), keeping the imagery of the sea-cannibal swallowing or eating the sailors and the party of nobles from Naples. In the following lines Caliban's relationship to Miranda and Prospero is explored:

> Caliban: You taught me language; and my profit on't
>   Is, I know how to curse (I. ii. 361–5)

In the English text "you" is ambiguous: either a plural you to both Miranda and Prospero, or a formal "you" to either of them as they are both present on stage. Lombardo subverts both these theories by using the singular informal "tu" in T1: Caliban addresses either Miranda or Prospero with the informal singular "tu" ("mi hai insegnato il linguaggio,") (you taught me language) (Lombardo 2007: 172). In T2 however, we have a change of perspective. Caliban addresses both Miranda and Prospero with the plural "you" (voi avete) (Lombardo 2007: 173).

Caliban also makes explicit, as both Kott and Strehler believed, that he already had his own language, and Prospero and Miranda have forcefully imposed their own: "Caliban <u>sapeva parlare</u>, come poteva un bambino, solo, in un'isola, con alle spalle un certo insegnamento materno" (Caliban *knew how to speak*, in the way a child would, alone, on an island, with a certain maternal teaching behind him) (letter dated August 1977; Colombo 2007b: 27).

This prior knowledge by Caliban is made explicit in Lombardo's revised translation, which also emphasises how both Prospero and Miranda have imposed their own language and cultural teachings:

> Caliban: Mi avete insegnato
>   A parlare come voi: e quel che ho guadagnato
>   È questo: ora so maledire. (Lombardo 2007: 173)
>   (You have taught me
>   To speak like you: and what I have gained
>   Is this: now I know how to curse)

Another example of manipulation of personal pronouns of address is given in the treatment of the relationship between Ferdinand and Miranda: Shakespeare uses the formal "you" as opposed to the informal, more intimate "thou", when they speak with each other: Lombardo in T1 also uses the formal "voi" but in T2 Lombardo and Strehler choose the informality of "tu".

The relationship is therefore brought to a more intimate level between the two young people. In the following textual example Prospero is indicating the young Ferdinand to Miranda and asks her to open her eyes:

> Prospero: The fringed curtains of thine eyes advance
>   And say what thou seest yond (I. ii. 413–5)

In T1, the imagery of the "fringed curtains" is translated closely as "frangiate cortine" (fringed curtains or screens) (Lombardo 2007: 176) while in T2 as "il frangiato/Sipario" (Lombardo 2007: 177).

The word "sipario" specifically indicates the type of curtain (and the convention) used in theatre: the language of Lombardo's rewriting has been influenced by Strehler's own metatheatrical reading of the play.

Scenic Translation Analysis

The analysis of the scenic translation (or of the intersemiotic translation of Lombardo's text transposed to the stage by Strehler and his team of theatre practitioners) is possible by viewing the 1981 RAI film of the production. Because of the time lapse between the theatre and the televised event, changes have obviously been made to the cast and other participants. *La tempesta* was first shown in Milan on the 28 June 1978 at the Teatro Lirico, Piccolo Teatro di Milano. The set was designed by Luciano Damiani, the lighting by Vinicio Cheli (in the 1981 broadcast, by Alberto Savi), the music was composed by Fiorenzo Carpi.

In the opening scene, "a ship at sea during a storm" the shape of a ship is projected against a screen, the waves are created by the movement of a huge cloth of blue silk by hidden actors. The storm acoustics are rendered with a variety of harsh, threatening noises and sounds (drums, percussions) but also with the human voice (cries, shouts). Prospero is played by Tino Carraro, Miranda is played by a young Fabiana Udeno. Both wear white tunics. Ariel, played by Giulia Lazzarini, is supported for most of the time by a visible wire, and dressed up as a Pierrot-like character, changing into dark clothes when she appears as a harpy, or into blue clothes as a sea-nymph. Ariel's energetic acrobatics in the air give us the impression of her lightness, yet the wire is also a reminder of her dependence on Prospero. Indeed, Pia Kleber observes that the gestus of Prospero as tyrant was expressed throughout the play "in body posture, action, props, and tone of voice" (Kleber 1993: 150). As in Lombardo's

observation, Ariel doubles as the embodiment of theatre, moving props and costumes around (Fig. 1).

The stage is minimalist, giving the sense of the "un-inhabitability" of the "naked" island, and of solitude and exile. But this emptiness also forces the audience to focus on the actors and their voices and words. On the bare stage, props and costumes acquire symbolic meaning. The island is a wooden platform with white sand, some shells, some driftwood, surrounded by the blue cloth of the sea, still or agitated. Beyond the screen at the back of the stage, a light, becoming brighter or darker, represents the passing of time.

Music and sounds are present throughout. Ariel uses bells to perform spells, her voice for the animal sounds and her songs. Music, which reminds us of medieval choral music, can be heard in the background. Caliban was played by Michele Placido in the 1978 production, and by Massimo Foschi in the RAI broadcast. Caliban, naked, painted black, crouches most of the time like an animal (we first see him coming out of the trap door under the stage, symbolically emerging from inside the "earth"), his movements accompanied by rhythmic, shamanic drums. Kebler observes how in Act II "Caliban danced with a voodoo ritual prop, reminiscent of an African witch-doctor's wand, neutralizing Prospero's magic. But Strehler didn't make Caliban specifically an African tribesman" (Kleber 1993: 148). Caliban sits or lies down on the ground, in physical contact with his island, hating and fearing Prospero the usurper (Fig. 2):

> There were, however, several wonderful moments in the production when Caliban was shown as a "noble savage", the real king of the island, full of tenderness, not hatred … When Prospero exclaimed: 'So slave, hence!'… Caliban stood upright against the bright background, turned around, and looked Prospero straight in the eye. His beautiful, majestic black body defied Prospero's words. (Kleber 1993: 149)

Ferdinand, played by Massimo Bonetti, is also punished by Prospero, and, like Caliban, soon appears in and out of the trap door, unclothed, his (white) body shining with sweat after the hard labour. Ferdinand, however, is never threatening, thus counterbalancing Caliban (and in fact is rewarded by marrying Miranda). Both Trinculo and Stefano incorporate instances of non-standard language and idioms in their lines, whilst also using their respective localized accents while speaking in Italian. They are both wearing black masks and their costumes are reminiscent of the Italian *Maschere*, the comical and often grotesque characters of the *commedia dell'arte*. There are also elements of physical comedy in their encounter with Caliban. Strehler invited Kott to the final dress

Fig. 1   Giulia Lazzarini as Ariel, Tino Carraro as Prospero. (Photo by Luigi Ciminaghi. Reproduced with kind permission of the Piccolo Teatro di Milano – Teatro d'Europa)

Fig. 2 Michele Placido as Caliban and Tino Carraro as Prospero. (Photo by Luigi Ciminaghi. Reproduced with kind permission of the Piccolo Teatro di Milano – Teatro d'Europa)

rehearsal in Milan of *La tempesta.* Kott disapproved of the use of the clown tradition and particularly the treatment of the end, which sees Caliban returning to his rock (descending once more into the trap door of the stage):

> Of all possible endings in *The Tempest*, Caliban's return to his rock-prison seems the most false and traditional. When Prospero and the newcomers from the Old World leave the island, Caliban should remain alone on the stage: deceived twice, he is richer in experience only. (Kott 1979: 122; quoted in Kleber 1993: 147)

The issue of colonialism in *The Tempest* is not brought to the fore in this particular intersemiotic translation: Strehler's production is more concerned with parallels between magic and theatre. The Masque scene which celebrates the love between Ferdinand, the son of the Duke of Naples, and Miranda, Prospero's daughter, was omitted in Strehler's production. Prospero becomes a high priest celebrating the couple's union, holding a fire-torch and sheaves of wheat (respectively symbols of love, life and fertility) which he then passes onto Miranda and Ferdinand. At the end of the play the screen at the back falls down, revealing the island as an illusion, the stage itself. Prospero then takes off his red cape and crown (symbols of his restored dukedom) and his

tunic, breaks his wand (symbol of his magic) and, wearing only a shirt and trousers—Strehler wanted the final unclothing to reveal the actor, "the man" (Note dated August 1977; see Colombo 2007b: 346)—he walks into the auditorium, and addresses the audience directly. According to Kleber, "Tino Carraro began his last speech in his own persona" (Kleber 1993: 150).[3]

Conclusions

The objective of this case study was to analyze how collaboration between the various practitioners involved in the linguistic and scenic translation of the play can manifest itself and affect the process of translating for the stage, and what changes have been applied to the first target text, through reading, interpretations and annotations, by the stage director. I have noted how modernization or actualization of the language has been employed, with some disambiguation and explanation of archaisms, and substitutions of old-fashioned words suggested by Strehler. Scholarship produced on Shakespeare and on *The Tempest*, including Lombardo's and Kott's own writings, has had an influence on the translational approach, as well as Strehler's consulting of the previous translation by Quasimodo. The reference to these "parallel texts" then becomes part of the overall translation strategy. Strehler played in his production on the relationship and analogies between artifice or magic and the illusion of theatre. This is reflected in the linguistic changes which are then embodied in performance. Lombardo, for example, needed to take into account Ariel's suspension in mid-air in Strehler's production.

The first translation was revised by Lombardo in written and oral conversations with Strehler, re-imagined by Strehler with comments, suggestions, alternative words, so that T2 is in fact the result of T1 assisting Strehler in conceiving the *mise en scène*. Thus, we can argue that this collaborative practice made up of conversations, textual annotations, rewriting and continuous editing, creates a common agency in the writing of translations for the stage, a "fragmented agency whereby two subjectivities enter in dialogue with the text at different stages of the translational process, and collude at some point in the writing" (Perteghella 2006b: 123). Further changes happen to the translated play once it reaches the rehearsal room, such as the deletion of the Masque scene, and there are interpretative juggling acts by the actors, too. Because of the nature of theatre translation as a collaborative practice, taking into consideration its complexities and its various participants, I would argue that it is often more appropriate to use the single, embedded case study as the appropriate methodology for stage translations. These layers can only be

unwrapped by a particularizing in-depth analysis, therefore a single, embedded case study which presents multiple units of analysis is a suitable method for analysing translations that become theatre scripts. As a representative case study, such analysis can be replicated in similar case studies, mapping similarities and differences in collaborative textual practice. In this particular case study, the focus has been not so much on the relationship between source text and target text, but rather on the two target texts. This analysis, together with Strehler's notes and letters, has helped us to retrace and describe the process of changes brought up by a collaborative writing practice in the context of stage production. Collaboration here has materialized in exchanges on drafts, during pre-performance readings and in rehearsals, in directorial notes, in the translator-consultant role, whilst exploring the language of the play, its possibilities, with a focus on performance.

One final reflection is about the Donzelli Editore publication, curated and edited by Rosy Colombo, on which this case study is based, and which has allowed me to analyze how collaborative practice is realised in conversations, letters, exchanges, drafts and eventually on stage. The book is a special and important project: the source text, the two translations side by side, the correspondence and other paratextual material, make visible the changes between the two versions, and its inclusion of the multimodal text, that is the filmed stage production included in the DVD also reflects Strehler's belief that the final "judge" of the translation will be the stage itself (letter dated August 1977; Colombo 2007b: 15). This book edition, with the three names of the authors (Shakespeare, Lombardo and Strehler) presented together on the book cover, becomes a model, for both publishers of translations and for theatres, of how the visibility of the translator as a co-author is an ethical necessity. Finally, it shows how the verbal translations—all that comes *before*—are integral part of theatre making: they can not only enrich the reader's (and spectator's) experience, but above all can contribute to the awareness of how theatre translations can be, and usually are, made collaboratively.

Notes

1. All English translations of extracts from the Italian articles, correspondence between Lombardo and Strehler, and notes on the scripts in the Donzelli publication (2007), are mine.
2. For different perspectives on *The Tempest*, including its screen adaptations (see Bigliazzi and Calvi 2014).

3. For a detailed and critical study of the intersemiotic translation of Strehler's *La tempesta*, and in particular, of the director's metatheatrical interpretation (see Bajma Griga 2003).

References

Atwood, M. (2016) 'A Perfect Storm: Margaret Atwood on rewriting Shakespeare's *Tempest*', *The Guardian Review*, Saturday 24 September 2016.

Bajma Griga, S. (2003) *La Tempesta di Shakespeare per Giorgio Strehler* (Shakespeare's Tempest for Giorgio Strehler), Pisa: Edizioni ETS.

Bigliazzi, S. and L. Calvi (eds) (2014) *Revisiting The Tempest: the Capacity to Signify*, Basingstoke: Palgrave.

Colombo, R. (2007a) 'Caro Agostino, Caro Giorgio' (Dear Agostino, Dear Giorgio), in R. Colombo (ed.) *La Tempesta tradotta e messa in scena* (The Tempest Translated and Staged), Roma: Donzelli Editore, pp. xiii–xxiv.

Colombo, R. (ed.) (2007b) *La Tempesta tradotta e messa in scena* (The Tempest Translated and Staged), Roma: Donzelli Editore.

Delabastita, D. (1998) 'Shakespeare Translation', in M. Baker and G. Saldanha (eds) *Routledge Encyclopedia of Translation Studies*, London: Routledge, pp. 263–268.

Horowitz, A. (2004) *Prospero's "True Preservers": Peter Brook, Yukio Ninagawa, and Giorgio Strehler. Twentieth-Century Directors approach Shakespeare's The Tempest*, Newark: University of Delaware Press.

Hulme, P. (1986) *Colonial Encounters*, London and New York: Methuen.

Jakobson, R. (2000) 'On Linguistic Aspects of Translation', in L. Venuti (ed.) *The Translation Studies Reader*, London and New York: Routledge, pp. 113–118.

Kennedy, D. (ed.) (1993) *Foreign Shakespeare: Contemporary Performance*, Cambridge: Cambridge University Press.

Kleber, P. (1993) 'Theatrical Continuities in Giorgio Strehler's *The Tempest*', in D. Kennedy (ed.) *Foreign Shakespeare: Contemporary Performance*, Cambridge: Cambridge University Press), pp. 140–157.

Kott, J. (1966) *Shakespeare Our Contemporary*, New York: Anchor Books.

Lombardo, A. (1993) 'Translating Shakespeare for the Theatre', in R. Clark and P. Boitani (eds) *English Studies in Transition: Papers from the ESSE Inaugural Conference*, London: Routledge, pp. 138–146.

Kott, J. (1979) 'Prospero or the Director: Giorgio Strehler's *The Tempest* (Piccolo Teatro di Milano)' tr. Barbara Krzywicka, *Theater* 10. 2 (1979), pp. 117–122.

Lombardo, A. (tr.) (2007) 'La Tempesta' (The Tempest), in R. Colombo (ed.) *La Tempesta tradotta e messa in scena* (The Tempest Translated and Staged), Rome: Donzelli Editore.

McDonald, R. (1991) 'Reading *The Tempest*', in S. Wells (ed.) Shakespeare Survey (Vol. 43), Cambridge: Cambridge University Press, pp. 15–28.

Perteghella, M. (2006a) *A Descriptive Framework for Collaboration in Theatre Translation* (Unpublished doctoral thesis), Norwich: University of East Anglia.

Perteghella M. (2006b) 'Poetry, Music and Transformation in the Gulf of Naples: A Creative Voyage of *The Tempest*', in M. Perteghella and E. Loffredo (eds) *Translation and Creativity*, London and New York: Continuum, pp. 141–166.

Strehler, G. (1992) 'È iniziato il lavoro della Tempesta' (Work on *The Tempest* has Started), in Strehler, G. *Inscenare Shakespeare* (Staging Shakespeare), Rome: Bulzoni, pp. 104–5.

Susam-Sarajeva, Ş. (2001) 'Is One Case Always Enough?', *Perspectives* 9 (3): 167–176.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Thousand Oaks: Sage.

Ibsen for the Twenty-First Century

Janet Garton

Introduction

There is no shortage of English-language translations of Henrik Ibsen's plays. Many larger publishers have their own series, in addition to the considerable number which are commissioned for performance but never published. Penguin is no exception; they have had translations of the major plays in print for over fifty years. They did not, however, commission any new translations during that time, but simply printed new editions of the old ones, by Peter Watts, Una Ellis-Fermor and others, as needed.[1] In the early years of the twenty-first century, after the celebrations of the Ibsen centenary in 2006, it was agreed that the time had come to commission some new translations.

It was Tore Rem, Ibsen expert and professor at the University of Oslo, who took the initiative for the proposal. There were several reasons why he argued it was time for a new edition, the most cogent being the out-datedness of the old translations. It was also important that *Henrik Ibsens skrifter* (Henrik Ibsen's writings; see Ibsen 2005–10), the first completely accurate and fully documented Norwegian edition of Ibsen's writings in 32 large volumes, was nearing completion. Furthermore, the most recent complete or near-complete English-language editions—James McFarlane's *The Oxford Ibsen* (McFarlane 1960–77), Michael Meyer's *Plays 1-5* (Meyer 1980–86), Rolf Fjelde's US versions (Fjelde 1978)—were a good generation old, and many of their idioms had come to sound stilted as spoken texts.

J. Garton (✉)
University of East Anglia, Norwich, UK
e-mail: J.Garton@uea.ac.uk

The approach proposed for the new edition was unusual in that it involved a much larger number of people than previous ones, where each translation had traditionally been the responsibility of one person. There was to be a panel of experts to commission, evaluate and edit the translations, and a team of translators working to the same set of guidelines to ensure consistency. Work began at a meeting hosted by the Norwegian Embassy in London in November 2008, where around twenty academics, Norwegian specialists and translators discussed the strategy for the edition and how to implement it. Following that meeting, guidelines were drawn up by the panel, which in addition to Rem and a Penguin editor consisted of Toril Moi (Professor of Literature and Romance Studies at Duke University and author of *Henrik Ibsen and the Birth of Modernism*), Terence Cave (Emeritus Professor of French Literature, University of Oxford, and author of *Thinking with Literature*), and Janet Garton (Emeritus Professor of Scandinavian Studies, University of East Anglia). We wrote ourselves nearly five pages of instructions, which included the following statement:

> The new edition will primarily be one for students, academics and a more general readership. Ideally, it will also function as the best "reference edition" for people from the theatre who are interested in Ibsen and/or are involved in producing one of the plays. This means that, where there is a conflict between the two, we should prefer a reading rather than an acting edition. If we succeed, acting versions may be based on our edition. For sales reasons, it is paramount that this edition should become the most useful edition from which to teach Ibsen.
>
> Such an ambition should not mean stilted translations, but translations which pay closer attention to the original than do most modern acting editions. On the other hand, Ibsen's plays were written both to be read and to be performed, and it is of the greatest importance that the translations pay great attention to the fact that these are texts for human voices. This involves retaining or capturing textual dimensions such as rhythm, pitch, beat, and the changes of power between characters within scenes. Where at all possible, it will mean staying close to Ibsen's punctuation and uses of emphases …
>
> In short, the aim must be to combine fidelity with speakability and readability. Realistically considered, this will mean that this will not be a text which can without revision be performed on the contemporary stage.
>
> The language of the translations should be modern English, but not so colloquial that it will date easily and soon. We will also want to avoid too many Britishisms, while not falling into a bland, neutral idiom.

In addition, we reminded ourselves of the following ambitions:

– In the tension between foreignization and domestication, we should tend towards fidelity to the original—whilst avoiding expressions which sound so strange to the native ear as to be involuntarily comic.
– We should endeavour to preserve the repetitions of phrases and motifs which convey key meanings in the plays, as well as the key metaphors which run through Ibsen's *oeuvre*. However, we must at the same time be aware of the need to avoid monotony when translating into a language with a greater range of synonyms (Germanic vs. Latinate) than are available in the original Dano-Norwegian.
– We need to convey the subtlety and complexity of nuance embodied in Ibsen's "everyday prose," and be alert to the subtext.
– Ibsen's use of language is inventive, with frequent lexical innovations (neologisms, compound words etc.) This should be retained wherever possible.
– Particular challenges are posed by forms of address (titles, the polite/familiar "you"), interjections, swear words, adjectives used as nouns, modal adverbs—which need to be addressed in individual contexts and compared across plays.

The volumes would each have a scholarly apparatus in the form of a critical introduction, bibliography, chronology and overview of the early reception of the plays, as well as endnotes rather than footnotes to explain cultural and historical references and linguistic peculiarities or complexities, thus providing sufficient background material to make this a reference edition.

It was decided to publish four volumes in the first instance, with a possible fifth, containing some of the early plays, to follow:

Vol.1:   *Brand* and *Peer Gynt*
Vol.2:   *Pillars of the Community, A Doll's House, Ghosts, An Enemy of the People*
Vol.3:   *The Wild Duck, Rosmersholm, The Lady from the Sea, Hedda Gabler*
Vol.4:   *The Master Builder, Little Eyolf, John Gabriel Borkman, When We Dead Awaken*

The first volume, containing Ibsen's two extraordinary and lengthy "dramatic poems", required a different approach from the others. The poet Geoffrey Hill, who had previously written a poetic reworking of *Brand* based on a prose translation by Inga-Stina Ewbank (Hill 1996), agreed to revise that text for the new edition and to undertake a new version of *Peer Gynt* based on a translation by Janet Garton. For the other three volumes, the panel commissioned

sample translations of key scenes from a number of experienced translators, and from that group selected those translators who most successfully met the brief. At the time of writing this study in 2016, the first, second and fourth volumes have appeared (Hill 2016; Dawkin and Skuggevik 2016; Haveland and Stanton-Ife 2014). (The original intention had been to publish the whole edition by 2014, the bicentenary of the Norwegian Constitution, but as is not unusual with ambitious publishing projects, deadlines have slipped). The plays in Volume 2 were translated by co-translators Deborah Dawkin and Erik Skuggevik, and in Volume 4, *The Master Builder* and *Little Eyolf* were translated by Barbara Haveland and *John Gabriel Borkman* and *When We Dead Awaken* by Anne-Marie Stanton-Ife.

In this case study, I shall concentrate on aspects of three of the plays in order to illustrate some of the challenges and rewards of attempting to produce a consistent edition with a team of independent-minded translators, and consider how far we succeeded in following our own guidelines. Firstly, I shall look at part of *Little Eyolf* and trace its evolution from sample translation to finished text. Then I shall take Ibsen's most translated play, *A Doll's House*, and examine how some of the notoriously difficult passages have been tackled. Finally, I shall comment on my collaboration with Hill and his version of *Peer Gynt*.

Little Eyolf

For the sample translations from *Lille Eyolf* (Little Eyolf), first published in 1894 (see Ibsen 2005–10, Vol 9: 391–532), we asked translators to look at the scene with the rat-catcher from Act 1. This is a key part of the play's exposition, in which the mysterious pied-piper figure of the old woman who lures rats to their deaths in the lake intrudes into the Allmers household to enquire whether they have any vermin she can get rid of. It soon becomes clear that the gnawing creatures she describes with such relish are not just physical pests; she is also making veiled reference to the more fundamental problems of the household, the nagging guilt and resentment which consume Allmers and Rita and confront them daily in the figure of their crippled son Eyolf. It is the only appearance of this figure in the play, and her speech is a strange mixture of folksy chatter and old-fashioned, high-flown expressions, sometimes with Biblical overtones, which marks her out as different from the rest of the cast with their educated middle-class speech. It is a challenging task for the translator.

We looked at five translations of this scene, which presented a variety of solutions to the character and her dialogue. Firstly, there was the problem of what to call "Rottejomfruen" in English; she has most often been referred to as "The Rat-wife," and two of the translators chose that, whilst two others chose "The Rat Lady" and one "The Rat Maid." In the end, we decided on "The Rat Maid," as the closest to "Rottejomfruen", "jomfru" being a maid/virgin—or in this case, an old maid. Onomatopoeia is important in her almost incantatory speech, with the sound of the rats gnawing and scrabbling conveyed in pairs of verbs: they "nager og gnaver," "kribler og krabler," "hvisled og risled"—perhaps best rendered as present participles in English, "nibbling and gnawing," "creeping and crawling," "scurrying and scrabbling." Variations on "nagende," "gnavende," "jagende" (gnawing, nibbling, hunting) recur throughout the play with reference to the gnawing of bad consciences. Not all translators captured the sounds successfully; for example, "wriggled and squirmed" for "kribler og krabler" loses the threatening sound of the harsh initial consonants, as well as the immediacy of the present tense. And the Rat Maid's unusual expressions include words like "skabilken" (an ugly, off-putting creature–here used rather affectionately by the Rat Maid about her dog) and "åsyn" (an unusual word for "face"). Suggestions for the first were "munchkin," "wretch," "chap," "animal" and "cratur"—demonstrating that there really isn't a one-word equivalent— and for the second we had "countenance" (twice), "face" (twice) and "bearing" (once), the first being to us obviously the best choice. "Mopsemand"—the name of the dog—was another challenge, the word conveying a small dog with a pug face (mops) with an affectionate suffix used for boys and pets (mand). For this we had variously "Mopsyman," "Puggy," "Buddy Boy," "Mopseman" and "Mopsemand". The final solution was "Puggy-boy," to convey both the breed of dog and the affection of its owner.

The wheedling, ingratiating tone of the Rat Maid when confronting the assembled company is important to catch. As would be quite frequent at that time, she does not address them directly as "you," but uses the third person singular of the verb with the subject "herskabet" consistently: "Med allerydmygst forlov,—har herskabet noget, som gnaver her i huset?" (literally: "Begging your pardon most humbly,—does *herskabet* have anything which is gnawing here in the house?") (Ibsen 2005–10, Vol. 9: 409). "Allerydmygst" is a double superlative of "ydmyg" (humble), adding both the superlative prefix "aller-" and the superlative suffix "-st"; and "herskabet" means the head(s) of a distinguished family, for example the lord and lady of the manor. Our samples for the first part of the sentence ranged from "Begging your pardon" (a bit lame) to "Most humbly begging your leave," and for the latter part from "does this household have anything gnawing away at it" (not elevated enough)

to "have the master and mistress something that gnaws" and "would your lordships have anything a-gnawing." We felt that the contrasts marked by the extreme and slightly mocking self-abasement of this character at the beginning of the scene should be retained, so our final version was: "Begging your pardon most humbly–but would your lordships have anything a-gnawing here in the house?" (Haveland 2014: 98).

This scene also contains an interesting metaphor: "De matte såmænd pent bide i det sure æble" (literally: "They just had to bite into the sour apple"). It is used by the Rat Maid of people who don't like her but are forced to call on her when they can't get rid of rats. Our translators came up with the following: "They had to get on and bite the sour apple"; "It was a bitter pill, but they had to swallow it"; "They had to swallow their pride, indeed they did"; "They just had to bite into the sour apple"; "They just had to swallow the bitter pill." Given our stated intention of incorporating Ibsen's images and metaphors wherever possible, it would seem we should retain the sour apple. However, this is a stock expression in Norwegian, and a direct translation would strike an English audience as a new image, so we decided it was better here to use the equivalent stock expression in English and have people swallowing the bitter pill. It was also an important consideration that sour apples are not an image which recurs elsewhere in the play.

We adopted a different strategy with another set expression which occurs later in Act 1, when Allmers reminds his wife smilingly that it was she who made it possible for him to follow his calling as a writer—"du med dit guld og med dine grønne skoger" (literally: "you with your gold and with your green forests"). The note in *Henrik Ibsens Skrifter* explains that this is a set expression often used in folk tales; to promise someone gold and green forests is to promise something you cannot deliver (Ibsen 2005–10, Vol. 9 K: 457). However, on this occasion Rita did actually possess gold and green forests—or at least money and property which made her an attractive catch for the penniless Allmers. And the phrase becomes a bitter refrain for Rita later in the play, as she realizes that the reason he married her was more to provide for himself and his sister than because he loved her. So we decided that "gold and green forests" was not a dead metaphor here, but an important leitmotif. It is interesting that Gunilla Anderman, in her book *Europe on Stage*, uses this phrase as an example of what she sees as the early Ibsen translator William Archer's over-conscientious literalism:

> In his painstakingly faithful approach Archer often tackles similar idioms head on, with the result that his translations become overburdened with images more startling than those in the original, which in turn tend to detract from Ibsen's own verbal imagery so carefully interwoven into the texture of his plays. (Anderman 2005: 93)

She may have a point in general—Archer also sticks with the phrase "bite the sour apple" earlier on in the play, for example—but we would demur in this case, as would other translators. Both James McFarlane and Michael Meyer use Ibsen's phrase "gold and green forests," although both also put it in inverted commas, as if apologetically (McFarlane 1960–77, Vol. VIII: 52; Meyer 1961: 33). As English has become more tolerant of exotic place names in modern translations, perhaps it has also become more accepting of unfamiliar idioms.

The translator we chose for this play after comparing the five samples, Haveland, had decided to use a Scottish idiom—which was natural to her—for the Rat Maid's dialogue. It was experimental, she explained, and possibly "a little too folksy," but worth trying. We agreed both that it was worth trying and that it was a little too folksy. The scene in its final incarnation in the printed play retains a great deal of its Scottish flavour, but has been slightly modified, so that, for example, "the dear, wee craturs" becomes "the dear wee things," and "sich a wee cratur" becomes "sich a wee beastie"—the latter perhaps the closest one can get to the problematic word "skabilken."

In her notes to the published translation, Haveland also draws attention to the problem of "over-worked" adjectives in the play, such as "dejlig" and "ond" (Haveland 2014: 301–02). "Dejlig" is a portmanteau word of approval, and covers meanings in English such as lovely, fine, nice, marvellous. It is used by Rita to describe how lovely it is to have Allmers home again, by Asta to declare how good he looks, by Eyolf to describe the pug's face, by Rita to imagine Borgheim's love for Asta and then to remember the time of her passion for Allmers, by Allmers to characterize Rita's beauty—and all that just in Act 1. Consistency here would result in both monotony and awkwardness; no one English word would fit all contexts. In the event the translator used six different ones: "nice," "marvellous," "sweet," "fine," "glorious" and "lovely" respectively. Then there is the word "ond," which means bad, evil or wicked. Eyolf is suspected by his mother of having "onde øjne"—which must be translated as "evil eyes," in the sense, used in both Norwegian and English, of casting the evil eye on someone. But as Haveland points out, to use "evil" in other contexts would be too metaphysical. When Rita accuses Allmers of making her "ond," the word "wicked" is more appropriate. The function of the notes here is to alert actors and directors to the linguistic links between these incidents.

A Doll's House

On looking at the list of *Dramatis personae* in *Et dukkehjem* (A Doll's House) first published in 1879 (see Ibsen 2005–10, Vol. 7: 209–379)*,* the translator is immediately confronted by the problem of titles. Torvald Helmer is listed as "Advokat Helmer," Nils Krogstad as "Sagfører Krogstad." Both of these titles denote fully-qualified practising lawyers, but with a subtle difference in status: an *advokat* is a lawyer who is qualified to plead cases at the High Court, whereas a *sagfører* can only appear in the lower courts (Ibsen 2005–10, Vol 7 K: 306, 310). It is a significant difference in the action of the play, as Helmer is very touchy about his status in society and particularly concerned to under-line the social and moral distinction between himself and Krogstad. Some translators, such as William Archer, have omitted the titles altogether and just listed the characters by name (Archer 1906: 2); others, like Peter Watts, have attempted to convey the distinction, in his case by calling Helmer "a lawyer" and Krogstad "a barrister"—although as the first term is such a vague one in English, the difference in status is somewhat obscured by this (Watts 1965: 146). In our new edition, Dawkin and Skuggevik have opted to list both characters as "a lawyer," with an endnote explaining the historical and now obsolete distinction in their qualifications (Dawkin and Skuggevik 2016: 107, 374).

   This reference to titles is linked to another difficulty in many of Ibsen's plays, and that is the practice—in common with German—of addressing or describing people by their professional title. When Nora's friend Mrs. Linde asks who it was who just went in to talk to Helmer, Nora replies: "Det var en sagfører Krogstad" (literally: "It was a Lawyer Krogstad"), and Dr. Rank uses the same phrase as few moments later ("Det er en sagfører Krogstad") when giving an example of a morally diseased individual (Ibsen 2005–10, Vol 7: 242, 245). Earlier translators have dodged around the issue in various ways: Archer has "A Mr. Krogstad—a lawyer" and "a fellow named Krogstad" (Archer 1906: 31, 33); Watts has "He's a lawyer named Krogstad" and "it's a lawyer named Krogstad" (Watts 1965: 164, 165); McFarlane has "His name is Krogstad" and "A person called Krogstad" (McFarlane 1960–77, Vol V: 217, 218). Given our ambition to remain as close as possible to the original, it might be thought that we would try to keep the reference to the lawyer here; but having wrestled with it for some time, we agreed that that would make the phrase sound more emphatic than it is in Norwegian. It has already been established that Krogstad is a lawyer, and neither Nora nor Dr. Rank are mak-ing a point of it here—it is simply his name. So the solution was to use "It was

a certain Mr. Krogstad" (Nora emphasizing that she doesn't really know him) and "it's one Krogstad" (Dr. Rank talking more familiarly of another man) (Dawkin and Skuggevik 2016: 124, 126).

This was a problem which confronted us in several plays, and in general we took the line that where a character's profession or social standing has been established, it would be over-emphatic or pedantic to insist on retaining the title throughout. Thus, in Act 3 of *John Gabriel Borkman*, first published in 1896, for example, the maid refers deferentially to Erhart Borkman as "studenten" (the student—"Am I to fetch the student?"), whereas the more natural English would be something like "young Mr. Borkman" (Stanton-Ife 2014: 206). On the other hand, there are times when the use of a title is more deliberate. In *En Folkefiende* (An Enemy of the People), first published in 1882, when Dr. Stockmann is making his impassioned speech in Act 4 about the poison in the Baths and at the heart of public life, he refers to the man standing next to him as "Redaktør Hovstad": "det er det løjerlige ved tingen, at redaktør Hovstad er ganske enig med mig, sålænge talen er om de firbenede dyr—" (literally: "that is the absurd thing about it, that Editor Hovstad is in complete agreement with me, so long as it's a matter of four-legged animals") (Ibsen 2005–10, Vol 7: 677). Here he is making a point of the fact that Hovstad, as the editor of the influential local paper, can sway public opinion. So we have retained his emphasis: "the hilarious thing is that our editor, Mr Hovstad, agrees with me entirely, so long as we're talking about four-legged animals" (Dawkin and Skuggevik 2016: 340).

A Doll's House also provides us with an interesting example of the use of polite and familiar forms of address, the De/du dilemma. In Ibsen's time it was a sign of considerable intimacy to call someone "du"; it was the form used between husbands and wives, parents and children, close friends or fellow students. But in public life most people were addressed as "De". (In recent decades change has been swift, and "De" has almost disappeared altogether, so it has become a historical marker in literature and a stumbling-block for theatre directors wanting to "modernize" the Norwegian Ibsen.)[2] In several plays it indicates subtle graduations of closeness or shifts of power. In *Hedda Gabler* (first published in 1890) Eilert Løvborg addresses Hedda as "du"—but only when they are alone and he wants to remind her of the intimacy they once shared. She insists that he reverts to "De" even when they are alone; any attempt by a man to get close to her is instinctively repelled. In *John Gabriel Borkman* young Erhart avoids addressing his father in the second person at all, but addresses him indirectly in the third person, as a way of marking the fact that his father is a stranger to him: "Hvorledes mener far det?" (literally: "What does Father mean by that?") (Ibsen 2005–10, Vol 10: 126). This can

really only be rendered by "What do you mean, Father?" (Stanton-Ife 2014: 214)—with a linguistic endnote.

The power struggle documented in *A Doll's House* by the (mis)use of the familiar pronoun is the one between Helmer and Krogstad. Nora makes several attempts, prompted by the threat of blackmail, to persuade Helmer to keep Krogstad on in his job at the bank, but Helmer refuses to do so. Pressed by Nora to explain why he is so adamant in firing a man he admits is not a bad worker, he explains with some embarrassment:

> han er en ungdomsbekendt af mig. Det er et af disse overilede bekendtskaber, som man så mangen gang senere hen i livet generes af. Ja jeg kan gerne sige dig det lige ud: vi er dus. Og dette taktløse menneske lægger slet ikke skjul på det, når andre er tilstede. Tvertimod, - han tror, at det berettiger ham til en familiær tone imod mig; og så trumfer han hvert øjeblik ud med sit: du, du Helmer. (Ibsen 2005–10, Vol 7: 292)
>
>   (literally: "he is a youthful acquaintance of mine. It is one of those hasty relationships which one is so often embarrassed by in later life. I might just as well tell you straight out: we are 'du's.' And that tactless person does not conceal it at all when others are present. On the contrary, he thinks it gives him the right to a familiar tone towards me; so at every moment he comes out with his: 'du, du Helmer'".)

If Krogstad and Helmer had been students together, it would not be unusual for them to be address each other as "du". On the other hand, as Helmer explains here, now that one of them is in a position of authority over the other, it would be more tactful of Krogstad to revert to the polite form in public. By not doing so, he is claiming a spurious intimacy which jars on Helmer every time they meet.

What to do with this passage in translation? Most translators (Archer, McFarlane, Watts, Fjelde) opt for some version of "we are on first-name / Christian name terms" and make him call Helmer Torvald. The trouble is that he *doesn't* call Helmer Torvald—he just uses his surname without any title, as men who were good friends would do. But it would be tortuous indeed to try to convey exactly what is happening by explaining it more fully, so we have followed a similar line:

> he's an acquaintance from my youth. It was one of those rash associations that one's so often embarrassed by later in life. Well, I may as well tell you straight: we're on first-name terms. And this tactless individual does nothing to hide it in the presence of others. Quite the contrary – he thinks it entitles him to take a familiar tone with me; so he constantly gets one over me with his "Torvald this" and "Torvald that". (Dawkin and Skuggevik 2016: 148)

The accompanying endnote explains the breach of etiquette in using a familiar form of address. Fortunately for the translators, there is no conversation between Krogstad and Helmer on stage; their only meeting happens off-stage, so any obvious discrepancy in use of first name / surname can be avoided.

Another linguistic challenge encountered by translators of this play is adjectives used as nouns. It is common in Norwegian to talk of "det gode" and "det onde" (the good and the bad) instead of "good" and "evil"—easy enough to substitute in that case, but more difficult with words like "det pinlige" (the embarrassing) or "det magiske" (the magical). In this play, one of Nora's favourite adjectives is "vidunderlig," meaning marvellous, miraculous, wonderful. The knowledge that Torvald has been promoted and that they will have plenty of money in the future is, she declares, "vidunderlig." But the word soon takes on an added weight of meaning as she starts to use it as a neutral noun. When she is talking to Mrs. Linde about her expectation that Torvald will step forward to take all the blame for the fraud she has committed, she declares that she is expecting "det vidunderlige." And at the end of the play, when Helmer asks if he can never again be more than a stranger to her, she replies that in that case, "det vidunderligste" would have to happen. Here she uses the superlative form, the most marvellous/wonderful.

Many translators have varied the words used in translating this concept. Archer uses the everyday word "wonderful" in the early scenes, but where Nora starts to talk about "det vidunderlige" he changes to using the noun "the miracle," and "det vidunderligste" becomes "the miracle of miracles" (Archer 1906: 12, 100, 155). Watts also uses "wonderful" early on, then "a miracle" and "the greatest miracle of all" (Watts 1965: 152, 201, 232). McFarlane uses "marvellous," then "something miraculous" and "a miracle of miracles" (McFarlane 1960–77, Vol. V: 206, 256, 286). Our translators decided to avoid the word "miracle," which adds a hint of a religious dimension which is not present in the original, and to let the same word echo through the play as it does in Ibsen's text, rather than introducing other words early on which might have seemed more conventional. Thus the idea of having plenty of money is declared by Nora to be "miraculous" (a rather extravagant expression, but she is given to dramatic gestures); Torvald's expected heroism will be "the most miraculous thing" and her final declaration is that "the most miraculous thing" will have to happen (Dawkin and Skuggevik 2016: 114, 160, 188). There is as usual an explanatory note. In addition the translators have used the phrase "the miraculous" a couple of times, testing out the tolerance of the language for an unfamiliar construction.[3]

Peer Gynt

If Ibsen's prose plays are difficult to render into English, *Peer Gynt* (originally published in 1867) might be called fiendish. This play is characterized by great variation in the verse. There are both iambic and trochaic tetrameters, iambic pentameters, two kinds of popular folk verse lines (the four-beat *knittel* verse and a three-beat ballad verse), various kinds of song stanzas and short two-beat verse lines. The forms most used are *knittel* and the trochaic tetrameter. *Knittel* was one of the popular medieval verse forms which was taken up again in the nineteenth century by Norwegian Romantic poets. It is a form which is close to Norwegian everyday speech, with four-beat lines and a varying number of unstressed syllables; originally it was written in rhyming couplets. It is well suited to the low comedy which is often associated with the devil, and with its abundance of syllables it facilitates the fluent wit which characterizes much of the dialogue of this play. The rhyme is often exaggerated to make three syllables rhyme (vigende/skrigende, Hylene/Pryglene) or to make two words rhyme with one for comic effect (Jenten/spændt en, sandt er /Elefanter). The other folk verse, the three-beat ballad line, is in a different mood. It is used for lyrical ballads with regular stanzas, and has the effect of slowing the dramatic pace and giving the scene a calmer and more lyrical atmosphere, for example when the dying Aase is waiting for Peer Gynt to return home. The stanzas or songs with short two-beat lines have something of the same function of slowing the action and contrasting with the wordiness of the dialogue. They are found in Old Norse poetry and in some Shakespeare. Here they are often linked to mysticism and to contemplation, for example the song of the Memnon statue or the reproaches of the balls of yarn and the withered leaves. The only place in the play where iambic pentameter is used is in the priest's funeral oration about the boy who chopped off his finger in Act 5. It underlines the solemnity of the occasion and allows for an epic sweep. The gravity is heightened by the contrast with Peer's following flippant remarks expressed in *knittel* verse.

To compound the difficulties for the translator, the play is suffused with material from Norwegian legends and folk tales, much of it well known and understandable to the native reader from a passing reference, thanks to the popular collections of folk tales and legends by the nineteenth-century scholars Peter Christian Asbjørnsen and Jørgen Moe, especially their *Norske Folkeeventyr* (Norwegian Folk Tales), 1841–44. Trolls and hulder are commonplace, magic is a force to be reckoned with in man and nature, and the devil makes frequent appearances in tales–often to be outwitted by clever

humans. Peer Gynt himself is a figure from legend: Per Gynt from Gudbrandsdal, whom Ibsen allegedly believed was a real person. The main source of information about him is Asbjørnsen's "Reensdyrjagt ved Ronderne" (Reindeer Hunt in Rondane) from *Norske Huldre-eventyr og Folkesagn* (Norwegian Hulder Tales and Folk Legends), 1848, where he is described as a hunter who shot bears. Per's story of his ride on a buck's back, told to his mother in the first scene of the play, is also taken from a tale by Asbjørnsen about Gudbrand Glesne.

Translators have struggled with the verse of this play. It fairly races along, especially in the early scenes, and the combination of short lines and rhymes is almost impossible to reproduce. The trochaic tetrameter is the verse form used by Henry Wadsworth Longfellow in his much-parodied poem about American Indians, *The Song of Hiawatha* (1855), and it can be difficult to avoid a kind of "Hiawatha patter" in English. Archer, Ibsen's first translator, made a creditable attempt at capturing the swooping giddiness of some of the verse, but was forced to sacrifice the rhyme in order to do so. Some, like Christopher Fry in *The Oxford Ibsen* (McFarlane 1960–77, Vol 3: 251–421) have abandoned both rhythm and rhyme and produced a much freer "version" of the play (in this case based on a literal translation by Johan Fillinger).[4] In 1993 the Ibsen critic John Northam made a heroic effort to reproduce both the rhythm and the rhyme in his translation, although the result was at times a rather strangulated English (Northam 1993).

My collaboration with Hill over this play proceeded as follows: I made a translation of the play which reproduced the meaning as closely as possible, and was set out in lines which roughly corresponded to Ibsen's verse lines. However, I made no conscious attempt to reproduce the rhythm or the rhyme of the original. Instead I wrote copious notes about both, explaining the effect of changes of pace, stress, line length or rhyme pattern. My notes also drew attention to historical, cultural and literary references, including the many intertextual allusions. In addition, I wrote a general account of the context, indicating the significance of the play in Ibsen's *oeuvre* and in nineteenth-century Norway. I met with Hill once, in late 2011, when we had an interesting discussion about Ibsen and I checked with him that my approach to the text was what he wanted; I then delivered my translation by post in January 2012, offering to meet or write to give any further explanations or comments he might require. All was then silence for three years, until in early 2015 Hill's manuscript arrived. The play was published in 2016 together with the revised *Brand* (Hill 2016). "Verse translations by Geoffrey Hill" it says on the cover, although the title page has the more correct "In versions by Geoffrey Hill,"

and the poet's Afterword makes it clear that he is eager to acknowledge the contribution of his two translators.

If you compare Hill's version to Ibsen's original and my translation, it is apparent that he has been quite faithful to both form and content; the dialogue unfolds in precisely the same way, and the references and allusions are preserved (with the usual explanatory endnotes provided by the editor). The verse form varies in different scenes, in a similar way to Ibsen's, and the rhyming pattern is also similar, varying between aabb, abba, abab etc., though it is rather freer in places. Hill uses internal rhymes to a greater extent than Ibsen does, in order to compensate for a less rigid rhyme scheme, and compresses the text a little. This is easiest to show with an example: here from Act 1, where Peer is describing his dizzying ride on the buck's back:

>   Har du set den
> Gjendin-Eggen nogen Gang?
> Den er halve Milen lang,
> hvass bortefter, som en Ljaa.
> Udfor Bræer, Skred og Lider,
> rakt nedover Urder graa,
> kan en se till begge Sider
> lukt i Vandene, som blunder
> svarte, tunge, mer end tretten-
> hundred Alen nedenunder.
> Langsmed Eggen han og jeg
> skar os gjennem Vejret Vej.
> Aldrig red jeg slig en Fole!
> Midt imod, der vi foer fram,
> var det som der gnistred Sole.
> (Ibsen 2005–10, Vol 5: 483–84)

>   Have you ever
> seen that Gjendin Ridge?
> It is two miles long,
> sharp all the way along, like a scythe.
> Over glaciers, landslips and slopes
> straight down through the grey scree,
> you can see to both sides
> sheer into the waters which are sleeping
> black, heavy, more than two
> thousand feet below. –
>   Along the edge he and I

sliced our path through the air.
　　I never rode such a colt!
Right in front, as we surged on
it was as if suns were glittering.
(my translation)

　　　　　Have you ever
been up along that razor-back?
Two miles of track; and sheer
its drop. Look! scree, glacier,
voiding themselves to either side.
Two thousand feet you'd fall, not slide.
So: there we were, riding air,
me and my steed at such a speed,
racing those suns – ay, they were many –
whirling about us, small and shiny.
(Hill 2016: 170–71)

Hill's verse maintains a galloping momentum, as does Ibsen's. Ibsen's 14 ½ lines have become nine and a half, and the text loses some of the description of the threatening black waters, but emphasizes the dramatic action. Hill uses rhyme here, but some of his end rhymes are closer to assonance (sheer/glacier, many/shiny) as opposed to Ibsen's full rhymes (gang/lang, ljaa/graa, lider/ sider). On the other hand, the internal rhyme is more striking; Ibsen uses only one here (blunder/hundred/under) whereas Hill has back/track and steed/ speed. It is not a slavish reproduction of the original text, but an imaginative rewording which carries comparable dramatic impact.

Brand and *Peer Gynt* were not subject to negotiations with the panel of experts in the same way as the other plays; as they were poetic versions, the criteria had to be different. The draft of *Peer Gynt* was read by two consultants, however, and the poet did make some amendments as a result of their comments. The final version inevitably transgresses our guidelines in some respects. Speakability suffers occasionally because of the constraints of the verse, with some violence done to English word order ("but you're oddly behaving," "you have drink taken") and awkward abbreviations ("don't 'rate him so, poor lad; he'll thole"). And some of the leitmotifs lose a little of their force when the repetition of key phrases is diluted; for example, the Bøyg's apocryphal instruction to "Gå utenom" (Go round about) is rendered variously as "take a detour," "best go round and about" or "go around." On the other hand, much of the text does keep remarkably close to the word-for-

word translation, as Kenneth Haynes points out in the Afterword (Hill 2016: 350–51); the lines "So unutterably poor a soul can return / back to nothingness in the misty grey" become "So unutterably poor a soul can return / to pristine nothingness in the dense grey" et cetera. When a dramatic reading of the beginning of Act 4 was performed at the British Centre for Literary Translation summer school at the University of East Anglia in August 2016, it was a lively scene much appreciated by the audience. It will be interesting to see what happens in the future if Hill's version is used for a stage performance.

Conclusion

The Penguin Ibsen is an unusual subject for a case study in that it was in many ways a collaborative effort, rather than the product of one translator working in isolation–although all our translators maintained a high level of autonomy and ownership of their texts. The team approach to translation which we adopted is not an easy one to make work; it is very demanding for translators to have to relate to so many rounds of feedback from readers or to see their carefully considered renderings questioned. And it would not in most cases be appropriate where a single work is being translated, or where a single translator is embarking on a series, and thus can ensure consistency across different volumes (as is the case, for example, in many translations of the Harry Potter series). But where several translators are involved in a project to translate the works of one author, it is a process which is worth the struggle. Ibsen was a writer who took great care with every word he wrote, as his successive drafts for the plays show, and he merits equal care from those involved in transferring his works into a different language.

Notes

1. For an interesting assessment of the strategy behind these first Penguin Classics Ibsen translations, see Rem (2015).
2. When Ibsen is performed on the Norwegian stage nowadays in the "original" version, the language is usually adjusted to be more acceptable to a contemporary audience. See Garton (2010: 74–75) for further discussion of this.
3. See also Anderman (2005: 100–01) for further discussion of this phrase and its translations.
4. See Upton (2000: 10) for the problems of terminology when discussing "literal" translations and "versions."

References

Anderman, G. (2005) *Europe on Stage. Translation and Theatre*, London: Oberon Books.

Archer, W. (tr.) (1906) *The Collected Works of Henrik Ibsen. Vol. VII: A Doll's House, Ghosts*, London: William Heinemann.

Asbjørnsen, P. C. and J. Moe (1841–44) *Norske Folkeeventyr* (Norwegian Folk Tales), Christiania: Dahl.

Asbjørnsen, P. C. (1848) *Norske Folkeeventyr og Folkesagn* (Norwegian Folk Tales and Legends), Anden Samling. Christiania: Fabritius.

Dawkin, D. and E. Skuggevik (trs) (2016) *Henrik Ibsen: A Doll's House and Other Plays,* London: Penguin Classics.

Fjelde, R. (tr.) (1978) *Henrik Ibsen: The Complete Major Prose Plays,* New York: Farrar Strauss Giroux.

Garton, J. (2010) 'På fremmede scener: utvandring eller utvanning?' (On Foreign Stages: Emigration or Falsification), in M. Sibinska et al. (eds) *Nordisk Drama. Fornyelser og transgressioner* (Nordic Drama. Renewal and Transgression), Gdańsk: Fundacja Rozwoju Uniwersytetu Gdańskiego, pp. 71–86.

Haveland, B. (tr.) (2014) 'The Master Builder' and 'Little Eyolf', in *Henrik Ibsen: The Master Builder and Other Plays,* tr. B Haveland and A-M Stanton-Ife*,* London: Penguin Classics, pp. 1–152.

Haveland, B. and Stanton-Ife, A-M. (trs) (2014) *Henrik Ibsen: The Master Builder and Other Plays*, London: Penguin Classics.

Hill, G. (tr.) (1996) *Henrik Ibsen: Brand* (A version for the stage), Harmondsworth: Penguin.

Hill, G. (tr.) (2016) *Henrik Ibsen: Peer Gynt and Brand*, London: Penguin Classics.

Ibsen, H. (2005–10) *Henrik Ibsens skrifter* (Vols 1–33), Oslo: Aschehoug.

Longfellow, H. W. (1855) *The Song of Hiawatha*, Boston: Ticknor and Fields.

McFarlane, J. (tr. and ed.) (1960–77) *The Oxford Ibsen* (Vols I–VIII), London, New York and Toronto: Oxford University Press.

Meyer, M. (tr.) (1961) *Henrik Ibsen: Little Eyolf*, London: Rupert Hart-Davis.

Meyer, M. (tr.) (1980–86) *Ibsen: Plays* (Vols 1–5), London: Methuen.

Northam, J. (tr.) (1993) *Henrik Ibsen: Peer Gynt*, Oslo: Scandinavian University Press.

Rem, T. (2015) 'The Penguinisation of Ibsen', Nordlit 34: 497–504.

Stanton-Ife, A-M. (tr.) (2014) 'John Gabriel Borkman' and 'When We Dead Awaken', in *Henrik Ibsen: The Master Builder and Other Plays*, tr. B Haveland and A-M Stanton-Ife, London: Penguin Classics, pp. 153–294.

Upton, C-A. (ed.) (2000) *Moving Target. Theatre Translation and Cultural Relocation*, Manchester: St. Jerome.

Watts, P. (tr.) (1965) *A Doll's House and Other Plays*, Harmondsworth: Penguin Classics.

Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation

Francis R. Jones

Investigating the Dedicated Poetry-Translation Expert

Poetry from a source language of limited diffusion can establish a strong presence in a target-language literary culture, as long as a "critical number of translators, scholars, and editors" can produce "quality manuscripts" for paper or online publication (Zabic and Kamenish 2006: 7; Henry-Tierney, personal communication). At this group's core is "a handful of dedicated experts": translators whose output is so significant and sustained that they act as key ambassadors for the source poetic culture (Zabic and Kamenish 2006: 7). James S. Holmes (1924–1986), a prolific translator and editor, played such a role in communicating Dutch poetry (that is, Dutch-language poetry from the Netherlands and Flanders) to readers of English. This study analyzes Holmes's career as a "dedicated expert," focusing on his role in two closely-linked communities: translated poets, and poetry translators.[1]

Several case studies examine dedicated-expert translators as intercultural "actors" or "agents." Most describe their relationships with other actors, like publishers and journal editors. Few, however, make more general claims about

F. R. Jones (✉)
University of Newcastle, Newcastle upon Tyne, UK
e-mail: francis.jones@newcastle.ac.uk

dedicated experts' action, though case studies are also readily "generalizable to theoretical propositions" (Yin 2014: 21). Hence, like Jeremy Munday's study of poetry editor Jon Silkin, this chapter uses a "micro-level study of an individual's […] decision-making" to "contribute to a 'microhistory' of translation," to "reveal macro-level […] power relations operating in the social system," and ultimately to give "further insight into the concept of agency in translation" (Munday 2016: 85). More precisely, it aims:

1. Biographically, to establish how Holmes's Dutch→English poetry translating and editing entailed building, and participating in, networks of poets, co-translators and co-editors. The main data source is a bibliography of publications in which Holmes featured as a translator or editor.
2. Translatologically, to use Holmes's case to explore how far dedicated poetry-translation experts' intercultural ambassadorship might involve not just translating, but also enabling interpersonal networks.
3. Methodologically, to test methods for researching biography as networked action in a social context.

James S. Holmes

A conventional biographical timeline helps contextualize this study. Born in Iowa, 1924, Holmes moved to the Netherlands in 1949 as a Fulbright English teacher. From 1954 onwards, Holmes's Dutch-English poetry translations featured in many published "projects": books, special issues of journals, what may be called "features" in journals, and pamphlets. These won him important literary awards: the Netherlands' Martinus Nijhoff Prize in 1956, and the Flemish Community's prize for translation of Dutch literature in 1984. Several of his publications were landmark multi-translator and/or multi-poet projects which Holmes edited solo or with other co-editors. From 1958 to 1974, Holmes was poetry editor for *Delta*, an English-language journal of Dutch culture which featured his and others' poetry translations. He also ran poetry translation workshops, some of which resulted in publications. Holmes died in Amsterdam, 1986.

As a senior lecturer at the University of Amsterdam, Holmes was also a founding father of two disciplines: Translation Studies internationally, and Queer Studies in the Netherlands. Most of Holmes's translation-studies writings (collected in one posthumous volume: Holmes 1988) derive from his poetry-translating experience. These remain key references for poetry translation scholars.

Dedicated Experts and Networks

Many language pairs have one or two dedicated-expert poetry translators per generation. Their ambassadorship often has wider cultural effects. To mention five of Holmes's contemporaries:

– Charles Simic was the foremost translator of Bosnian-Croatian-Serbian poetry in the USA from the 1960s to the 2000s, publishing at least 14 book-length projects alone (Poetry Foundation 2010). This contributed strongly to the late-Cold-War vogue for "Eastern European" poetry among Anglophone readers and poets.
– Edmund Keeley and Philip Sherrard, who often worked together, were key figures in late-twentieth-century Greek→English poetry translation (see e.g. Keeley 2000). In gaining international recognition for Odysseus Elytis and Georgios Seferis, they almost certainly helped them win their Nobel Prizes for Literature (1963 and 1979 respectively).
– Poetry translators and critics Haroldo and Augusto de Campos played a central role in bringing European poetry to Brazil, within a wider agenda to renew Brazilian poetry (Médici Nóbrega and Milton 2009). Haroldo, like Holmes, was also an important translation theorist.

Like all published poetry translators, dedicated experts work within networks of people and texts. Firstly, a poetry-translation project involves one or more translators, one or more source poets (if alive) and their poems, often an editor, and other actors like a publisher. Secondly, joining a new project often means working with both old and new co-translators, poets, etcetera. These form a gradually-expanding "career web"—a wider network of actors whom the dedicated expert has worked with across various projects (Jones 2011: 64–67).

Dedicated experts' career webs are typically extensive. Simic's 14+ book-length projects, for instance, involve many source poets, and my unpublished data identify 25 poets in just six Serbian-poetry projects 1992–2008. The 24 book-length projects found in a web search for Keeley[2] involve at least 12 source poets (most of them contemporary), six co-translators (including 12 projects with Sherrard and four with George Savidis), and several publishers. This raises the question which underlies this study: how far is the cultural-ambassador role of dedicated experts based on their own translation efforts, or also on being key hubs within communities of translated poets and/or poetry translators?

Researching Networked Biography

Biography, Trajectory and Networks

In Pierre Bourdieu's sociological approach to biography, the sort of timeline sketched for Holmes above ignores the crucial dimension of social context:

> Trying to understand a life as a unique and self-sufficient series of successive events with no other link than being associated with a "subject" is almost as absurd as trying to make sense of a metro trip without taking into account the structure of the network. (1986b: 71; my translation)

It is better, Bourdieu argues, to see life events as a "trajectory" of successive "placements and displacements" through a constantly-changing "social space" (Bourdieu 1986b: 71). This space is made up of one or more "fields" of social relations, each with its own power structures, practices, and relationships with other agents (Inghilleri 2005: 135–36). To understand someone's trajectory, therefore, one needs to understand the evolving shape of the field(s) she or he moves through, plus those personal attributes—and "attributions" given by others—which enable the subject to act as an "efficient agent" (Bourdieu 1986b: 71). Among these attributes and attributions are "capital" (Bourdieu 1986a): previously-accumulated social, economic, cultural, or symbolic (prestige-based) power.

Some scholars argue, however, that such macro-sociological models of behaviour are abstracted away from the messy realities of lived experience: instead, researchers should examine the "empirical evidence of human interaction" provided by network analyses (Boll 2016: 29). These map which actors work together to produce which outcomes. They usually focus on "first-order networks": a project team collaborating intensively to reach a clear goal, such as publishing a translation anthology (Jones 2011: 25–26, extending Milroy 1987: 46–47). However, they can also investigate "second-order networks" (Jones 2011: 27). These have more members, but relationships are based more on working history or affinity—like career webs formed by poets and translators collaborating over several projects, or communities of practice, such as Bosnian→English poetry translators.

Actor Network Theory is a first-order analytic approach used in several recent literary-translation studies. It regards non-human "artefacts" produced through human discourse or social processes as potential project actors (Frohmann 1995), thus avoiding a cumbersome separation between people (poets, translators) and their texts (source poems, translations). It also recognizes no forces,

such as social power, external to a network (Folaron and Buzelin 2007: 615). Power is seen in terms of recruitment: bringing new actors into the network. Thus, in a book-length anthology, the editor has most power, since she or he recruits translators plus source poets and/or their poems (Jones 2009).

Luc Boltanski and Eve Chiapello, echoing my first-second order distinction, view projects as sections of a "complex" network that are "highly activated" for a restricted time, while enabling "the construction of more enduring links"; these links are later re-activated as projects "take over from one another, reconstructing […] teams in accordance with priorities" (Boltanski and Chiapello 2005: 104–105, quoted in Folaron and Buzelin 2007: 626). In complex networks, most actors have relatively few links (a translator being linked just to the editors of two projects, say), whereas a few actors have many links. These "hubs" are the "key components of web complexity", enabling highly efficient action along chains of actors within the network (Solé et al. 2007: 3, quoted in Folaron and Buzelin 2007: 636). Though sometimes externally imposed, hubs may also arise from the self-organizing "interplay of community goals" (Folaron and Buzelin 2007: 636). Being a second-order hub, with many "enduring links" gathered across several projects, may enable someone to become a "macro actor", who can recruit many actors to further his or her aim in a new project (Stalder 1997; Boltanski and Chiapello 2005: 104–105, quoted in Folaron and Buzelin 2007: 626). Nevertheless, a project's achievements are due not to individual actors, even the most powerful, but to the team as a whole (Jones 2009: 320).

Dedicated poetry-translation experts may well act as hubs and macro actors. If so, this implies that they would be crucial enablers within their wider community, would initiate projects involving multiple poets and/or translators, and would often be project editors—but should still be seen as team players.

Bourdieu's sociology and Actor Network Theory have different scopes: macro- vs. micro-sociological. In combination, however, they can give powerful complementary viewpoints (as argued by Buzelin 2005; Tahir-Gürçağlar 2007; Boll 2016: 30–32). For instance, the Bosnian→English poetry translation field (macro-sociological) exists micro-sociologically as a mesh of individual translators' career webs (Jones 2011: 64–67). Or symbolic capital (macro-sociological) gained in previous projects can make a translator more likely to be recruited to a new project (micro-sociological—Jones 2011: 60). Similarly, this study proposes that Holmes's macro-sociological trajectory through social space can best be established by mapping his micro-sociological networks through time.

Case Studies, Reflexivity and Generalisability

Single-subject case studies, like this one, explore the "particularity and complexity" of one phenomenon in "real-life context" (Stake 1995; Yin 1994, quoted in Simons 2009: 19–20). By "documenting and interpreting events" over time, they can also highlight "the process and dynamics of change", identifying the key factors and how they interact (Simons 2009: 23). These features make case studies well suited for network research, especially because the complexity of mapping multiple networks means that network studies often focus around one person (Folaron and Buzelin 2007: 614).

A case study's context includes the researcher: his or her reason for researching, attitude towards the topic, etc. A "reflexive" stance brings this into the study's methods. If the researcher explains such factors in the first person, readers can assess the study's claims, and the researcher's own contextualized insights can enrich his or her analyses (Brewer 2003: 260–61; Simons 2009: 24). Thus, my position in this study needs stating. I was Holmes's mentee as a young Dutch→English poetry translator: I participated in a 1983 workshop led by Holmes, for instance, which resulted in a 1989 anthology feature. I have participated as a (co-)translator in 56 Dutch→English and Bosnian-Croatian-Serbian→English poetry-translation projects, and was mentioned by Zabic and Kamenish as a potential new Bosnian-Croatian-Serbian→English dedicated expert (Zabic and Kamenish 2006: 8). Hence, I am positively disposed to Holmes and to the dedicated-expert phenomenon. However, my knowledge of late-twentieth-century Dutch→English poetry translation, and my commitment to communicating two poetic cultures, can also help me interpret this study's data.

One case (here, Holmes) cannot claim to represent a wider population (dedicated poetry-translation experts in general). Hence single-subject case studies aim not for representativeness but particularization: using rich descriptions to "establish the value of the case", or to expand "knowledge of a specific topic" (Simons 2009: 24). They can thus form theories and hypotheses, even if they cannot test them (Abramson 1992: 180–91). However, if study data are compared with similar data reported elsewhere, hypotheses can be cautiously tested and generalisations cautiously made (Andreas 2003: 78). Hence, I compare the study data with available data for some of Holmes's contemporaries whom I regard as dedicated poetry-translation experts.

Corpus Analysis

A bibliographic corpus, especially if quantitatively analyzed, can give a firm foundation to a translation case study (e.g. Córdoba Serrano 2007). This study is based around such a corpus.

The library resources of the Dutch Foundation for Literature in Amsterdam were used to identify all possible Dutch→English poetry translation projects in which Holmes had participated as a translator and/or editor. Searches using Google, the academic-library search engine WorldCat, and Index Translationum (UNESCO 2014) identified no further projects, but sometimes added bibliographic detail. The resulting 44 projects comprise 24 "longer projects" (17 books plus seven journal special issues), and 20 "shorter projects" (13 poetry-journal features plus seven pamphlets). They exclude poetry features translated by other translators than Holmes in the journal *Delta*: though he was on its editorial team for 16 years, it is not certain who edited which feature. Year, title, editor(s), source poet(s) and their translator(s), publisher(s), and project type were logged for each project, though some translator and poet data remained missing for two projects. Parallel searches for my own Dutch→English translations indicated that all Holmes's longer projects had probably been identified, but that he might have produced another five to ten shorter projects besides those logged.

Analyses: Projects, Actors and Maps

In the first, quantitative, phase of analysis (sections "Projects", "Source Poets", "Co-translators", and "Editors, Co-editors and Editing"), annual counts of Holmes's projects, source poets, co-translators and (co-)editors establish the size and membership of his working networks, and their development over his career. In a second, qualitative phase (section "Networks"), network maps give more detail about interaction between actors and across projects.

Projects

Holmes's project-count alone (44) is enough to qualify him for dedicated-expert status. Figure 1 (number of projects per year) and Fig. 2 (number of source poets, translators and editors he worked with per year) show how his translation-related work grew in intensity during his publishing career (1954–1984). Figure 1 shows two early peaks of activity (mid-1950s and early

1960s), but also two periods with little output (late 1950s, and mid-1960s till early 1970s). With the 1970 project *A Quarter Century of Poetry from Belgium* (Snoek and Roggeman), however, Holmes translated all 49 source poets (Fig. 2): hence he was probably working on it during the late-1960s output gap. But most projects occurred from 1974 onwards, in the last 12 years of Holmes's life (Fig. 1)—almost certainly as contacts from previous projects, and growing status, generated invitations to translate for or edit new projects. Moreover, longer projects gradually grew more common than shorter projects, also attesting to Holmes's growing status and impact.

Eight projects appeared posthumously. The most recent was a book presenting Holmes's plus two other translators' versions of Martinus Nijhoff's modernist epic *Awater* (Nijhoff 2010). His translations, therefore, still continue as non-human actors in the Dutch→English poetry translation field.

Source Poets

Holmes was a translator on all 44 projects. He translated work by no fewer than 95 identified poets. In his early shorter projects, Holmes was already translating multiple poets: ten in 1954 and ten in 1955, say (Fig. 2). His first longer projects, in the early 1960s, were often single-poet publications: hence the low poet-per-year counts in Fig. 2. From 1970 onwards, however, Holmes's projects often involved him translating many poets: 49 in *A Quarter Century*
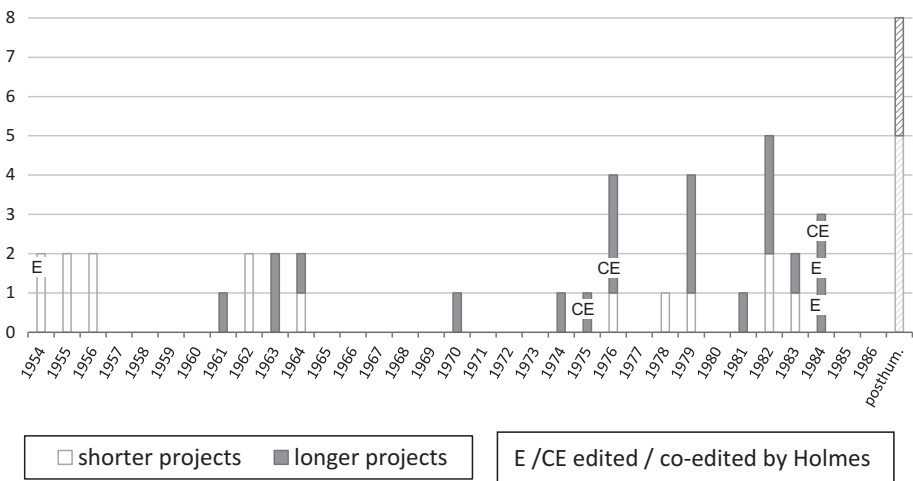
Fig. 1 Project counts per year, including multi-translator and/or multi-poet projects (co-) edited by Holmes
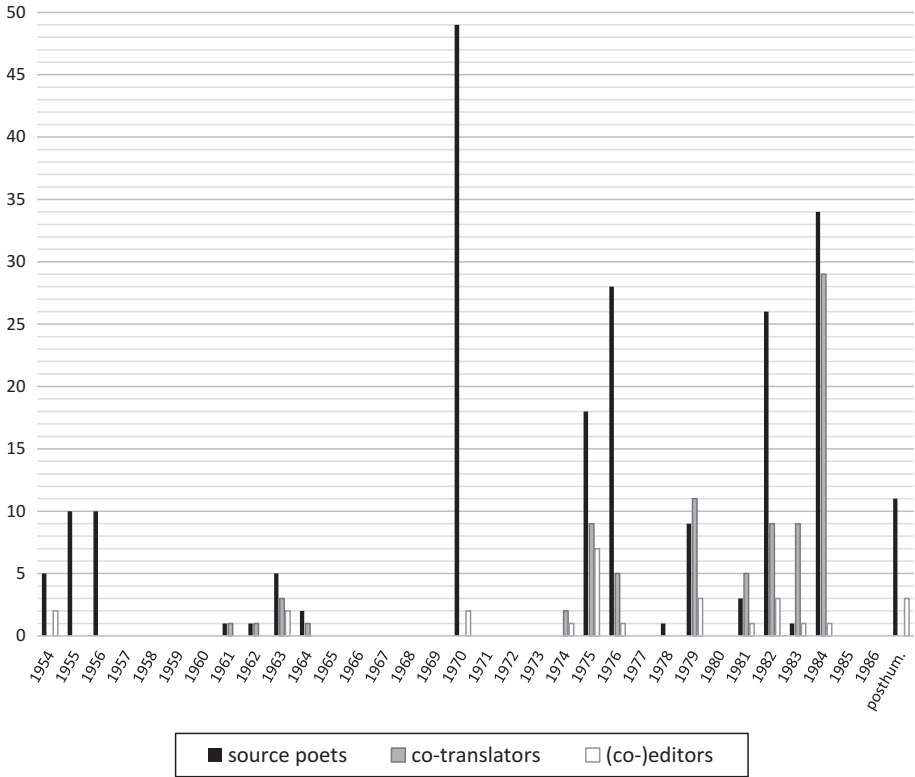
Fig. 2 Identified source poets, co-translators and other editors on Holmes's projects—counts per year

of Poetry from Belgium (Snoek and Roggeman 1970), 28 in *Modern Poetry in Translation*: *Dutch* (Holmes and Nijmeijer 1976), and 32 in *Dutch Interior* (Holmes and Smith 1984).

These poets comprise almost all "modern" Dutch-language poets of note. Most were contemporary, plus a few major figures from earlier in the century; only one (nineteenth-century comic poet Piet Paaltjens) was older. Many appear in multiple projects, but distribution seems statistically normal, giving no sense that Holmes specialized in certain poets. The most frequent reflect the 1950s–1980s canon: living poets Lucebert and Paul Snoek have nine projects each, with another 15 poets occurring in five to eight projects each. The one canonical figure not translated by Holmes is Hans Faverey, who only became recognized as a major poet around 1980, late in Holmes's career. This representative coverage of modern Dutch-language poetry is arguably a more important measure of intercultural ambassadorship than project count alone.

Holmes will also have communicated with living poets, in my experience, to ask questions about content and/or get approval of final drafts. Hence his network of engagement with modern Dutch poetry was not just textual, but also interpersonal.

Co-translators

Holmes often worked alongside other translators—49 altogether. Eight of his 20 shorter projects and 21 of his 24 longer projects were collaborative. As with project- and poet-count, this tendency accelerated during his career. Figure 2 shows Holmes working with a few co-translators in the early 1960s. But from 1975 onwards he often worked with 9–12 co-translators per year. In 1984, he worked with no fewer than 29 co-translators on *Dutch Interior*, plus a sub-set of those co-translators on two other projects. Holmes's dedicated-expert career, therefore, also involved collaborating with the great majority of his generation's published Dutch→English poetry translators. Unless Holmes was also a project editor, however, he will not always have communicated directly with them, as discussed below.

Many co-translating relationships spanned several projects. One relationship was particularly strong: Holmes co-translated with Peter Nijmeijer on 14 projects published in Holmes's lifetime—all from 1974 onwards, forming almost two-thirds of the 22 projects in this period. Other co-translator counts show a more normal distribution: the next most frequent were Ria Leigh-Loohuizen (seven projects), Scott Rollins and Theo Hermans (six each), and Charles McGeehan and Paul Brown (five each).

Some of Holmes's co-translators, as prolific translators and poetry-translation editors, were arguably dedicated experts in their own right: Nijmeijer and James Brockway, for instance. Where Holmes's and Nijmeijer's areas of agency often overlapped (14 co-translated projects), however, this was less so with Holmes and Brockway (two co-translated projects).

Editors, Co-editors and Editing

Holmes worked for or (as co-editor) alongside 23 editors in his lifetime (shown in Fig. 2). Thus, a third type of actor—editors—needs adding into the complex network built up by Holmes.

On 14 multi-poet projects, spaced throughout his career, Holmes translated for other editors. Eleven such projects involved multiple translators. The project editor(s) will have recruited Holmes into the project and communicated with

him about poem choices, delivery deadlines, etcetera. From my experience, Holmes may often have proposed source poems or even poets. Otherwise he will have had little power within such projects beyond recruiting (in an Actor-Network sense—that is, producing) his own translations. However, translating for many such projects almost certainly increased Holmes's status as hub in the second-order network of Dutch→English poetry translators. In two multi-poet projects edited by others, such as the 49-poet *Quarter Century of Poetry from Belgium* (Snoek and Roggeman 1970), Holmes was identified as sole translator. The fact of recruiting many translations by multiple poets will have made him a powerful "central node" within these projects (Folaron and Buzelin 2007: 613).

Holmes was also sole editor of three multi-poet and/or multi-translator projects, and co-editor of three more (E and CE in Fig. 1). One (a shorter multi-poet project where Holmes was sole translator) appeared in 1954. The rest, including all the multi-translator projects he (co-)edited, appeared from 1975 onwards, with three in 1984—another manifestation of Holmes's increased social and symbolic capital. Among these were the period's two definitive English-language anthologies of Dutch poetry: the UK *Dutch* issue of *Modern Poetry in Translation* (five translators, ed. Holmes and Nijmeijer 1976), and the US book *Dutch Interior* (30 translators, ed. Holmes and Smith 1984). Though Holmes was a key translator in both, they included poets whom Holmes had not translated, such as Faverey (mentioned above)—increasing Holmes's agency in terms of shaping a canon of Dutch-language poets for readers of English. Acting as editor will have entailed recruiting many or all of his co-translators, and communicating directly with them, giving him central power within these projects.

Holmes's co-translating relationship with Nijmeijer was also an editing relationship. Of the 14 multi-translator projects they co-translated on, they co-edited one together (Holmes and Nijmeijer 1976), and either Holmes or Nijmeijer (co-)edited five more. Holmes had a similar but less extensive relationship with Rollins: they co-translated on five projects 1979–1984, including one edited by Rollins (1979) and three (co-)edited by Holmes. Rollins also led the Foundation for Translations, the Netherlands government body which supported literary translation from Dutch.

Thus, one may speculate how far Holmes's high output late in his career, and his enhanced status as dedicated Dutch→English poetry translation expert, were due not just to his individual efforts. A very productive co-translating and editing partnership with Nijmeijer, and a co-translating, editing and institutional partnership with Rollins, almost certainly also played a key role. Conversely, these partnerships may be seen as enhancing Nijmeijer's and Rollins's own dedicated-expert status.

With single-translator, single-poet volumes, the translator is very often also project editor—selecting poems, for instance. As this is so common, however, and this study's methods could not trace who selected each project's poems, this type of editorship was not logged for Holmes.

Networks

The quantitative data above capture the size and growth of Holmes's networks, but not their shape. In particular, they reveal interactions between Homes and other actors, but not interactions among the other actors. Drawing a qualitative "network map" (e.g. Jones 2009; after Abdallah 2005) can reveal all actor-actor relationships within a single project. And by charting links in detail, researchers can "approximate [the] historical form" of a longer-term network (Tahir-Gürçağlar 2007: 729, after Pym 1998: 91). However, "the more complex and comprehensive" the network, the harder it is to represent graphically (Tahir-Gürçağlar 2007: 729). Representing a time dimension adds extra complexity. It would therefore be unfeasible to draw, in this book chapter, one map showing the patterns of collaboration between this study's 158 poets, translators and editors across the 31 years of Holmes's publishing life. This leaves two options: mapping a sub-set of actors across the whole period, or all actors for a shorter period. One graphic representation of each type is analyzed below. These are samples from a much bigger set of potential maps which would chart Holmes's whole career.

Figure 3 charts how the complex second-order network involving a sub-set of Holmes's co-actors—his co-translators—took shape across his career. The format is based on project network maps, with snapshots from different years (1964, 1976, 1982) adding a time dimension. Each new project adds new links with and between translators, and/or reinforces old links. The maps thus reflect individual translators' experience of working and building up social capital (interpersonal contacts) in this section of the Dutch→English poetry translation field. No links disappear. This ignores how translators stop being available for projects (because of death or changed interests). It does account, however, for how translations can remain as actors within a field even after the translator has left it—as with Holmes's posthumous projects.

Figure 3 has no 1950s snapshot, because no co-translating network yet existed: Holmes either worked solo, or (with one project) his co-translators could not be identified. By the end of 1964, the first snapshot, the network only involves six translators. Ramon Du Pré, R. Kuin, John Vandenbergh and Holmes form a mutually-interlinked sub-network (shown by interconnecting

lines) because they collaborated on one project. Raphael Rudnik and Hans van Marle, by contrast, do not: each co-translated only with Holmes. Only with Van Marle, however, does Holmes co-translate on multiple projects (two lines = two projects). By 1976, the network has sixteen members. Of its previous members, only Du Pré is still active, having participated in a 1975 project involving 10 translators. Two new sub-networks of collaboration across
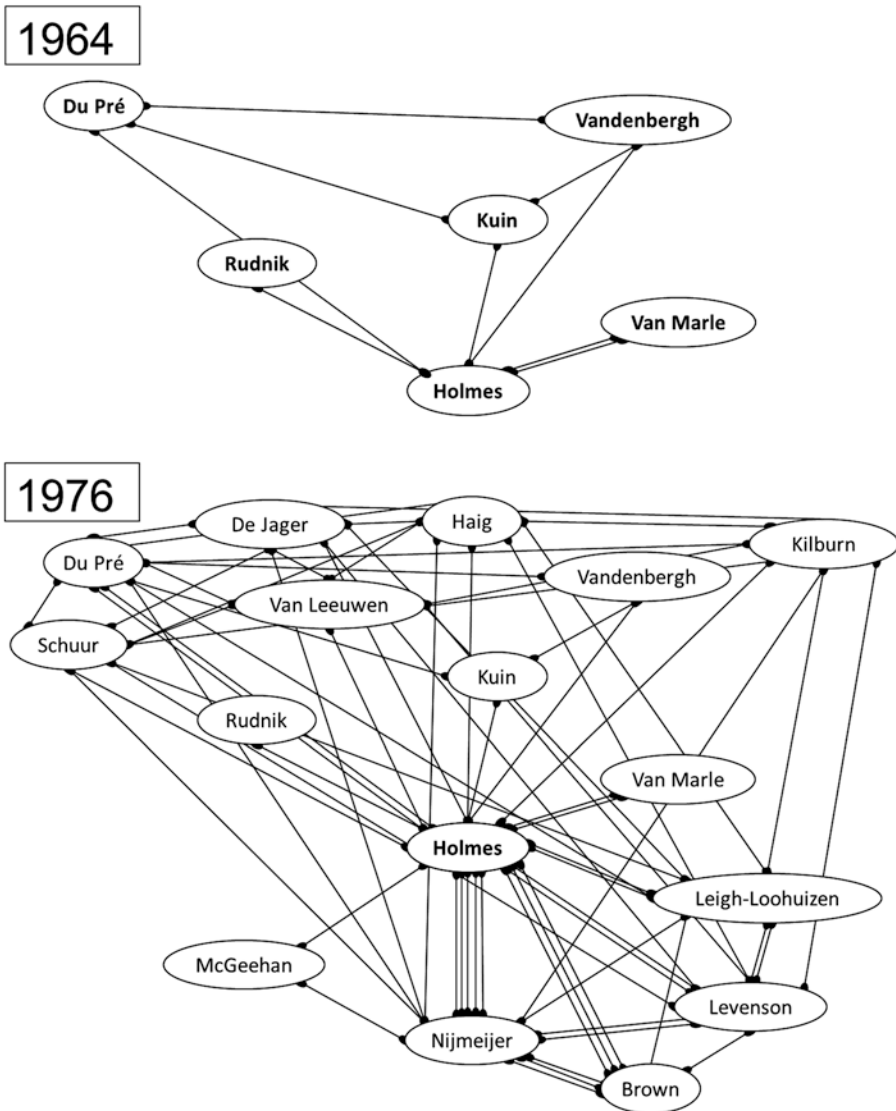
Fig. 3 Growth in Holmes's co-translating networks (1964–1982)
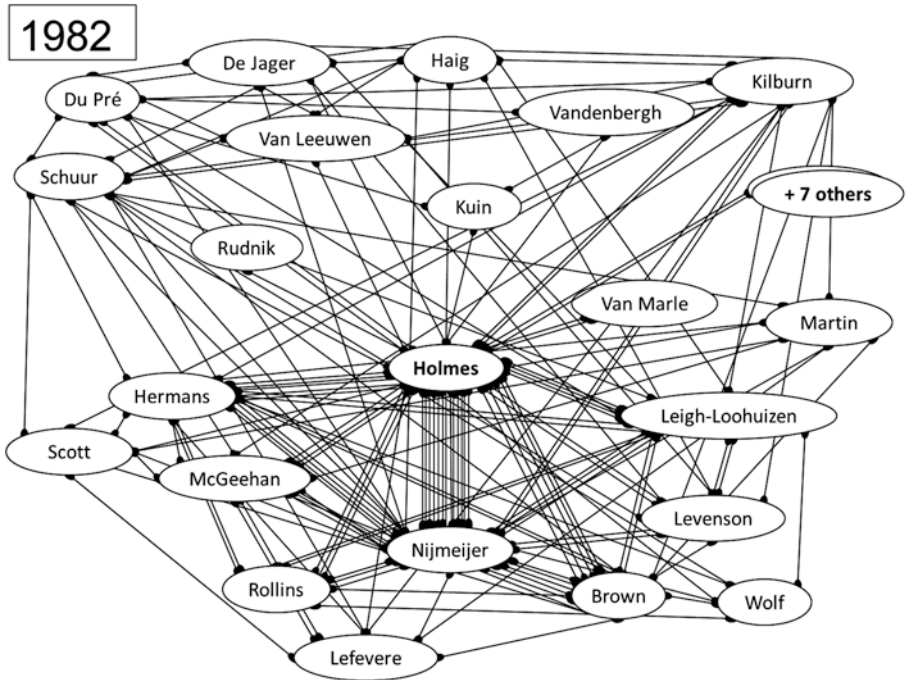
Fig. 3 (continued)

multiple projects have built up, however, as shown by bundles of interconnecting lines: Holmes, Nijmeijer, Leigh-Loohuizen and Christopher Levenson; plus Holmes, Nijmeijer and Brown. By 1982 the full network has expanded further. Nijmeijer, Leigh-Loohuizen and Brown have become even more prominent sub-nodes, as shown by repeated collaboration lines across multiple projects; they are joined by Hermans and, to a lesser extent, Rollins. The "Seven others" in Fig. 3 appear in just one project each: hence, for clarity's sake, they are not shown in detail. A snapshot for 1984, Holmes's last living publication year, has too many lines to reproduce here, but is worth reporting. Many new co-translators have joined for just one or two projects, mainly because of the 30-translator book *Dutch Interior* (Holmes and Smith 1984). More importantly, further collaboration strengthens already-existing major sub-nodes and interconnections, especially the sub-network involving Holmes, Nijmeijer, Leigh-Loohuizen and Hermans.

Map sequences for collaborations with poets (and/or their works) and with editors are not shown here, for space reasons. Poets' and editors' second-order networks, however, also show sub-nodes and sub-networks emerging as some actors participate in multiple projects, whereas a larger number of actors

participate in just one or two projects—a pattern typical of all complex networks (Folaron and Buzelin 2007: 636).

Poets and editors, however, are shown in Fig. 4's four-year "career map." A career map sketches the growth of an actor's second-order career web, identifying the projects and main actors she or he collaborates with (Jones 2011: 65–67). The greater amount of detail, however, restricts the number of projects that can be shown. Hence it is useful for qualitatively mapping how key projects interact during a key time-period: here, Holmes's multi-translator, multi-poet projects 1976–1979, a productive phase in his career. No less importantly, a career map shows how a second-order network develops from project to project.

Holmes and Nijmeijer are central nodes in the sub-network shown in Fig. 4: both translate on all six projects, and one (or both) edits three of them. The map shows otherwise how each project "temporarily assembles a […] disparate group of people"—translators, editors and poets—as other actors are
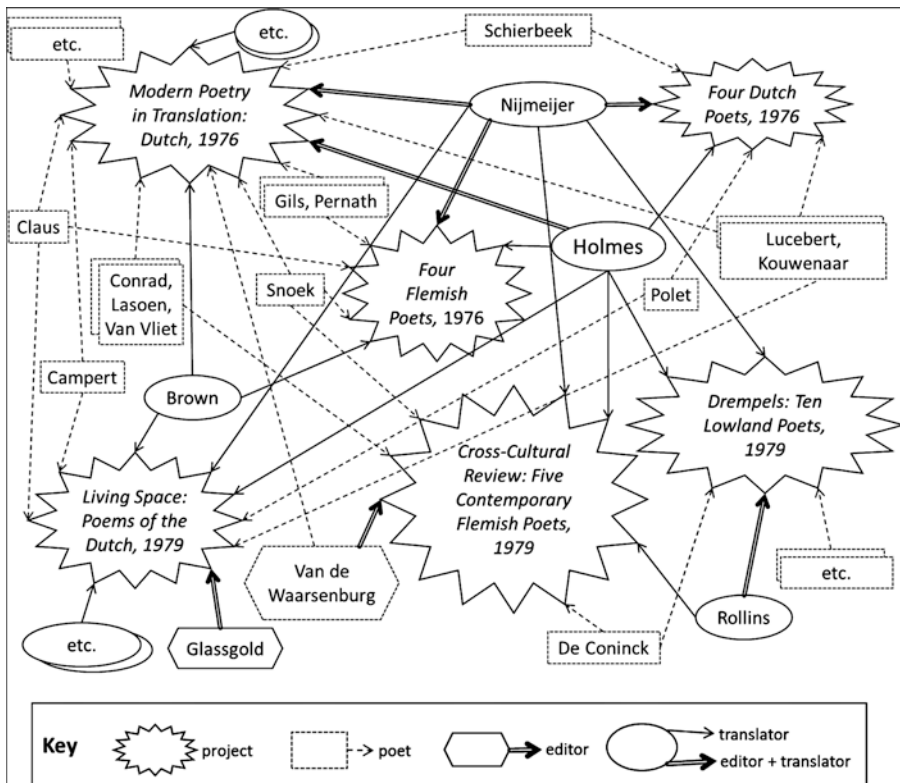
Fig. 4 Holmes's career map, 1976–1979 (multi-translator, multi-poet projects only)

"put on hold while remaining available" (Boltanski and Chiapello 2005: 104, quoted in Folaron and Buzelin 2007: 626). Thus, Brown co-translates on three projects across the period, whereas Rollins becomes active as a translator and translator-editor a little later, on two 1979 projects.

Similarly, no poets participate in all projects, partly because projects have different catchments: the Netherlands (*Four Dutch Poets*), Flanders (*Four Flemish Poets* and *Cross-Cultural Review*), or both (the other projects). Some, however, participate in several projects, forming important sub-nodes. Thus, Lucebert and Gerrit Kouwenaar, and Hugo Claus and Paul Snoek, among the era's most-widely respected living Netherlands and Flemish poets respectively, participate in three projects each.

Peter Glassgold and Hans van de Waarsenburg, as editors of one project each, are important actors at first-order project level. But where Glassgold is otherwise peripheral at the second-order level of this career map (participating in just one project), Van de Waarsenburg also participates in *Modern Poetry in Translation* as a poet. Indeed, several of Holmes's (co-)editors were also poets whom he translated.

Discussion

This study, as noted above, has three aims: biographical, to map Holmes's career as networked actor; translatological, to explore what this means for dedicated poetry-translation experts in general; and methodological, to test methods for achieving the first two aims. The three sections below explore these aims in turn.

Biography: A Dedicated Expert and His Networks

Two approaches to biography were outlined earlier: an individual's chronology of achievements, and a contingent subject's trajectory through social space (after Bourdieu 1986b). Holmes's individual chronology of achievements certainly confirms his dedicated-expert status. His high output as translator and editor, which accelerated through a long publishing life, comprehensively represented the state of mid-to-late twentieth-century Dutch poetry to English-reading audiences.

Holmes's achievements, however, cannot be separated from his trajectory through social space. This study focuses on the space formed by the overlapping expert fields of writers, translators and editors of poetry. Holmes's trajec-

tory through it was analyzed by examining his interactions with source poets, co-translators, and editors in successive project networks—though not with publishers and other target-culture actors (an issue addressed below). A network-based approach, as mentioned earlier, views a poetic culture as being represented to foreign audiences not by individuals but by project teams. This implies that Holmes's achievements, and thus his dedicated-expert status, should be seen as more collaborative than individual, deriving from his participating in many projects involving many actors.

From project to project, Holmes gradually built up a web of relationships involving most actors of note in modern Dutch poetry and its translation. Several of these relationships involved repeated collaboration—which in some cases (with co-translators like Nijmeijer or Leigh-Loohuizen, say) was especially intense. Holmes, therefore, can be regarded as a key hub within the complex network of Dutch→English poetry translating. This is arguably the most important indicator of his dedicated-expert status.

It also clarifies the relationship between individual and collaborative achievement. Ultimately, especially in projects he led, Holmes was a hub because of his individual agency: recruiting many translators and poets as an editor, and many poetry translations as a translator. Especially in projects led by others, however, this agency was often enabled by others: being recruited as a translator by many editors and many poets. Conversely, Holmes enabled others' agency in the projects that he led. Recruiting poets and translators enabled them to publish translations, and it gave some translators (myself included) the experience with which to lead later projects of their own. Often, however, the agency was fully shared: in Holmes and Nijmeijer's editing partnerships, for instance, or in projects where Holmes was recruited by other editors, but was a key translator.

If agency varies along an individual-collaborative spectrum, so does the status of dedicated expert. The findings above show that two or more actors can enable each other to become key ambassadors for a language area's poetry—as in Holmes's partnerships with Nijmeijer or Rollins, and perhaps also with Leigh-Loohuizen, Brown or Hermans. Moreover, if hub status is a question of degree (highly or moderately interlinked with other actors), the same goes for dedicated-expert status. There is no special pedestal distinguishing dedicated experts from ordinary translators. All poetry translators arguably need both expertize and some dedication to cultural exchange (especially as there are few financial rewards). Hence it would be more accurate, though less elegant, to call actors like Holmes "more dedicated" rather than "dedicated" experts.

Within a project, powerful actors are those who recruit many other actors, have decision-making authority, are integrated into the network, or have high

external visibility (Jones 2011: 189). A macro actor is a powerful actor within a high-impact project. Holmes only gradually became a macro actor: the big multi-translator and/or multi-poet projects that he led only started in mid-career, but became more prominent in late career. This suggests that an actor first needs to build up social capital: that is, repeated links with multiple actors within their second-order network. Only then can they draw on this capital to lead big projects, such as definitive anthologies about a cultural area's poetry.

In Bourdieu's sociology, a field's interpersonal structure entails other features. Fields also maintain and transmit agreed behaviours (Inghilleri 2005: 134–35)—translation norms, for instance. The analyses above did not examine these. But informal inspection of Holmes's translations, and those of his co-translators, shows that the late-twentieth century norm of translating into alliterative free verse predominates. Holmes also challenged this norm through fixed-form (rhymed and rhythmed) translations: of Gerrit Komrij's modern sonnets, for instance (Komrij 1982). Here, however—as with his own fixed-form, sexually-explicit gay verse—Holmes published under the pseudonym Jacob Lowland. This implies a wish to distance the dominant role (Holmes) from the subversive role (Lowland) that he played in his social space.

The concept of field implies institutions (Inghilleri 2005: 135). Here, the Foundation for Translations (led by Rollins) will have subsidized many of Holmes's projects, enabling them to be published. To gain subsidy, a project had to be approved by the Foundation. And its translators had to belong to an approved list, with admission by one-off, anonymous peer review. For translators on the list, in my experience, being invited to translate on projects depended not on institutional factors, but on having social and symbolic capital in the field. That is, on being known to editors and poets as a competent translator—and, in Holmes's case, as a competent (co-)editor. Holmes's institutional contact with Rollins, however, might have inspired their co-working on translations, though further research would be needed to investigate this.

Fields also have power structures. From a 2010s perspective, Holmes's networks were strikingly male-dominated: just 6% (6/95) of the poets and 29% (14/49) of the translators he worked with were women. From personal experience, however, this is not specific to Holmes. It appears to replicate a similar bias in membership of 1950s—1980s Dutch poetry and poetry-translation fields, and in how they canonised poets in particular.

Translatology: Modelling the Dedicated Expert

The ultimate aim of investigating Holmes's biography as dedicated expert was to better understand the dedicated-expert phenomenon. This involves examining how far Holmes's profile might be typical or atypical of dedicated-expert poetry translators, by comparing his case with others.

The core, necessary attribute appears to be a large, decades-long publications output that represents many source poets. This holds true for all the translators proposed here as dedicated experts. Nijmeijer, for instance, has 73 translation projects in the Dutch Foundation for Literature's Translation Database (2017). Simic has published at least 14 book-length projects and Keeley 24, with 11 and 12 named poets respectively in the titles. Each has also published definitive English-language anthologies of Serbian and Greek poetry respectively—and of course, many shorter features.

Virtually all published poetry translators translate alongside others, for anthologies or multi-poet journal features. However, collaboratively translating on longer projects with just one or two other translators (like Holmes and Nijmeijer), coupled with co-editing, does appear to be an additional attribute of dedicated-expert translators. With some dedicated experts, this is occasional—like Simic (two longer Bosnian-Croatian-Serbian projects). With others this is more frequent—like Keeley and Sherrard (12 collaborative books). Indeed, dedicated-expert pairs, like Holmes and Nijmeijer, Keeley and Sherrard, and the De Campos brothers, are surprisingly common.

Some dedicated-expert translators, like Holmes and Haroldo de Campos, are also theorists, but this is less usual. However, the cultural capital that dedicated-expert status bestows almost always allows such translators to generalize about their translating experiences in book introductions and interviews (e.g. Keeley 2000).

Given these strong overlaps between Holmes and other late-twentieth-century dedicated experts in terms of the study's high-level findings, the profile that it has generated can be used as a template for assessing other dedicated poetry-translation experts. In a wider sense, this study does indeed give further insights into dedicated poetry-translation experts as a cultural phenomenon, at least from European languages into English within this rough time period—as long as any extrapolations are made cautiously.

Methodology: Case Study, Corpus and Networks

It is also worth assessing the methods used to generate these findings. Firstly, the depth of detail generated when researching a career in terms of relationships and interactions justifies a case-study approach. This study's methods could in principle be upscaled as part of a multi-subject study involving enough dedicated experts to use probability-based statistics. It is unlikely, however, that this would be worth the huge resource involved—as opposed to running a smaller series of parallel case studies, say.

An innovative feature is that this study uses two methods not normally used to research translator biography: quantitative analysis of a bibliography corpus, and network maps. Corpus analysis has proved able to highlight trends that might otherwise be missed—the acceleration of Holmes's output over time, say. Network maps have also proved useful, especially together with corpus analysis—in highlighting clusters of co-translators, for instance. If, as in this book, network maps are presented as conventional paper or PDF graphics, space constraints mean that they can only highlight a few areas. Figure 3's snapshots, however, were extracted from a 44-slide PowerPoint file showing how Holmes's co-translating network grew across his 44 projects. On-line versions of reports presenting network data could include hyperlinks to such slideshows, giving readers richer insights into such data.

If the researcher's experience is relevant to the topic, this study also indicates that reflexive insights (as a 1980s Dutch→English poetry translation insider, say) can add analytic power.

Conclusion

By mapping Holmes's "placements and displacements" from networked project to project (Bourdieu 1986b: 71), this study has plotted his trajectory through the social space of late twentieth-century Dutch→English poetry translation. More importantly, it has shown how a dedicated expert creates his or her own macrosocial field of operations. This is a web of relationships between translators, poets, texts and translations, which is generated and maintained by translating and, often, editing work across many projects. A key element of the dedicated expert's career, therefore, is dedication to poetry translation as a networked phenomenon—that is, enabling wider, second-order networks of poetry translation by playing a key role in many individual projects. These second-order networks can often take on their own life, and

can outlive their creator: the dedicated expert's translations remain as actors within the field after she or he has left it, as do the translators (like myself) who were helped into the field by the dedicated expert's agency.

Of course, Holmes was not his generation's only macro project actor in Dutch→English poetry translation, nor its only enabler of networks. And, as we have seen, his macro-actor status was often enabled by others, or in collaboration with them. Therefore, an individual dedicated expert is best regarded as one of several key nodes which, in constant interaction and flux, help to create and maintain a wider network of translators, poets and editors. And it is this wider network—not one actor, no matter how prolific—that represents a poetic culture to readers of another language.

This study has answered some questions but raised further ones. Firstly, comparisons between Holmes and other dedicated experts have been unavoidably brief. Single case studies give depth of insight, and can form hypotheses; multiple case studies, however, give a wider perspective, and can test hypotheses (Susam-Sarajeva 2001; Abramson 1992: 180–91). Other in-depth case studies, therefore, would help put knowledge of the dedicated-expert phenomenon in poetry translation on a firmer footing, and could explore other factors, such as gender. Secondly, space constraints have meant that this study has not examined all of a dedicated expert's target-culture networks—among target-language publishers, for instance. Doing so would add a crucial dimension to the model of the dedicated poetry-translation expert that this study has generated.

Notes

1. Publication data for other translators than Holmes uses less rigorous search methods, and so almost certainly underestimates their actual output.
2. Index Translationum (UNESCO 2014), supplemented by Wikipedia (2017).

References

Abdallah, K. (2005) 'Actor-Network Theory as a Tool in Defining Translation Quality', Paper presented at the Conference 'Translating and Interpreting as a Social Practice', University of Graz.

Abramson, P. R. (1992) *A Case for Case Studies*, Newbury Park, CA and London: Sage.

Andreas, M. R. (2003) 'Validity and Reliability Tests in Case Study Research: A Literature Review with "Hands-on" Applications for Each Research Phase', *Qualitative Market Research* 6/2: 75–86.

Boll, T. (2016) 'Penguin Books and the Translation of Spanish and Latin American Poetry, 1956–1979', *Translation and Literature* 25/1: 28–57.

Boltanski, L. and È. Chiapello (2005) *The New Spirit of Capitalism*, tr. G. Elliott, London: Verso.

Bourdieu, P. (1986a) 'The Forms of Capital', tr. R. Nice, in J. Richardson (ed.) *Handbook of Theory and Research for the Sociology of Education* New York: Greenwood, pp. 241–58.

Bourdieu, P. (1986b) 'L'illusion Biographique' (The Biographical Illusion), *Actes de la recherche en sciences sociales* (Proceedings of Research in Social Sciences) 62–63/juin: 69–72.

Brewer, J. D. (2003) 'Reflexivity', in R.L. Miller and J.D. Brewer (eds) *The A-Z of Social Research*, London: Sage, pp. 260–62.

Buzelin, H. (2005) 'Unexpected Allies: How Latour's Network Theory Could Complement Bourdieusian Analyses in Translation Studies', *The Translator* 11/2: 193–218.

Córdoba Serrano, M. S. (2007) 'La Fiction Québécoise Traduite En Espagne: Une Question De Réseaux' (Québec Fiction Translated in Spain: A Question of Networks), *Meta* 52/4: 763–92.

Dutch Foundation for Literature (2017) *Translation Database* (https://letterenfonds. secure.force.com/vertalingendatabase/search) [accessed 23/04/2017].

Folaron, D. and H. Buzelin (2007) 'Introduction: Connecting Translation and Network Studies', in D. Folaron and H. Buzelin (eds) *La traduction et les études de résaux/Translation and Network Studies*, special issue of *Meta* 52/4: 605–42.

Frohmann, B. (1995) 'Taking Information Policy Beyond Information Science: Applying the Actor Network Theory', Paper presented at the Annual Conference of the Canadian Association for Information Science, University of Alberta (http://www.ualberta.ca/dept/slis/cais/frohmann.htm) [accessed 25/11/2016].

Holmes, J. S. (1988) *Translated! Papers on Literary Translation and Translation Studies*, Amsterdam: Rodopi.

Holmes, J. S. and P. Nijmeijer (eds) (1976) *Dutch*, special issue of *Modern Poetry in Translation*, 27–8.

Holmes, J. S. and W. J. Smith (eds) (1984) *Dutch Interior: Postwar Poetry of the Netherlands and Flanders*, New York and NY: Columbia University Press.

Inghilleri, M. (2005) 'The Sociology of Bourdieu and the Construction of the "Object" in Translation and Interpreting Studies', *The Translator* 11/2: 125–45.

Jones, F. R. (2009) 'Embassy Networks: Translating Post-War Bosnian Poetry into English' in J. Milton and P. Bandia (eds) *Agents of Translation*, Amsterdam: Benjamins, pp. 301–25.

Jones, F. R. (2011) *Poetry Translating as Expert Action: Processes, Priorities and Networks*, Amsterdam: John Benjamins.

Keeley, E. (2000) *On Translation: Reflections and Conversations* (Vol 3), Amsterdam: Harwood Academic/OPA.

Komrij, G. (1982) *The Comreigh Critter and Other Verse*, tr. J. Lowland, Amsterdam: C.J. Aarts.

Médici Nóbrega, T. and J. Milton (2009) 'The Role of Haroldo and Augusto De Campos in Bringing Translation to the Fore of Literary Activity in Brazil', in J. Milton and P. Bandia (eds) *Agents of Translation*, Amsterdam: Benjamins, pp. 257–77.

Milroy, L. (1987) *Language and Social Networks*, (2nd edn), Oxford: Blackwell.

Munday, J. (2016) 'Jon Silkin as Anthologist, Editor and Translator', *Translation and Literature* 25/1: 84–106.

Nijhoff, M. (2010) *Awater*, tr. D. Colmer, J.S. Holmes and D. van der Vat, London: Anvil.

Poetry Foundation (2010) *Charles Simic* (https://www.poetryfoundation.org/poems-and-poets/poets/detail/charles-simic) [accessed 10/04/2017].

Pym, A. (1998) *Method in Translation History*, Manchester: St. Jerome.

Rollins, S. (ed.) (1979) *Ten Lowlands Poets*, Special issue of *Drempels,* 7.

Simons, H. (2009) *Case Study Research in Practice*, London: Sage.

Snoek, P. and W. M. Roggeman (eds) (1970) *A Quarter Century of Poetry from Belgium*, tr. J. S. Holmes, Brussels and The Hague: A. Manteau/Maison internationale de la poésie.

Solé, R. V., B. Corominas Murtra, S. Valverde and L. Steels (2007) 'Language Networks: their Structure, Function and Evolution,' submitted to *Trends in Cognitive Sciences*.

Stake, R. E. (1995) *The Art of Case Study Research*, London: Sage.

Stalder, F. (1997) More on Bruno Latour 1/2. Email document. (http://amster-dam.nettime.org/Lists-Archives/nettime-l-9709/msg00012.html) [accessed 25/11/2016].

Susam-Sarajeva, S. (2001) 'Is One Case Always Enough?', *Perspectives: Studies in Translatogy* 9/3: 167–76.

Tahir-Gürçağlar, Ş. (2007) 'Chaos before Order: Network Maps and Research Design in DTS', *Meta* 52/4: 724–43.

UNESCO (2014) *Index Translationum—World Bibliography of Translation* (http://www.unesco.org/xtrans/) [accessed 10/04/2017].

Wikipedia (2017) *Edmund Keeley* (https://en.wikipedia.org/wiki/Edmund_Keeley) [accessed 10/04/2017].

Yin, R. K. (1994) *Case Study Research: Design and Methods*, (2nd edn), London: Sage.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Los Angeles, London and New Delhi: Sage.

Zabic, S. and P. Kamenish (2006) 'A Survey of Bosnian, Croatian, and Serbian Poetry in English Translation in the U.S. and Canada', *CLCWeb: Comparative Literature and Culture* 8/3 (http://docs.lib.purdue.edu/clcweb/vol8/iss3/5/) [accessed 25/11/2016].

Questioning Authority and Authenticity: The Creative Translations of Josephine Balmer

Susan Bassnett

Introduction

What authority does a translation have? This is the vexed and vexatious question that has troubled translators, critics and readers in general for centuries. For, whilst a translation may be intended as a valid representation of an original work that was composed in another language, in another place and time that assumption of validity raises the spectre of doubt as to the "accuracy", "faithfulness" and indeed "authenticity" of the translation. Images of negativity abound with regard to translation: there is an Italian adage, *traduttore/traditore,* which associates translation directly with betrayal, while the old sexist notion of the *belles infidèles* suggests that if a translation is beautiful, then, like a woman, it is bound to be unfaithful. These are just two of many figurative images highlighting the unfaithfulness of translations, which exist alongside images of the inferiority of translations, seen as derivative, second-class, mere copies of a superior original that came into existence somewhere else. John Dryden famously compared the translator to an indentured labourer, forced to do his owner's bidding and never receiving thanks or praise for his work:

> But slaves we are, and labour on another man's plantation; we dress the vineyard but the wine is the owner's; if the soil be sometime barren, then we are sure of

S. Bassnett (✉)
University of Warwick, Coventry, UK

University of Glasgow, Glasgow, UK
e-mail: S.Bassnett@warwick.ac.uk

being scourged: if it be fruitful, and our care succeeds, we are not thanked, for the proud reader will only say, the poor drudge has done his duty. (Dryden 2006: 150)

Yet, despite the discourse of negativity around translation, the history of culture is also a history of translations. The vast collection of Christian theological disputation which continues to the present day still wrestles with the fact that the Bibles we have are translations of translations. The King James Bible was declared the "Authorized Version" in 1611, in hopes of granting it greater authority than previous English translations had enjoyed, yet countless subsequent versions have since appeared, all of which claim authority as "the Bible." In 2011, when a new translation of the Roman Catholic Mass was introduced into English churches, it was described on the internet as "a much more faithful rendering of the third edition of the *Missale Romanum*". Such a statement gives us pause for thought: the phrase "much more faithful" implies a value judgement and suggests that previous versions of the Mass were somehow less faithful. But, we may ask, how were they less faithful, since we are also told that the new version is a "much more faithful" rendering of the third edition of the "definitive Latin text" introduced by Saint Pope John Paul in 2001. So we may therefore also ask what it means to be "much more faithful" to a third edition of something that has, in any case, undergone centuries of textual manipulation of multiple kinds.

Both the Judeo-Christian tradition in Western culture, and the Hellenic tradition, have been handed down across millennia through translations; indeed, their very survival is dependent on their being continually translated. When we read the *Odyssey* or watch a performance of *Oedipus Rex*, we do so on the assumption that we are reading a poem by Homer and seeing a play by Sophocles, which means that we take the translation on trust, believing it to be a rendering of the text we refer to as the "original." Yet, in the case of an ancient text, that "original" is elusive. Through centuries, the original may have been transcribed from an oral work, copied by scribes with varying degrees of competence, lost and found in manuscript form, edited, reprinted, reproduced in a variety of ways including translation, all of which combine to make the idea of a single, authoritative original difficult, if not impossible, to pin down. This is increasingly recognized today by both translators and classical scholars, so that translation can be seen as a literary act that ensures the continued existence of a tenuous original. The poet and classical translator, Tony Harrison, has suggested that "the original is fluid, the translation a static moment in that fluidity" (Harrison 1991: 146). Translations, Harrison argues, are not built to survive; rather their task is to ensure the survival of the origi-

nal, which comes to us "through translation's many flowerings and decays" (Harrison 1991: 146). The illusion is that an original is fixed, whereas in fact it is the translation that is fixed, since it comes into being to fulfil its role of reinvigorating an original for a particular readership at a particular moment in time, and is destined to be replaced by subsequent translations, which will reflect the aesthetic norms and needs of a different readership. Hence we accept the idea of a much more faithful rendering of a third edition of something because what we are hoping to be given is a version of what we believe to be an immutable original.

Jorge Luis Borges, in his famous 1932 essay 'The Homeric Versions', also engages with the myth of the unchanging original. Translations, according to Borges, are "a partial and precious documentation of the changes a text suffers", and he goes on:

> Are not the many versions of the Iliad—from Chapman to Magnien—merely different perspectives on a mutable fact, a long experimental game of chance played with omissions and emphases? … To assume that every recombination of elements is necessarily inferior to its original form is to assume that draft 9 is necessarily inferior to draft H_ for there can only be drafts. The concept of the "definitive text" corresponds only to religion or exhaustion. (Borges 2002: 15)

Borges dismisses debates about faithfulness and unfaithfulness, and dismisses also what he terms the "superstition" about the inferiority of translations. He refuses to evaluate faithfulness, provocatively telling us that either all translations are faithful, or none of them are, since translations are merely manifestations of different perspectives. For Borges, translation was not about a linguistic process of transfer, it was about a creative process, in which a text is reshaped, rewritten, recomposed for a new readership. That creative process must inevitably involve transforming the original into something different.

All translators face the same problem of recreating a work written in one linguistic and cultural context for a completely different readership, but the translator who embarks on the task of translating a work that was produced in the distant past faces a number of specific problems that relate to its previous existence. In the case of a text such as the *Odyssey*, there is a long history of previous translations of something which started out as an oral poem, along with a history of commentaries and editions, and then there is the question of the status of the text which has become canonical. Nevertheless, the translator has to find a way of bringing that canonical work back to life so as to make it accessible to new readers. As Seamus Heaney puts it in the preface to his translation of the Anglo-Saxon epic poem 'Beowulf', although the narrative ele-

ments may belong to another age, a work of art "lives in its own continuous present", where it is "equal to our knowledge of reality in the present time" (Heaney 1999: ix). Translating an ancient text means therefore being alive to the history of that text in its multiple manifestations through time, whilst seeking to bring out that which is eternally present.

Creatively Blurring the Lines

One of the most successful contemporary translators of ancient Greek and Latin authors is the English poet, Josephine Balmer. What makes Balmer's work so interesting as a case study is that her approach to translating is simultaneously scholarly and creative, and alongside her several collections of poetry and translations she has published a series of self-reflective essays, and also a monograph in which she raises key questions about authority and authenticity with regard to her relationship with the ancient texts that she is seeking to recreate. For a case study involving a single translator this wealth of information about her own creative processes is invaluable. In an essay from 2006, entitled 'What comes next? Reconstructing the classics', Balmer starts with the familiar question of why it is necessary to keep on translating works that have been translated many times before. One answer to the question is the need in every generation for contemporary translations, but Balmer also highlights the importance of the translator's own need to engage creatively with ancient texts:

> For perhaps more than any other branch of the field, classical translation has always enjoyed a close, symbiotic relationship with creative writing. Unlike the translator of a contemporary work, often (falsely) perceived to be a mere mediator between original author and target reader, the translator of a classic text can be seen more as an innovator, making their own mark on an already well-known work, reimagining it for a new generation, a new audience. (Balmer 2006: 184)

Over the last few decades there has been a revival of interest in Ancient Greek and Latin works, which has led not only to a growing number of translations, many by leading writers and playwrights, but also to the use of classical texts in works by writers such as Derek Walcott, Margaret Atwood, Heiner Muller, Seamus Heaney and David Malouf. Yet, at the same time, this has coincided with the decline of Greek and Latin as school subjects; hence the revival of interest in the ancient world is dependent on translations. The classical scholar Lorna Hardwick suggests that in the latter part of the twentieth century there

were three main trends in published translations of classical works as the number of readers able to access the ancient texts declined. The first of these she sees as canonical translations of canonical texts, of which probably the most significant are E.V. Rieu's translations of the *Odyssey* in 1946 and the *Iliad* in 1950, in the newly-created Penguin Classics series, both of which became best-sellers. This was followed by an increased interest in lesser-known ancient writers, including women, and most recently by what Hardwick calls "the creative blurring of the distinction between different kinds of translations" (Hardwick 2000: 12).

This idea of creative blurring is a useful phrase to apply to Balmer's engagement with ancient texts. Balmer points out that although classical translators have to contend with the canonical status of the ancient texts and do not have the luxury of being able to communicate with a living original author, the very absence of clear contextual understanding leads to a different kind of freedom for a translator:

> If we do not know how or why an author wrote a work, if we do not know when they lived or who they were, if we cannot even agree on their gender, as is sometimes the case, then we can be far freer in our interpretation of the original text (Balmer 2006: 186)

Balmer also notes the growing importance of classical translation in contemporary poetry from the 1990s onwards, citing Walcott's *Omeros*, Michael Longley's Belfast versions of Homer, Ted Hughes' versions of Ovid and Aeschylus, and the poetry of Heaney, Simon Armitage and Ann Carson as examples. She questions whether this might be "a response to a *fin de siecle* unease about the future which also led to an obsession with the distant past" (Balmer 2013a: 38), but, regardless of hypotheses as to the cause of this trend, what can be seen is that a substantial number of writers, some of whom have no training in the classics, are finding inspiration from ancient texts that seem no longer to be intimidating because of their canonical status.

Piecing Together Fragments

Balmer's collection *Classical Women Poets* was published by Bloodaxe in 1996 and includes an important preface which both explains the strategies she used and raises significant questions about how contemporary readers view ancient writers. Balmer had previously published a collection of poems by Sappho, but *Classical Women Poets* is a more experimental volume, not least because

much of the poetry only exists as fragments. In her preface, Balmer discusses the difficulty of making sense of fragments, and questions even the validity of her decision to create an anthology of poetry by women. Given the low status of women in the ancient world, she poses some basic questions as to:

> how they came to be poets at all; how they learnt their craft, in what circumstances they wrote or performed, how they perceived their work and how it was received by the male literary establishment. (Balmer 1996: 9)

She points out that not only have the textual intentions of ancient writers been lost, but so have most of the texts themselves. Moreover, the conditions for the creation, circulation and reception of classical poetry which involved oral composition and performance, an emphasis on tradition rather than originality, and a musical versification based on syllable length and not on stress patterns, have become completely alien to contemporary readers. How, she asks, is a translator going to persuade readers that a hotchpotch of seemingly unconnected fragmented pieces of poetry are going to be worth their attention. One of her solutions is to bring the reader into her decision-making process by including a series of paratextual markers. She includes a key to her translations at the end of her preface:

> ( ) denotes a conjectural meaning
> …denotes a break in the papyrus
> * denotes the end of the fragment

> (Balmer 1996: 22)

Recognizing the subjectivity of her approach, she invites readers to see how this technique works in her version of four tiny fragments by Corinna which she has stitched together to make a single poem, significantly entitled 'Fragments':

> And I spoke…
>   *
>   of myself….
>   *
> (and for all) of us….
>   *
>   of our houses
>   *
> (Of) chine-meat…
>   *
>   ……and chairs….. (Balmer 1996: 44)

Balmer also points out that she drew upon additional information provided by commentaries by classical scholars. A constant refrain in Balmer's thinking about her own work is the importance she places upon drawing on more traditional classical scholarship as a way of bridging gaps between scholars and translators. Translation, for Balmer, is creative writing but it is also scholarship. In a chapter on her translations of classical women's poetry in her book, *Piecing Together the Fragments* (Balmer 2013a), Balmer refers to her debt to classical scholarship, and her anthology includes not only a preface but also footnotes and a series of appendices which demonstrate her aim both to create living poems and to add to the body of research on the women she has selected to translate. The appendices include a list of names of known classical women poets, regardless of whether any of their work has survived; a list of ancient writers and sources mentioned in the text; a glossary of proper names for readers unfamiliar with Ancient Greek and Latin cultures; a list of texts and abbreviations which she has used as sources for her translations and a key to the poems for classical scholars. For each of the women poets selected there is a short introduction which gives brief biographical details, if there are any, and a summary of the academic debates around their lives and their works. She also discusses the language of the extant fragments, and voices her own opinion regarding some of the contentious views about poets selected. So, for example, she defends the Ancient Greek poet Anyte against accusations by some classicists of being either a "patriarchal lackey or purveyor of domestic whimsy", arguing that her art "lies in her ability to straddle the two" (Balmer 1996: 67). Balmer draws our attention to a poem she has entitled 'A Lost Puppy':

> You met your fate like those great dogs of old
>
>   by the curling roots
> of a coward's bush;Loci, of Locri,
> swiftest of pups- especially to bark,
> into your light paws he sank harsh poison
>
>   that speckle-necked snake.
>   (Balmer 1996: 75)

In her footnotes Balmer shows how Anyte's little poem refracts lines from other writers: "you met your fate" echoes Andromache's lament for Hector in Homer's *Iliad*, while the phrase "speckle-necked snake" is a translation of a compound adjective, *poikilodeiros*, found in Hesiod. "Swiftest to bark" is Balmer's rendering of an onomatopoeic Greek epithet, *philophthoggos*, meaning literally "noise-loving" coined by Anyte. In this way, through her explanatory footnotes, which both expose her own choices as a translator and refer readers to the evidence from classical commentary, Balmer highlights the innovative technique of a little-known ancient female poet.

Balmer also made a deliberate choice to give titles to all the fragments. Justifying her decision, she argues that some titles had already been given by early commentators, but says she also followed the example of some previous translators. She cites Willis Barnstone who, in his 1962 versions of Sappho, "employed titles as an 'informational strategy' to help readers make sense of disjointed fragments, while Don Paterson, whose translations of Rainer Maria Rilke appeared in 2006, suggested that the use of titles can act as a 'small mnemonic handle'" (Balmer 2013a: 108).

These references to other translators show another important strand in Balmer's self-reflections on her translations. Concerned as she is with the complex web of problems surrounding a decision to create in the first instance an anthology of classical women writers for whom such a concept would have been unthinkable, Balmer draws upon the ideas of other feminist translators and translation scholars. She justifies her decision to use footnotes, for example by a reference to Barbara Godard's advice to the feminist translator to "flaunt the signs of her manipulation of the text" (Godard 1990: 94). She also refers in her preface to other contemporary feminist translators, including Miriam Diaz-Diocaretz, whose book *Translating Feminist Discourse* (Diaz-Diocaretz 1991) discusses the difficulties she encountered when translating the poetry of Adrienne Rich into Spanish, and Suzanne Jill Levine, whose *The Subversive Scribe* (1991) describes the problems she faced when translating puns and word play in Manuel Puig and Guillermo Cabrera Infante's novels. However, both these translators had the advantage of being able to discuss cultural and linguistic issues with the original writers, whereas this is an impossibility for the translator of ancient texts. Where then can the translator of classical women's poetry look for guidance, Balmer asks, and finds her answer in the work of contemporary women poets writing in English:

> whose linguistic nuances can resonate retrospectively in their literary foremothers; for by translating classical poetry into present-day English, it becomes at once ancient and modern, the product of both an unknown and familiar culture. (Balmer 1996: 18)

Transgressing Boundaries

In the Epilogue to her book, Levine makes an important point about the relationship between a translator and the text she is translating. If we recognize the borderlessness between translations and original, she suggests, then perhaps we can begin to acknowledge the creativity of the translator:

Translation, straddling the scholarly and the creative, can be a route through which a writer/translator may seek to reconcile fragments: fragments of texts, of language, of oneself. From a readerly perspective, translation is an act of interpretation. From a writerly one (for this now visible invisible scribe), it has been a (w)rite of passage. (Levine 1991: 184)

Balmer is very clear about the close relationship between creative writing and classical translation. In the absence of clearly definable originals, a translator has to be resourceful, for the primary task is to recreate poetry, to breathe new life into long dead authors. And it is not only the ambiguity of the status of the extant manuscripts, nor the diversity of scholarly opinion about them, that poses problems for the translator. There is another, perhaps even greater, problem: we have no idea what the ancient texts sounded like. The languages in which they were created have long since ceased to exist. As Balmer puts it:

The problem is not just the meagre biographical information available about a poet's life, often only surviving from sources written centuries after their deaths, but that the cultural context in which they flourished has also vanished. Not only are classical authors silent but their texts come from a silenced, long-dead world, a world that must be reconstructed in tatters from the rubble. And each generation's reconstruction can be torn down and rebuilt to a completely different model by the next…. (Balmer 2009a: 45)

One poet who exemplifies this process of endless reconstruction over generations is the Roman poet Catullus. Balmer notes that, when she agreed to translate Catullus for twenty-first century readers, she knew that the greatest challenge would be to find a way of making a well-known and much loved ancient poet "freshly minted again", above all "to make it my own" (Balmer 2009a: 50). Paradoxically, she suggests, in an essay entitled 'Handbags and Gladrags: a woman in transgression, reflecting' (Balmer 2012), the clearest opportunity for her to be transgressive came from translating male poets. She points out that Catullus has been one of the least enticing poets for women translators, probably due to his scabrous language and invective against women and refers to a list of 100 poets who have translated Catullus, published in 2001, of whom only five were women (Gaisser 2001). Nevertheless, Balmer's translations of *Catullus, Poems of Love and Hate* were published in 2004 by Bloodaxe (Balmer 2004a), and in the same year that publisher also brought out a second book, *Chasing Catullus: Poems, Translations and Transgressions* (Balmer 2004b) In her 'Handbags and Gladrags' essay she outlines the way in which the task of translating Catullus led her on to a second, rather different collection.

Starting work on Catullus and looking for the right note, Balmer shows how, in her translation of one poem, she found herself recalling the wit of Mae West and how in echoing a riposte of the Hollywood actress, probably subconsciously at first, she had "taken Catullus' poem out of the arena of male sexual insult into one of female confidence and insouciance, from the gutter to glamour" (Balmer 2012: 7). In her preface to *Catullus, Poems of Love and Hate*, she explains her translation strategies, but opens with a section entitled 'Catullus the Survivor' which provides information on how Catullus' poetry came to survive the centuries. Until the fourteenth century only one poem survived in a ninth-century manuscript, but then another manuscript with 116 poems unexpectedly turned up in Verona:

> This manuscript, apparently written in France in the late 12th century, disappeared again a few years later, this time for good. But all was not lost; it had already been copied-possibly for the Italian poet Petrarch- and then recopied again. The text we now have is based on three surviving second-or third-hand copies, each one packed with textual errors and savagely emended by scholars over the centuries, but similar enough to lead them too believe that the words on the page are as close as we might hope to get to Catullus' own- a miracle of literary tenacity. (Balmer 2004a: 11)

She goes on to discuss the problem of Catullus' language, in particular his use of scabrous terms, which raises questions as to what kind of obscenity we might be dealing with. She questions the scale of the outrage his use of sexual idiom might have caused for his contemporaries, and reflects on the difficulty for any writer of gauging the degree of offence sexual idioms might cause, given that sexual idiom changes very quickly, as do attitudes to certain words, which can be offensive to one generation, yet acceptable to another. Since Catullus used slang and colloquialisms and appears to have deliberately sought to shock, this has to be taken into account when translating, though the translator also has to be mindful of the fact that too much emphasis on contemporary slang can make a translation dated and trying too hard to shock readers can also be counter-productive. Balmer opts for a translation that highlights what she describes as "not just a sense of mischief, but a sense of music", which she finds apparent in Catullus' poetry, adding that perhaps, as a woman, she could not take his belligerent posturing too seriously, "but then neither, one suspects, did Catullus!" (Balmer 2004a: 24).

The final section of the preface explains what some may find transgressive about her translation. She acknowledges that ever since the fourteenth century manuscript first appeared, there has been controversy over the arrange-

ment of the poems. Subsequent Latin editions followed the organization of that manuscript, with the poems arranged in three sections. Later editors restructured the sequence, and Balmer justifies her decision to order the poems by theme, driven by a desire to make the poetry as accessible as possible and as funny and enjoyable to those readers who have no Latin and no prior knowledge of Catullus. She also added titles and footnotes, though this time the footnotes are placed at the back of the volume in an appendix, "for those curious to know more" (Balmer 2004a: 26). Her aim, with these translations is stated simply: "the poetry, with all its beauty, obscenity, and above all, its wit, must ultimately speak for itself in English as it does in Latin" (Balmer 2004a: 26). Her version, she acknowledges, will add to the centuries-old dialogue between translators, commentators, scholars and Catullus, "for there are and always will be as many Catulluses as there are readers to laugh with him- and scholars to dissect the jokes" (Balmer 2004a: 27).

Balmer's *Chasing Catullus* (2004b) marks a change of direction in her work, to more overt transgression. She explains how, during the work on her Catullus translations, she was forced to confront the terminal illness of her beloved six-year-old niece. In a beautiful essay entitled 'Jumping their Bones: Translating, Transgressing and Creating', she says that she felt compelled to write about the experience, almost as a form of exorcism:

> Nevertheless, many of the poems I wrote were somehow connected with my work as a translator; versions-in some cases perversions-of classical texts or mythology, as if I could not write about such deeply-felt, such disturbing emotions, except through the prism of classical literature. (Balmer 2009a: 52)

Many of the poems in the book form a diary sequence following the illness and death of her niece. As an example of what she was doing, she shows how she translated a short extract from a fifth-century AD Latin epic by Claudian describing the moment that Proserpina is abducted by Hades. At the start of the poem, the young girl is picking flowers, then comes the sound of horses, "four sets of cloven hooves" which remind us of the horsemen of the Apocalypse, with one "harbinger, /camp-follower, or even Death Himself", whose presence drains the world of light and colour. After he has gone, the light seeps back:

> everywhere was light
> sun and sky and light-
> and your small daughter nowhere to be seen. (Balmer 2004b: 28)

Balmer gave the translation a title: '(2/8: 6.47 AM)', the date and time of her niece's death, and through this she transforms a translation of an ancient text into something quite different, re-contextualizing the Latin and simultaneously offering the reader a multidimensional world. Later in the essay, Balmer stresses the importance for her of juxtaposing contexts, so that translation and original come into dialogue together, informing one another and adding for the reader further layers of meaning. Classical translation, she states simply, "provided a means for me to say things that might otherwise have been unsayable" (Balmer 2009a: 55).

This essay appeared in a book edited by Stephen Harrison, entitled *Living Classics*, subtitled *Greece and Rome in Contemporary Poetry in English* (Harrison 2009). In that same volume there is an essay by the Irish poet, Michael Longley, where he describes himself as having been "Homer-haunted for fifty years", and shows how "Homer enabled me to write belated lamentations for my father and mother" (Longley 2009: 101). In an earlier essay, entitled tellingly 'What comes next: reconstructing the classics', Balmer acknowledges a debt to Longley, and refers to Longley's famous sonnet, 'Ceasefire', his version of a passage from Book 24 of the *Iliad* where old King Priam of Troy finds reconciliation with the Greek hero, Achilles, who has killed his son Hector in battle. This little poem Balmer says "was able to say more, perhaps, than any 'original' poem, for want of a better word, about peoples hopes and fears for the future, at that time in Northern Ireland" (Balmer 2006: 191).

Nevertheless, in this essay Balmer also expresses a sense of uneasiness about what might be seen as appropriating ancient voices for her own work. The question she poses is a serious one for translators. She cites examples of transgressive appropriation by other writers such as Euripides' new readings of Greek myth, Virgil's reworking of the *Odyssey* in his *Aeneid*, down to the contemporary Caribbean reworking of Homer in Walcott's *Omeros*, but she is also aware of the ideological implications of cultural appropriation. That essay came out in 2006, in a collection entitled *The Translator as Writer*, but by the time her monograph appeared in 2013, she had come to terms with her doubts and acknowledges that what she has been doing with classical texts is a form of homage and a reassuring force:

> By taking contemporary grief and placing it in the perspective of the distant, classical past, it finds a means of accepting the unacceptable. At the same time, it utilises the lessons learned through the translation of unstable and fragmentary classical texts- recontextualization, juxtaposition, the importance of framing and of scholarly apparatus- to provide a means by which the poet can come to terms with seemingly random acts of fate; the grief echoing down through

the centuries brings comfort for present loss, a sense of consolation and reassurance, hopefully both to reader as well as writer … Here intertextuality also acts as a reassuring force, a means of anchoring that chaos, both thematically and also through semantics and poetic form. (Balmer 2013a: 199)

Feeding the Imagination

Since the 1990s, Balmer's work as a poet and classical translator shows a growing confidence in her ability to engage with the ancient world and to bring the poems of long-dead writers to a contemporary readership. Her continued self-reflections, through prefaces and essays, shed light on the shifts of emphasis in her writing, as she becomes ever more transgressive in terms of how she sees translating. Throughout her self-reflections is an insistence on the need to create good poetry and an assertion that, given the unstable nature of the so-called originals, the translator has not only a right but also an obligation to be creative. She acknowledges that this is a risky enterprise: "It is often necessary to don a flak jacket to step out in to the firing range of our no-man's land between translation and original, scholarship and creativity" she wrote in 2012. Significantly, a comment by George Szirtes on the front cover of Balmer's next collection after her Catullus poems, *The Word for Sorrow* (2009b) emphasizes her bravery and praises her poetry as not only beautiful and witty but also brave.

Balmer acknowledges that this book took her in new directions. What she wanted to do was to explore the interaction between translator and translator-as-narrator and she also wanted to expand the personal, so as "to approach wider, national traumas, and the conflicts and divisions inherent within them" (Balmer 2013a: 201). She began work on a text that had been widely read in the Middle Ages and the Renaissance, but had almost disappeared from view in the post-Enlightenment period, Ovid's *Tristia*. The *Tristia* poems along with the *Epistulae ex Ponto* were supposedly written in during Ovid's mysterious and unexplained exile to the city of Tomis on the Black Sea, around 8 AD, though it has also been suggested that the exile might have been fictitious. A recent collection of essays edited by classical scholar Jennifer Ingleheart, *Two Thousand Years of Solitude* explores the literary treatment of exile inspired by Ovid. In her introduction, Ingleheart points out that a major feature of Ovid's exile poetry is his self-mythologizing, arguing that Ovid transcends his own unhappy personal circumstances through his writing:

as he appropriates the roles of a dizzying array of archetypal suffering figures: for example, the human unjustly punished for a single lapse; the unremitting target of the vindictive revenge of a piqued, all-powerful deity; the artist and/or parent destroyed by their own creation; the lover bemoaning their separation from their beloved; the agonized, isolated individual unable to articulate and share the burden of his suffering; the wanderer doomed to eternal separation from his homeland. (Ingleheart 2011:19)

Balmer refers to the use of Ovid's exile poetry by other writers, including Walcott, Malouf, Osip Mandelstam, Joseph Brodsky, Derek Mahon, and Christoph Ransmayr, and notes that at the end of the twentieth century new translations began to appear. This is not particularly surprising, given the significance of exile as a literary theme in the late twentieth-century, but what Balmer wrestled with was to find a way of making her version come to life given, given also that she could not possibly include all of Ovid's poems in her collection. She narrowed down and condensed the poems, as she explains:

> my version of *Tristia* 1.2 was condensed down quite radically from 110 lines to around twenty, offering a radical distillation of the original rather than a line for line translation. I also mixed the line order of the original poem, so that it starts with line 45 of the original in order to provide a natural continuation from the end of the preceding poem. (Balmer 2013a: 211)

For what Balmer wanted was to create a fluent narrative, to find what Heaney describes as "the tuning fork that will give you the note and pitch for the overall music of the work" (Heaney 1999: xxvi). She explains that she wanted the finished manuscript to look like pages from a translator's notebook, snapshots of a work in progress, and started out with Ovid "anticipating-wanting- a moving, raw expression of grief and loss, an exposition of the plight of the exiled artist" (Balmer 2009a: xvi). Yet the more she translated, the more she came to discover a strand of humour in Ovid, created via continual shifts of register. That humour she found similar to the language and shifts of tone in letters home from British officers in Gallipoli during the First World War.

The Gallipoli link is the tuning fork for this book. Balmer recounts how one day, while working at her desk, an electrical storm forced her to log off the internet, so she turned instead to her old second-hand dictionary and for the first time became aware of a name and a date, 1900, on the flyleaf. Subsequent searches discovered that the original owner of the dictionary had been posted to Gallipoli in 1915, "to the Dardanelles, which Ovid had described crossing

in the poem I was translating" (Balmer 2009a: xiii). Gallipoli saw the deaths of over 100,000 Allied and Turkish troops. Balmer searched further, and found private diaries and letters of British soldiers. She also made contact with the daughter of the original dictionary owner:

> Soon more parallels were revealed: old newspaper photos of the regiment lined up on the now demolished Malvern Road railway station in Cheltenham just before leaving for the East, suggested parallels with Ovid's famous poem describing his last night before exile (*Tristia* 1.3, here 'Naso's Last Night') *The Word for Sorrow* took shape, a series of poems exploring the story of an old second-hand dictionary and its owner alongside versions of the texts it was helping to translate. (Balmer 2009a: xii-xiv)

Once again, Balmer provides additional information in an appendix, only with this book she supplies a section entitled 'References and Notes' which gives details not only of the *Tristia* sources, but also the letters and diaries she found, along with conversations with families of soldiers from the Gallipoli campaign (Balmer 2009a: XX). *The Word for Sorrow* is intensely personal, but though the poems deal with intimate feelings, the dual context is that of the tragedy of war and exile. There are two I-speakers throughout, Ovid, here referred to by his family name, Naso, and Geoffrey, the owner of the dictionary. Poems in which the two men speak are juxtaposed. 'Among the Graves: Salonica', in which there is a reference to Edward Balmer, the poet's great-uncle who was buried just north of Thessalonki in 1918, for example, is set alongside 'Naso the Barbarian', a poem that condenses and rewrites *Tristia* 5.7. But whereas Ovid laments the barbarity of the men of Tomis and of their language, Balmer's poem opens with the words "I see a world without culture.." and ends with a very twenty-first century question "who is the barbarian here?" (Balmer 2009a: 41).

In 2013 Balmer published an essay with a significant title: 'Whose Classics? Transgressing and recreating ancient Greek and Latin texts.' The title is noteworthy in that the word "translation" does not occur. Instead, the terminology refers to transgression and recreation. Reflecting on *Chasing Catullus* and *The Word for Sorrow*, she has this to say:

> there is always the risk of being accused of ransacking ancient literature like a grave robber- taking 'their' Classics, editing them, paring them down, gutting them, transgressing them. perverting them, turning them upside down, making them accessible or contemporary, making them even stranger. (Balmer 2013b: 50)

But, she maintains, there is nothing new in this, and such appropriations have been going on for centuries, for it is through such new readings and rewritings that works continue. Balmer cites the Polish journalist Ryszard Kapuscinski's *Travels with Herodotus* who said simply "The past does not exist. There are only infinite recordings of it" (Kapuscinski 2007: 262). Her essay concludes with the last four lines of the title poem in *The Word for Sorrow*:

> We are all translating the same story
> search same words in same thesaurus
> What drives us on, keeps us to our path
> in every version is not gain but loss. (Balmer 2009a: 47)

"Loss" is a word with several layers of meaning in Balmer's poetry. It refers, obviously, to the perennial problem of what is always lost in translation, and it also refers to the ancient world of which so much has been lost, not least what the ancient poets sounded like. It also refers to loss as inspiration. The trigger for *Chasing Catullus* was the tragic death of a small child, and the inspiration behind Balmer's next collection of poems was the death of her mother. The title, *Letting Go: Thirty Mourning Sonnets (and two poems)* holds an echo of Pablo Neruda's famous *Twenty Love Poems and a Song of Despair*. This collection too, is inspired by translating other writers, and in the list of sources provided we find Virgil, Plato, Homer, and Sappho among the writers named. Poem xiv, 'Let Go' recounts a dream in which the poet's mother comes to her "smarter than ever" and tells her grieving daughter to let go of her anger, "or this exile of grief will be too long". The last two lines are a direct translation of the moment in Book 2 of the *Aeneid* when Aeneas vista the underworld and tries in vain to embrace his lost wife, Creusa:

> I tried and tried and tried to embrace her
>   but, like a thought on waking, she was gone. (Balmer 2017: 20)

The Latin stresses the three times that Aeneas reaches out his arms and fails to hold the ghostly figure of his dead wife; Balmer repeats the same word "tried" three times which gives the impression of a child speaking. And it is with the image of a happy child that the collection end: the evening star, 'Sappho's Hesperus'

> it guides the fishing boats, herds in sailors,
>   brings each child running home to her mother. (Balmer 2017: 22)

Balmer has used the word "odyssey" to describe her progress from translating tiny Greek fragments to the creation of new poetry inspired by translating ancient writers (Balmer 2006: 194). Her most recent collection is entitled *The Paths of Survival*, and once again is a collection comprising her own poetry and translations of fragments. This time the fragments are of Aeschylus' lost tragedy, Mymidons. But she maintains that the challenge is always the same, and that challenge is to bring the past into the present and to give it new life and new meaning. Classical literature is a vast creative resource for writers, and Balmer's work stretches our understanding of translation, blurring the lines until translation and original become indistinguishable from one another.

This essay began with a question about translation and authority, about what the idea of a "faithful" translation might mean. With regard to the ancient works that have come to be seen as foundational texts for Western culture, there is the added difficulty of the authority which those canonical works have come to hold. But things are changing: as Stephen Harrison argues, "after two millennia the classic texts of Greece and Rome cannot in any case be read unmediated" (Harrison 2009: 15). Literary refashioning is inevitable, and as T.S. Eliot acknowledged in 1919, just as we remake the past for our own time, in so doing our present is shaped by the past (Eliot 2014). The so-called original texts from the ancient world have been endlessly mediated through the work of many hands, they have been reconfigured through generations of different aesthetic and ideological criteria. What Balmer has done, through her poetic translations and her valuable self-reflections is to highlight the creative role of the individual translator who reaches out to new readers. Her use of the term "transgression" acquires a feminist resonance; she is not using the term in its negative sense, but rather in the way that feminist thinking has highlighted the importance of reclaiming something that has been hidden or lost. Balmer's transgressions, which bring ancient poetry back to life are acts not of defiance, but of respect and even, dare one say it, of love.

References

Balmer, J. (1996) *Classical Women Poets*, Newcastle-upon-Tyne: Bloodaxe.

Balmer, J. (2004a) *Catullus: Poems of Love and Hate*, Newcastle-upon-Tyne: Bloodaxe.

Balmer, J. (2004b) *Chasing Catullus: Poems, Translations and Transgressions*, Newcastle-upon-Tyne: Bloodaxe.

Balmer, J. (tr.) (2006) What Comes Next? Reconstructing the Classics', in S. Bassnett and P. Bush (eds) *The Translator as Writer*, London: Continuum, pp. 184–195.

Balmer, J. (2009a) *The Word for Sorrow,* Cambridge: Salt.

Balmer, J. (2009b) 'Jumping their Bones: Translating, Transgressing and Creating', in S. Harrison (ed.) *Living Classics: Greece and Rome in Contemporary Poetry in English*, Oxford: Oxford University Press, pp. 43–64.

Balmer, J. (2012) 'Handbags and Gladrags: A Woman in Transgression, Reflecting', *Classical Receptions Journal* 4 (2): 1–11.

Balmer, J. (2013a) *Piecing Together the Fragments: Translating Classical Texts, Creating Contemporary Poetry*, Oxford: Oxford University Press.

Balmer, J. (2013b) 'Whose Classics? Transgressing and Recreating Ancient Greek and Latin Texts', in E.Ni Chuilleanain and C. O Cuilleanain (eds) *Translation Right or Wrong*, Dublin: Four Courts Press.

Balmer, J. (2017) *Letting Go: Thirty Mourning Sonnets (and Two Poems)*, Mayfield: Agenda.

Borges, J. L. (2002) 'The Homeric Versions', tr. E. Weinberger, in D. Balderston and M. E. Schwartz (eds) *Voice-Overs: Translation and Latin American Literature*, Albany: State University of New York Press, pp. 15–19.

Diaz-Diocaretz, M. (1991) *Translating Poetic Discourse: Questions of Feminist Strategies in the Poetry of Adrienne Rich*, Amsterdam: John Benjamins.

Dryden, J. (2006) 'Dedication to the *Aeneis* (1697)', in D. Weissbort and A. Eysteinsson (eds) *Translation: Theory and Practice*, Oxford: Oxford University Press, pp. 149–150.

Eliot, T.S. (2014) 'Reflections on Contemporary Poetry (IV): A review of Naked Warriors, by Herbert Read; The Charnel Rose, Senlin: A Biography, and Other Poems, by Conrad Aiken; and vingt-cinq poèmes, by Tristan Tzara', in *The Complete Prose of T. S. Eliot: The Critical Edition*, ed. A. Cuda and R. Schuchard, London: Faber and Faber, pp. 66–71.

Gaisser, J. H. (ed.) (2001) *Catullus in English*, London: Penguin.

Godard, B. (1990) 'Theorizing Feminist Discourse/Translation', in S. Bassnett and A. Lefevere (eds) *Translation, History and Culture*, London: Pinter, pp. 87–96.

Harrison, S. (ed.) (2009) *Living Classics: Greece and Rome in Contemporary Poetry in English*, Oxford: Oxford University Press.

Harrison, T. (1991) 'Preface' to 'The Misanthrope' in *Tony Harrison*, ed. N. Astley, Newcastle-upon-Tyne: Bloodaxe, pp. 138–153.

Heaney, S. (1999) *Beowulf*, London: Faber and Faber.

Ingleheart, J. (2011) *Two Thousand Years of Solitude: Exile after Ovid*, Oxford: Oxford University Press.

Levine, S. J. (1991) *The Subversive Scribe: Translating Latin American Fiction*, Saint Paul: Graywolf Press.

Longley, M. (2009) 'Lapsed Classicist', in S. Harrison (ed.) *Living Classics: Greece and Rome in Contemporary Poetry in English*, Oxford: Oxford University Press, pp. 97–113.

Lorna, Hardwick. (2000) Translating Worlds, Translating Cultures. Book pub, London: Duckworth.

Kapuscinski, R. (2007) *Travels with Herodotus* tr. K. Glowczewska, London: Allen Lane.

Absence and Presence: Translators and Prefaces

Michelle Bolduc

Introduction

In 1977, Chaïm Perelman, the Belgian philosopher whose New Rhetoric Project [NRP] launched "a revolution" (Booth 2004: 73) in philosophy and rhetoric with his collaborative 1958 *Traité de l'argumentation: La nouvelle rhétorique*, published one of numerous elaborations of the NRP, *L'Empire rhétorique.* Written some 20 years after the "bombshell" (Leff 1994: 510) that was the *Traité, L'Empire rhétorique* does not exactly set out "the bare bones of Perelman's map of human persuasion" (Romano 1983: 47). Rather, it presents an explicit manifesto of the importance of rhetorical argumentation: it focuses on non-formal reasoning and value judgments in the *vita activa* where real people must make real decisions (Perelman 1977: 197; 1982: 160), extending philosophy beyond its traditional home in the *vita contemplativa* (see Frank and Bolduc 2004).

More important, *L'Empire rhétorique* opens with an unusual preface composed by Perelman himself.[1] This preface is suggestive for the present volume dedicated to Literary Translation for three reasons. First, it interrupts and calls into question the nature of the philosophical preface: it insists on the very personal nature of his specific philosophical quest and its halting process rather than the importance and immutable purity of the (self-contained, fully-elaborated) Truth to which it gestures.[2] Second, Perelman's preface is

M. Bolduc (✉)

University of Exeter, Exeter, UK

e-mail: M.K.Bolduc@exeter.ac.uk

inflected by literature, and responds directly to the work on rhetoric being done in French literary and critical circles of the time.[3] And third, and most important for our purposes, it was left out of the 1982 English translation of *L'Empire rhétorique, The Realm of Rhetoric*. That is, when the English version of this work appeared in 1982, Perelman's preface was absent, replaced by an Introduction by Carroll C. Arnold, then Emeritus Professor of Speech Communication at Pennsylvania State University.

Although Jean Hyppolite has described the philosophical preface as an "hors d'oeuvre" (Hyppolite 1974: 4), authorial prefaces, and particularly those tied to philosophical texts, tend not to stray from their text of origin, as is the case with Perelman's preface. For example, while Georg Wilhelm Friedrich Hegel's preface to the *Phenomenology of Mind* earns only three words in J. N. Findlay's commentary—"beautiful and famous" (xiii)—it does appear in this 1977 English edition. The authorial preface in philosophy is typically too important, too marked by the tradition of the *exordium*, too constrained by the disciplinary and academic conventions of analytical philosophy to be removed or omitted.[4] The dissemination of philosophical texts and especially their accompanying paratexts is thus rarely unstable.

Translator prefaces, on the other hand, have a long history of being detached from their translations. Two illustrious examples provide diachronic bookends to this tendency: Cicero's *De "*Optimo genere oratum" (1963; ca. 40 BCE), the preface in which he describes his rhetorical approach to the translation of speeches by Aeschines and Demosthenes, survives, whereas his actual translations of these speeches have not; Walter Benjamin's oft-anthologized 1923 "Task of the Translator" (1968) appears most frequently without the translations of Charles Baudelaire for which it was meant to serve as a preface. Translator prefaces can even wander off and accompany other translations: the preface written by medieval translator Jean de Meun to his translation of Boethius's *De Consolatione* ended up serving as a preface to the revised verse-prose translation known as *Le Livre de Boece de Consolation,* a translation that was not his (Elliott 2012: 7). That de Meun's renown as the second author of the *Roman de la Rose* was so great that it prompted the wide dissemination of his translator's preface to works that he had neither translated nor even authored allows us to more fully recognize how authority is operative in the detachment of Cicero's and Benjamin's prefaces from their translations. In other words, because Cicero and Benjamin are understood to be philosophers rather than translators, their respective prefaces carry more weight than the translations to which they were once joined; the persuasive, authoritative element of each is the preface rather than the translation. In fact, this separation of preface from translation also serves to downplay Cicero's and Benjamin's

practice as translators, highlighting instead their status as philosophers, and by extension reinforcing the notion of the translator as a derivative kind of author/authority.

Because Perelman's preface becomes detached from its main body text in its English translation, it resembles more a translator's preface than a philosophical preface. Perhaps this preface did not fulfill the expectations an American rhetorical audience would have had of a philosophical preface, and as a result its translation was seen as unwarranted. Perelman does not in fact wear the authorial *gravitas* of a European philosopher in this preface: rather than maintaining intellectual distance, he too easily reveals his personal engagement with his subject; rather than emphasizing the rigorous application of his philosophical method, he too readily highlights its serendipitous nature; he is also too engaged with literary criticism. It is precisely for these reasons that Perelman's preface and its translation are significant for the present study: they lend themselves to a meditation on the place of the translator in the complicated history of the dissemination in translation of this preface, and by extension, on absence and presence in relation to translation. In fact, because this study, philosophical in nature, has at its origin a specific act of translation—my translation of this very preface—it is itself both anticipatory and subsequential, preface and afterword (see Scrag 1989: vii).[5]

I acknowledge that this study may come as a surprise to readers of this volume on literary translation. It is not my aim to argue that philosophy is the generic and semantic equivalent to literature, but rather to suggest that literary translators may share similar concerns with philosophical translators, and may even have something to learn from the practice of philosophical translation; Chantal Wright's chapter on how we read translations is illuminating (Wright 2016: 81–119). It is only to state the obvious to point out that the ties between philosophy and literature are many, as are the overlaps between the field of literary criticism and philosophy; recall Gayatri Chakravorty Spivak's suggestion that translation is an intimate act of reading and vice versa (Spivak 1993; see also Boase-Beier 2014; Scott 2012); recall too, Marilyn Gaddis Rose's argument that a "critical reading of literature entails a theoretical—analytical—approach to translation" (Gaddis Rose 1997: 73). The object of study here, an authorial preface to a philosophical text which has gone missing in translation, is also suggestive for pressing issues in Translation Studies, and in particular, for the notion of translator (in)visibility, whether we think of it in terms of Lawrence Venuti's overarching paradigm of invisibility (1995) or its implied corollary of visibility, as proposed by A. E. B. Coldiron (2012: 189). In fact, the preface of *L'Empire rhétorique* allows us to conduct "case research" (Verschuren 2003: 137) on what could be described in the present context as a rather unique case study (see Simons 2009: 3).

Translating philosophical texts has nevertheless been singled out as notoriously difficult. Following in the footsteps of Roman Ingarden, whose 1955 essay on philosophical translation pointed out the obscurity of philosophical texts (Ingarden 1991), Jonathan Ree argues that abstruseness is the characteristic par excellence of philosophy. He writes that the classical philosophical text "is a sensitive and perhaps artfully elaborated documentation of an essentially intractable enigma, an exemplary embodiment of the bafflement in which philosophy takes its rise" (Ree 2001: 227).[6] If the very nature of philosophy is grounded in enigmatic language and the opacity of abstract concepts, the translation of philosophical texts can be even more complicated in contexts in which the source text's dissemination in translation is not constant.

Attempting to answer the question of why Perelman's preface was not translated into English, I examine, then, the relative instability of the philosophical preface and how Perelman's preface departs from this tradition before turning to the translations of philosophy and the tradition of the translator's preface therein. More important, I propose presence, and in particular the NRP's conception of presence as rhetorical, as a theoretical tool for identifying and constructing translator visibility. In the end, if this study explores the play of absence and (rhetorical) presence in relation to the genre of the preface and, moreover, the practice of translation, it is because I have the freedom attributed by Verschuren (2003: 133) to case study research to consider this authorial, philosophical preface as significant for translation, philosophical and literary.

The Preface in Philosophy

Following Şebnem Susam-Sarajeva, who argues that a case study "can only be studied or understood in the context in which it is embedded" (Susam-Sarajeva 2009: 40), I begin by exploring in brief the contextof the preface in the tradition of nineteenth-century philosophy, the tradition which most influences Perelman. Both Hegel and Søren Kierkegaard wrote prefaces that illuminate the norms attached to the philosophical preface, even as they reveal the extent to which the preface to philosophical works does not enjoy stability, in either its generic form or its critical reception. Their work helps to explain why Perelman's preface was not translated in the 1982 English edition.

Hegel's description of the preface in his 1807 *Phenomenology of Spirit* initially recalls its ties to the medieval form of the *accessus ad auctores* (see Minnis

1984; Quain 1945; Wheeler 2015): "It is customary to preface a work with an explanation of the author's aim, why he wrote the book, and the relationship in which he believes it to stand to other earlier or contemporary treatises on the same subject" (Hegel 1977: 1). However, Hegel seems to quickly overturn the stability of this definition by condemning the preface to an irrelevance unknown to the *accessus* tradition:

> For whatever might appropriately be said about philosophy in a preface—say, a historical *statement* of the main drift and the point of view, the general content and results, a string of random assertions and assurances about truth—none of this can be accepted as the way in which to expound philosophical truth. (Hegel 1977: 1)

Hegel denies the preface the role ascribed to it by the *accessus* tradition in philosophy, in which the author is expected to introduce the ideas treated within the main text as well as both the reasons for and the importance of doing so. Because philosophy by its very nature highlights the end result, rather than the process of arriving at it (Hegel 1977: 1), any philosophical preface that highlights the process of bringing the key ideas of the main text to light would contradict the vision of the philosophical notion as already achieved, perfected. In the end, Hegel's denunciation suggesting that the preface is an unnecessary and ridiculous appendage is ironic because it appears *within* his preface, which he composed, moreover, after completing the *Phenomenology* (Suber 2016: 251). As a matter of fact, his preface introduces the keystone of his philosophy, the speculative sentence (Suber 2016: 251) and establishes the phenomenology of his philosophy (Verene 2007: 1).

Kierkegaard, in complaining that the "preface has received its deathblow in recent scholarship" (Kierkegaard 1997: 4), responds implicitly and critically to Hegel's own preface. And yet Kierkegaard also extends Hegel's conception of the preface as superfluous to its logical, and yet opposite conclusion: nearly 40 years after the publication of *The Phenomenology of Spirit*, Kierkegaard upends the philosophical tradition of composing a preface to accompany the philosophical text by publishing in 1844 under the pseudonym Nicolas Notabene a series of eight prefaces without books—*Prefaces*, of which "Preface VII" is the most useful for the present study. It may appear at first glance in this preface that Kierkegaard underscores Hegel's description of the preface as inessential. As he writes, "The preface as such, the liberated preface, must then have no subject to treat but must deal with nothing, and insofar as it seems to discuss something and deal with something, this must nevertheless be an illusion and a fictitious motion" (Kierkegaard 1997: 4–5). In liberating the preface from its

traditional role of outlining the subject of the philosophical book, Kierkegaard paradoxically echoes Hegel's notion of its insignificance: its inessential nature is manifest in its freedom to treat nothing of importance. As Jon Stewart (2003: 424–26) has argued, Kierkegaard finds in Hegel's comments on the superfluous nature of the preface inspiration for his own consideration of the preface as autonomous, even if he opposes Hegel's conception of systematic philosophy.

However, unlike Hegel, Kierkegaard brings the preface within the realm of literature, separating it from its philosophical foundation in a way that anticipates Gérard Genette, whose characterization of the original authorial preface as a paratext refers chiefly to works of fiction (Genette 1997: 196–236). Kierkegaard not only characterizes the preface as fictionalizing serious subject matter, but, more important, defines the preface in the sentimental and poetic terms by means of a series of similes, concluding with

> Writing a preface is like arriving by stagecoach at the first station, stopping in the dark shed, having a presentiment of what will appear, seeing the gate and then the open sky, gazing at the continually receding road beyond, catching a glimmer of the pregnant mystery of the forest, the alluring fading away of the footpath …. (Kierkegaard 1997: 5)

The metaphoric quality of Kierkegaard's language may have ties with Romanticism (this, despite his well-known ambivalence toward this artistic movement; see McDonald 2013). Moreover, his lyrical language is instructive, for Kierkegaard implicitly suggests that the preface represents a site in which the author may wax sentimental.

What lessons may we draw from this short exposition of the preface according to Hegel and Kierkegaard? Hegel's preface would seem to suggest that philosophical prefaces are gratuitous; further, it implies that the philosopher must highlight the end result of his philosophical ideas rather than the process by which he came to them. Kierkegaard, while "liberating" the preface, in fact liberates it from philosophy, making of it a site of affective whimsy, and romanticist and poetic in style.

This exposition also reveals, I think, how the preface is tied to a conception of authorship which is useful for our consideration of why Perelman's preface was not translated in the English edition, and moreover, of how to conceive of translator presence. According to Hegel's systematic philosophy, in the words of Mark Peterson, "It is easy to omit a preface, since it has nothing to do with the truth presented in the text that follows, as it is to omit the author who is equally superfluous. […] Authorship, in this case philosophical authorship, is only acceptable … to the extent that the author leaves himself out of what is

written" (Peterson 2006: 101). Conversely, Kierkegaard effectively positions the author outside, or beyond, the philosophical enterprise as it was chiefly understood in the nineteenth-century. As we will see, Perelman's preface may be viewed as both responding to and breaking the norms regarding prefaces as established by Hegel and Kierkegaard.

Perelman's Preface to *L'Empirique rhétorique*

That Perelman would compose a preface is not surprising, given that it is standard practice in the realm of philosophy, and in many ways he respects the model of the philosophical preface. In this preface to *L'Empirique rhétorique,* for example, Perelman describes how he follows the method established by Gottlob Frege, who had formulated a formal logic of thoughts and inferences based on mathematics (Perelman 1977: 9). Perelman also situates his notion of rhetoric in relation to several traditions from the past, including Classical and eighteenth- and nineteenth-century rhetorical models (Perelman 1977: 10–11). He characterizes his philosophy by type, suggesting that it is practical; he also places it in relation to particular branches of philosophy—moral, political, and legal (Perelman 1977: 8). Further, he describes the specific subject matter of this philosophical work in an explicit manner: he provides an explication of the causes of the decline of rhetoric based on a reexamination of the relationship between rhetoric and dialectic (focusing on Aristotle and Peter Ramus), and clearly points to his ultimate aim: elucidating the relationship of new rhetoric with the theory of argumentation (Perelman 1977: 15). In addition, like other philosophical prefaces, he also positions this work in terms of his own earlier works, and in particular, his 1945 work on justice. For example, he discloses (Perelman 1977: 8) how he had found himself wondering how to reason about values without turning to value judgments, which had he had described in his 1945 positivist analysis of justice as logically ambiguous, even arbitrary (Perelman 1945: 75). Perelman thus indicates that the background of his study—that is, the *raison d'être* for the key philosophical ideas that are described here—is tied to earlier work in a way that highlights, again, in standard fashion, his trajectory as philosopher.

Nevertheless, Perelman's preface, for all its attention to the commonplace practice of crafting a preface for a philosophical text, is curious, and not only because it portrays a rethinking of the premises and conclusions of his 1945 work on Justice. Indeed, Perelman presents his subject matter in terms that are unusually personal for a philosopher:

> Personally, my brief contact with rhetoric some 50 years ago—because at the time its instruction was still obligatory in Belgium—entailed the study of a short manual that mixed the study of the syllogism with the study of figures of style. During my studies of philosophy, no one spoke to me of rhetoric other than in pejorative terms …
>
> If I insist today on the role of rhetoric, it is because my research has convinced me of the importance of this discipline for contemporary thought. (Perelman 1977: 7–8, my translation)

Perelman's opening, which begins by establishing his position as philosopher and logician, quickly veers into the unexpected: that he, as a philosopher and logician trained to consider rhetoric in depreciatory terms as the study of "vain and flowery … figures" (Perelman 1977: 7) would come to be entranced by it.

Second, when he describes how he turned away from the positivist conclusion that it was impossible to reason about values, he inscribes not only a personal register, but also one that is filled with emotion:

> I thus could not accept their conclusion, which was both paradoxical and hopeless for a philosopher… Would original value judgments, the principles of morality and of all conduct, be purely irrational, the expression of our traditions, our prejudices, and our passions? In the case of disagreement, would violence alone be capable of resolving conflicts? Would the reason of the strongest be the best? (Perelman 1977: 9, my translation)

If Perelman here gestures at his strong emotions by means of the interrogative, staccato aspect of his writing style, he also explicitly unveils how his search for a logic of value judgments derived from an unusual position of despair—the paradoxical and hopeless position in which he found himself in trying to follow the positivist approaches to a philosophy whose subject was value judgments.

Moreover, because the preface does not bring the reader circle-like back to the statement of the "eternal" truths contained within the main text, it also emphasizes how Perelman's approach was marked by fits and starts. Indeed, rather presenting the more typical linear progression to a well-defined, even perfected philosophical idea, Perelman highlights in his preface the failures and the unexpected twists and turns of his approach: having understood the failure of positivism to offer a logic of value judgments, he then attempted to apply Frege's mathematically-based iteration of a formal logic to value judgments in an analysis of oral and written documents that

dealt with values. However, Perelman was caught off guard by the findings of his research:

> This long-term research, undertaken with Mme L. Olbrechts-Tyteca, led us to completely unexpected conclusions, which were a revelation for us; that is, that a specific logic concerning value judgments did not exist, but that what we were looking for had been developed in a very old discipline, at present forgotten and disdained. This revelation was provided to us when we read the book of Jean Paulhan, *Les fleurs de Tarbes*. In the appendix, the author published extracts from the rhetoric of Brunetto Latini, Dante's teacher. From this text, it was easy for us to go back to Aristotle's rhetoric, and the entire Greco-Latin tradition of rhetoric and topics. (Perelman 1977: 9–10, my translation)

Unlike Hegel, Perelman emphasizes the startling turn in his search, and thus its process rather than its result. What is particularly striking is his use of the term "revelation" which, with its Biblical resonance, renders Perelman's turn to rhetoric into a conversion story. More important, he reveals that his philosophical ideas about the value of rhetoric for analyzing value judgments was inspired not by traditional texts of logic or philosophy, but rather, a work of contemporary French literary criticism: Jean Paulhan's 1941 *Les Fleurs de Tarbes, ou la Terreur dans les lettres*, which had been described by Maurice Blanchot as effecting a "Copernican revolution" on literary criticism (Blanchot 1942: 23).

The literary rather than philosophical inspiration of Paulhan's work serves to tie Perelman's philosophy to literary criticism in a way not often seen in traditional logic; more important, it also legitimizes Perelman's lengthy excurses into, and quotations of, contemporary French literary criticism on rhetoric that make up the bulk of this philosophical preface (Perelman 1977: 11–14). Rather than situating his philosophical vision of rhetoric purely in terms of either philosophy or rhetoric, Perelman instead refers to and quotes from three major Parisian literary and cultural critics: Genette, Roland Barthes, and Paul Ricoeur.

While Perelman acknowledges that these three critics share with him a sense of rhetoric's recovery, he soon makes quite clear that he intends to draw such Parisian critics into his understanding of rhetoric, rather than join his philosophical vision of rhetoric to their literary-based conception. In fact, his description of their respective understandings of rhetoric gestures at their shortcomings. Barthes, Perelman states, regards ancient rhetoric as an outdated historical object, but more than a study of figures of style (Perelman 1977: 11–12). According to Perelman, Genette's notion of rhetoric restricted it first to a theory of style and then to the theory of tropes

(Perelman 1977: 12–13). Finally, Perelman portrays Ricoeur's rhetoric as having three aspects: argumentation, *elocutio* (style), and composition (Perelman 1977: 13–14). However, Perelman is explicitly critical of such approaches heralding a modern recovery or renewal of rhetoric. As he writes: "If they are not integrated within a rhetoric conceived of as the art of persuasion and of conviction, they cease to be figures of rhetoric and become ornaments related only to the form of discourse. It is thus not sensible to envision a modern recovery of rhetoric, even of a rhetoric of figures, outside of an argumentative context" (Perelman 1977: 14).[7]

This brief examination of Perelman's preface unveils its unconventional nature for a philosophical preface, especially in light of the models provided by Hegel and Kierkegaard. It seems that its subjectivity and personal register; its focus on the serendipitous process of philosophical discovery; and finally, its engagement with the world of literature and literary criticism led to its omission in the English translation, replaced by Arnold's introduction.

Arnold's introduction seems to better fulfill the norms of a philosophical preface, and is in fact much more academic in content and style than is Perelman's original preface. It sums up Perelman's intellectual journey and how he was led to rhetoric (Arnold 1982: vii–viii); it points out why *The Realm of Rhetoric* is unusual (Arnold 1982: viii–ix); it enumerates the major claims Perelman makes in it (Arnold 1982: x–xi); it describes the principal conditions within which all argumentation occurs according to Perelman (Arnold 1982: xi–xv); it explains the challenges to Perelman's theory, and how it responds to these (Arnold 1982: xv–xvi); finally, it proposes Perelman's European perspective on rhetoric may be usefully situated within the context of American rhetorical traditions (Arnold 1982: xvi–xx). Indeed, Arnold's introduction removes everything in Perelman's preface that may be considered superfluous, too personal, and too engaged with French (never mind European) literary critics. As Arnold (1982: vii) writes:

> *The Realm of Rhetoric* is an English translation of Professor Perelman's *L'Empire rhétorique: rhétorique et argumentation* published at Paris in 1977. The book develops and adds to analyses of argumentation originally presented by Perelman and Mme. L. Olbrechts-Tyteca in their *New Rhetoric: A Treatise on Argumentation* published in French in 1958 and in English in 1969. I am honored to have been asked to introduce this new work to American readers.

Arnold here evens out and effaces some of the particularities of Perelman's preface. While positioning Perelman as a Professor, it does not identify the University to which he was attached, and makes no mention of his Belgian

academic context. Further, Arnold excludes entirely any reference to Barthes, Ricoeur, and Genette, and thus firmly effaces Perelman's engagement with contemporary French literary criticism. The expository nature of Arnold's introduction appears to give the right balance of objective distance and philosophical weight; its impersonal register ensures a proper reading of text as philosophy. Most important, it both describes and legitimizes Perelman's project for American audiences, whose vision of rhetoric derives from the work done in speech and communications departments. It also allows Perelman entry into the American field of rhetoric, which tends to have a historical-psychological-critical basis, far from the European philosophical model of rhetoric in which Perelman situates himself (Arnold 1982: xvi–xx).

The startling quality of Perelman's preface, and its subsequent omission and replacement by Arnold's introduction in the English translation, point once again to the traditional expectations of the philosophical preface, and recall both Hegel and Kierkegaard. If the binds Hegel and Kierkegaard place on philosophical authors are substantial, they are, I contend, even heavier for translators of philosophy. Arnold may "translate" Perelman to the American rhetorical audience, but in so doing he also overshadows the actual translator in a way that calls into question the status of the translator of philosophy generally. Indeed, whereas the tradition of philosophy denies the author a place in the preface, philosophical translation often seems to require outright the invisibility of the translator. As we will see, translators of philosophy are constrained as much by the dictates that the genre of philosophy places on philosophical authors as by a tradition of translation considered as secondary and subservient to its philosophical original.

Translators, Prefaces, and Philosophy

Exploring the way in which translators appear in philosophical works translated into English is instructive here: their presence runs the gamut from (nearly) invisible to thoroughly enmeshed with the philosophy they translate, and thereby visible in philosophical if not in translational terms. I would qualify as roughly three the different types of translator "presence" in translations of philosophy.

First: the absent or veiled translator, who is thus (more or less) invisible in Venuti's (1995) terms. The invisibility of the translator is a significant feature of the dissemination of Perelman's own works into other languages. For example, in his review of the 1964 English translation of Perelman's *The Idea of Justice and the Problem of Argument*, R. S. Downie congratulates the translator

for being out of sight: "It is sufficient commendation of the translation, by Mr. John Petrie, to say that the reader is nowhere conscious that he is reading a translation" (Downie 1964: 183).

Something similar is at work when the translator is present only in a succinct foreword to the translation of the philosophical work. A.V. Miller's "Translator's Foreword" to his 1977 English translation of Hegel's *Phenomenology* occupies but two brief paragraphs in which he also makes his acknowledgments in standard academic fashion (Miller 1977: xxxi). Likewise, acknowledgments comprise most of Daniel O. Dahlstrom's preface to his 2014 English translation of the first book of Edmund Husserl's *Ideas*; he includes the rationale for his specific translational choices within a lengthier "Afterword." While this means that Dahlstrom's paratexts (2014a, 2014b) frame Husserl's work, they nevertheless remain marginal: Dahlstrom himself pronounces his translation secondary to its source text: "The text is demanding on several levels, and anyone bent on understanding it properly must develop the ability to read it in the original. Still, translations, warts and all, are indispensable to navigating inevitable distances not only between different languages but also between different uses of the same expression in a single language" (Dahlstrom 2014a: xiii). Dahlstrom seems to see translations, even his own, as regrettable and flawed; further, his focus on the "inevitable distances" within and among languages reveals his sense of translation to be one of loss, recalling both Benjamin's insistence that translation provides glimpses of a prelapsarian pure, universal language (Benjamin 1968: 94) and Derrida's conception of post-Babelian translation as necessary and yet impossible (Derrida 1985: 171).

Second, the translator may be present as the figure of authority who introduces the philosopher and the main ideas of the philosopher's text, but who in so doing obscures the praxis of translation. Such is the case in Ian Maclean's "Introduction" to his translation of Descartes' *Discourse on the Method,* where he says nothing of his approach to translation (Maclean 2006: vii–lxx). Similarly, Alphonso Lingis opens his "Translator's Preface" to his English translation of Maurice Merleau-Ponty's *The visible and the invisible* with an analysis of Merleau-Ponty's methods and ideas, but makes no mention of his approach to translation, although in his short acknowledgements he does call himself "translator of this book" (Lingis 1968: lvi). John B. Thompson, who edited and translated a collection of Paul Ricoeur's essays, writes an "Editor's Introduction" which introduces Ricoeur's biography and the development of his thought (Thompson 1981a: 1–26) but provides only notes on his editing and translating principles (Thompson 1981b: 27–31). This is not a modern phenomenon: Frank Lubecki Pogson's 1910 translation of Henri Bergson's

Time and Free Will offers a brief translator's preface, which introduces Bergson's biography and the chief ideas of the work; he too makes no mention of his approach to translation (Pogson 1910: v–viii). We might say that this type of translator takes on a new role as translator as authoritative reader of the philosopher text he translates, but in so doing, obscures his activity of translation.

Conversely, in the third type of translator preface, the translator is presented as both academic and translator. If Olivia Feltman's translator's preface to her translation of Alain Badiou's *Being and event* follows Badiou's own preface, she nevertheless signals her doubled authority as both reader of Badiou as well as his translator, offering an analysis of Badiou's important mathematical and ontological ideas while also providing a guide to her approach to translating key terms, which concludes in her acknowledgments (Feltham 2005: xvii–xxxiii). Similarly, in the preface to their translation of Martin Heidegger's *Being and Time*, Jon Macquarrie and Edward Robinson recall the commonplace notion that the work is untranslatable, an idea that they immediately deny as an "exaggeration" (Macquarrie and Robinson 1962: 13); moreover, they enumerate in great detail the various translation solutions that they have adopted and rejected. Notably, they also do not take the position of translator as interpreter; while they will point out the text's ambiguity, they declare that they will leave this "to the reader to puzzle out" (Macquarrie and Robinson 1962: 15).

This third type of translator may present a significant overlap between the translator and the text he (or she) translates. For example, in his translator's introduction to Hegel's *Phenomenology*, translator J. B. Baillie effects an audacious equivalence between his newly revised translation and Hegel's philosophic text: "A translation of a work of such originality and profound insight into the operations of the human spirit—a profundity which is often dark as well as deep—must necessarily be in large measure an interpretation of the thought as well as a rendering of the language of the text" (Baillie 1931: 9). In a similar spirit may be read Gayatri Spivak's translation of Derrida's *Of Grammatology,* where she positions her preface (i.e., the reading of *De la grammatologie*) as the provisional source of the reader's own reading of this work in English: "And, even as I write, I project the moment, when you, reading, will find in my preface the provisional origin of your reading of *Of Grammatology*" (Spivak 1997: xii). Here, Spivak's translator's preface is not only a philosophical mediation on Derrida's work, but also a reading that offers and even depends upon a(nother) reader's future reading of both her preface and Derrida's original text. Spivak thus also unveils how her translation praxis of *Of Grammatology* is marked by—and tied to—its author's philosophy.[8] Like

Baillie, then, in her preface to *Of Grammatology,* Spivak presents herself as a scholar whose praxis of translation responds directly to the philosophy of the author she translates.

However, unlike Baillie who limits his portrayal to that of translator alone (even if he is very personally moved by Hegel's philosophy), Spivak solidly presents herself in her preface as both philosopher and translator: "There is, then, always already a preface between two hands holding open a book. And the "prefacer", of the same or another proper name as the "author", need not apologize for "repeating" the text" (Spivak 1997: xiii). By attributing to the preface the Derridean notion that any philosophically intelligible idea is repeatable, Spivak here dislocates the author from the text (see Spivak 1997: lxv). Moreover, she also extends the possibility of the authorship to any reader of the text, and primary among them the translator; she makes the preface the place in which anyone—author, translator, reader—has the powers of textual creation and ownership. By characterizing her work as that of a "prefacer", Spivak thus joins herself to the authorial ranks of *Of Grammatology*. Her translation not only corresponds with Derrida's philosophy; it also allows her to claim an academic and even a personal place within the tradition of deconstruction.

Spivak's vision of the philosopher-translator is intriguing for the present study in that she is actively involved in the revision of the relationship between source texts and translations, between authors and translators, and between translators and readers in a way that recalls post-structuralist translation as described by Rosemary Arrojo (1997).[9] More important, by grounding her translation praxis and her academic concerns in the philosophy of her source text, Spivak has found a stable position from which to assert a doubled authority as both philosopher and translator.

The Philosophically-Informed Translation: Rhetorical Presence

For the translator grappling with the praxis of translating Perelman's preface to *L'Empirique rhétorique* and meditating on why it was not translated in the first place, Spivak's strategy offers a useful model: that the translator may look directly to the philosophy she translates as a direct source of inspiration for contending with questions of absence and presence. I propose, then, that Perelman's philosophy is particularly useful for translators, literary and philosophical.

In investigating how reasonable decisions are made, and thus operating in the world of discourse and debate, it views every use of language as part of the tradition of particular communities situated in time and space, whose use of terms, whose conception of reality, and whose vision of the world are always open to debate and transformation (Perelman and Olbrechts-Tyteca 1958: 681; 1969: 513). Perelman's philosophy thus acknowledges that language, and indeed, "[c]ommunication generally", as Peter France has indicated, "is inescapably rhetorical" (France 2005: 268). Ruth Amossy extends this notion by proposing that any utterance aims to "modify or reinforce the addressee's representations and beliefs, or simply to orient his reflexion on a given problem" (Amossy 2005: 90); in fact, she posits that argumentation (as defined by Perelman) is a constitutive feature of all discourse, even when this discourse does not disclose a manifest persuasive purpose (Amossy 2006). Considering discourse to be foundationally rhetorical is, as Anneleen Spiessens has written, "particularly valuable for translation studies, because it recognizes the positioning of speakers in relation to surrounding (or preexisting) discourse" (Spiessens 2013: 7).[10] For Spiessens, Amossy's argumentative vision of discourse offers the translator a role as discursive mediator in relation to authors, texts, and readers in the broadest sense possible. As Theo Hermans pointed out in 1996, moreover, the discursive presence of the translator can be traced in narrative, both in sites in which intervention is deemed necessary for the target reader, as though linguistic self-referentiality or contextual over-determination (Hermans 2009: 300).

If Peter France has cogently argued that the "translator, like the orator, negotiates between a subject and an audience, seeking out a rhetoric adequate to the situation" (France 2005: 268), this meditation on absence and presence in the translation of his preface requires us, I think, to look to the NRP vision of the philosophical basis of rhetoric, and more pointedly, at Perelman's specific conception of rhetorical presence.[11] I would like to conclude, then, by suggesting that his conception of rhetorical presence is useful for considering translation and prefaces: it not only emphasizes both the audience and thus the complicated interaction between author, translator, and reader, but it also makes precise sense of how absence intervenes in philosophical translation, and suggests means by which absence may oscillate to presence for the philosophical translator. What exactly does Perelman mean by presence? Literary translators will recognize how presence overlaps with literature, even if for Perelman it is intrinsically rhetorical. That is, he posits that presence can be created and increased by stylistic techniques of emphasis familiar to literary studies, including repetition and progression, as well as by such familiar rhetorical techniques as amplification, accumulation, and hypostasis (Perelman

1977: 60–62; 1982: 37–39). Similarly, the use of illustrative examples is also designed to increase argumentative presence (Perelman and Olbrechts-Tyteca 1958: 193–200, 481–88; 1969: 142–48, 357–62).[12]

If presence can be fashioned by rhetorical techniques common to literature, Perelman is careful, however, to differentiate presence in argument (that is, as persuasion) from presence tied to literary expression, which is manifest in the effects of language, and language's ability to evoke, especially on imaginative and emotional levels (1977: 58; 1982: 35). In other words, Perelman distinguishes rhetoric as a technique of persuasion from rhetoric as a technique of literary expression: presence is tied to awareness (*présence à la conscience*), rather than simply emotion. Indeed, unlike in literature, where concrete examples are considered rather effective, Perelman clarifies that, in rhetoric, displaying a tangible object (such as Caesar's bloody tunic) in an attempt to create an immediate presence—and an immediate emotional reaction—can backfire, for it can also distract the audience, leading them in directions different than those desired by the orator (Perelman and Olbrechts-Tyteca 1958: 157; 1969: 117–18; Perelman 1977: 58; 1982: 35). As a result, it is not enough that the thing exists in order for it to have presence; the role of the orator here is essential (Perelman and Olbrechts-Tyteca 1958: 156; 1969: 117).

Indeed, presence derives from the way in which an orator presents ideas and examples to an audience; that is, it is the fact of selecting certain elements to present to an audience. The orator's choice itself grants to these elements presence, and by implication, importance and pertinence (Perelman and Olbrechts-Tyteca 1958: 155; 1969: 116; Perelman 1977: 57; 1982: 35).[13] Presence is a psychological datum or fact (*donné*) that, following Jean Piaget (1950: I.174–75), occurs at the level of perception, acting first upon the listener's feelings (*sensibilité*), and then upon his awareness (*conscience*) (Perelman and Olbrechts-Tyteca 1958: 156; 1969: 116–117).[14] Presence is, more importantly, not only a fact but also a value (Perelman 1977: 56; 1982: 34), and thus by extension an expression of a value judgment.

Presence is, moreover, entwined with absence, and in two ways. First, what the orator chooses *not* to present is as worthy of study in the field of argumentation as is what he chooses to present; in fact, a lack of presence allows human beings, and even human suffering, to be reduced to mere words, abstract and almost non-existent (Perelman and Olbrechts-Tyteca 1958: 159; 1969: 118–119; Perelman 1977: 59; 1982: 36). Second, Perelman and Olbrechts-Tyteca further bind presence to absence by suggesting that presence is the means by which the orator renders as present to the audience what is effectively absent. As they write, "one of the concerns of a speaker is to make present, by

the magic of his words alone, what is actually absent, and what he considers as important for his argument, or to enhance certain elements actually presented to awareness by making them more present" (Perelman and Olbrechts-Tyteca 1958: 156; 1969: 117; translation mine). We can thus characterize rhetorical presence as an essential tool of argument, which is situated in the *vita activa* in which we apply our faculties of reason and persuasion (Perelman and Olbrechts-Tyteca 1958: 4; 1969: 3).

What does the conception of presence as rhetorical suggest for the translator, and particularly for the readers of the present volume? First, rhetorical presence helps us to clearly understand that the presence, or absence, of the translator marks—or unveils—a certain set of values at play in the translation and in its presentation. In fact, Perelman's notion of rhetorical presence warns that what is left out of a translation—in particular, the translator—is a mark of a value judgment that may even be dehumanizing. Second, because rhetorical presence has both psychological and also analytical features, the translator's role in the translation is not only academic or abstract, but may also bear affective elements. Third, that rhetorical presence occurs by means of interaction with an audience indicates that it is a host of individuals—translator, author, editor, publisher, reader—who participate together (albeit to varying degrees) in the creation (or erasure) of translator presence. Fourth, because rhetorical presence depends upon a particular argumentative moment in which the orator selects which elements to present and engages their presentation, it is situated in time and space; it is thus worked out in domains of action pertinent to the world of translation (i.e., the translator's and author's study, or the marketing and editorial offices of publishing houses, rather than Perelman's identification of them as courts of law and parliaments). Moreover, translator presence may not be fixed or eternal, but rather can be continually re-negotiated. Indeed, because Perelman's notion of rhetorical presence is both situated in and concerned with domains of action it provides practical rather than abstract guidance to the philosophical translator, recalling Ree's reminder that translators of philosophical texts cannot be deterred by difficult philosophical texts: they must make up their minds (Ree 2001: 227). Finally, rhetorical presence also makes use of recognizable stylistic techniques common to literature, and to which literary translators are highly attuned; as such, it also clarifies that the translator has a significant corpus of tools that includes both stylistic and rhetorical means of expression with which to render herself present.

I hope to have shown here that rhetorical presence and its counterpoint, absence, is integral in the practice of translation, and of particular theoretical relevance in relation to the genre of the preface. Rhetorical presence allows us

to comprehend the difficulties Perelman's preface poses for the genre of the philosophical preface; it proposes that the reasons for which it went missing in translation are very often the same reasons for which translators are frequently missing—in action—in their own translations. It also compels me to acknowledge openly that my own translation of Perelman's preface will paradoxically always be separated from both the original source text, *L'Empire rhétorique* and its later English translation, *The Realm of Rhetoric* and, as such, cannot help to continue to raise questions of absence and presence.

In the end, however, using rhetorical presence as a touchstone notion for translator presence points to the ties between rhetoric and translation, and how these may be productive for issues in translation today, as it also acknowledges the deep historical roots of this association, demonstrated by Rita Copeland for the Middle Ages (1991), and Louis G. Kelly for the Roman period (2011: 477). For example, both rhetoric and translation continue to struggle with being considered as ancillary or even dubious; recall that Peter France has characterized rhetoric and translation as "two sorts of mediation, both of them necessary in the world as it is, both of them suspect, and both of them driven to invent strategies for deflecting criticism. Probably the most characteristic defence in both cases is the tactic of self-effacement" (France 2005: 259; see also France 2002). In other words, both translators and rhetoricians alike face a mediated and secondary status involving an uneasy presence, if not outright absence. If rhetoricians have long contended with Plato's condemnation of rhetoric (see Perelman and Olbrechts-Tyteca 1958: 9; 1969: 7), translators must still vie with the commonly-expressed definition of them as traitors (i.e., *traduttore, traditore*; Cohen 2008 is useful for understanding the history of this phrase); further, both also tie presence to absence and absence to presence in what ends up being a heuristic teeter-totter for the rhetorician and translator alike.

And yet, if rhetoric may be renewed in such a way that it offers a "vision in which people and societies are in interaction and are solely responsible for their cultures, their institutions, and their future—a vision in which people try hard to elaborate reasonable systems, imperfect but perfectible" (Perelman 1977: 197; 1982, 160; Kluback's translation), it may have something to offer to translation, and specifically to translators, philosophical *and* literary. Certainly, recent work by Estefania Olid-Pena (2012) and Cristina Ramirez (2016) demonstrates that the field of rhetoric is being marked by questions of translation. Perhaps it is time for the field of Translation Studies to look to rhetoric? Could we not adapt the concluding words of the *Traité*, and affirm that "only the existence of an argumentation *of rhetorical presence* that is neither compelling nor arbitrary can give meaning to human—*translator*—freedom, a state in which reasonable choice—*the choice to be present in the*

translation, and how—can be exercised" (Perelman and Olbrechts-Tyteca 1958: 682; 1969: 514)? Could rhetoric, as renewed and rejuvenated by Perelman, also become a source of renewal, and even empowerment (Tymoczko 2007) for translators? After all, if to translate is to take a rhetorical position, one "akin to that of the orator situated between a subject and a public" (France 2005: 261), it may be that the translator, thanks to a fuller understanding of rhetorical presence, may have a better understanding of both what it means— and what it takes—to be present in her translation.

Notes

1. While Perelman composed a foreword in English for the English translation of the *Traité,* it is comprised chiefly of Perelman's acknowledgments and expressions of gratitude for the introduction of his ideas to American audiences (Perelman and Olbrechts-Tyteca 1969: v–vi); it also omits his co-author Lucie Olbrechts-Tyteca's contributions.
2. This thereby confirms by extension how for Genette (1997) the literary preface as paratext not only serves to comment upon and situate the text it accompanies (Genette 1997: 196–236), but can also be an impediment to it (Genette 1997: 410).
3. If Perelman could be described as a logician, Olbrechts-Tyteca was not only a sociologist but also a widely read and erudite lover of European literature, and the numerous references to and quotations of literature throughout the *Traité* can be considered as one of her signature contributions. See her retrospective 1963 article (3), and Frank and Bolduc (2010).
4. See Quintilian's definition of the exordium (Quintilian 2014: IV.i.5); I would note that philosophers frequently revise their prefaces. Spivak sees the preface as an expository rather than literary exercise (Spivak 1997: x); McCormack, however, has recently proposed writing prefaces based on the Aristotelian *sensus communis*, thereby disrupting the standard academic prose of analytical philosophy (McCormack 2008: 848).
5. The term preface derives from the Latin *praefatio*, a preliminary form of words, a formulaic announcement which Spivak terms a "saying before-hand" (Spivak 1997: x).
6. Michael Hoffman has recently described the experience of translation as "pre- or antirational" (Hoffman 2016: n.p.), which places translators of philosophy in a strange bind.
7. Perelman's criticism of Barthes, Genette, and Ricoeur is also very personal: he writes in this preface "It is not enough to assert peremptorily that a study [i.e., his own *Traité*] conceived in such a way 'is situated on the margins of most of the modern recovery of rhetoric' in order to be able to disregard it" (Perelman 1977: 15), and thus refers pointedly to the special issue on rhetoric of the

journal *Communications* (6, 1970) in which the essays of Barthes and Genette originally appeared, and in which Perelman's *Traité* was treated in but the briefest terms. In a letter written to Philippe Minguet the following year (25 April 1978), Perelman reveals that he wrote this preface precisely to call attention to how these theorists made use of his work without proper attribution. Bruxelles, Université libre de Bruxelles Archives Perelman 89 PP 24.2.

8. See also Spivak's preface to her translation of Mahasweta Devi, where she acknowledges that *différance* is something that she is "acting out" in her translation (Spivak 1996: 279). Davis (2011: 75) explains that *différance* compels an attention to a text's historical and rhetorical ties.

9. As Arrojo's argument that the Barthean 'death of the author' has generated a "recognition of the translator's inescapable role to the translated text" (Arrojo 1997: 30) is paired with the limits of translator's visibility, it points not only to how contemporary translators have ended up abandoning authorship (see Pym 2005), but also to a conception of the translation-author as "derivative, not self-originating" (Venuti 1998: 43).

10. Spiessen does not emphasize Amossy's insistence that all discourse is inherently persuasive, however, perhaps because it conflicts with the prescriptions of fidelity and invisibility traditionally placed upon the translator. Discourse analysis has long been a subject of interest in translation theory. See, for example, Blum-Kulka (1981), Hatim (2011: 89, 91) sees texts and discourse as rhetorical in discourse analysis.

11. Although Perelman and Olbrechts-Tyteca acknowledge that presence is not a notion that is well-developed philosophically, they nevertheless differentiate their conception of presence from philosophical formulations in which presence serves as a cornerstone, such as ontology (Buber) or anthropology (Sartre) (Perelman and Olbrechts-Tyteca 1958: 159–60; 1969: 119).

12. Both the *Traité* and *L'Empire rhétorique* draw their illustrative examples from literary as well as philosophical works.

13. Presence has very little to do with the temporal present; indeed, the techniques of presentation which create presence are essential for evoking what is distant spatially and temporally (Perelman 1977: 58; 1982: 35).

14. *Conscience* here does not mean a moral conscience as in English, but rather that faculty tied to knowing and, by extension, reason.

References

Arnold, C. C. (1982) 'Introduction' in C. Perelman *The Realm of Rhetoric*, Notre Dame, IN: University of Notre Dame Press, pp. vii–xx.

Arrojo, R. (1997) 'The 'Death' of the Author and the Limits of Translator's Visibility', in M. Snell Hornby, Z. Jettmarova and K. Kaindl (eds) *Translation as Intercultural*

Communication: Selected Papers from the EST Congress Prague 1995, Amsterdam/ Philadelphia: John Benjamins, pp. 21–32.

Amossy, R. (2005) 'The argumentative Dimension of Discourse', in F. H. van Eemeren and P. Houtlosser (eds) *Argumentation*, Amsterdam/Philadelphia: John Benjamins, pp. 87–98.

Amossy, R. (2006) *L'Argumentation dans le discours* (Argumentation in Speech), Paris: Armand Colin.

Baillie, J. B. (1931) 'Introduction', in G.W.F. Hegel *The Phenomenology of Mind* (Revised edn), London: George Allen and Unwin; New York: Macmillan, pp. 11–54.

Benjamin, W. (1968) 'The Task of the Translator', tr. J. Hynd and E. M. Valk, *Delos: A Journal on and of Translation* 2: 76–99.

Blanchot, M. (1942) *Comment la littérature est-elle possible*? (How is literature possible?), Paris: José Corti.

Blum-Kulka, S. (1981) 'The Study of Translation in View of New Developments in Discourse Analysis: The Problem of Indirect Speech Acts', *Poetics Today* 2 (4): 89–95.

Boase-Beier, J. (2014) 'Using Translation to Read Literature', in J. Boase-Beier, A. Fawcett and P. Wilson (eds) *Literary Translation: Redrawing the Boundaries*, New York: Palgrave Macmillan, pp. 241–52.

Booth, W. C. (2004) *The Rhetoric of Rhetoric: The Quest for Effective Communication*, Oxford: Blackwell.

Cicero. (1963) *De Optimo genere oratorum* (On the Best Kind of Orators), in A.S. Wilkins (ed.) *M. Tulii Ciceronis. Rhetorica* t. II, Oxford: Clarendon Press.

Cohen, B. (2008). 'Traduttore... traditeur? Les mystères d'une formule rabâchée' (Translator [in Italian] … Traitor [in French; ecclesiastic]? The mysteries of a formula repeated without end) (*L'Obs* 'Found in Translation' blog, http://art-de-la-traduction.blogs.nouvelobs.com/archive/2008/01/05/traduttore-traditeur-les-mysteres-d-039-une-formule-rabachee.html) [accessed 03/11/2016].

Coldiron, A. E. B. (2012) 'Visibility Now: Historicizing foreign presences in Translation' *Translation Studies* 5 (2): 189–200.

Copeland, R. (1991) *Rhetoric, Hermeneutics, and Translation in the Middle Ages: Academic Traditions and Vernacular Texts*, Cambridge: Cambridge University Press.

Dahlstrom, D. O. (2014a) 'Translator's Preface', in Edmund Husserl *Ideas for a Pure Phenomenology and Phenomenological Philosophy. First Book: General Introduction to Pure Phenomenology*, Indianapolis, IN and Cambridge: Hackett Publishing, pp. xiii–xiv.

Dahlstrom, D. O. (2014b) 'Afterword', in Edmund Husserl *Ideas for a Pure Phenomenology and Phenomenological Philosophy. First Book: General Introduction to Pure Phenomenology*, Indianapolis, IN and Cambridge: Hackett Publishing, pp. 335–46.

Davis, K. (2011) 'Deconstruction', in M. Baker and K. Malmkjær (eds) *Routledge Encyclopedia of Translation Studies*, London and New York: Routledge, pp. 74–77.

Derrida, J. (1985) 'The Towers of Babel', in J. F. Graham (ed. and tr.) *Difference in Translation*, Ithaca, NY: Cornell University Press, pp. 165–207.

Downie, R. S. (1964) 'Review of Ch. Perelman *The Idea of Justice and the Problem of Argument*', *Philosophy* 39: 183–184.

Elliott, E. (2012) *Remembering Boethius: Writing Aristocratic Identity in Late Medieval French and English Literatures*, Surrey: Ashgate.

Feltham, O. (2005) 'Translator's Preface', in Alain Badiou *Being and event,* London and New York: Continuum, pp. xvii–xxxiii.

France, P. (2002) 'La recherche rhétorique française et le monde anglo-saxon' (French rhetorical research in the Anglo-Saxon world), in L. Pernot (ed) *Actualité de la rhétorique* (Current Trends in Rhetoric), Paris: Klincksieck, pp. 145–53.

France, P. (2005) 'The Rhetoric of Translation' *Modern Language Review* 100 [Supplement]: 255–68.

Frank, D. A. and M. Bolduc (2004) 'From *vita contemplativa* to *vita activa*: The Rhetorical Turn of Chaïm Perelman and Lucie Olbrechts-Tyteca', in R. Gaines (ed.) *Advances in the History of Rhetoric* (Vol. 7), College Park, MD: American Society for the History of Rhetoric, pp. 65–86.

Frank, D. A. and M. Bolduc (2010) 'Lucie Olbrechts-Tyteca's New Rhetoric', *Quarterly Journal of Speech* 96 (2): 141–163.

Genette, G. (1997). *Paratexts: Thresholds of Interpretation*, Cambridge: Cambridge University Press.

Gaddis Rose, M. (1997) *Translation and Literary Analysis: Translation as Analysis*, Manchester: St. Jerome.

Hatim, B. (2011). 'Discourse Analysis', in M. Baker and K. Malmkjær (eds) *Routledge Encyclopedia of Translation Studies*, London and New York: Routledge, pp. 88–92.

Hegel, G. W. F. (1977) *Phenomenology of Spirit*, tr. A.V. Miller (introduced by J. N. Findlay), Oxford: Oxford University Press.

Hermans, T. (2009) 'The Translator's Voice in Translated Narrative', in M. Baker (ed.) *Translation Studies vol. 3 Critical Concepts in Linguistics*, London and New York: Routledge, pp. 283–305.

Hoffman, M. (2016) "Translation and the Dangers of Over-thinking", *The Times Literary Supplement* (30 September), http://www.the-tls.co.uk/articles/public/83127/) [Accessed 30.09.2016].

Hyppolite, J. (1974) *Genesis and Structure of Hegel's Phenomenology of Spirit*, tr. S. Cheriak and J. Heckman, Evanston IL: Northwestern University Press.

Ingarden, R. (1991) 'On Translations', tr. J. W. Wawrzycka , in A-T Tymieniecka (ed.) *Ingardeniana III: Roman Ingarden's Aesthetics in a New Key and the Independent Approaches of Others. The Performing Arts, the Fine Arts, and Literature* (Analecta Husserliana 33), Dordrecht and Boston: Kluwer, pp. 131–92.

Kelly, L.G. (2011) 'Latin Tradition', in M. Baker and K. Malmkjær (eds) *Routledge Encyclopedia of Translation Studies*, London and New York: Routledge, pp. 477–86.

Kierkegaard, S. (1997) *Prefaces, Writing Sampler*, T. W. Nichol (ed. and tr.), Princeton: Princeton University Press.

Leff, M. (1994) 'Recherches américaines sur les lieux', in C. Plantin and D. Alexandre (eds) *Lieux communs: topoi, stéréotypes, clichés*, Paris: Kimé, pp. 506–17.

Lingis, A. (1968) 'Translator's Preface', in C. Lefort (ed.) *Maurice Merleau-Ponty: The visible and the invisible: followed by working notes*. Evanston, IL: Northwestern University Press, pp. xl–lvi.

Maclean, I. (2006) 'Introduction', in *René Descartes: A Discourse on the Method* (Oxford World Classics), Oxford: Oxford University Press, pp. vii–lxx.

Macquarrie, J. and E. Robinson (1962) 'Translators' Preface', in *Martin Heidegger: Being and Time*, tr. J Macquarrie and E. Robinson, Malden, MA and Oxford: Blackwell, pp. 13–16.

McCormack, R. (2008) 'Philosophical Writing: Prefacing as Professing' *Educational Philosophy and Theory* 40 (7): 832–55.

McDonald, W. (2013). 'Kierkegaard and Romanticism', in J. Lippitt and G. Pattison (eds) *The Oxford Handbook of Kierkegaard*, Oxford: Oxford University Press, pp. 94–111.

Miller, A.V. (1977) 'Translator's Foreword', in *G. W. F. Hegel: Phenomenology of Spirit*, tr. A.V. Miller, Oxford: Oxford University Press, pp. xxxi.

Minnis, A. J. (1984) Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages, London: Scolar.

Olbrechts-Tyteca, L. (1963) 'Rencontre avec la rhétorique' (Encounter with Rhetoric), *Logique et analyse* (Logic and Analysis) (3): 1–15.

Olid-Pena, E. (2012) *The Art of Future Discourse: Rhetoric, Translation and an Interdisciplinary Pedagogy for Transglobal Literacy* (Unpublished PhD thesis), Atlanta : Georgia State University (http://scholarworks.gsu.edu/cgi/viewcontent.cgi?article=1100&context=english_diss) [Accessed 17/02/2016].

Perelman, C. (1945) *De la justice* (On Justice), Bruxelles: Office de Publicité.

Perelman, C. (1977) *L'empire rhétorique. Rhétorique et argumentation* (The Realm of Rhetoric. Rhetoric and Argumentation), Paris: Vrin.

Perelman, C. (1982) *The Realm of Rhetoric,* tr. W. Kluback, Notre Dame, IN: University of Notre Dame Press.

Perelman, C., and L. Olbrechts-Tyteca (1958) *Traité de l'argumentation: la nouvelle rhétorique* (The New Rhetoric. A Treatise on Argumentation), Paris: Presses Universitaires de France.

Perelman, C., and L. Olbrechts-Tyteca (1969) *The New Rhetoric: A Treatise on Argumentation*, tr. J. Wilkinson and P. Weaver, Notre Dame, IN: University of Notre Dame Press.

Peterson, M. C. E. (2006) 'Ringing Doorbells: Eleventh Books and Authentic Authorship in *Preface* VII', in R. L. Perkins (ed.) *International Kierkegaard Commentary* Volume 9 *Prefaces and Writing Sampler*, Macon, GA: Mercer University Press, pp. 87–110.

Piaget, J. (1950) *Introduction à l'épistémologie génétique*, (3 vols), Paris: Presses Universitaires de France.

Pogson, F. L. (1910) 'Translator's Preface', in *Henri Bergson:Time and Free Will. An Essay on the Immediate Data of Consciousness*, tr. F.L. Pogson, London: George Allen and Unwin; New York: Macmillan, pp. v–viii.

Pym, A. (2005) 'The Translator as Author: Two Quixotes' (Review of *The History and Adventures of the Renowned Don Quixote* by Miguel de Cervantes Saavedra and Tobias Smollett; *Don Quixote* by Miguel de Cervantes and Edith Grossman), *Translation and Literature* 14 (1): 71–81.

Quain, E. A. (1945) 'The Medieval *accesus ad auctores*' (Medieval Introductions to the Authors), *Traditio* (Tradition) 3: 215–264.

Quintilian, M. (2014) *Institutio Oratoria* (The Orator's Education), ed. H. Butler, Cambridge, MA and London: Harvard University Press.

Ramirez, C. (2016) 'Looking Back to Move Forward: Translation as a Renewed Area of Study in the Rhetorical Tradition', presented at the 17th Biennial Rhetoric Society of America Conference, Rhetoric Society of America Conference, Atlanta, Georgia May 26–29.

Ree, J. (2001) 'The Translation of Philosophy', *New Literary History* 32 (2): 223–257.

Romano, C. (1983) '*Rhetorically Speaking*: Chaim Perelman Rediscovers Western Philosophy' *Village Voice* May 17: 47.

Scrag, C. (1989) *Communicative Praxis and the Space of Subjectivity*, Bloomington and Indianapolis: Indiana University Press.

Scott, C. (2012) *Literary Translation and the Rediscovery of Reading*, Cambridge: Cambridge University Press.

Simons, H. (2009) *Case Study Research in Practice*, London: Sage.

Spiessens, A. (2013) 'Translation as argumentation: ethos and ethical positioning in Hoess's Commandant of Auschwitz', *Translation Studies* 6 (1): 3–18.

Spivak, G.C. (1993) 'The Politics of Translation', in L. Venuti (ed.) (2004) *The Translation Studies Reader* (2nd edn), New York and London: Routledge, pp. 369–88.

Spivak, G. C. (1996). 'Translator's Preface and Afterword to Mahasweta Devi, *Imaginary Maps* (1994)' in D. Landry and G. Maclean (eds) *Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*, New York and London: Routledge, pp. 277–96.

Spivak, G. C. (1997) 'Translator's Preface', in J. Derrida *Of Grammatology*, Baltimore: The Johns Hopkins University Press, pp. ix–lxxxvii.

Stewart, J. (2003) Kierkegaard's Relations to Hegel Reconsidered, Cambridge: Cambridge University Press.

Suber, J. O. (2016) 'Hegel's Philosophy of Language: The Unwritten Volume', in S. Houlgate and M. Baur (eds) *A Companion to Hegel*, Oxford: Wiley Blackwell, pp. 243–61.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer* (ITT) 3 (1): 37–56.

Thompson, J. B. (1981a) 'Editor's Introduction', in J. B. Thompson (ed. and tr.) *Paul Ricoeur: Hermeneutics and the Human Sciences: Essays on Language, Action and*

Interpretation, Cambridge: Cambridge University Press/ Paris: Maison des Sciences de l'Homme, pp. 1–26.

Thompson, J. B. (1981b) 'Notes on Editing and Translating', in J. B. Thompson (ed. and tr.) *Paul Ricoeur: Hermeneutics and the Human Sciences: Essays on Language, Action and Interpretation*, Cambridge: Cambridge University Press/ Paris: Maison des Sciences de l'Homme, pp. 27–31.

Tymoczko, M. (2007) *Enlarging Translation, Empowering Translators*, Manchester: St. Jerome.

Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*, London and New York: Routledge.

Venuti, L. (1998) *The Scandals of Translation: Towards an Ethics of Difference*, London and New York: Routledge.

Verene, D. P. (2007) *Hegel's Absolute: An Introduction to Reading the Phenomenology of Spirit*, Albany: SUNY Press.

Verschuren, P. J. M. (2003) 'Case Study as a Research Strategy: Some Ambiguities and Opportunities', *International Journal of Social Research Methodology* 6 (2): 121–139.

Wheeler, S. M. (ed. and tr.) (2015) *Accessus ad auctores* (Medieval Introductions to the Authors) (Medieval Introductions to the Authors), Kalamazoo, MI: Medieval Institute Publications.

Wright, C. (2016). *Literary Translation*, London and New York: Routledge.

"Out of the Marvellous" as I Have Known It: Translating Heaney's Poetry

Marco Sonzogni

in memoriam Seamus Heaney (1939–2013) and
Mario Sonzogni (1930–2016).

Introduction

The body of published literature on the trials and tribulations of literary translation has become so large and so readily available, that a study consisting entirely of quotations could be sewn together (for example, one might quote Holmes 1988; Lefevere 1992; Chesterman 1997; Boase-Beier and Holman 1998, and many others). This is particularly true, I would argue, of poetry translation, which has always tended to be perceived, done, critiqued, explained, and also taught, as a case-by-case and thus unique, subjective, elusive and even near-impossible experience (see, for example, Buffoni 1989; Weissbort 1989; Silvestri 1996; Heaney and Hass 2000; Sonzogni 2001, 2005; Morini 2007; Venuti 2011; Blakesley 2014). Articles, essays, book chapters and book-length studies on this subject tend to follow two main strands. On the one hand, philosophical and ethical theorizations that aim at extending the principles and prerogatives of literary translation. On the other, practice-based, textbook-like descriptions that chart shared problems and solutions across languages, cultures

M. Sonzogni (✉)
Victoria University of Wellington, Wellington, New Zealand
e-mail: Marco.Sonzogni@vuw.ac.nz

and genres with potentially general validity. More speculative discussions point to an ideal yet ultimately elusive perfection that overcomes differences and disciplines. More pragmatic approaches point to a set of learnable skills and strategies both artistically and ethically effective. Some scholars combine both approaches. (See, for example, Mattioli 1994; Silvestri 1996; Scelfo 2002; Eco 2003; Patierno 2004; Buffoni 2007; Jones 2011; Venuti 2013).

Either way, one is bound to encounter dos and don'ts as well as clichés and tropes that ultimately can be validated or dismissed only on the basis of as direct an experience of the process of translation as possible. (I will return to the term "experience" in a moment, as it is central to my argument and analysis).

I hope that this chapter will sit somewhere in-between those two modalities, swaying perhaps to a more benign version of the latter. After all, to be in-between (even though poetry translation appears to always attract, almost inevitably, polarized views and approaches) is what defines the identity and role of the translator. This is, of course, a central, complex and at times also controversial aspect of any translation typology, and a proper discussion of what is an ideological as much as a linguistic and cultural posture goes beyond the scope of this discussion. (For examples of the complexities of such typologies, see Levý 1965; Norton 1984; Asad 1986; Bassnett and Lefevere 1990; Robinson 1991; Pym 1992; Nergaard 1993; Toury 1995; Brisset 1998; Pierini 1999; Hardwick 2000; Catalano and Scotto 2001; Calzada Pérez 2003). In any case, whether one subscribes to the view that poetry is precisely what is lost in translation, or embraces the opposite view that poetry is in fact what survives translation, accounts of the actual experience of translating poetry from either camp appear to offer the same heartfelt conclusion: that the translator is tested to the very limits of their linguistic command, literary insight and cross-cultural knowledge. At this point, having already relied on this word, I shall note that "experience" is used here as the sum of the four meanings offered by the *Oxford English Dictionary*: "the action of putting to test"; "a tentative procedure"; "proof by trial"; "the actual observation of facts or events" (*The Oxford English Dictionary* 2017). Testing, trying and observing are indispensable to identifying skills and highlighting achievements but also, perhaps above all, to recognizing limits and at least reducing shortcomings. This awareness—heightened by both the sustained professional engagement with one of the greatest poets of our time and by an equally long personal relationship with him—informs the critical discussion of my experience of reading, studying, translating and annotating Seamus Heaney's poetry for a quarter of a century. According to my notes, the first translations, of two early poems, 'Tractors' and 'October Thought', were done in 1992 and both revised for publication in 2016 (Sonzogni 2016b: 195–97). The last translations, of

two posthumously published poems, 'In a Field' and Heaney's version of Book VI of Virgil's *Aeneid*, were completed in 2016 and the beginning of 2017; one is in print (Sonzogni 2016c: 90–1), the other is forthcoming (Sonzogni et al. in press). As I read and reflected on poetry translation for this case study, Burton Raffel (1989: 53), who said that "the literary translator is necessarily engaged with far more than words, far more than techniques, far more than stories or characters or scenes", reminded me of the daunting scale of the task. William Weaver, who maintained that, once a translation of his was published he never revisited it, because he would be unable to refrain from correction (1989: 124), reminded me of its imperfect outcomes. At first, their message appeared to be one of conscious resignation to either an *a priori* insufficiency or an *a posteriori* impossibility of translating poetry. And yet poetry has always been, and will continue to be, translated (with, of course, varying degrees of failure or success, depending on dispositions and intentions of the translators as much as on their linguistic and literary abilities). One could argue that it is precisely the alleged unattainability of fully satisfactory results that makes the translation of poetry worth doing, studying, re-doing, re-studying, and so on and so forth. And Heaney himself remarked "I lift my eyes in light-headed credo/discovering what survives translation true" (1996: 54), thereby appearing, if not exactly to settle the score, as it were, between sceptical and hopeful approaches to poetry translation, at least to provide an early and auspicious introduction to the poet and the poetry at the centre of this contribution as well as an early and adequate description of what I felt, still feel, and will feel again when translating that poet and that poetry.

Before I proceed, given the nature of this contribution, I will contextualize it within case study research. Since it is based entirely on my experience of translating Heaney, some may regard it only as a subjective account and not as objective analysis. As far as I am concerned, I believe this risk is always worth taking when the topic under scrutiny is poetry translation. The history of literary Translation Studies is populated with personal examples and discussions that over the centuries have shed light on both the creative and the scholarly dimensions of poetry translation, often more perceptively and more accurately than academic interventions *sensu stricto*. It is my hope that this case study will be included among such examples and discussions.

In terms of content and structure, this chapter explores the relationship between author and translator by addressing three questions: (1) does it matter if the author to be translated is alive? (2) does it matter if the translator knows the author? (3) does it matter if the translator is familiar with the author's place of writing? But can this single, threefold experience, however interesting and intense, be accepted as a legitimate and instructive case study?

The literature on qualitative studies refers to the work of Robert Yin (2014) as a staple contribution to the definition and application of case study research (Gummesson 1988; Cassell and Symon 1994; Miles and Huberman 1994; Creswell 1998; Flick 1998; Rossman and Rallis 1998; Bryman and Burgess 1999; Marshall and Rossman 1999; Denzin and Lincoln 2000). Whereas qualitative or quantitative research strategies, most notably grounded theory (Glaser and Strauss 1967) and surveys (Nachmias and Nachmias 1981), come with a comprehensive discussion of their theoretical and practical requirements, for case study research, as Christine Benedichte Meyer notes, "there are virtually no specific requirements" (Meyer 2001: 329). As far as my contribution is concerned, the alleged lack of precise constraints is not problematic. Quite the opposite: it means that accepting it as a case study does not necessarily warrant a particular justification. At the same time, if "tailoring the design and data collection procedures to the research questions" is the strength of case study research, it is also its weakness, which "has resulted in many poor case studies" and thus attracted criticism "especially from the quantitative field of research" (Meyer 2001: 330; see also Cook and Campbell 1979). The close collaboration—or, using a recent definition, "translaboration" (TRANSlaborate 2015: n.p.)—between author and translator needs to be written about more systematically as well as more extensively (Keeley 1989; Avirovic and Dodds 1993; Buffoni 2007). More and more examples, irrespective of whether they yield revealing or inconclusive information, are required to create at least a substantial corpus. Ultimately, what I am discussing here is precisely the relationship and the exchange between author and translator as I have specifically known them, as well as the impact that such a relationship and exchange can be generally said to have on the process and outcome of literary translation.

Indeed, as Meyer observes, case studies are "particularly useful" to acquire "certain kinds of information" that would otherwise be "difficult or even impossible to tackle by means other than qualitative approaches such as the case study" (Meyer 2001: 330; see also Sykes 1990). In addition, as argued by Evert Gummesson, case study research provides an ideal opportunity to pursue a holistic view so that "the detailed observations entailed in the case study method" can be extended to "study many different aspects" and "examine them in relation to each other" (Gummesson 1988: 76). The three questions I have chosen to drive this discussion are indeed an attempt at achieving a holistic analysis of the author-translator encounter and exchange.

Finally, Yin (2014: 8–9) and Stake (1995: 1–14) identify three typologies of case study. Yin defines them as exploratory, descriptive and explanatory; Robert Stake as intrinsic, instrumental and collective. Both Yin and Stake, to

some degree, suggest that those categories should not be separated or understood hierarchically. This case study fits all these typologies bar one. It is indeed exploratory (it explores the set of circumstances that create the ideal place of translating), descriptive (it describes a clear, concrete and challenging example) and explanatory (it examines the process of poetry translation both at a surface level and at a deep level). This case study is also intrinsic (it considers a very specific situation and does so, partly at least, for its own sake) and instrumental (the group of subjects involved is the smallest it can possibly be: one). It is not collective, however. Indeed, none of the author-translator typologies experienced by all the other Italian translators of Heaney, those who have been included in the Meridiano Heaney (Sonzogni 2016a) as well as those who have not, comes with a triple "yes" in answer to the questions put forward from the outset as leading to the ideal place of translating. Comparison is also irrelevant, therefore, as well as inappropriate (as the editor of the Meridiano Heaney, who has also been involved in the revision of all the translations, I am in a particularly difficult and, for better or for worse, biased situation).

Having established, intuitively as well as critically, the appropriateness of this case study, I will now delve into it.

Translating Poetry: The Example of Seamus Heaney

From Theory to Practice

Seamus Heaney (1939–2013) is arguably one of the most accomplished and admired poets—equally popular with critics and the public all over the world—writing in any language between the second half of the twentieth century and first half of the twenty-first (Anonymous 2013: n.p.; The Poetry Foundation 2017: n.p.). In 1995, the Swedish Academy selected him, at the age of 56, as one of the youngest recipients of the highest literary honour—the Nobel Prize in Literature—for "works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past" (The Swedish Academy 1995: n.p.).

To attempt even a cursory overview of the literature, published and underway, devoted to his poems, plays, essays and translations (and also to his minor but equally important critical contributions in the form of introductions, prefaces, blurbs and reviews) would inevitably be inadequate (but see, for

example, Brandes and Durkan 1996, 2008; Cavanagh 2009; Dennison 2015; Higgins 2017). Similarly, to provide a purposeful summary of what has been argued and counter-argued about poetry translation over centuries and canons, across languages and cultures, from a theoretical and a practical point of view, would lead to a superficial review. However, there are co-ordinates I always follow when I translate poetry and critique poetry translations.

Friedrich Schleiermacher's 1813 reflections on translation as a two-mode process that can bring the author to the reader or the reader to the author remains as accurate and modern an approach as any of the variations of it that have since been put forward by literary translation scholars and literary translators (see Schleiermacher 1977: 66–91). The alternative modalities of "domesticating" and "foreignizing" translation—introduced most urgently and acutely by Lawrence Venuti, and with heightened ethical responsibility and hermeneutical awareness on the part of the translator in addition to what cultural agendas and aesthetic values are predictably at work, more or less overtly, in the target culture and market commissioning and hosting the translated text—have generated stimulating discussions as well as alternative translations (Bourdieu and Passeron 1990; Venuti 1998, 2011, 2013; Chesterman 2001; Mattioli 2009).

The ideal place of translation I strive to reach and operate from is thus to be found where the translator is able to inhabit both places of writing—that of the original work and that of the translated work—with as flexible a mind and word-hoard as to adopt in the same translation, with ethical as well as aesthetic integrity, domesticating and foreignizing strategies. For this reason, as I will explain later, I have chosen Paul Ricoeur's definition of translation as language hospitality, precisely to propose and pursue such theoretical and practical hybridity as the defining disposition—intellectual, emotional and linguistic—to achieve the ideal place of translating. It is evident that when the translator is part of (i.e., lives in) the author's place of writing and time of writing, a very special and very conducive instance of language hospitality occurs. This is what I will try to illustrate here using as my case study examples from my own translations of Heaney's poetry: a decision that gains further critical legitimacy when aligned to Heaney's own experiences of translation, and which offers the illuminating example of a writer who so very skilfully blurred the line between original and translation. Indeed, translation is present in Heaney's work from the very beginning to the very end. In almost half a century of writing, Heaney translated a staggering variety of texts into English from over a dozen languages and literary traditions, skilfully moving

between the place of writing and the place of translating. However, there is no study to date devoted to this aspect of Heaney's work (see Hall and Crowder 2007; Smith and Sonzogni 2019; Harrison 2019).

In conversation with another poet translator, Robert Hass, in what is a rare discussion of how he himself viewed the process of translation, Heaney admits to not having "a theory" but a "metaphor" for it "based upon the Viking relationship with the island of Ireland and the island of Britain" (Heaney and Hass 2000: 1). Not surprisingly, Heaney invokes places of writing. The historical periods known as "the Raids" and "the Settlements"—from the eighth century to the mid-eleventh century the Vikings explored Europe, including Ireland, which they raided and settled—provide Heaney with two options for what he describes as a "very good motive for translation" (Heaney and Hass 2000: 1).

In one case, Heaney explains, "you go in […] and you raid Italian, you raid German, you raid Greek." The result is "booty that you call *Imitations*." In the other, "you enter an oeuvre, colonize it, take it over—but you stay with it, and you change it and it changes you a little bit" (Heaney and Hass 2000: 1). Either way, Heaney's metaphor is distinctly spatial, and the mutual change Heaney describes within the settlement mode of translation is particularly interesting.

It seems to me that what is embedded in Heaney's metaphors is the translator's ability to shift *ad hoc* between raiding and settling the original text: not only to respond to different authorial voices and textual typologies but also, I would argue, to engage with a single author and a single text. Whether the translator sets out to raid or settle or indeed combine both strategies, the place of translation, to be fully and fruitfully inhabited, will entail its resident's openness to changing and being changed (an osmotic process which has a scholarly and a creative dimension, as I will point out later).

Also, it seems to me that what Heaney implies with his metaphors is a sense of the place of translating as the intersection between places of writing. A crossing—a word chosen by Heaney as the subtitle for a sequence of poems in *Seeing Things* (Heaney 1991a: 81–94)—that is, at the same time, the place itself and the map to chart, define and measure the nature of that place and the gifts of language that can be found there.

It is time now to look more closely at what Heaney means by place of writing, at how I have entered it, and at how I have come out of it.

Elected Guidance: Heaney, Ricoeur, Qvale

As a final step toward a more precise explanation of what Heaney means by place of writing, and the use I have made of it in relation to my experience of translating his poetry, I would like to reiterate the two main premises of this case study. First, that its critical (theoretical) validity is part and parcel of its (practical) self-centredness and self-reflectivity. Second, that reliving and recounting a specific experience it sheds light on what could be a general occurrence: the pursuit of the ideal place of translating in the simultaneous manifestation of, and exchange between, two places of writing. To illustrate this, I have chosen to elect three guides, as it were, and to follow six steps, documented in the sections that follow.

First, as already mentioned, I will refer to Heaney's definition of place of writing. Second, I will adopt Ricoeur's definition of translation as language hospitality. Third, I will apply Per Qvale's description of the role(s) of the translator. Fourth, I will explain the conception and completion of *Poesie (1966–2013)*, Mondadori's bilingual annotated anthology of Heaney's poetry in Italian, which represents my collaboration with the author. Fifth, I will reflect on my experience of the place of translating: a responsible and rewarding collaboration with the author, Heaney, and after his death, with his representatives (his family, his publishers, his scholars, his translators, and also his readers). Sixth, I will reflect on my own experience of the place of writing: retracing and rekindling the influence that translating Heaney's poetry has had on writing my own poetry.

Heaney's Place of Writing as Place of Translating?

In the inaugural Richard Ellmann Lecture in Modern Literature, entitled *The Place of Writing*, Heaney examines "in what way was Ireland part of the specifically artistic actions" of what he refers to as "epoch-making writers"—Oscar Wilde, W. B. Yeats, John Millington Synge and James Joyce (a list that ought to include Heaney as well now)—to shed light on "the relationship between writing and place." Heaney makes "two simple, important points": (1) "the poetic imagination in its strongest manifestation imposes its vision upon a place rather than accepts a vision from it"; and (2) "this visionary imposition is never exempt from the imagination's antithetical ability to subvert its own creation" (Heaney 1989: 19–20). Heaney adds that, "once the place has been brought into written existence, it is inevitable that it be unwritten" (to accommodate, I would argue, the translator's place of writing … how

could one otherwise talk about translation in terms of language hospitality?). The conclusion Heaney reaches is that "[t]he writing is infused with the atmosphere, physical and emotional, of a certain landscape or seascape, and while the writer's immediate purpose may not have any direct bearing upon the regional or national background, the background is sensed as a distinctive element in the work" (Heaney 1989: 20–21).

As one of his most acute scholars, Henry Hart, puts it, Heaney's place of writing is "as much a geographical and historical place as a psychological and transcendent one": "a zone of fortitude and fairness," and, argues Hart, "of consciousness and conscience" (Hart 1990: 383; see also O'Brien 1998). Would this description not work as tellingly for the place of translating? The intimate correspondence I have alluded to earlier between Heaney's original poetry and the poetry he translated—a mutually defining and nourishing exchange in literary, linguistic, cultural, and also emotional terms—points to his poet's inspiration and imagination as a place where writing and translating naturally co-habit and co-create. It follows that the translator of Heaney's poetry ought to be able to gain as thorough an understanding and as deep an access to that place as is possible, in order to capture, comprehend and then cast this author's poetics and words into the other linguistic and cultural landscapes.

This kind of understanding and depth is only possible, I would argue, when the author is alive, when the translator knows the author and has (or has had) a first-hand and ideally continued experience of the author's place of writing. Such a level of linguistic and cultural knowledge, based as it is (and ought to be) on a holistic creative intimacy with the author, should be regarded as a disposition rather than a strategy, as a sensibility rather than a set of skills. Consequently, it cannot be adequately (never mind solely) acquired through reading books and harvesting verbal, visual and acoustic information online.

As I have already remarked, this is indeed an ideal scenario, one which is clearly difficult to achieve. However, it does not mean that literary translators should not endeavour to pursue it as often as the circumstances allow them; and again, it does not mean that a case study based on this scenario should be disregarded on the grounds of its exceptional and exceptionally personal nature.

Ricoeur's Place of Translating as "Linguistic Hospitality"

Antoine Berman famously described translation as "un épreuve de l'étranger": a trial of the foreign (Berman 1984, 1999; see also Ballard 1990; Pym 1992; Robinson 1997; Brisset 1998; Gramigna 2007). This rather taxing perception

reverberates in Ricoeur's understanding of the task of the translator and certainly captures how the poetry translator often feels. However, Ricoeur also recognizes that there can be—there ought to be—a positive experience and outcome. "In spite of the agonistics that make a drama of the translator's task," he argues, the translator "can find his happiness in what I would like to call *linguistic hospitality*" (Ricoeur 2006: 10). Linguistic hospitality, he states, is "where the pleasure of dwelling in the other's language is balanced by the pleasure of receiving the foreign at home, in one's own welcoming house" (Ricoeur 2006: 10).

Translation, the place of translating, can then be defined as a place of writing where the familiar and the foreign come to coexist, to cohabit in language. This balance, of course, is far from easy to achieve and maintain, both at micro level (a single word, phrase, sentence or stanza) and at macro level (a poem, a collection of poems; a poet's complete *oeuvre* in verse). And since translators join a party that is already underway, as it were, it is logical and ethical that the heavier responsibility for a successful coexistence and cohabitation ultimately fall to them. As Richard Kearney acutely observes, linguistic hospitality "calls us to forego the lure of omnipotence" (Kearney 2006: xvii).

This awareness is what guards, ought to guard, translators against "the illusion of a total translation which would provide a perfect replica of the original" and remind them, concludes Kearney, that "connotations, contexts and cultural characteristics will always exceed any slide rule of neat equations between tongues" (Kearney 2006: xvii). Ricoeur's place of translating as, in his own words, "correspondence without complete adhesion" is consequently a "fragile condition, which admits of no verification other than a new translation" (Kearney 2006: xvi; Ricoeur 2006: 10). I find this statement very interesting because what Ricoeur implies here is, again in his own words, "a sort of duplication of the work of the translator which is possible by virtue of a minimum of bilingualism: retranslate after the translator" (Kearney 2006: xvi; Ricoeur 2006: 10). This, I would argue, is another way of describing that ideal place of encounter and exchange where two writings, one foreign and one familiar, deeply intersect in a mutually renewing "understanding of meaning" and "transfer of meaning."

Again, what is implied in this view of translation is not fixed solutions but rather fluid options. I would argue that Ricoeur presupposes as much when he suggests that "just as in a narration it is always possible to tell the story in a different way, likewise in translation it is always possible to translate otherwise, without ever hoping to bridge the gap between equivalence and perfect adhesion" (Kearney 2006: xvi; Ricoeur 2006: 10). Kearney notes how Ricoeur's theory of translation "follows a similar emphasis to his theory of the

text as model of interpretation." What Ricoeur is concerned with, as Kearney puts it, is "how meaning gains autonomy from (1) the intention of the original author, (2) the original world of circumstances in which the author wrote or which s/he wrote about, and (3) the original readers of the text when it was first produced" (Kearney 2006: xviii).

Do these concerns, I wonder, not read as alternative wordings to the three experiential variables I have outlined earlier as defining the relationship between author and translator? I would argue that they do, and that they become redundant when the author and the translator come to share—geographically and chronologically, which means linguistically and culturally—the same place of writing.

Qvale and the Role of the Translator

The logical conclusion of what I have discussed so far is that the place of translating manifests itself as language hospitality, as *another* place of writing. As two places of writing come into contact; as two actors—the author and the translator—enter into conversation, the question then becomes, I would argue, psychological and consequently behavioural (rather than specifically linguistic or cultural). The question to be asked then is: how does the translator play host; how does the translator enable and enact language hospitality? To respond to this question, I have followed Qvale because of the threefold scenario he proposes to describe the *modus operandi* of the translator: "Are translators too modest or too manipulative? Should they reproduce the author's voice or the author's vision? How do they bridge the generation gap, the gender gap, the culture gap, geographical distance and temporal distance?" (Qvale 2004: 49). To address those questions Qvale lists what he considers the indispensable qualities for the translator to be able to deal with those challenges: "empathy, identification and research" (Qvale 2004: 49; 50–51). Then he glosses research noting that "occasionally the translator must carry out complicated investigations and the best reference work is a living original author" (Qvale 2004: 52). I would argue that what Qvale implies here is indeed the quest for an ideal place of translating where those concerns and the ensuing translation strategies would cease to be relevant. As I have already argued, it is in such a place that the translator can be at their most effective as "guardian not only of the author's interests, but also those of the reader" (Qvale 2004: 52; see also Koller 1980: 47). Another reason why I have chosen Qvale to discuss the role of the translator is because I embrace his three desiderata every time I translate poetry. This was also the case with the annotated

anthology of Heaney's poetry in Italian translation for Mondadori's 'I Meridiani' series (Sonzogni 2016a). For what it is worth, not only is it as personal a case study as it could possibly be, it is also as fresh and in many ways raw, especially from an emotional point of view: the author died and could not see the result of a shared vision and shared labour. Before I go on to discuss some examples of what translating Heaney's poetry has actually been for me, I shall describe the context and the experience that have generated them—not least because it will bring me back to the ideal place of translating and thus strengthen once more the justification for this particular case study.

Heaney in Mondadori's 'I Meridiani': Why Me?

The planning, preparation and publication of a volume in Mondadori's 'I Meridiani' series is, as Heaney affectionately referred to it while his own Meridiano was coming together, a "herculean labour" (Heaney 2013a) requiring years of intense work, individual and collective. When the author is a poet, it means a dual language edition of their selected or collected or complete poems accompanied by an extensive critical introduction, a detailed chronology, a comprehensive (albeit concise) critical commentary for each poem included and an equally comprehensive (albeit selected) bibliography. In this case, the author was alive and still writing when this process begun. His views and his input therefore played a central, indeed decisive role—and all the more so after his death when production, which was about to begin, was paused (indefinitely at first, as Heaney's publisher, Faber and Faber, took stock of their grave loss and of almost half a century of poetry: collected, uncollected, and unpublished) and then resumed and completed with revised contents. Inevitably, I shall also discuss what might have prompted Mondadori to choose me to oversee the Heaney volume as editor, translator, commentator and bibliographer. When The American Ireland Fund chose him as the recipient of the 2012 AWB Vincent Literary Award, in his acceptance speech Heaney described his feelings by telling the story of Derek Walcott's first visit to New York and the answer he got from a passer-by waiting to cross the street at the traffic lights whom he had asked for directions: "Why me?" (Heaney 2012: 2:22–3:22). This, to my mind, is a very important question, one which translators ought to ask themselves and attempt to answer as honestly and as persuasively as possible before undertaking the task entrusted to them. I did, and the only thing I could think of to justify going forward with that book project was what at that time seemed to console me rather than embolden me: that circumstances had made it so that I experienced Heaney's place of writing

and that I experienced Heaney. Between 1992 and 2005 my place of writing and translating—as well as my place of studying and of working—was indeed Ireland, north and south of the border, with Dublin as the centre of gravity. During that time I also attended, as regularly as I could, the Hopkins Summer School in Monasterevin, the Synge Summer School in Wicklow, and the Yeats Summer School in Sligo. At those summer schools I was fortunate enough to hear leading scholars of Anglo-Irish literature and leading scholars of Heaney from all over world, as well as hear Heaney himself read, lecture and engage with staff, students and public. Those exposures and encounters acted, almost inadvertently, as open encouragements to explore and then as actual entries into Heaney's life and work. It is as difficult as it is moving to acknowledge here and now how formative and how central to my experience of Heaney and of his place of writing those peripheral events have been, and hope that the translations and the commentaries in the Mondadori anthology reflect what was gifted to me and what I have tried to gift back. During the preparation of the Mondadori book (2009–2013), I returned to Heaney's place of writing and to him at least once a year; have done so also after Heaney's death; and will continue to do so as my work on Heaney's poetry and prose continues beyond the Mondadori mandate. So if on the one hand I never thought, not for a split second, that my experience of the author and of his place of writing made me a better Heaney translator than the those whose translations had already been published (many, in fact almost all, by Mondadori in their poetry series 'Lo Specchio'), on the other I did hope that what knowledge I had absorbed over my Irish years would guide my work in a special way, informing and strengthening my choices as well as, hopefully, compensating my interpretative and linguistic shortcomings. So, accept the task I did, feeling responsible, however, rather than rewarded; privileged rather than proud; and wanting to earn the trust of the author and the publishers involved rather than assume it. *Poesie (1966–2013)* Sonzogni (2016a) bears witness to a journey that has shown me, and taught me, that there is indeed an ideal place of translating and that it is the translator's obligation, ethic as much as aesthetic, to find it and to do whatever it takes to enter it and experience it, no matter for how long, and come out of it improved as a reader, as a critic, as an interpreter and as a writer.

More importantly, perhaps, I believe that the translator ought to remain humble enough to feel the urge to return to and reconnect with that place, in a real or alternatively in a virtual way, as many times as possible or needed, and especially any time that the challenges of poetry translation seem impossible to overcome. The reward is double: finding the author's place of writing means finding one's own place of writing. And when that happens, the translator has earned their ticket to the ideal place of translating (Minetto 1997) and their right to play language host.

Examples: Contexts, Connections and Choices

Steeping Stones in Life and Art

I have decided to follow Heaney once again also for the choice of examples to finally illustrate what I have discussed. In one of the interviews collected in *Stepping Stones*, Heaney tells Dennis O'Driscoll that his disposition to life and work —"the secret of life and art", in his own words—is threefold: "getting started, keeping going and getting started again" (Heaney and Snow 1999: 0:25-0:40; O'Driscoll 2008: 207). So I will divide my experience of translating Heaney into three parts. The first, Getting Started: Early Encounters (1992–1995), charts the discovery and the beginning of my engagement with Heaney's poetry. The second, Keeping Going: Mid-Term and Long-Term Breakthroughs (1996–2012), documents almost two decades of sustained reading and studying Heaney's poetry, which started with the translation of his Nobel Lecture, *Crediting Poetry* (Sonzogni 1996) and ended with the translation of 'On the Gift of a Fountain Pen', the uncollected poem with which Heaney wanted to close the Mondadori anthology of his poetry (Sonzogni 2016a: 930–31 and 1137–8). The third, Getting Started Again: Late Encounters (2013–2016), covers the three years following Heaney's death which saw the posthumous publication of a handful of poems, of a volume of new selected poems, of two major translations as well as the publication of the Mondadori anthology. Each section will be illustrated by a poem that captures the emotional and intellectual landscape of that time, exemplifying, I hope, the theoretical and practical concerns of this chapter and my sense of the ideal place of translating. If it has proven both easy and functional to choose the very first and the very last poem I have translated for the first and third section respectively, the choice of the poem for the middle section has not been as straightforward. In the end, I have settled for a prose poem because it encompasses places of writing and places of translating in a very powerful way.

Getting Started: Early Encounters (1992–1995)

The poem I have chosen for this section is the very first Heaney poem I read and translated. It was to be included in the Mondadori anthology with a couple of other early poems which appeared before *Death of a Naturalist* in 1966 (Heaney 1991b); after Heaney's death, however, the contents of the Mondadori edition were revisited and these poems were left out. The hand-

written first draft of my translation is dated 24 November 1992: 30 years exactly since the original poem had been published in the *Belfast Telegraph*. What drew me to translate this poem—which a friend studying in Belfast at the time had accidentally found, copied out and posted to me knowing my love of tractors—was not that the poem accidentally reached me on the 30th anniversary of its publication but the sense of immediate and welcoming familiarity it gave me. Like Heaney, I grew up in a very small village where the coming and going of tractors, aligned to the coming and going of the seasons, punctuated my childhood. The presence of tractors was at once unsettling, because of their size, even when they sat inactive, mechanical dinosaurs asleep in our neighbour's yard; and reassuring, because of the benevolent hubris and enduring power they conveyed. Every word in Heaney's poem was thus very real to me and unquestionably true. Empathy and identification were natural and heartfelt: no need for research and confirmation. Heaney's place of writing had mysteriously but meaningfully presented itself as akin to my own place of living, so close to what I was seeing and was learning that when I read it, it felt as if it had been written there. (The very feeling, many still argue, that is what reading a translation ought to make the reader feel: that they are reading an original work.) In a way, a translation had already occurred before I attempted another, less important one. What happened reading 'Tractors' was a revelation: a sense of both recognition and discovery that started to tune my understanding and undertaking of translation to the music of what was happening in Heaney's poetry. Here is the poem (Heaney 1962: 5) followed by its translation (Sonzogni 2016b: 195–97):

TRACTORS

Grey as slugs,
Blue or red as lug-worms,
The tractors lumber in fields.
Their hopelessness hurts thought.

On roadways,
Broad-buttoned and embarrassed;
On land, impassive before
Ruthless, rooting ploughs or morose trailers.

They cannot sweat in summer
Though their bonnets burn. In winter
They ache across mud; or gargle
Sadly, astraddle unfolding furrows.

Do not ignore then
The melancholy spouts of tractors,
That never have been broken in
And inspire no fear.

TRATTORI

Grigi come limacce,
arenicole blu o rosse,
si trascinano per i campi i trattori.
La loro desolazione fa soffrire.

Sulle strade,
tarchiati e goffi;
sulla terra, impassibili davanti
ad aratri grufolanti impietosi o a tetri rimorchi.

Non possono sudare in estate
sebbene il cofano bruci. In inverno
penano nel fango; o gargarizzano
tristi a cavalcioni di solchi che s'aprono.

Non ignoriamo dunque
il mesto sfiatatoio dei trattori
che non sono mai stati addestrati
e non incutono paura.

The visual and acoustic stimuli of this poem run through my body like arteries and veins; and the poet's invitation to consider the presence and importance and even the feelings of tractors sank so deeply into my imagination that it opened it up like a plough opens up furrows in a field, rooting out the doubts and fears of an undergraduate student still struggling to adjust to the tenses, the tempos and the tones of the English language. And years later I would flashback to "slug" when translating the line "A voice caught back off *slug-horn* and slow chanter" in one of the Glanmore Sonnets (Heaney 1979: 29; Sonzogni 2016b: 222–23 and 1011–13). Translating Heaney's words was then a grateful obligation: an act of thanksgiving for showing me the dignity and relevance of one's own place and values and customs and works; for grounding me into my own ground by experiencing another; for translating me into a translator.

Keeping Going: Mid-Term and Long-Term Breakthroughs (1996–2012)

The poem I have chosen for this section is 'Cloistered', one of the prose-poems included in the 1975 collection *Stations* (Heaney 1975). After thinking long and hard, my choice has fallen on this poem because of another kind of familiarity and knowledge it has gifted me: the dignity and importance of intellectual work: of reading and studying; the often harrowing anxieties and frustrations of school's rigours and routines; the liberating and expanding worlds of writing and translating. At the highest moment of his life, as he stood on the same Stockholm podium where W.B. Yeats stood before him, Heaney took time in his Nobel Lecture to describe his posture as a writer—a strain that imitates the bent-back and hand-work and digging he had seen and heard and learned from the stern humility of his father and the stoic humus of the fatherland; a *forma mentis* still shaping his thoughts and words. "For years", said Heaney, "I bowed to the desk like some monk bowed over his prie-dieu, some dutiful contemplative pivoting his understanding in an attempt to bear his portion of the weight of the world, knowing himself incapable of heroic virtue or redemptive effect, but constrained by his obedience to his rule to repeat the effort and the posture" (Heaney 1995: 19–20). 'Cloistered' vividly evokes Heaney's high school years as a boarder at St Columb's College in Derry: an experience which marked him permanently as he chose a different career to working on the family farm. The image of the diligent scribe "bowed to his desk in a corner" is indicative of how Heaney saw and would always see the figure and posture of a writer. Here are the text of 'Cloistered' (Heaney 1975: 107–20) and its translation (Sonzogni 2016a: 96–7 and 985–6):

CLOISTERED

Light was calloused in the leaded panes of the college chapel and shafted into the terrazzo rink of the sanctuary. The duty priest tested his diction against pillar and plaster, we tested our elbows on the hard bevel of the benches or split the gold-barred thickness of our missals.

I could make a book of hours of those six years, a Flemish calendar of rite and pastime set on a walled hill. Look: there is a hillside cemetery behind us and across the river the plough going in a field and in between, the gated town. Here, an obedient clerk kissing a bishop's ring, here a frieze of seasonal games, and here the assiduous illuminator himself, bowed to his desk in a corner.

In the study hall my hand was cold as a scribe's in winter. The supervisor rustled past, sibilant, vapouring into his breviary, his welted brogues unexpect-

edly secular under the soutane. Now I bisected the line AB, now found my foothold in a main verb in Livy. From my dormer after lights out I revised the constellations and in the morning broke the ice on an enamelled water-jig with exhilarated self-regard.

CLAUSURA
    La luce era incallita nei vetri piombati della cappella del collegio e scagliata sul ghiaccio mosaicatodel presbiterio. Il prete in servizio metteva alla prova la sua dizione contro colonna
    e stucco, noi mettevamo alla prova i nostri gomiti sugli angoli duri dei banchi o spezzavamo in due lo spessore rigato d'oro dei nostri messali.
    Di quei sei anni potrei fare un libro d'ore, un calendario fiammingo di rituali e passatempi ambientati su una collina murata. Guarda: c'è un cimitero sul fianco della collina dietro di noi e dall'altra parte del fiume c'è un aratro al lavoro in un campo e in mezzo la città cinta da mura. Qui, un obbediente coadiutore che bacia l'anello di un vescovo; qui, un fregio di giochi di stagione; e qui l'assiduo amanuense in persona, chino sul suo scrittoio in un angolo.
    Nella sala di studio la mia mano era fredda come quella di uno scriba in inverno. Il
    supervisore passava strusciando, sibilante, alitando sul breviario, le sue scarpe col rinforzo
    inaspettatamente secolari sotto la tonaca. Ora bisecavo la linea AB, ora trovavo un punto
    d'appiglio in un verbo principale di   Livio. Dal mio dormitorio, spente le luci, ripassavo le
    costellazioni e a mattina rompevo il ghiacchio su una brocca smaltata con euforica
    considerazione di me stesso.

This poem is literally and metaphorically about the place of writing—school, as we all have experienced—and, ultimately, about the place of the writer in the world. It is also about a particular place of writing: the place of translating. Heaney remembers translating from the Latin of Livy, finding a firm foothold into the field of another language. This experience too is very familiar to me and to many more in Italy: of my generation as well as of previous generations and the present (Gardini 2016: 121). When I read this poem, the pain of misunderstandings and disappointments tainting my own memories of high school was lifted once and for all. Translating 'Cloistered' translated the schoolboy-me into the adult-me who could see in that very pain the roots of self-regard.

Getting Started Again: Late Encounters (2013–2016)

The poem I have chosen for this section is the last Heaney poem I have translated: a posthumously published poem Heaney wrote in response to an invitation by the poet laureate of the United Kingdom, Carol Ann Duffy, "to contribute to a memorial anthology marking the centenary of the outbreak of the First World War." Heaney's poem—itself a response to another poem, 'As the Team's Head Brass', which Edward Thomas wrote in 1916, shortly before asking to be posted to the front where he would meet his death a year later—was completed in June 2013, two months before Heaney died. In Duffy's words, 'In a Field' is "typically beautiful, placed and weighted at the centre of the poetic landscape which he made so familiar to us all, and above all, heartbreakingly prescient" (Brown 2013: n.p.). Here is the poem, which was first published in the *Guardian* on 25 October 2013 (Brown 2013: n.p.) followed by my translation, published almost exactly three years later in *Testo a fronte* (Sonzogni 2016c: 190–1):

IN A FIELD

And there I was in the middle of a field,
The furrows once called 'scores' still with their gloss,
The tractor with its hoisted plough just gone
Snarling at an unexpected speed
Out on the road. Last of the jobs,
The windings had been ploughed, furrows turned
Three ply or four round each of the four sides
Of the breathing land, to mark it off
And out. Within that boundary now
Step the fleshy earth and follow
The long healed footprints of one who arrived
From nowhere, unfamiliar and de-mobbed,
In buttoned khaki and buffed army boots,
Bruising the turned-up acres of our back field
To stumble from the windings' magic ring
And take me by a hand to lead me back
Through the same old gate into the yard
Where everyone has suddenly appeared,
All standing waiting.

IN UN CAMPO

Ed eccomi là in mezzo a un campo,
i solchi un tempo detti 'strie' ancora lustri,

il trattore con l'aratro per aria appena uscito
ringhiando a velocità inaspettata
sulla strada. Ultimo dei lavori,
la spirale era stata tracciata, solchi incisi
tre o quattro volte attorno a ciascuno dei quattro lati
del terreno vivo, per delimitarlo
e marcarlo. Dentro quel confine ora
calpesta la terra carnosa e segui
le impronte da tempo rimarginate di uno che arrivò
dal nulla, sconosciuto e congedato,
in divisa cachi abbottonata e scarponi lucidati,
ferendo gli acri rivoltati del nostro campo dietro casa
per uscire incespicando dal magico anello delle strie
e prendermi per una mano per riportarmi
attraverso lo stesso vecchio cancello nel cortile
dove sono improvvisamente comparsi tutti,
e stanno lì in attesa.

When I read this poem for the first time I felt once again a sense of deep-locked, heartfelt familiarity: not only the vision of a tractor and plough and a scored field—flashbacks of my childhood like fresh furrows in the opened ground of my memory—but the vision of a different kind of *versus*—echoes of other Heaney words and lines and poems I had read and translated.

I am thinking, for example, of another prose-poem, 'Visitant', also from *Stations* (1975), where Heaney describes another visitant from another war: it is World War II and "[t]he long healed footprints of one who arrived / from nowhere" are those of a German POW in Northern Ireland who were allowed out on Sunday afternoons to visit locals and bring gifts handmade in their free time as part of a post-war occupational therapy programme (Heaney 1975: 107–20; Sonzogni 2016a: 93 and 984). Or mine as I return home, "through the same old gate", to farewell my dead father, and see, next to my family, neighbours and relatives and friends and acquaintances who have "suddenly appeared" and are "all standing waiting."

From Place of Writing to Place of Writing: Translation as Original?

While researching for the commentary to 'Fosterling' for the Mondadori book—a Shakespearean sonnet Heaney first published in *Poetry Ireland Review* in 1989 and then included, as one of the capstone texts, in his visionary 1991

collection, *Seeing Things* (Heaney 1991a)—I came across an article in which Bernard O'Donoghue, one of Heaney's finest interpreters, discusses the "numinous", as it were, or "supernatural" aspect of that collection and singles out a passage from 'Fosterling' in which, he argues, Heaney "really establishes the centrality of transcendence" (O'Donoghue 1995: 35; Heaney 1991a: 50):

> Me waiting until I was nearly fifty
> To credit marvels.
> Like the tree-clock of tin cans
> The tinkers made. So long for the air to brighten,
> Time to be dazzled and the heart to lighten.

O'Donoghue talks about a "puzzle" here: "crediting marvels took so long for the Catholic-Christian Heaney who grew up in the world of marvels and apparitions, a world where the numinous was always immanent, ready to appear" (O'Donoghue 1995: 35). The title-noun *fosterling*—from the verb *to foster*, which means "raise", "nurture" but also "facilitate", "encourage", "promote"— describes the Celtic practice of *fosterage* which survived in Scotland until the XVIII century: a child was entrusted to a well-to-do family where, over the course of a decade or so, he would receive a refined education (Heaney 1989: 95–100; Heaney 1991a: 50; Sonzogni 2016a: 541–2 and 1067–8). For his part, for his poetic matter, Heaney always found instructive and artistic nourishment from his homeland. In this poem, however, at the age of fifty, he seems to have turned to another place of writing: what has unlocked his imagination is a story he has heard in Wicklow. The inhabitants of a village have managed to secure a favour from the devil, in exchange for their souls, which the devil would come and take on a designated day. With the fatal hour approaching, the inhabitants become overwhelmed with terror until a gang of itinerant tinkers comes up with a solution: build a clock in a tree made of pots and tin cans and set it on the wrong time. When the devil arrives, he is convinced he is late so he admits to having broken the agreement and releases them from the pact.

For some reason, perhaps simply as translational *contrapasso* or literary *karma*, this release made me think of another story from another place of writing: a story of eternal entanglement and milestone in the Italian literary canon. I am referring to the gruesome story of Count Ugolino and Archbishop Ruggieri: because of treason, Dante confines them to the bottom of the *inferno* in a united, cannibalistic punishment. Heaney himself, when he read this passage in the 1970s and then translated it as a way of engaging with what was happening in Northern Ireland between Catholics and Protestants, commented: "This is cannibalism" (Heaney and Hass 2000: 2). The tinkers' tree-clock trick, the

betrayed devil and the broken deal, made me wonder what it would take to free Ugolino and Ruggieri, what would happen if they made peace. This thought fostered a vision of something unexpected, something outlaw even, something new and renewing on the cusp of happening, out of logic, and breaking the deadlocks of the *status quo*, of the ifs and buts that make things stagnant; something worth happening or doing for better or for worse and regardless of whether the change it brings be noticed. Something so powerful and yet so fragile, easy to be missed and, if missed, difficult to retrieve and recreate. The result is this poem, arguably one of the most hermetic in *Tagli* (Sonzogni 2014: 51), followed by my own translation:

PROPRIO ORA

Ecco faccio una cosa nuova: proprio ora germoglia, non ve ne accorgete?
Is 43,18–19

Rimandi. Ritegni. Resti. Fino a quando arriva il diavolo.
Ma l'orologio di stagno nell'albero indica
un altro tempo: il patto salta. E allora
deve continuare imperterrito Ugolino
a mordere il cranio di Ruggeri: proprio ora
avevano quasi fatto pace, però nessuno se ne è accorto.

JUST NOW

Behold, I will do a new thing; now it shall spring forth; shall ye not know it?
Is 43,18–19

Delay. Diplomacy. Debris. Until the devil comes.
But the tree-clock of tin cans tells
a different time: the deal falls through. And so
Ugolino must continue to gnaw
relentlessly at Ruggeri's skull: just now
they almost made peace but no-one has noticed it.

The three R-nouns in the opening line—following one another like a train of thoughts, a chain of non-action, but also 'released', made independent, by the full stop that follows them—are in and of themselves an import from Heaney. I am thinking, for example, of the opening line of another Glanmore Sonnet, "Dogger, Rockall, Malin, Irish Sea", or of the very last poem, 'In Time': "Energy, balance, outbreak" (Heaney 1979: 34, 2013b; Sonzogni

2016a: 928–9 and 1135–6). To get the translation going I looked for equivalents that began with the same letter and at some point settled for *delay* as *rimandi* (literally 'postponements'), *diplomacy* (intended, pretty literally and pretty openly, as the canny, cowardly or composed decision to remain neutral, to refrain from exposing oneself voicing one's own views and feelings) for *ritegni* (literally 'restraints') and *debris* for *resti* (with which I wanted to signal what is left over, what is left behind, what remains after a situation or an event has run its course. I was tempted to use *leavings*, a word that Heaney has used as a title for one of the poems collected in *Field Work* (Heaney 1979: 54), but alas had to abandon it as I did not find satisfactory equivalents in L for the other two words). Of course, *l'orologio di stagno nell'albero* had to become, had to return to be, Heaney's tree-clock of tin cans.

Thinking about this poem critically, as I examined it for self-translation, it became clear to me that one could argue that there is very little in it I can claim as mine: the first half is Heaney's story; the second half is Dante's story; the epigraph (direct quotation) and the last line (paraphrase) are a phrase from the Bible. At the same time, thinking about it creatively, the poems feels entirely and uniquely mine as the places of writing that have inspired it have been reimagined and retold. Heaney himself has said that "whatever is given/ can always be reimagined" (Heaney 1991a: 29; Sonzogni 2016a: 517–8 and 1064), even though no one were to notice that an act of re-imagining has taken place, and place of writing, extending the network of original associations.

After all, is not the ideal place of translating where something *else*, something *new*, happens without noticing that it has already happened?

Provisional Conclusions?

Gregory Rabassa has famously warned that "the translator can never be sure of himself, he must never be;" rather, "he must always be dissatisfied with what he does because ideally, platonically, there is a perfect solution, but he will never find it." The reason, argues Rabassa, is that the translator "can never enter into the author's being and even if he could the difference in language would preclude any exact reproduction." Rabassa thus concludes that the translator "must continue to approach, nearer and nearer, as near as he can, but, like Tantalus, at some practical point he must say *ne plus ultra* and sink back down as he considers his work done, if not finished (in all senses of the word)" (Rabassa 1989: 12).

Having said *ne plus ultra*, at least as far as the Mondadori anthology of Heaney's poetry is concerned, I have had the opportunity now to sink back down and reconsider the work done for that book and share what I have rediscovered and relearned about poetry translation in general and about me as a poetry translator in particular. I hope this case study offers encouraging if not persuasive evidence that, when the author is still alive, literary translators ought to seek and maintain, even for a short period of time, the ideal place of translating: for ethical as much as artistic reasons, and for their linguistic as much as for their cultural development. And every time literary translators strive to identify and inhabit their author's place of writing as the ideal place of translating, it is indeed possible to feel, albeit temporarily, a little bit safer if not a little bit surer. This has been the case for me as a translator of Heaney's poetry: a wonderful translaboration.

Living in Dublin for an extended period of time, covering quite a large portion of a living author's works in verse and prose as he was writing them (including, sadly, the posthumous publication of his latest poems and translations), provided me with the opportunity to pursue a holistic experience—geographical, cultural and linguistic—of Heaney's place(s) of writing. In turn, this prolonged exposure to the work brought me closer and closer to its author, whom I eventually got to know, developing a relationship of profound respect and trust. These encounters and exchanges informed, enriched and guided my insight into, understanding of and response to Heaney's works. Steeped in such luck, I was enabled (and emboldened) to make sounder interpretative decisions and translation choices.

And out of the marvellous of Heaney's world and work as I have witnessed it, known it and translated it, it is now time for me to get started again.

References

Anonymous (2013) 'Heaney, The Most Important Irish Poet since Yeats', *Irish Times* (30 August) (http://www.irishtimes.com/culture/books/obituary-heaney-the-most-important-irish-poet-since-yeats-1.1510684) [accessed 17/01/17].

Asad, T. (1986) 'The Concept of Cultural Translation in British Social Anthropology', in J. Clifford and G. E. Marcus (eds) *Writing Culture: The Poetics and Politics of Ethnography*, Berkeley and Los Angeles: The University of California Press, pp. 141–64.

Avirovic, L. and J. Dodds (eds) (1993) *Umberto Eco, Claudio Magris. Autori e traduttori a confronto* (Umberto Eco, Claudio Magris. Authors and Translators in Dialogue), Udine: Campanotto.

Ballard, M. (1990) *La traduction plurielle* (The Diversity of Translation), Lille: Presses universitaires de Lille.

Bassnett, S. and A. Lefevere (eds) (1990) *Translation, History, and Culture*, London: Pinter Publishers.

Berman, A. (1984) *L'épreuve de l'étranger. Culture et traduction dans l'Allemagne romantique* (The Experience of the Foreign: Culture and Translation in Romantic Germany), Paris: Gallimard.

Berman, A. (1999) *La traduction et la letter, ou l'Auberge du lointain* (Translation and the Letter, or The Hostel from Far Away), Paris: Seuil.

Blakesley, J. (2014) Modern Italian Poets: Translators of the Impossible, Toronto: University of Toronto Press.

Boase-Beier, J. and M. Holman (eds) (1998) *The Practices of Literary Translation: Constraints and Creativity*, Manchester: St Jerome.

Bourdieu, P. and J.-C. Passeron (1990) *Reproduction in Education, Society and Culture*, tr. R. Nice. London: Sage.

Brandes, R. and M. J. Durkan (1996) *Seamus Heaney: A Reference Guide*, New York: G.K. Hall.

Brandes, R. and M. J. Durkan (2008) *Seamus Heaney: A Bibliography 1959–2003*, London: Faber and Faber.

Brisset, A. (1998) 'L'identité culturelle de la traduction. En réponse à Antoine Berman' (The Cultural Identity of Translation. In response to Antoine Berman), *Palimpsestes* 11: 31–51.

Brown, M. (2013) 'New Seamus Heaney Poem Published', *The Guardian* (25 October): (https://www.theguardian.com/books/2013/oct/25/seamus-heaney-last-poem-published) [accessed 17/01/17].

Bryman, A. and R.G. Burgess (1999) *Qualitative Research*, London: Sage.

Buffoni, F. (1989) *La traduzione del testo poetico* (On Translating the Poetic Text), Milano: Guerini.

Buffoni, F. (2007) *Con il testo a fronte. Indagine sul tradurre e l'essere tradotti* (Parallel Texts. An Investigation into Translating and Being Translated), Novara: Interlinea.

Calzada Pérez, M. (ed.) (2003) *Apropos of Ideology. Translation Studies on Ideology—Ideology on Translation Studies*, Manchester: St Jerome Publishing.

Cassell, C. and G. Symon (eds) (1994) *Qualitative Methods in Organizational Research: A Practical Guide*, London: Sage.

Catalano, G. and F. Scotto (eds) (2001) *La nascita del concetto moderno di traduzione. Le nazioni europee fra enciclopedismo e epoca romantica* (The Origin of the Modern Concept of Translation. European Nations between Encyclopaedism and Romanticism), Roma: Armando Editore.

Cavanagh, M. (2009) *Professing Poetry: Seamus Heaney's Poetics*, Washington, D.C.: Catholic University Press of America.

Chesterman, A. (1997) *Memes of Translation: The Spread of Ideas in Translation Theory*, Amsterdam: John Benjamins.

Chesterman, A. (2001) 'Proposal for a Hieronymic Oath', *The Translator* 7 (2): 139–54.

Cook, T. D. and D. T. Campbell (1979) *Quasi Experimentation: Design and Analysis Issues for Field Settings*, Boston: Houghton Mifflin.

Creswell, J. W. (1998) *Qualitative Inquiry and Research Design: Choosing among Five Traditions*, Thousand Oaks, CA: Sage.

Dennison, J. (2015) *Seamus Heaney and the Adequacy of Poetry*, Oxford: Oxford University Press.

Denzin, N. K. and L. S. Lincoln (eds) (2000) *Handbook of Qualitative Research*, London: Sage.

Eco, U. (2003) *Dire quasi la stessa cosa. Esperienze di traduzione* (Mouse or Rat? Translation as Negotiation), Milano: Bompiani.

Gardini, N. (2016) *Viva il latino. Storie e bellezze di una lingua inutile* (Long Live Latin. Stories and Beauties of a Useless Language), Milano: Garzanti.

Glaser, B. G. and A. L. Strauss (1967) *The Discovery of Grounded Theory: Strategies for Qualitative Research*, Chicago: Aldine.

Gramigna, V. (ed.) (2007) *Tradurre: Voci dagli "altri"* (Translating: Voices of the "Others"), Bari: Edizioni B.A. Graphics.

Gummesson, E. (1988) *Qualitative Methods in Management Research*, Lund: Studentlitteratur.

Flick, U. (1998) *An Introduction to Qualitative Research*, London: Sage.

Hall, J. and A. Crowder (eds) (2007) *Seamus Heaney. Poet, Critic, Translator*, London: Palgrave Macmillan.

Hardwick, L. (2000) *Translating Words, Translating Cultures*, London: Duckworth.

Harrison, S. (ed.) (2019) Seamus Heaney and the Classics, Oxford: Oxford University Press.

Hart, H. (1990) 'Seamus Heaney's Place of Writing', *Contemporary Literature* 31 (3): 383–391.

Heaney, S. (1962) 'Tractors', *Belfast Telegraph* (24 November) (http://www.belfast-telegraph.co.uk/news/northern-ireland/how-belfast-telegraph-gave-seamus-heaney-an-early-break-29546167.html) [accessed 17/01/17].

Heaney, S. (1975) Stations, Belfast: Ulsterman Publications.

Heaney, S. (1979) *Field Work*, London: Faber and Faber.

Heaney, S. (1989) *The Place of Writing*, Atlanta, Georgia: Scholars Press.

Heaney, S. (1991a) *Seeing Things*, London: Faber and Faber.

Heaney, S. (1991b) *Death of a Naturalist*, London: Faber and Faber.

Heaney, S. (1995) *Crediting Poetry*, Loughcrew: The Gallery Press.

Heaney, S. (1996) *The Spirit Level*, London: Faber and Faber.

Heaney, S. (2012) *The American Ireland Fund AWB Vincent Literary Award Acceptance Speech* (https://www.youtube.com/watch?v=AdTQPZGW0Bs) [accessed 17/01/17].

Heaney, S. (2013a) Email to M. Sonzogni (19 June).

Heaney, S. (2013b) 'In Time', *The New Yorker* (22 December) http://www.newyorker.com/magazine/2013/12/23/in-time-3 [accessed 17/01/17]

Heaney, S. and R. Hass (2000) *Sounding Lines: The Art of Translating Poetry*, Berkeley and Los Angeles: The Regents of the University of California and the Doreen B. Townsend Center for the Humanities.

Heaney. S. and J. Snow (1999) 'I Can't Keep Writing Elegies' (C4News) (https://www.youtube.com/watch?v=6dGrdTONFj0) [accessed 17/01/17].

Higgins, G. (ed.) (2017) Seamus Heaney in Context, Cambridge: Cambridge University Press.

Holmes, J. S. (1988) *Translated! Papers on Literary Translation and Translation Studies*, Amsterdam: Rodopi.

Jones, F. R. (2011) *Poetry Translating as Expert Action*, Amsterdam: John Benjamins.

Kearney, R. (2006) 'Introduction: Ricoeur's Philosophy of Translation', in P. Ricoeur, *On Translation*, tr. E. Breenan, London and New York: Routledge, pp. vii–xx.

Keeley, E. (1989) 'Collaboration, Revision, and Other Less Forgivable Sins in Translation', in J. Biguenet and R. Schulte (eds) *The Craft of Translation*, Chicago: University of Chicago Press, pp. 54–69.

Koller, W. (1980) 'Oversettelsen og dens formyndere' (Translation and its Pillars), *Basar* 2: 47–9.

Lefevere, A. (1992) *Translation, Rewriting and the Manipulation of Literary Fame*, London: Routledge.

Levý, J. (1965) 'Will Translation Theory be of Use to Translators?', in R. Italiaander (ed.) *Übersetzen* (Translation), Frankfurt: Athenäum, pp. 77–82.

Marshall, C. and G. B. Rossman (1999) *Designing Qualitative Research*, London: Sage.

Mattioli, E. (1994) *Contributi alla teoria della traduzione letteraria* (Contributions to Literary Translation Theory), Palermo: Aesthetica.

Mattioli, E. (2009) *L'etica del tradurre e altri scritti* (The Ethics of Translation and Other Writings), Modena: Mucchi.

Meyer, C. B. (2001) 'A Case in Case Study Methodology', *Field Methods* 13 (4) (November): 329–52.

Miles, M. B. and A. M. Huberman (1994) *Qualitative Data Analysis*, London: Sage.

Minetto, P. (1997) 'La traduzione come viaggio di andata e ritorno' (Translation as a Return Journey), *Rassegna italiana di linguistica applicata*, 3: 75–95.

Morini, M. (2007) *La traduzione. Teorie strumenti practiche* (Translation. Theories Works Practices), Milano: Sironi.

Nachmias, C. and D. Nachmias (1981) *Research Methods in the Social Sciences*, London: Edward Arnold.

Nergaard, S. (1993) *La teoria della traduzione nella storia* (Translation Theory in History), Milano: Bompiani.

Norton, G.P. (1984) *The Ideology and Language of Translation in Renaissance France and Their Humanist Antecedents*, Geneva: Droz.

O'Brien, E. (1998) 'The Place of writing: Place, Poetry, Politics in the Writing of Seamus Heaney', *Hermathena* 161: 53–67.

O'Donoghue, B. (1995) 'Language and the Transcendent in Modern Irish Poetry', *The Way* (Supplement 81): 35–44.

O'Driscoll, D. (ed.) (2008) *Stepping Stones: Interviews with Seamus Heaney*, London: Faber and Faber.

The Oxford English Dictionary (2017) (http://www.oed.com/view/Entry/66520?rskey=LPLv7Z&result=1#eid) [accessed 17/01/17].

Patierno, A. (2004) *Poesia e traduzione: problemi teorici e analisi testuali* (Poetry and Translation: Theoretical Issues and Textual Analysis), Napoli: Unisob.

Pierini, P. (ed.) (1999) *L'atto del tradurre: Aspetti teorici e pratici della traduzione* (The Act of Translation: Theoretical and Practical Issues), Roma: Bulzoni.

The Poetry Foundation (2017) (https://www.poetryfoundation.org/poems-and-poets/poets/detail/seamus-heaney) [accessed 17/01/17].

Pym, A. (1992) *Translation and Text Transfer: An Essay on the Principles of Intercultural Communication*, Frankfurt am Main: Peter Lang.

Qvale, P. (2004) *From St Jerome to Hypertext: Translation in Theory and Practice*, Manchester: St Jerome Publishing.

Rabassa, G. (1989) 'No Two Snowflakes are Alike: Translation as Metaphor', in J. Biguenet and R. Schulte (eds) *The Craft of Translation*, Chicago: University of Chicago Press, pp. 1–12.

Raffel, B. (1989) 'Translating Medieval Poetry', in J. Biguenet and R. Schulte (eds) *The Craft of Translation*, Chicago: University of Chicago Press, pp. 28–53.

Ricoeur, P. (2006) *On Translation*, tr. E. Brennan, London and New York: Routledge.

Robinson, D. (1991) *The Translator's Turn*. Baltimore: The John Hopkins University Press.

Robinson, D. (1997) *What is Translation? Centrifugal Theories, Critical Interventions*, Kent, Ohio: Kent State University Press.

Rossman, G. B. and S. F. Rallis (1998) *Learning in the Field: An Introduction to Qualitative Research*, Thousand Oaks, CA: Sage.

Scelfo, M.G. (2002) *Le questioni del tradurre: comunicazione, comprensione, adeguatezza traduttiva e ruolo del genere testuale* (The Challenges of Translation: Communication, Comprehension, Adequacy and the Impact of Textual Typology), Roma: Edizioni Associate Editrice Internazionale.

Schleiermacher, F. (1977) 'On the Different Methods of Translating', tr. A. Lefevere, in A. Lefevere (ed.) *Translating Literature: The German Tradition from Luther to Rosenzweig*, Assen: Van Gorcum, pp. 66–91.

Silvestri, D. (1996) *Analisi linguistica della poesia e fenomenologia della traduzione poetica* (Linguistic Analysis of Poetry and Phenomenology of Poetry Translation), Napoli: L'arte tipografica.

Smith, T. and M. Sonzogni (eds) (2019) *Raids and Settlements: Heaney as Translator*, Amsterdam: John Benjamins.

Sonzogni, M. (ed. and tr.) (1996) *Sia dato credito alla poesia* (Crediting Poetry), Milano: Archinto.

Sonzogni, M. (2001) 'Per una riflessione sulla traduzione poetica' (Notes on Poetry Translation), *tradurre* (Translating) 2 (June): 15–22.

Sonzogni, M. (ed.) (2005) *Sulla poesia* (On Poetry), Milano: Archinto.

Sonzogni, M. (2014) *Tagli* (Cuts), Milano: La Vita Felice.

Sonzogni, M. (ed. and tr.) (2016a) *Seamus Heaney: Poesie (1966–2013). Scelte e raccolte dall'autore* (Seamus Heaney: Poems (1966–2016). Selected and Collected by the Author), Milano: Mondadori.

Sonzogni, M. (tr.) (2016b) 'October Thought'/Pensiero d'autunno, by Seamus Heaney', *Journal of Italian Translation* XI (1): 195–97.

Sonzogni, M. (tr.) (2016c) 'In a Field'/'In un campo, by Seamus Heaney', *Testo a fronte* 54 (Autumn): 90–1.

Sonzogni, M., Iorio, G., Guzzo, L., Fo, A. (eds and trs) (in press) *Il libro sesto dell'eneide* (Aeneid Book VI), Rovigo: Il Ponte del Sale.

Stake, R. E. (1995) *The Art of Case Study Research*, London: Sage.

The Swedish Academy (1995) (http://www.nobelprize.org/nobel_prizes/literature/laureates/1995/press.html) [accessed 17/01/17].

Sykes, W. (1990) 'Validity and Reliability in Qualitative Market Research: A Review of the Literature', *Journal of the Market Research Society* 32 (3): 289–328.

Toury, G. (1995) *Descriptive Translation Studies and Beyond*, Amsterdam: John Benjamins.

TRANSLaborate (2015) (https://www.westminster.ac.uk/news-and-events/events/translation-as-collaboration-translaboration-one-day-symposium) [accessed 17/01/17].

Venuti, L. (1998) *The Scandals of Translation: Towards an Ethics of Difference*, New York: Routledge.

Venuti, L. (2011) 'The Poet's Version, or an Ethics of Translation', *Translation Studies* 4 (2): 230–47.

Venuti, L. (2013) *Translation Changes Everything. Theory and Practice*, New York: Routledge.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Thousand Oaks: Sage.

Weaver, W. (1989) 'The Process of Translation', in J. Biguenet and R. Schulte (eds) *The Craft of Translation*, Chicago: University of Chicago Press, pp. 117–24.

Weissbort, D. (ed.) (1989) *Translating Poetry: The Double Labyrinth*, Iowa City: University of Iowa Press.

Section III

Literary Translation and Identity

Sunjata in English: Paratexts, Authorship, and the Postcolonial Exotic

Kathryn Batchelor

Introduction

The West African Mande oral epic, *Sunjata* (also sometimes spelt "Sundiata" or "Son-Jara"), has achieved considerable local and global success through its dissemination both as an oral product (through radio and tape recordings) and as a written text (through publication in a range of European languages).[1] Ralph A. Austen (1999: 1) identifies *Sunjata* as "the most obvious candidate" to meet Saul Bellow's rhetorical demand to be introduced to the "Tolstoy of the Zulus", "the Proust of the Papuans", arguing that "the work has already found a wide readership not only among Africanists, but also in the syllabi of universities as well as secondary and middle school general literature courses" (ibid.), and suggesting that the prose version by D.T. Niane of 1960 has "already achieved something like canonical status" (ibid.). The popularity of the epic among Anglo-American readerships is confirmed by the large number of translated English versions currently available, as well as by the presence of study aids and plot summaries available online.[2] If the significance of the epic is undisputed, questions concerning the nature and particularly the authorship of the epic remain controversial, and tie in to broader debates over modes of representation in ethnographic literature. Traces of those debates are evident in the ways in which authorship is attributed in the paratexts of scholarly translations of the *Sunjata* epic published between 1974 and 2004.

K. Batchelor (✉)
University of Nottingham, Nottingham, UK
e-mail: kathryn.batchelor@nottingham.ac.uk

Studying those paratexts allows us to examine the influence of academic debate on publishing practice, and also pushes us to assess the extent to which shifts in authorship attribution remain superficial. The case study thus enables us to explore in more general terms the forces and tensions governing the ways in which African literature—and more specifically ethnographic literature—circulates in the Western cultural economy.

The *Sunjata* Epic

The *Sunjata* epic tells the story of one of the heroes of the Mali Empire, one of the "great empires of the medieval world" (Conrad 2004: xiv) that reached its height in the fourteenth century (Asante 2015: 116). The hero of the epic, Sundiata Keita, is generally credited with founding the Mali Empire by uniting the twelve existing kingdoms (see for example, the back cover blurb of Pickett 1965), although John William Johnson (2003: 5) notes that "the professional bards … do not claim that he founded the state. This distinction is given, at least by Moslem bards, to the sons of Bilal." Although the content of the epic differs from retelling to retelling, the various published versions tend to open with the hero's genealogy, and to tell the story of his miraculous birth and unusual childhood. They go on to recount Sunjata's exile and acquisition of warrior skills, his defeat of his major adversary, Soumarou, and his assumption of power on his return home. The epic is generally held to have originated in the Mande "heartland" (Conrad 2004: xiv) of present-day north-eastern Guinea and southern Mali and to have been handed down from generation to generation by *djeli,* variously defined as "traditional historian[s]" (Asante 2015: 112) and as "oral artists and craft specialists … [who] have served as genealogists, musicians, praise-singers, spokespersons, and diplomats" (Conrad 2004: xiv–xv). Many Western publications refer to the *djeli* by the more general terms "griot" (a term borrowed from French) or "bard."

While published versions of the epic that are aimed at a general Western readership present a fairly straightforward picture of the epic's nature and origin, scholarly debates reveal considerable levels of complexity and disagreement with regard to the extent to which the epic can ever be said to have an invariant core or ideal version, a debate which also concerns the manner in which the epic is recounted by *djeli* in the present-day. Regarding versions that originate in Kela, for example—generally agreed to be the heartland of the *Sunjata* epic tradition—Seydou Camara (1999: 65) argues that "the narrative … rests upon a written base held in secret by the small circle of Jabaté griots", a suggestion that many scholars dispute, asserting instead that a full, authori-

tative version of the epic is recited every seven years during the Kamabolon reroofing ceremony. Jan Jansen (2001: 16), however, whilst stressing that "the Sunjata epic is […] a highly standardized oral text that is carefully reproduced by its 'owners'", suggests that the epic is rarely, if ever, told in its entirety: he argues instead that "in Kela the epic is 'open-ended' and 'open-starting'" (Jansen 1999: 304), and suggests provocatively that "the Sunjata epic as we know it from the text editions may to a great extent be the product of our own fascination for the written word and the taperecorder" (Jansen 2001: 36).

The implication of this controversy is that while the language of the source text may be easy to identify—the Kela *djeli* would recount the epic in a local Mande language—the essence of the source text is open to dispute: it could be a written "base" which no-one but a small circle of *djeli* has ever seen; it could be a stable core committed to memory by the *djeli* and retold with a high level of consistency; or it could be something more slippery, a reservoir of knowledge which is held nowhere in written form and never performed in its entirety. In this third case, and if Jansen is correct, then the "source text" on which all translations into Western languages rely is itself an artificial construct, created in order to serve the translation, rather than existing on its own terms.

Another aspect of the controversy surrounding the nature of the *Sunjata* epic concerns authorship. Austen (1999: 1) sums up the position of the majority of scholars when he observes, in response to Bellow's challenge, cited above, that "we are particularly uncomfortable with identifying any one written version of *Sunjata* as its canonical version and even more so with designating a particular performer, or, still worse, any transcriber/interpreter of performances, as 'the Milton of the Mande.'" Authorship and ownership of African epics is thus generally agreed to reside not with individuals, but with the communities in which the epic is performed. Yet defining these communities is far from easy, as Jan Jansen observes when reflecting on his extensive fieldwork among the Kela. Writing in 2001, Jansen (17) explains how he sought permission to record the epic not only from the performer, but also from the other Diabate, "since the old male Diabate, as a group, are considered to be the owners of the authoritative version of the words we have labelled as 'the Sunjata epic' … The epic and its 'ownership' are not an individual's affair." In a later article, in the context of a discussion of an ownership dispute that arose in Kela after Jansen's 1995 publication of the epic, Jansen (2012: 355) nuances this view when he reflects:

> one may argue that … we had misunderstood the local rules and failed to ask the appropriate "owners" of the Sunjata Epic permission to record the performance. However, such owners are impossible to locate in space and time: a performance is a social event and its prestige as a communal property is related

to the dynamic social context in which it is performed. The discussion of whom to ask and who grants permission for recording a performance is very dynamic, stretching from before the recording until years after.

In addition to the instability of the source text, then, the *Sunjata* epic is associated with a fundamental plurality and fluidity around authorship. Both of these factors mean that every publisher of the epic must make a series of decisions around text content, presentation, and attribution, incorporating in addition decisions around how the translated nature of the source text will be presented. In the sections that follow I will analyze these decisions, paying particular attention to the way in which the publishers deal with the question of text attribution.

Sunjata in English: A Case Study

Methodology

As the debates around epic ownership have taken place primarily in the academic sphere, the case study selects as its corpus the three English translations that target an academic audience, namely *Sunjata. Three Mandinka Versions* (translated by Gordon Innes 1974), *Sunjata. A West African Epic of the Mande Peoples* (translated by David Conrad 2004), and the second edition of *Son-Jara. The Mande Epic* (translated by John William Johnson 2003). Rather than carrying out a textual study of the translations themselves, this study explores the paratexts of each of these versions, as these are the places where the publishers or translators' decisions around text attribution emerge most clearly. Paratexts are here understood to denote any elements that are placed around the text, or in other words, "what enables a text to become a book and to be offered as such to its readers" (Genette 1997: 1), rather than being defined in terms of the function(s) that any given element performs.[3] In the analysis that follows, the translations are presented in order of the strength of authorship assignation given to the *djeli*, from weakest to strongest. Evaluations of authorship assignation are made on the basis of the levels of prominence given to the *djeli* on the one hand, and what I have termed the "book-producer" on the other, this being the person who is presented as having played a key role in bringing the text from its raw state of performance in West Africa to its presentation as a book on the UK or US book market. I have also considered the assumption (or lack of assumption) of an authoritative, authorial tone in paratextual material authored by the book-producer.

Sunjata. Three Mandinka Versions by Gordon Innes (SOAS, 1974)

The 1974 collection of three versions of the *Sunjata* epic assigns authorship to the book-producer, Innes, throughout the paratexts. Innes' name, together with an endorsement of his status through mention of his title and institutional affiliation ("Professor Emeritus of West African languages in the University of London"), is the only name to appear on the front cover and spine, the only other information that is included in these places being the title and the details of the publisher, SOAS, which receives considerable prominence. The inside front cover repeats the same information, and the copyright page shows that copyright belongs to Innes alone. The back cover stresses the identification of Innes as author by listing "Other books by Gordon Innes." In a short Acknowledgements, Innes positions himself as the controlling "I", referring to others involved in the production of the text as "contributors" or "helpers":

> In this book I have incorporated work by a number of people … The most important contribution of all is of course that of the three bards, Bamba Suso, Dembo Kanute and Banna Kanute … The transcription was done by Mr Bakari Sidibe, who also helped with the translation … Mr Sidibe gave me invaluable assistance … I count myself fortunate indeed to have had Mr Sidibe's help … I am grateful to Mr Seni Darbo for allowing me to make a copy of his recording of Dembo Kanute. (Innes 1974, front matter)

In order to clarify what I mean by Innes' adoption of a "controlling I", it is useful to compare the tone adopted by Innes with that used by another book-producer, Niane. His 1960 French translation of the epic was translated into English by G. Pickett in 1965 and published by Longman in their African Writers Series, and is the one that Austen (1999: 1) views as having "achieved something like canonical status", as noted above. Although Niane, like Innes, is identified as sole author on the front cover and spine, the tone that Niane adopts when acknowledging others involved in the production of the book, notably the *djeli,* is markedly different:

> This book is primarily the work of an obscure griot from the village of Djeliba Koro in the circumscription of Siguiri in Guinea. I owe everything to him […] This book is, then, the fruit of initial contact with the most authentic traditionists of Mali. I am nothing more than a translator, I owe everything to the masters of Fadama, Djeliba Koro and Keyla and more particularly to Djeli Mamoudou Kouyaté of the village of Djeliba Koro (Siguiri) in Guinea. (Pickett 1965: vii–viii)

The humility of Niane's statement, with its repetition of the words "I owe everything" and its opposition between himself as mere translator and the *djeli* as "the masters", contrasts with Innes' positioning of himself as the prime possessor of agency and of others as having assisted him. Innes' shaping and ownership of the book as a whole is also made clear through his academic Introduction, his shorter introductions to each of the versions, and his extensive Notes that accompany the bilingual presentations of the texts themselves. Nevertheless, a certain level of counter-balancing is enacted through the Contents page, which uses the *djelis'* names as chapter title headings:

Bamba Suso: *Sunjata*
Banna Kanute: *Sunjata*
Dembo Kanute: *Faa Koli* (Innes 1974, front matter)

However, the introductions to each *djeli*'s version are written by Innes in an ethnographic style, providing detail of each griot's family background, career, and an evaluation of their style of story-telling: Innes writes, for example, that Bamba Suso "is not a showman, he speaks quietly and without histrionics" (Innes 1974: 34), while Banna Kanute "is well above average height and is a heavily built man with a considerable presence. He strikes me as an extrovert, with a forceful personality and an ebullient manner. Banna is a considerable showman" (Innes 1974: 137). The provision of this kind of information, filtered through Innes rather than being voiced by the *djeli* themselves, has the effect of further strengthening Innes's authorial status and limiting the *djeli's* roles to those of contributors—or perhaps even relegating them to objects of study. In other words, rather than being the ones who present to the Western audience the unfamiliar material of the epic and the cultural traditions in which it is embedded, the *djeli* become part of the unfamiliar material itself. To draw on Kwame Anthony Appiah's (1992: 149) terminology, the *djeli* are thus themselves turned into "cultural commodities." The implications of this objectification will be discussed in further detail in the section "Discussion: The Postcolonial Exotic and Translator Visibility" below.

Sunjata. A West African Epic of the Mande Peoples. Translated, with Introduction and Notes, by David C. Conrad (Hackett Publishing, 2004)

In contrast with Innes' version, the 2004 version produced by the independent academic publishing house, Hackett Publishing, does not identify the book-producer, Conrad, as the author in explicit terms, even though the

actual role performed by Conrad is in many respects comparable to that performed by Innes: he is the translator of recorded material, and accompanies his translation with extensive introductory material and notes with the aim of making the text accessible to a Western readership. Despite these similarities, the spine, front cover and inside title page both identify Conrad as translator, rather than author. The second inside front cover provides further specification of Conrad's contribution ("Recorded, Edited, and Translated by DAVID C. CONRAD") and adds "Narrated by DJANKA TASSEY CONDÉ" underneath Conrad's name. Other paratextual elements reinforce the non-authorial status of Conrad and the importance of Condé's contribution: the back cover blurb, for example, endorses the book by arguing that Conrad "conveys the strong narrative thrust of the Sujata epic in his presentation of substantial excerpts from this translation of a performance by Djanka Tassey Condé", while the Foreword by Conrad shows a strong preference for the use of the passive voice, as opposed to the first person (cf. Innes). Thus Conrad writes:

> This previously unpublished version of the great West African narrative popularly known as the "Sunjata epic" *is being made available* in response to a long-felt need for a text that is formatted in a reasonable approximation of the original performance values of the narrator, but which is at the same time readily comprehensible to readers previously unfamiliar with Manding cultures and their most definitive oral tradition. *The narrative chosen* for this book *was recorded* in five original sessions and several follow-ups in 1994. (Conrad 2004: ix, my emphasis)

Nevertheless, in terms of overall presentation, Conrad undoubtedly features much more prominently than Condé, both in terms of where and when his name appears in the paratexts and in terms of the level of agency evident in the shaping of the book. Like Innes, Conrad presents an Introduction and notes that mediate both the *djeli*'s words and his ethnographic significance; as in Innes' version, the *djeli* does not speak directly to the readers of the book in any of the paratexts. Furthermore, on the back cover, it is Conrad's status that is affirmed, rather than Condé's ("DAVID C. CONRAD is Professor of History at the State University of New York, Oswego, and President of the Mande Studies Association"),[4] and although Conrad is named as translator rather than author on the front cover and spine, it is worth observing that Condé is not named there at all. Or at least, not directly: the front cover image is a photograph of two men in traditional West African dress, one holding a staff. There is no explanation of who these men are on the front cover itself, and some readers might reasonably infer that they are representative of the "Mande peoples" of whom the subtitle speaks. A note in small font at the

bottom left-hand corner of the back cover explains their significance: "*On the cover*: The narrator Djanka Tassey Condé and his *naamu*-sayer Mamady Kouyaté, Fadama, Guinea, 1994. Condé holds the staff symbolizing his status as *beletigi,* leading spokesman of his bardic lineage. Photo by David C. Conrad." While it is not unheard of for images of authors to feature on front covers in books published in the US and the UK, the images used in those cases tend to be stylized portraits rather than simple photographs, and their usage is much more common in philosophical texts than in other genres. The inclusion of the image of Condé and Kouyate on the front cover of this book, particularly when taken together with the ethnographic-style note on the back cover, gives the impression that the narrator and his accompanist are part of what the book is about, rather than that they are authors of the work in question. Like Innes' version, then, the *djeli* are transformed to some extent into objects of study through the paratexts of the book.

Son-Jara. The Mande Epic. Mandekan/English Edition with Notes and Commentary. New Edition. Text by Jeli Fa-Digi Sisòkò. Analytical Study and Translation by John William Johnson (Indiana University Press, 2003)

Of the three versions studied here, it is the 2003 edition of Johnson's translation of the epic that accords the strongest authorial prominence to the *djeli*. The front cover and spine both carry the names of Fa-Digi Sisòkò and Johnson, the former specifying their roles as authors of the text (Sisòkò) and of the analytical study and translation (Johnson), and the latter simplifying to "Jeli Fa-Digi Sisòkò and John William Johnson."[5] The inside front flap of the jacket repeats the same information and names each contributor one further time, while the inside back flap of the jacket presents biographical information on both Johnson and Sisòkò, thus continuing the dual attribution of authorship, at least at first glance. A more detailed examination of the bio-blurbs, however, reveals greater authorial status being assigned to Johnson than Sisòkò in this part of the paratext: the order in which the names appear on the front cover and spine is here reversed, Johnson's entry is slightly longer, and while Johnson's biography stresses his status through his affiliation and publications, Sisòkò's is limited to one sentence about his occupation and origin and one sentence that specifies his contribution to the book in more detail. Other paratextual elements confirm this prominence of Johnson over Sisòkò: the font used for Johnson's name on the front cover is larger than that

used for Sisòkò; Johnson's contribution and name appear first in the inside front cover and Sisòkò's second; Johnson is sole holder of the copyright for the entire text, including the Mandekan text spoken by Sisòkò; the dedication, "To Nathan and Sam" is unattributed but can only be assumed by the reader to be authored by Johnson (Sisòkò, as the bio-blurb makes clear, having passed away by the time of the publication of this edition).

Other elements that accompany the Son-Jara text itself are authored by Johnson and undermine the authorial status accorded to Sisòkò on the covers and spine, casting the *djeli* once again as the object of study. The first sub-heading used by Johnson in his Introduction to the text is particularly revealing in this regard: in scientific, ethnographic style, Johnson entitles this section "Data on the Bard, Fa-Digi Sisòkò"; it is followed by a section entitled "Data on the Language and Transcription." The use of photographs in the paratexts also contribute to the sense that Sisòkò is object of study rather than authorial subject: there are six photographs in the volume in total, the first appearing on the inside front cover and the other five at the end of Johnson's eighty-page essay that precedes the presentation of the epic itself. While the positioning of the first of these in what might be considered a truly paratextual position (that is, preceding the text by Johnson as well as the text of the epic) suggests that it might be taken as strengthening the prominence of Sisòkò as author, the inclusion of this first photograph in the list of "Illustrations" returns it to the status of ethnographic data. The choice of the photograph subject matter strengthens the impression that the *djeli* is being treated as an object of study: while the first photograph is a close-up portrait of Sisòkò, the other photographs can be linked to what Graham Huggan (2001: 37) calls an "anthropological exotic" discourse. Such a discourse "invokes the familiar aura of other, incommensurably 'foreign' cultures" (Huggan 2001: 37) and often conforms to "crudely stereotypical Western exoticist paradigms and myths ('primitive culture', 'unbounded nature', 'magical practices' …)" (Huggan 2001: 37). Thus the second photo stresses polygamous traditions by presenting Sisòkò with his wives, the third presents Sisòkò and his wives with his "Naamunaamuna" (Johnson 2003: 82), the fourth and fifth are of traditional priests in front of their "sacred hut" (Johnson 2003: 84) and "fetish" (Johnson 2003: 85), and the sixth shows "fetish and sacrificial implements" (Johnson 2003: 85). Overall, then, this version demonstrates a strong contrast between the explicit attributions of authorship to the *djeli* on the front cover and spine on the one hand and the contestations of that authorship status elsewhere in the paratexts on the other.

Summary of Findings

Although two of the three academic English versions of the *Sunjata* epic assign a certain level of authorship to the *djeli* in key paratextual places, it is striking that none of the books assign authorship to the *djeli* at a legal (copyright) level or with respect to how the book's message and presentation to the readership are controlled. With regard to copyright, this indicates that the *Sunjata* publications have more in common with ethnographic texts than with literary ones, since in the latter type of production, copyright is almost invariably owned by the producer of the original material, whereas in ethnographic texts it is common for the ethnographic sources to "appear only secondarily in even the most careful of critical ethnographies, and certainly have no statutory right to royalties on their contribution to the finished text" (Sturge 2007: 79).

This failure to extend legal ownership to producers of source material for ethnographic texts goes hand in hand with a denial of authorial authority, despite significant developments in discussions around authorship of ethnographic works since the "crisis of representation" (Greenhouse 1998: 22) of the 1980s. A shift away from a realist mode of reporting using a single, external, authoritative voice to modes that prefer polyvocality, dialogism, and reflexivity appears to offer opportunities for the producers of source text material to rise in status from that of informant to that of co-author or even author, yet in reality, as Kate Sturge (2007: 79) argues, the producers of the source text material "do not therefore become the 'authors' of their own life stories. Instead, it is the American anthropologist in each case who claims both authorship and copyright" (Sturge 2007: 79).

The situation regarding the *Sunjata* epics would appear to be very similar: while the differences between Innes' 1974 version and the more recent academic versions display shifts in attribution that reflect these developments in academic thinking in ethnography and other disciplines, these shifts remain superficial, authorship and copyright both remaining firmly with the book-producer.

To illustrate the superficiality of these shifts, let us consider the polyvocality of the three versions under study. Conrad's 2004 translation is essentially a monolingual edition, unlike Innes' and Johnson's, which are both bilingual. However, Conrad's version incorporates the performer's words in untranslated form in two ways: firstly, through the use of borrowed, italicized Maninka terms (which are explained or translated into English in footnotes) and the inclusion of the untranslated, highly repetitive interjections of the *naamu*-sayer; secondly, through the free online access, via the publisher's website, to a

ten-minute audio file excerpt of the recording on which the book is based. Through these mechanisms, Conrad's version seeks to give an opportunity for the performer's voice to speak in relatively unmediated fashion to the target audience.

However, whilst undoubtedly increasing the visibility of the source text performer and the source text language, these mechanisms do not really allow the source-text performer to take on a voice of authorship: the significance of the borrowed words is explained by Conrad, while the recording functions for most of the readership as a symbolic ethnological artefact, rather than an instance of unmediated communication. The bilingual editions of Innes and Johnson are similarly limited in terms of their ability to allow the performer to take on an authorial voice: whilst undoubtedly serving to foreground the original act of performance and the language in which it took place, the Mandinkan texts are still mediated through the authorial voice that is Innes' or Johnson's, encircled as they are by introductory notes and essays authored by Innes and Johnson and set side-by-side with their translations. Of course, such bilingual editions make possible a more direct access to the performer's words, for those with the necessary linguistic and cultural expertise, but this is not the same as attributing an authorial, unmediated, controlling voice to the *djeli*.

The polyvocality of these academic versions of the *Sunjata* texts thus appears to have a limited effect with regard to shift in authorship, in much the same way as polyvocality in ethnographic texts carries only a very limited change in the balance of power between the source language speaker and the translator. Thus while ethnographic studies which include untranslated material reduce the authority of the "translator's unifying voice" (Sturge 2007: 77), the translator remains the one who "holds the reins regarding deletion, footnotes, caveats, organization and interpretation" (Sturge 2007: 79).

Similarly, in the *Sunjata* translations under study, there is no version that gives the voice of introduction, commentary or explanation directly to a *djeli*; that voice is always mediated and controlled through the translator, and the paratexts are key sites through which control is maintained. Perhaps it would be useful, then, to distinguish between the polyvocality of the text (that is, the reproduction of the *Sunjata* epic itself) and the polyvocality of the book produced. While some level of polyvocality is observable in the texts in the case of the academic translations under study, the same cannot be said for the books.

Discussion: The Postcolonial Exotic and Translator Visibility

The case study's conclusion that authorship lies with the book-producer rather than with the *djeli* is likely to lead to a profound sense of discomfort among oral literature specialists and postcolonial scholars. As argued above, although there is debate among scholars as to how the communities that are considered to own the *Sunjata* epic might be defined, there is a broad consensus that ownership lies with those communities rather than with the Western translator or book-producer. This is clear, for example, from Austen's argument, cited above, that it would be inappropriate to identify any given performer as the "Milton of the Mande" (Austen 1999: 1) and "even more" (ibid.) inappropriate to designate a "transcriber/interpreter of performances" (ibid.) in that way. At the same time, academic reflections on how this ownership can most appropriately be enacted in the process of turning the *Sunjata* epic into a book intended for Western consumption have been sparse.

The only *Sunjata* book-producer who has given explicit consideration in print to these issues is, to my knowledge, Jansen, who, as well as reflecting on the complexity and dynamic nature of ownership in the Kela context, as outlined above, has reflected on his own position as scholarly interpreter of the epic. Problematizing UNESCO's conceptualization of oral intangible heritage in terms of "copyrights and author rights (*droits d'auteur*)" (Jansen 2012: 352), Jansen opts instead to promote "an attitude of copy debts" (Jansen 2012: 358), based on a local as opposed to Western conceptual framework of ownership.[6] According to such a model, and with regard to his recent and future publications of the epic, Jansen explains: "I intend to emphasize that I have a debt to the Diabate of Kela, that is, I have taken something in credit from them … I cannot predict what this will mean for the financial aspects of my relationship with them" (Jansen 2012: 359). As Jansen himself acknowledges, while such a model may be "ethnographically well grounded" (Jansen 2012: 359), refusing as it does to impose a Western political standard and preferring instead to take as its lead local concepts of ownership and possession, it has its flaws. Jansen views these flaws primarily in terms of the questionable scientific validity of presenting a general argument about intangible cultural heritage on the basis of a single specific case (the *Sunjata* epic), but I would argue that the primary flaw is in relation to the good intentions that it assumes.

While Jansen's close personal relationship to the local performer clans might mean that such a non-legal model of debt-owing and its implications has a good chance of success, the same cannot be said of other situations of

book production based on the epic, particularly when the producer of the book is a large publishing house with no personal ties or connections to the local community. In such cases, it is extremely unlikely that financial gain would accrue to anyone other than the Western publishing house, and it is difficult to see how a personal relationship of "copy-debt" might be built up. On the contrary, the Penguin Classics and the Penguin Epics editions of the *Sunjata* epic, published in 2000 and 2006 respectively, treat ownership of the *Sunjata* epic in an identical way to that of Ancient Greek or Latin epics, or in other words as a shared resource, part of a common heritage, unaffected by copyright laws except insofar as the translation copyright belongs to the Western translator—Innes—whose version they reproduce. Jansen's (2012: 352) reluctance to "determin[e] ownership in terms of copyright" because it "runs the risk of imposing a Western political standard", while laudable in ethical terms in one sense, gives rise to an ethical problem in another, the lack of copyright ownership allowing Western conglomerates to enact the illogical process of transforming Diabate, Kela or African community ownership into non-ownership and from there into Western publishing house ownership and profit-making.

The *Sunjata* translations into English thus circulate in what Huggan (2001: 12) terms the "alterity industry," or in other words as cultural commodities produced in "the metropolitan locations of the major publishing houses (London and New York, for example)" (Huggan 2001: 4) for "metropolitan consumers" (Huggan 2001: 4). The assumption of authorship (in the second, non-legal sense outlined above) by the book-producer over the *djeli* in these translations further confirms the appropriateness of viewing these translations as part of what Huggan (2001) terms the "postcolonial exotic" (vii): while the paratexts demonstrate that the book-producers are generally concerned to valorize the source text culture and traditions, thus aligning themselves with the regime of value that Huggan terms "postcolonialism" (Huggan 2001: 28), the authorial role and discourse taken up by the text producers in the para-texts aligns them simultaneously with "postcoloniality" (Huggan 2001: 28), a regime that "is more closely tied to the global market", in which "a relatively small, Western-style, Western-trained, group of writers and thinkers who mediate the trade in cultural commodities" (Appiah 1992: 149, cited in Huggan 2001: 9) play a crucial role. In Huggan's (2001: 28) analysis, the postcolonial exotic "occupies a site of discursive conflict" between these two value regimes; Huggan (2001: 31) characterizes it as "a dilemma that is very much central to the postcolonial field." The thrust of Huggan's argument is that these two regimes cannot be disentangled, and that to a large extent this central dilemma is irresolvable; what remains, Huggan (2001: 264) suggests,

"is to lay bare the workings of commodification; for the postcolonial exotic is both a form of commodity fetishism *and* a revelation of the process by which 'exotic' commodities are produced, exchanged, consumed." Analyzing the paratexts of the *Sunjata* translations permits one such laying bare, demonstrating the processes through which commodity fetishism is enacted (primarily, by assigning overt authorship to the *djeli*, thereby "veiling the material circumstances under which commodities are produced and consumed" (Huggan 2001: 18)), whilst also exposing the realities of consumption and production.

If the assumption of authorship by Western book producers and publishers thus leads to a strong sense of unease when viewed in the context of debates in postcolonial studies, the same might not be true when the phenomenon is viewed from the perspective of another relevant academic discipline, Translation Studies. The case study shows that the playing down of the *djeli*'s, or *djeli* community's, authorship of the *Sunjata* epic goes hand in hand with the affirmation of the importance of the American or British translator, giving the translator a level of visibility that is far greater than that which is generally accorded to translators by US or UK publishers. Issues around translator status and visibility were brought to the fore by Lawrence Venuti in his seminal 1995 work, *The Translator's Invisibility.* Noting amongst other factors Ronald Christ's point that "publishers almost uniformly exclude translators from book covers and advertisements" (Christ 1984: 8, cited in Venuti 1995: 8), Venuti argues that the invisibility of translators and of the process of translation in Anglo-American publications can be seen as:

> an amazingly successful concealment of the multiple determinants and effects of English-language translation, the multiple hierarchies and exclusions in which it is implicated … The translator's invisibility is symptomatic of a complacency in Anglo-American relations with cultural others, a complacency that can be described—without too much exaggeration—as imperialistic abroad and xenophobic at home. (Venuti 1995: 16–17)

Venuti states that "the concept of the translator's 'invisibility' is already a cultural critique, a diagnosis that opposes the situation it represents" (1995: 17) and presents the motive of his book as being "to make the translator more visible" (Venuti 1995: 17), with the idea that doing so represents a means of contestation of the imperialism and xenophobia diagnosed above. What this case study indicates, however, is that a high level of translator visibility can sometimes be linked with the very things that Venuti looks to oppose, most notably a reinforcement of the hierarchies between Anglo-American culture

(at the top of the hierarchy) and African cultures (at the bottom). In the case of the *Sunjata* epic, the work of translation and the status of the Western translators, Innes, Conrad, and Johnson, are very visible indeed: the mode of translation (bilingual, or with the inclusion of borrowed terms) foregrounds difference and resists an easy fluency or transparency; the translators are named in prominent places; their status as knowledgeable writers in their own right is affirmed through the paratexts that they author as well as through bibliographical information that is provided about them. While this visibility serves in some respects to affirm the value, importance and complexity of the foreign culture in question—an affirmation that would accord with Venuti's motives in seeking to increase translator visibility—the high level of mediation that is involved in presenting the original material to the US or UK readership simultaneously undermines the agency and thus the value of the original text producers, turning them instead into objects of study, and reinforcing the very hierarchies that Venuti seeks to oppose.

It is important to note, in connection with this point, that it is only the Western translators who enjoy a high level of visibility in the *Sunjata* translations: their African co-translators are far less visible. Thus in Innes' version, Innes acknowledges the work of Mr. Bakari Sidibe, who transcribed the three tape-recordings and "helped with the translation" (Innes 1974: front matter), but the visibility of this co-translator is limited to this mention in the Acknowledgements, his name being found nowhere else in the paratexts of the book.[7] Similarly, in the Conrad translation, it is the American translator, David C. Conrad, whose name appears on the front cover and who takes on an authorial tone in the paratexts; the African translators, Djobba Kamara and Lansana Magasouba, are listed in Conrad's Acknowledgements, alongside those who funded and assisted Conrad's research, facilitated his introduction to the *djeli* and the community, and corrected the manuscript. Conrad refers to the African translators as his "translation assistants", suggesting that the contrast in level of visibility is explained in terms of level of contribution to the project; at the same time, his description of their contribution—"several months of full-time work", with "long, labor-intensive sessions" (Conrad 2004: xiiii) belies the impression that their contribution was in any sense minor. A slightly greater visibility is given to the African translators involved in producing Johnson's version: unlike Innes' and Conrad's collaborators, these translators are named on the inside front cover, being presented as people with whose assistance the text was transcribed and translated. Nevertheless, it is notable that it is only Johnson's name that appears on the front cover and the spine, and Johnson who authors the very extensive paratextual material.

In all three versions, then, while the process of translation is very visible and the status of the Western translator is affirmed, the low levels of visibility and agency given to the African translators undermine the potential of these translations to expose and counter the cultural complacency which Venuti sees as characteristic of Anglo-America. This case study thus indicates that when we are dealing with literary works that come from regions of the world that are weak in global power terms—particularly, perhaps, when those works might be susceptible to being presented to the Western markets as ethnographic literature—the concept of translator visibility needs to be further interrogated. If the Western translators who are involved in producing such books—whose role, this is not to deny, is usually pivotal in the fact that the book gets produced at all—are achieving greater visibility whilst the *djeli* and translators from Africa on whom the production of the book also crucially depends are not, then this renders so-called "translator visibility" as likely to reproduce and reinforce global power inequalities as translator invisibility.

Notes

1. For a discussion of dissemination through audio products, see Newton (1999).
2. Study resources include those by GradeSaver (n.d.) and Book Rags (n.d.). Plot summaries can be found on Wikipedia as well as on various university websites (see, for example, Berkeley ORIAS 2016).
3. It should be noted that this is different from Genette's own conceptualisation of the paratext, in which function takes precedence over the spatial. See, for example, Genette 1997: 407: 'The most essential of the paratext's properties […] is functionality. Whatever aesthetic intention may come into play as well, the main issue for the paratext is not to "look nice" around the text but rather *to ensure for the text a destiny consistent with the author's purpose*.' See Batchelor (in press) for a detailed discussion of Genette's paratext and its relevance to translation studies.
4. Interestingly, Hackett Publishing's webpage about the book inserts a heading "About the Author" (as opposed to 'About the Translator') above this autobiographical information on Conrad. See Hackett Publishing (n.d.).
5. It is worth noting that the earlier editions of the book, published in 1986 and 1992, both feature Sisòkò's and Johnson's names on the front cover, like the 2003 version, but only Johnson's on the spine.
6. For further details on UNESCO's intangible heritage programme, see UNESCO (n.d.). For a discussion of UNESCO's programme in light of a different African epic, see Haring (2012).

7. It is interesting to note that, in the 2006 Penguin Epics version, the inside front cover identifies the work as having been "translated by Gordon Innes and Bakari Sidibe." Apart from the copyright attribution to Innes, these are the only mentions of the translators in the Penguin paratexts: the visibility of Innes is thus much reduced in comparison with the 1974 translation, while Sidibe's is slightly increased.

References

Appiah, K. A. (1992) *In my Father's House: Africa in the Philosophy of Culture*, New York: Oxford University Press.

Asante, M. K. (2015) *The History of Africa: The Quest for Eternal Harmony* (2nd edn), London: Routledge.

Austen, R. A. (1999) 'Editor's Introduction', in R. A. Austen (ed.) *In Search of Sunjata: The Mande Oral Epic as History, Literature and Performance*, Bloomington: Indiana University Press, pp. 1–7.

Batchelor, K. (in press) *Translation and Paratexts*, London and New York: Routledge.

Berkeley ORIAS (2016) 'Sundiata Plot Summary' (http://orias.berkeley.edu/sundiata-plot-summary) [accessed 30/11/2016].

BookRags (n.d.) 'Introduction and Overview of *Sunjata*' (http://www.bookrags.com/studyguide-sundiata/#gsc.tab=0>) [accessed 30/11/2016].

Camara, S. (1999) 'The Epic of Sunjata: Structure, Preservation and Transmission', in R. A. Austen (ed.) *In Search of Sunjata: The Mande Oral Epic as History, Literature and Performance,* Bloomington: Indiana University Press, pp. 59–67.

Christ, R. (1984) 'Translation Watch', PEN American Center Newsletter 53 (winter): 8 in L. Venuti *The Translator's Invisibility: A History of Translation*, London: Routledge.

Conrad, D. C. (tr.) (2004) *Sunjata: A West African Epic of the Mande People*, Indianapolis: Hackett Publishing Company.

Genette, G. (1997) *Paratexts,* tr. J. E. Lewin, Cambridge: Cambridge University Press.

GradeSaver (n.d.) 'Sunjata: An Epic of Old Mali' (http://www.gradesaver.com/sundiata-an-epic-of-old-mali/study-guide/summary) [accessed 30/11/2016].

Greenhouse, C. J. with R. Kheshti (eds) (1998) *Democracy and Ethnography: Constructing Identities in Multicultural Liberal States*, Albany: State University of New York Press.

Hackett Publishing (n.d.) 'Sunjata' (http://www.hackettpublishing.com/sunjata) [accessed 15/11/2016].

Haring, L. (2012) 'Translating African Oral Literature in Global Contexts', *The Global South* 5 (2): 7–20.

Huggan, G. (2001) *The Post-Colonial Exotic: Marketing the Margins*, London and New York: Routledge.

Innes, G. (tr.) (1974) *Sunjata: Three Mandinka Versions,* London: SOAS.

Innes, G. and B. Sidibe (trs) (2006) *The Sunjata Story (Penguin Epics)*, London: Penguin.

Jansen, J. (1999) 'An Ethnography of the epic of *Sunjata* in Kela', in R. A. Austen (ed.) *In Search of Sunjata. The Mande Oral Epic as History, Literature and Performance*, Bloomington: Indiana University Press, pp. 297–311.

Jansen, J. (2001) 'The Sunjata Epic—The Ultimate Version', *Research in African Literatures* 32 (1): 14–46.

Jansen, J. (2012) '"Copy Debts"? —Towards a Cultural Model for Researchers' Accountability in an Age of Web Democracy,' *Oral Tradition* 27 (2): 351–362.

Johnson J. W. (tr.) (2003) *Son-Jara. The Mande Epic* (New edn), by J. F-D. Sisòkò, Bloomington: Indiana University Press.

Newton, R. C. (1999) 'Out of Print: The Epic Cassette as Intervention, Reinvention, and Commodity' in R. A. Austen (ed.) *In Search of Sunjata: The Mande Oral Epic as History, Literature and Performance*, Bloomington: Indiana University Press, pp. 313–327.

Pickett, G. D. (tr.) (1965) *Sundiata. An Epic of Old Mali,* Harlow, Essex: Longman.

Sturge, K. (2007) *Representing Others. Translation, Ethnography and the Museum*, Manchester: St Jerome.

UNESCO (n.d.) 'What is Intangible Cultural Heritage?' (http://www.unesco.org/culture/ich/en/what-is-intangible-heritage-00003) [accessed 30/11/2016].

Venuti, L. (1995) *The Translator's Invisibility: A History of Translation,* London: Routledge.

Border Writing in Translation: The Spanish Translations of *Woman Hollering Creek* by the Chicana Writer Sandra Cisneros

Penelope Johnson

Introduction

Identity, a concept presupposed by debates "on monoculturalism or multiculturalism, nationality, citizenship, and, in general, belonging" (Derrida 1996: 14), plays a central role in the definition of the land around the US-Mexican border as Chicano borderlands. According to postcolonial studies scholar Bill Ashcroft "Borders homogenise the people within them, differentiating them from the people that do not belong through a process of 'othering' … the BORDERLANDS dissolve the borders" (Ashcroft 2009: 22–23). The Chicano borderlands were created as a result of the Mexican-US war in 1846–1848 in the Treaty of Guadalupe, which left 100,000 Mexican citizens living in US territory. This means that "The Chicano/a population is not a scattering, nor a diaspora, but rather the occupants of an expanding cultural space" (Ashcroft 2009: 23).

The Chicano movement, linked to the civil rights movement of the 1960s and 1970s had, as its main focus, the civil rights of the people of Mexican origin who worked under exploitative conditions in the South-Western States of the United States (according to Deborah Madsen (2000: 6), the term *Chicano* has been said to derive from the word *Mexicano*). The Chicana movement emerged in the 1990s in answer to the more traditional Chicano movement, in turn, which was seen as being male-dominated and also in answer to

P. Johnson (✉)
University of Durham, Durham, UK
e-mail: penelope.johnson@durham.ac.uk

the generally white-dominated mainstream feminism. Because of the "double consciousness" derived from being a woman and also part of an ethnic minority, "[t]hese writers subvert conventional forms of literary expression to make them express colored women's experience" (Madsen 2000: 4). The letter "a" in the term *Chicana* throughout this chapter is a gendered statement of identity commonly employed by Chicana writers by using the Spanish feminine ending to refer to themselves.

This borderland culture has produced a rich hybrid literature (with a mixture of Mexican Spanish and US English) that deconstructs the idea of homogeneous monolingual nations and cultures. These texts are a political statement about the hybrid cultural identity of their authors and purposefully alienate monolingual readers on both sides of the border (Mehrez 1992). Many of these texts have been translated into Spanish and other languages. The challenge for the translator is how to reflect the multilingualism, which is a statement of identity, as well as the asymmetric power relation between the languages and cultures involved. This case study focuses on two Spanish translations of *Woman Hollering Creek* (1991) by the Chicana author Sandra Cisneros: *Érase un hombre, érase una mujer* (There was a Man, There was a Woman) (de Hériz 1992, also referred to as TT1 in this chapter) and *El Arroyo de la Llorona* (The Creek of the Crying Woman) (Valenzuela 1996, also referred to as TT2 in this chapter). These translations were carried out by two different translators who chose almost opposite techniques to deal with the bilingualism present in the source text. The main aim of this chapter is to explore the differences between both translations in the construction of the Chicano identity by comparing the techniques used to reflect or disregard the multilingualism of the source text.

The theoretical framework used is a combination of the theories of Bourdieu (1990, 1993), Casanova (2010) and Bakhtin (1981) together with postcolonial Translation Studies and border writing theories. The asymmetrical power relation between the languages present in *Woman Hollering Creek* can be better understood by using Mikhail Bakhtin's (1981) concept of heteroglossia, which refers to the coexistence within the same text of two or more varieties of the same language or of two or more different national languages. These languages or voices are in a potentially dialogic or conflictive relationship and this interaction results in a new meaning.

Pierre Bourdieu's (1990: 87) concept of field is also used in the present analysis. Its structure is determined by the relations between the positions the agents have within that field, who are in competition and struggle for control of the resources (Johnson 1993: 6). Among these resources we find symbolic capital which is understood as the authority that recognition, consecration

and prestige potentially bring (Johnson 1993: 6; Bourdieu 1990: 111). Pascale Casanova (2010) has applied the concept of capital to the languages and cultures involved in translation and talks about the international field of cultural production. Even though there has been research on the translation of multilingual texts in general and the translation of Chicano literature in particular, there has not been much research done by carrying out an in-depth comparison of two different translations of the same Chicano source text into the same language. The fact that the translators come from two different social contexts, one peninsular Spanish and the other Mexican, adds a further factor to the comparison.

In what follows I will first provide contextual information about the author, the source text, the translators and the publishing houses. Then I will look at the case study itself with a theoretically based comparative analysis of the translation techniques used.

Sandra Cisneros and *Woman Hollering Creek* (1991)

Sandra Cisneros was born in Chicago in 1954. Her father was from Mexico City and her mother was a first-generation Mexican-American. Since 1982 she has received many prizes and awards for her work. She is "an internationally known author whose works have been translated into many and varied world languages" (Donohue 2010: xii), and is also the first Chicano writer to have been offered a contract by a major publishing house (Montes-Granado 2012: 126). All this shows that Cisneros and her works had acquired a good amount of symbolic capital both in the US and internationally, before *Woman Hollering Creek* was ever translated into Spanish.

Woman Hollering Creek (1991) is a 165-page collection of 22 short stories grouped into three parts. Each of these shares its name with the title of one of the stories in each part: (I) 'My Lucy Friend Who Smells Like Corn'; (II) 'One Holy Night'; and (III) 'There was a Man, There was a Woman.' According to Cecilia Donohue (2010: xii), its critical reception shows its significance as a major contribution to women's literature and Chicana literature. The book is taught in secondary schools and it has been examined "through the lens of feminist theory" (Donohue 2010: xv) by basing the analysis on the reinterpretations of the three female Mexican cultural icons of the Virgin of Guadalupe, La Malinche and La Llorona, further discussed below (Donohue 2010: xv).

The Translators

Enrique de Hériz was born in Barcelona in 1964 and has worked as a lecturer, a translator, and a publisher. For six years (1994–2000) he was the director of Ediciones B, the publishing house that published his translation of the source text. He has been awarded several prizes and has translated authors such as Stephen King, Daniel Defoe, Aldous Huxley, and Doris Lessing, among others. Liliana Valenzuela, born in Mexico City in 1960, is a literary translator, poet, essayist, and journalist. At the time of the publication of her translation, 1996, she had been living in Austin, Texas for fifteen years. She has received numerous awards in translation, journalism, fiction and poetry. Apart from translating Cisneros, Valenzuela has also translated many Chicano and Chicana authors (Denise Chávez, Ana Castillo, Rudolfo Anaya and Gloria Anzaldúa, among others).

The concept of trajectory, which, according to Bourdieu (1993: 189), "describes the series of positions successively occupied by the same writer in the successive states of the literary field", is useful here. It could be applied not only to the source text author, but also to the translators and publishing houses, and the different positions held by them in the US, Latin America, Spain as well as the international literary field. Thus, de Hériz's trajectory shows that he appears to have gained greater prestige from 1994, two years after the publication of TT1, and particularly, after 2000 when he started to gain awards for his own writing. Valenzuela, in turn, appears to have already had a very good position in both the Mexican and US literary fields, as a writer in her own right as well as a translator and more specifically as a translator of Chicana/o writers in particular.

The Publishing Houses

Vintage Contemporaries, part of Vintage Books, which is a division of Random House, New York, published the Source Text in 1991. Cisneros' previous works, *The House of Mango Street* and the book of poems *My Wicked Wicked Ways* had been published by the relatively small press Arte Público Press, part of the University of Houston (Texas) which publishes mainly US Hispanic authors. Being published by a division of Random House marks Cisneros' "transition from the relative obscurity of the small ethnic press into the mainstream of American literary culture and, in fact, into international prominence" (Ganz 1994: 24).

Ediciones B, Tiempos Modernos, Barcelona, published de Hériz's translation of the source text one year after its publication, in 1992, changing the original title to the name of part three of the source text which shares the name with one of the stories in that part: *Érase un hombre, érase una mujer* (There was a Man, There was a Woman). The effect of this change of title will be discussed below. As mentioned above, de Hériz was the director of this publishing house from 1994 till 2000. This publishing house, founded in 1986, is a division of the Grupo Zeta, which has links to Bruguera and Vergara. They focus on both the Spanish and the Latin American markets, printing fiction and non-fiction books for adults, children and teenagers.

Vintage Español published Valenzuela's translation, which was entitled *El Arroyo de la Llorona* (The Creek of the Crying Woman) in 1996. This publishing house, also a division of Random House, was founded in 1994. It is one of the largest publishers of works in Spanish in the US, publishing authors such as Gabriel García Márquez, Roberto Bolaño, Ken Follett, Isabel Allende, Junot Díaz, et cetera. According to Sánchez (2009) there has been an "explosive growth" of Hispanic consumers in the US which in 2006 had "surged to a 700 billion-dollar market" (Sánchez 2009: 48–49). The US is, in fact, the fifth largest Spanish speaking country, and, particularly in the 1990s, there has been a "dramatic increase in Latino/a Spanish monolingual immigrants" (Sánchez 2009: 53). Vintage Español is one of the two major US publishing houses along with Harper Collins, that are committed to the growth and sustainability of this market. This means that the intended readers of TT2 are mainly monolingual Spanish living not only in Mexico and other Spanish speaking countries, but also those mainly monolingual Spanish speakers living in the US.

Comparative Analysis of the Target Texts

Susam-Sarajeva (2001) claims that in case study methodology in Translation Studies, there is a tendency to focus on single units of analysis. In her view, in an embedded case study (Yin 2014: 51–56), such as the present one, it is not appropriate enough just to carry out a comparative and contrastive analysis among the sub-units. She claims that it is more useful to compare and contrast "several units from a variety of angles" (Susam-Sarajeva 2001: 172), giving as one of the examples of this type of case study a comparative analysis of the translations of several short stories by Ernest Hemingway and Jack London into French and Spanish (Susam-Sarajeva 2001: 171). Nevertheless, it might well be that having the same source text ensures a firm point of comparison

among the sub-units of analysis, that is, different translations of this source text. This firm point of comparison may be absent from a multiple case study proper, such as, for example, translations of texts by different authors, or translations of the same text into different languages.

This research is interpretive, constructivist and qualitative. Therefore, a way to increase the reliability of the findings could be the extent to which the findings of this case study can be falsified (Cresswell 2003: 196). Thus, for example, whenever possible, I have presented evidence for and against any specific conclusion reached.

In this section I will first discuss the translation of the title, then I will do a comparative analysis of the techniques used to translate the text and of the use of paratextual devices. Case study research has been criticized for "having insufficient precision … objectivity and rigor" (Yin 2003: xiii). Carrying out the analysis at different levels allows us, to a certain extent, to triangulate, that is, to gather data from different sources and hence increase the validity of the findings. Thus, the following three-stage analysis may give us a comprehensive picture of the extent to which the ST multilingualism, as a statement of cultural identity, has been preserved in the translations under study.

Translation of the Source Text Title

Anzaldúa (1987) allows us to understand the importance of the source text title. According to her Chicano people have three mothers: The Virgin Guadalupe, La Chingada or Malinche, the raped mother, and La Llorona, "the mother who seeks for her lost children" (Anzaldúa 1987: 30). *Woman Hollering Creek* makes reference to one of the three "*madres*" (mothers) of the Chicano people, mentioned in the quotation above. The "Woman Hollering" is, in fact, la Llorona, which refers to the Mexican legend of "La Llorona" or the weeping woman. This Mexican legend which survived in Chicano territories, tells the story of a woman who, suffering from domestic violence at the hands of her husband, killed her children to save them from this violent fate before killing herself. Now, the story goes, her ghost wanders near bodies of water looking for her children. In some versions, La Llorona is identified with La Malinche (de Aragón 2006: 10), the Nahua woman who is said to have been the translator and lover of Cortés and is considered to be a traitor to her own culture (Sales Delgado 2009: 25). That is, the story refers to two aspects of the "triumvirate of religious/historical/folkloric figures" (Donohue 2010: xv) integral to the Chicana identity. In other words, the title of this collection of short stories is rather important and inspires a particular meaning that echoes some of the themes present in the whole book.

It is in the translation of the title chosen by the two translators that we can find one of the most striking differences between the target texts. The crucial thing here is that the figure of La Llorona is an important part of the cultural tradition of Mexico, Chicanolandia and of the Latino culture in the US. Therefore, to choose a different title for the book, as de Hériz (1992) has done, is questionable and may even go against the ideology of the source text as a statement of identity. Valezuela translated the title as 'El arroyo de la Llorona.' It could actually be said that the source text title may, to a certain extent, confuse or alienate the US monolingual reader, who might have been able to identify the legend if it had been kept in Spanish as 'La Llorona.' Therefore Valenzuela's (1996) translation makes the reference clearer to Mexican Spanish readers. It could even be said that Valenzuela's choice of title has a greater literary value due to the alliteration and slightly onomatopoeic sound 'El arroyo de la Llorona', due to the Spanish pronunciation of the letters "y" and "double l".

Nevertheless, the choice of title by de Hériz may well have to do with the fact that his intended readership was mainly peninsular Spanish, who would probably have missed the reference to the legend and its importance to the Chicana identity entirely.

Analysis of the Translation Techniques

According to André Lefevere (1992: 29), when translating multilingual texts, "[a]n expedient solution, used fairly often, is to leave the foreign word or phrase untranslated and then to append a translation between brackets or even to insert a translation into the body of the texts a little later".

This is the technique that tends to be used when Chicano literature is translated into languages other than Spanish. However, when this technique is followed to translate Chicano literature into Spanish the effect is assimilating and homogenizing. That is, the tensions and relationship between the languages involved disappear and "the linguistic elements that signalled Otherness in the original run the risk of having their indexical meaning reversed and being read as "familiar" signs of Sameness (and vice versa)" (Grutman 2006: 22).

Multilingual texts "deconstruct older distinctions based upon binary oppositions–source/target, home/foreign, original/translation, colonial/postcolonial" (Gentzler 2008: 145). Therefore, their translation also deconstructs other binary concepts such as foreignization and domestication (Venuti 1995). According to Lawrence Venuti (1995), domestication is a strategy which produces a fluent and readable translation by minimizing the foreign

elements. A foreignizing strategy, on the other hand, is "motivated by an impulse to preserve linguistic and cultural differences by deviating from prevailing domestic values" (Venuti 1998: 240), by using, for example, target culture marginal discourses, registers and styles. Nevertheless, these concepts might be too simplistic for the complexity of multilingualism (Vidal Claramonte 2015: 348). Thus, maintaining the Spanish, which could be considered to be a foreignizing strategy when translating into a language not present in the source text, is in actual fact domestication, as the difference and coexistence of languages is effaced.

De Hériz's translation has been considered to be domesticating. Carmen África Vidal Claramonte (2015: 355) says that de Hériz translation of the 'Los Acknowledgements' section of *Woman Hollering Creek* "[e]s una domesticación tan obvia que prácticamente no necesita comentario" (It is such an obvious domestication that it practically needs no comment).[1] However, de Hériz does not always use a domesticating technique. Although he generally leaves the embedded Spanish alone and translates the English text into mostly peninsular Spanish, he also keeps some Mexican phrases and expressions: "mi'jita" (de Hériz 1992: 82) and Náhuatl terms with no change of font, "nixtamal" (de Hériz 1992: 13), "Tía Güera" (de Hériz 1992: 39), "Tío Baby" (de Hériz 1992: 40), "Tepeyac" (de Hériz 1992: 47). Culturally specific items are also kept in English by de Hériz, particularly those items which refer to streets: "Maxwell Street" (de Hériz 1992: 37), "calle Allport" (de Hériz 1992: 54); shops and businesses: "supermercado jewel" (de Hériz 1992: 54), "taller mecánico de Esperanza & Sons" (de Hériz 1992: 55), "el Father & Son's Taco Palace" (de Hériz 1992: 65); names of newspapers: "*San Antonio Light*", "*San Antonio Express News*", "*Southside Reporter*" (de Hériz 1992: 70), "*Gentleman's Quarterly*"(de Hériz 1992: 93); and names of actors: "Andy Rooney" (de Hériz 1992: 92), "Dan Rather" (de Hériz 1992: 92), "Clint Eastwood" (de Hériz 1992: 93). De Hériz's use of typographical markers, such as the use of italics to signal the code-switching, is not always consistent. For example in the story 'Tepeyac' the numbers one to 27 are written in full and in English (de Hériz 1992: 49–50), but italics have not been used.

All the examples above would make de Hériz's translation slightly foreignizing. Even more foreignizing is the preservation of multilingualism in two of the stories: 'Mericans' and 'Woman Hollering Creek.' As with the examples above, the use of different fonts in these two stories is not particularly consistent or helpful, since it tends to mirror the source text, but it does not indicate the presence of a different language. Below are a few lines from 'Woman Hollering Creek' where this multilingualism can be observed during the scene when Felice and Graciela talk on the phone to help Cleófilas leave her husband:

¿Felice? It's me, Graciela.
No, no puedo hablar louder. Estoy at work.
Look. Necesito un favor. Hay una patient, una mujer que tiene un problem.
Well, wait a minute. ¿Me escuchas, o qué?
No puedo hablar louder porque su marido está in the next room. (de Hériz 1992: 85)

According to Montes-Granado (2012), Cisneros' code-switching follows a stylized rather than a realistic approach, using the embedded languages for "proper names, place-names, names of Virgins and saints, names of typical dishes and dances, and terms of endearments or insults" (2012: 36). In the example above, we can see that the code-switching is somewhat artificial and not very effective. The English expressions appear to have been chosen at random and not one of them fits within the categories of expressions mentioned by Montes-Granado (2012).

Valenzuela explains her translation strategy and techniques in an essay included at the end of TT2 (Valenzuela 1996: 187–191). There she states that she chose to use the Texan American variety of Spanish because Cisneros' implicit intention was to give voice to people of Mexican origin from either side of the border (Valenzuela 1996: 188). She also tried to use a combination of Spanish-English that was as close as possible to the effect of the original (Valenzuela 1996: 189). Sometimes, to reflect the code-switching she had to use compensation in places to be able to preserve a similar humorous or ironic effect. That is, she recreated the code-switching at a different point in the text (Valenzuela 1996: 190). Apart from this, she used non-standard spelling and grammar and literal translation or calques from English expressions (Valenzuela 1996: 190).

Many scholars believe that it is more ethical to preserve some type of code-switching in the translation, particularly because this multilingualism represents a statement of identity (Wang 2014; López Ponz 2009; Vidal Claramonte 2015; Martín Ruano and Vidal Claramonte 2004). As Martín Ruano and Vidal Claramonte (2004) state, "writing in and, moreover, translating into an 'invented,' non-codified idiom … is an affirmation of this identity … it is also an act of resistance" (Martín Ruano and Vidal Claramonte 2004: 87). Thus, when translating "the blending of idioms and worldviews is conscious, deliberate and deeply political" (Martín Ruano and Vidal Claramonte 2004: 87) we need to make an effort against effacing the difference. That is, it is important to avoid "[t]he hegemony of the homogeneous … effacing the folds and flattening the text" (Derrida 1996: 40).

We can then say that to a lesser or greater degree both translators have preserved code-switching. However, the overall impression of de Hériz's translation is more homogenizing than Valenzuela's, particularly when we take into account the choice he made to change the title and his use of paratextual devices, which will be discussed next.

Paratextual Devices

I follow Kovala (1996) in using the term "paratext", first coined by the scholar Gérard Genette in 1962 (Genette 1997), to refer to all the materials that surround the text, such as the cover, title, blurbs, notes, illustrations, introductions, appendices, etcetera. According to Kovala (1996), paratexts contribute to ideological processes in a society, by, for example, foregrounding certain aspects of the text and neglecting others and, hence, promoting a particular ideology of that society.

Paratexts can also be used to influence the readers' expectations, particularly those paratextual elements that appear in the packaging (such as for example the front cover and the blurb), which are likely to be seen before the book is read. Certain elements in the paratext can be used for marketing purposes as part of what Kovala (1996: 132) calls "trademark ideology." For example, the cover may act as a lure for potential readers (Kratz 1994) and when the photo of the author appears there, it may mean that the author's reputation is deemed to be established enough for his/her image to be part of the marketing process. This is the case with all three texts under study.

When we look at the front cover, the source text and TT2 are almost identical, which was something we might expect when we consider that the publishing houses are both part of Random House. Both these covers include information for marketing purposes (Kratz 1994) such as mentioning Cisneros' previous books and including a quotation by *The New York Times Book Review*. TT2 has this information translated into Spanish and also includes the name of the translator. Apart from raising the status of the translator, this might have been a marketing strategy since Valenzuela is not only a famous translator but also a famous writer in her own right.

TT1 is rather different, not just because of the different title, but because it does not include information about either the author or the translator. This might actually point to the different intended readerships. That is, TT1's readership might have been mainly peninsular Spanish speakers who might not have been familiar with Cisneros' previous work.

As for the image that appears in the front cover of the ST and TT2, it might encapsulate to a certain degree what the Chicana identity stands for. This image depicts an indigenous woman of colour, dressed in traditional Mexican attire, with her eyes closed, her head inclined to one side and looking sad, thus echoing the book title. TT1, in turn, displays ten pictures depicting different characters and objects of the stories (boots, a bed, a dog, three young girls, etc.). It could be said that, even though they echo the content of the stories, these pictures inevitably dilute the political statement of Chicana identity that emerges from the image on the other texts. This dilution goes hand in hand with the homogenizing effect of the translation techniques chosen at the micro-level.

All three texts have further written information within the book. TT1 has neither a translator's biography, nor any prefatorial element where the translator could have provided some explanation of the translation strategies and techniques used. TT2 has a source text author biography, a biography of the translator as well as a translator's essay where Valenzuela explains several translation issues, already discussed above. This essay functions along the lines of Appiah's (1993) concept of "thick translation" based on the idea of "thick description" proposed by *Geertz* (1973)*, which makes it particularly ethical with this type of text, which can be considered to be a "political statement of identity" (Wang 2014:192–193; also, Vidal Claramonte 2015; Martín Ruano and Vidal Claramonte 2004).

Both the dedication and '*Los* Acknowledgements' are a good example of the source text multilingualism. Thus, in the dedication of the source text we can see the use of italics to indicate the code-switching:

<div align="center">

Formy mama,
Elvira Cordero Anguiano,
who gave me the fierce language
Y para mi papá,
Alfredo Cisneros Del Moral,
quien me dió el lenguaje de la ternura.
Estoscuentos se los dedico
contado mi corazón.

</div>

Valenzuela (1996: 11) simply inverts the use of italics in her translation of this dedication, while de Hériz (1992: 5), has completely domesticated the segment, thus effacing any coexistence between both languages. As for '*Los* Acknowledgements', de Hériz's translation reflects the techniques he used with the whole book. That is, he translates the English segments into Spanish,

with the exception of most culturally specific items. This example also shows de Hériz's inconsistencies, since sometimes, English words have been left for no clear reason, such as, for example "hacer *backflips*" (de Hériz 1992: 10) when there is a perfectly accurate translation for these words ("hacer volteretas"). Valenzuela is consistent with the strategies and techniques that she discussed in her essay and preserves the multilingualism of the source text.

Conclusions, Taking into Account Re-editions and Re-printings

The target texts under study were published within four years of each other, in 1992 and 1996. This would make them, in Pym's (1998: 49) terms, "active retranslations", since, when taking into account just the time of publication, they would be competing for the same audience. However, this conclusion can be falsified (Cresswell 2003: 196). When we consider other factors such as, for example, the position the publishing houses in question had in the international literary field and their typical intended audience, we can see that the situation is more complex than it looks at first sight. In other words, Vintage Español clearly has a wider reach, both in the US and in Spanish speaking territories (including Spain), than Ediciones B, whose readership is mainly from the Spanish peninsula.

In fact, the statement on the back cover of TT2, "Ahora, por primeravez en español … se presenta la yaclásica colección de cuentos" (Now for the first time in Spanish … we present the already classic collection of stories), points to the fact that Vintage Español might not have known of de Hériz's translation. This dispels the possibility that Valenzuela's translation was carried out because the first translation was considered to be deficient (in line with Berman's (1990: 1) ideas which are usually referred to as the "Retranslation Hypothesis", as operationalized in Chesterman (2004: 8)). In any case, all retranslations could be seen "as instantiations of the interpretive potential of the source text" (Deane-Cox 2014: 190), just like in the case of poetry translation. In other words, it might well be that "it is the impermanence of the original, and not the deficiency of the translation, which gives impulse to the reiterative act of retranslation" (Deane-Cox 2014: 190–191).

According to Pym (1998: 79) re-editions and re-printings can reinforce the validity of a particular version. A quick search on amazon.com shows that TT2 has been re-printed at least in 1999, 2000, 2013 and 2015 and that there is even a kindle edition available. The same search does not show any re-

printings of TT1. This may be an indication of the greater popularity of TT2, even Cisneros preferred Valenzuela's version (López Ponz 2009: 99). However, this may not necessarily be the case (cf. Cresswell 2003: 196). The lack of TT1 re-printings may just point to the fact that the publishing house, Ediciones B, had a much smaller reach than Vintage Español.

Cisneros' preference for TT2 might also have to do with what Bourdieu (1999: 223) calls "mutual admiration societies." That is, Valenzuela knows Cisneros personally. She is one of the people Cisneros (1991) mentions in '*Los* Acknowledgements' as one of her "readers *de conciencia*" (conscientious readers) (Cisneros 1991: n.p.). In fact, in her translator's essay Valenzuela mentions that she attended one of Cisneros' writers workshops at the time the author was writing the source text. There, Valenzuela heard Cisneros discussing the stories in the source text (Valenzuela 1996: 187). This, together with the fact that Cisneros' and Valenzuela's cultural, educational and ideological background has many similarities, places this translator in an ideal position to interpret the source text, following the so-called idea of "simpatico" (Venuti 1995), a notion which requires that the translator "must adopt the very soul of his author" (Alexander Tytler (1791), *The Principles of Translation* quoted in Venuti 1995: 274). In other words, Valenzuela might have been able to more effectively recreate the multilingualism of the source text as a statement of Chicana identity because she herself can be considered to be a Chicana writer.

Case study research has been criticized because, since it is context-dependent, we are prevented from making generalizations from the findings. However, the primary objective of a case study is not to make generalizations but to learn in depth about a particular case (Stake 1995: 3), and "to provide a rich description and an in-depth analysis of the particular" (Saldanha and O'Brien 2013: 230). In addition, these findings may inform the approaches taken in other case studies (Rossman and Rallis 2003) and, therefore, the methods and the terminology could be "transitive" (Tymoczko 2000: 18), that is, applicable to other cases. Therefore, every step of the present analysis has been described in detail to aid replicability and increase reliability (Yin 2014: 115).

Case study methodology differs depending on the area or discipline under analysis. Therefore, there is a need for more research on case study methodology specifically applied to Translation Studies. In fact, the more case studies there are in Translation Studies, the more the results could be effectively generalized through "aggregate studies" (Susam-Sarajeva 2009: 53), that is, studies on similar topics and issues, which would in turn modify the theoretical premises used. Thus, it is hoped that this case study has aided in the understanding of the complexity of translating multilingual texts, particularly into

one of the languages embedded in the source text. For this reason, this case study has included a comprehensive contextualization (cultural, ideological and political), also adding information on all of the agents involved in the process (author, translators, publishing houses), as well as a conceptual framework which has informed the conclusions reached.

Note

1. Unless otherwise stated all translations are mine.

References

Anzaldúa, G. (1987) *Borderlands/La frontera: The New Mestiza.* San Francisco: Spinters/Aunt Lute Books.

Appiah, K. A. (1993) 'Thick Translation', *Callaloo* 16 (4): 808–819.

Ashcroft, B. (2009) 'Chicano Translation', in K. Cocannon, F. A. Lomelí and M. Priewe (eds) *Imagined Transnationalism: US Latino/a Literature, Culture and Identity*, New York: Palgrave Macmillan.

Bakhtin, M. M. (1981) *The Dialogic Imagination*, tr. C. Emerson and M. Holquist. Austin, Texas: University of Texas Press.

Berman, A. (1990) 'La Retraduction comme espace de traduction' (Retranslation as a translation space), *Palimpsestes* (Palimpsests) 13(4): 1–7.

Bourdieu, P. (1990) *In Other Words*, Stanford: Stanford University Press.

Bourdieu, P. (1993) *The Field of Cultural Production: Essays on Art and Literature*, Cambridge: Polity Press.

Bourdieu, P. (1999) 'The Social Conditions of the International Circulation of Ideas' in R. Shusterman (ed.) Bourdieu: A Critical Reader, Oxford: Blackwell, pp. 220–228.

Casanova, P. (2010) 'Consecration and Accumulation of Literary Capital: Translation as unequal exchange', in M. Baker (ed.) *Translation Studies: Critical Concepts*, London and New York: Routledge, pp. 285–303.

Chesterman, A. (2004) 'Hypotheses about Translation Universals', in G. Hansen, K. Malmkjaer, and D. Gile (eds) *Claims Changes and Challenges in Translation Studies*. Amsterdam: Benjamins, pp. 1–14.

Cisneros, S. (1991) *Woman Hollering Creek and Other Stories*, New York: Vintage.

Cresswell, J. W. (2003) *Research Design*, London: Sage.

de Aragón, R. J. (2006) *The Legend of La Llorona*, Las Vegas: SanstonePress.

Deane-Cox, S. (2014) *Retranslation. Translation, Literature and Reinterpretation*, London: Bloomsbury.

Derrida, J. (1996) *Monolingualism of the Other; Or, The Prosthesis of Origin*, Stanford: Stanford University Press.

Donohue, C. (ed.) (2010) *Sandra Cisnero's Woman Hollering Creek*, Amsterdam and New York: Rodopi.

Ganz, R. (1994) 'Sandra Cisneros: Border Crossings and Beyond', *MELUS* 19 (1): 19–29.

Geertz, C. (1973) *The Interpretation of Cultures*, New York: Basic Books Classics.

Genette, G. (1997) *Paratexts: Thresholds of Interpretation*, tr. J. E. Lewin, Cambridge: Cambridge University Press.

Gentzler, E. (2008) *Translation and Identity in the Americas: New Directions in Translation Theory*, London and New York: Routledge.

Grutman, R. (2006) 'Refraction and Recognition. Literary Multilingualism in Translation', *Target* 18: 17–47.

de Hériz, E (tr.) (1992) *Érase un hombre, érase una mujer* (There was a Man, There was a Woman), Barcelona: Ediciones B.

Johnson, R. (1993) 'Editor's Introduction', in P. Bourdieu *The Field of Cultural Production: Essays on Art and Literature*, Cambridge: Polity Press, pp. 1–25.

Kovala, U. (1996) 'Translations, Paratextual Mediation and Ideological Closure', *Target* 8 (1): 119–147.

Kratz, C. A. (1994) 'On Telling/Selling a Book by Its Cover', *Cultural Anthropology* 9 (2): 179–200.

Lefevere, A. (1992) *Translating Literature: Practice and Theory in a Comparative Literature Framework*, New York: MLA.

López Ponz, M. (2009) *Traducción y literatura chicana: Nuevas perspectivas desde Lahibridación* (Translation and Chicana Literature: New perspectives from Hybridization), Granada: Comares.

Madsen, D. L. (2000) *Understanding Contemporary Chicana Literature*, Columbia: University of South Carolina Press.

Martín Ruano, R. and C. A. Vidal Claramonte (2004) 'Asymmetries in/of Translation: Translating Translated Hispanicism(s)', *TTR: traduction, terminologie, redaction* (Translation, Terminology, Writing) 17: 81–105.

Mehrez, S. (1992) 'Translation and the Postcolonial Experience: The Francophone North African Text', in L. Venuti (ed) *Rethinking Translation: Discourse, Subjectivity, Ideology*, London and New York: Routledge, pp. 120–138.

Montes-Granado, C. (2012) 'Code-switching as a Strategy of Brevity in Sandra Cisneros' *DQR Studies in Literature* 49 (1): 125–138.

Pym, A. (1998) *Method in Translation History*, Manchester: St. Jerome.

Rossman, G. B. and S. F. Rallis (2003) *Learning in the Field: An Introduction to Qualitative Research*, London: Sage.

Saldanha, G. and S. O'Brien (2013) *Research Methodologies in Translation Studies*, Manchester: St Jerome.

Sales Delgado, C. (2009) 'La construcción de una identidad femenina en las protagonistas de "Woman Hollering Creek", "Never Marry a Mexican" y "Bien Pretty" de

Sandra Cisneros' (The Construction of a Feminine Identity in the Protagonists of "Woman Hollering Creek", "Never Marry a Mexican" and "Bien Pretty" by Sandra Cisneros), *Divergencias. Revista de estudios lingüísticos y literarios* (Review of Linguistic and Literary Studies) 7 (2): 23–33.

Sánchez, M. E. (2009) 'Para Español Oprima El Número Dos: Translational Translation and U.S. Latino/a Literature' (Press Two for Spanish) in K. Cocannon, F. A. Lomelí and M. Priewe (eds) *Imagined Transnationalism. US Latino/a Literature, Culture and Identity*, New York: Palgrave Macmillan, pp. 47–60.

Stake, R. E. (1995) *The Art of Case Study Research*, Thousand Oaks, CA: Sage.

Susam-Sarajeva, Ş. (2001) 'Is One Case Always Enough?', *Perspectives: Studies in Translatology* 9 (3): 167–176.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer* (ITT) 3 (1): 37–56.

Tymoczko, M. (2000) 'Translation and Political Engagement. Activism, Social Change and the Role of Translation in Geopolitical Shifts', *The Translator* 6 (1): 23–47.

Valenzuela, L. (tr.) (1996) *El arroyo de la llorona y otros cuentos* (The Creek of the Crying Woman and Other Tales). New York: Vintage Español.

Venuti, L. (1995) *The Translator's Invisibility: A History of Translation*, London and New York: Routledge.

Venuti, L. (1998) *The Scandals of Translation*, London: Routledge.

Vidal Claramonte, C. A. (2015) 'Traducir al atravesado', (https://doi.org/10.5565/rev/papers.2143) [Accessed 25 September 2016].

Wang, C. (2014) 'La traducción de la literatura chinoamericana: análisis de las dos versiones castellanas de *The Joy Club* de Amy Tan' (The Translation of Chinese American Literature: Analysis of the Two Castilian Versions of *The Joy Club* by Amy Tan), *Sendebar* 25: 173–196.

Yin, R. K. (2003) *Case Study Research: Design and Methods* (3rd edn), Thousand Oaks: Sage.

Yin, R. K. (2014) *Case Study Research: Design and Methods* (5th edn), Thousand Oaks: Sage.

Cheating on Murasaki Shikibu: (In)fidelity, Politics, and the Quest for an Authoritative Post-war *Genji* Translation

Matthew Chozick

Introduction

Vying for literary prestige and market dominance, the prefaces and promotional materials for many *Tale of Genji* translations promise readers the impossible: complete and accurate reworkings of Murasaki Shikibu's original eleventh-century masterpiece. Barring a major discovery, it behoves us to ask how publishers have produced and marketed increasingly high-fidelity translations without any known, definitive *Genji* source text. The oldest preserved recensions of Murasaki Shikibu's classic were compiled centuries after the author's death; the manuscripts deviate from one another and they are missing passages that were likely once part of the work. Moreover, the author's diary and later commentaries suggest that, from the very genesis of *Genji,* there would have been multiple versions of the tale, which were subsequently revised across generations. Although I am not the first to point out these historical details, their theoretical implications are perennially discounted in scholarship on new *Genji* translations. This case study seeks to offer a corrective by examining the circumstances and translational processes that have justified the sale of *Genji* editions as superior to their predecessors without a single, definitive source text. Below I will review strategies that were used

M. Chozick (✉)
University of Birmingham, Birmingham, UK

Temple University, Japan Campus, Tokyo, Japan
e-mail: chozick@tuj.temple.edu

443

following the Second World War to supplant the prior generation of bestselling *Genji* translations in Japan and in the Anglophone publishing market.

Owing to length constraints, this case study focuses primarily on a modern Japanese translation by Junichiro Tanizaki (1951–54) and an English translation by Edward Seidensticker (1976). An important reason to juxtapose these two works is that the translators contended in their prefaces that they had achieved the most authoritative translations to date of *Genji* in their respective languages, and their efforts were widely reported as such in the media. A further rationale for analyzing these Tanizaki and Seidensticker translations in parallel is that the two men had a personal and professional relationship; Seidensticker translated Tanizaki's novels into English and Seidensticker wrote of having referenced Tanizaki's *Genji* volumes as source texts for his own telling of the tale. In this way, the publication of these English and Japanese translations is intertwined, and their textual history reveals large post-war shifts in US-Japan relations. Indeed, we shall see that Tanizaki justified his 1951–54 translation of *Genji* as perfect on account of wartime suppression that had previously distorted the tale; likewise, Seidensticker described his 1976 translation as improved partly on account of its closeness to refined post-war Japanese *Genji* references.

To further clarify how Seidensticker and Tanizaki's *Genji* releases were situated as superior to precursors in their respective languages, this case study pays particular attention to claims in translator prefaces. While not a ubiquitous approach to literary research, Ritva Hartama-Heinonen (1995) and Rodica Dimitriu (2009) have both contended that prefaces are highly valuable for translation studies. Similarly, Gideon Toury (1995) and Gérard Genette (1997) have argued that paratexts—including prefaces, tables of contents, blurbs, and footnotes—offer insight into the intentions behind a work. With such materials I seek to sieve out details to show the ways in which translators have tried to convince the public that their *Genji* translations are the most definitive one available—even without a definitive source text.

To gain a better understanding of how the claims made by *Genji* translators in prefaces relate to their social and historical contexts, this study is methodologically organized using Anthony Pym's (2009) notion of translator humanization. Pym has explained humanization as "[f]ind[ing] the translators, see who paid them, see what discourses they worked with and mixed, what minor elements of power they thus found" (Pym 2009: 36). By tracing such matters down to the individual level, while also examining larger ties between translators, publishers and governments, this study traverses the national lines that often separate literatures into discrete entities. As Pym suggests:

> Instead of the binarisms of source vs. target, language vs. language, culture vs. culture, a focus on translators should make us think about something operating across the two sides, in their overlaps, in the spaces of what we have tried to think of as professional intercultures. (Pym 2009: 45)

Such considerations ought to position this discussion on the justification of new *Genji* translations in a wider perspective and disabuse us of parochial notions that the Japanese literary field, or others, can be studied without examining exogenous forces of influence. Moreover, given the central position of *Genji* in the Japanese canon, the dearth of scholarship on its marketing and reproduction in translation is a missed opportunity that can be used to test, challenge and build upon translation theories within Japanese and Anglophone contexts.

Background of Prior, Relevant *Genji* Research

Little scholarship to date explores the emergence of post-war *Genji* translations from a comparative, translational stance, although there has been a recent spate of research on the tale's two earliest English and modern Japanese translations (see Chozick 2016; Clements 2011; Emmerich 2013; Ibuki and Rowley 2009). An important discovery to note about the reception of *Genji* is that, in the 1880s, when readers in New York and London were first encountering the text in English translation, the work was out of print in *fin de siècle* Tokyo. A groundbreaking paper by G. G. Rowley (1997) contended that, prior to the 1890s, new copies of Murasaki Shikibu's masterpiece had not been sold in Japan for nearly two centuries. Japanese publishers had lacked the impetus to "rescue *Genji* from obscurity" (Rowley 1997: 3). I have elsewhere sought to expand Rowley's findings, arguing that the reintroduction of *Genji* in modern Japan—as well as its subsequent popularization domestically as a novel—is indebted to early Anglophone translations, which brought the tale back into print during a period of rapid cultural transformation and Westernisation across the archipelago (see Chozick 2016).

Owing to the difficulty of reading the eleventh-century language of *Genji* without translation, Japanese encountered early reports about the work's popularity abroad with a sense of astonishment that has largely faded from public consciousness. A journalist at the *Asahi Shimbun* newspaper commented about Murasaki Shikibu's second English translator: "I hold nothing but admiration for [Arthur] Waley's efforts to translate *Genji*, of which even we Japanese struggle to make sense" (Yamamoto 1929: 3). In the same *Asahi*

Shimbun newspaper more recently, *Genji* was described as an "unchangingly popular tale from a thousand years ago" (Shimizu 2008: 10). Such anachronistic depictions of *Genji* as a bestselling novel from time immemorial are prevalent today, and they belie the role of translation in presenting the work as if it were, and has always been, a mass-produced novel. Today there are numerous novelistic versions of *Genji* for sale in a highly saturated translation market. Yet some of the translations, like those discussed in this chapter, have managed to prevail for relatively long periods before they were replaced. As Michael Emmerich has suggested, the reception of *Genji* is characterized by "continual replacement … new, different versions" (Emmerich 2013: 11). And it is long overdue to compare how the work's many translators have justified their own replacements without a master source text. In the next section of this chapter, I will explore the way in which *Genji* translator Junichiro Tanizaki tried to substantiate claims that his second translation of the tale was the highest in fidelity of its day. And I shall argue that Tanizaki's improvement to *Genji* fit well within post-war ideological shifts that helped to validate his efforts.

Historical Context for Tanizaki's Second *Genji*

Tanizaki's first Japanese modern rendition of *Genji* (1939–1941) was the earliest translation of Murasaki Shikibu's tale to become a breakaway bestseller in Japan. A prior translation by Akiko Yosano (1912–1913) had been released decades earlier, but it was sold initially to the well-heeled, debuting at a total cost of 12 yen—a price equal to the average Japanese carpenter's salary for a dozen workdays (Shūkan Asahi 1988). In contrast, Tanizaki sought to popularize *Genji* among a wider audience after the idea was pitched to him by the then-president of the publishing company Chūōkōronsha, who delivered his request with a copy of the bestselling English translation by Arthur Waley (Waley 1925–1933; see Mizukami and Chiba 2008: 346–349). Tanizaki's *Genji* bears a striking formal resemblance to Waley's, but its content was moulded by a cultural milieu of wartime military oppression.

When Tanizaki was first working on *Genji* in the 1930s, Japanese literary censorship laws were increasingly strengthened under the yoke of a draconian state. Allegations of *lèse-majesté* became a tool for political repression, and famously House of Representatives member Yukio Ozaki was brought to trial for reading suspicious poetry in 1942 (Ozaki 2001: 400). A year later, Tanizaki's 1943 novel *Sasameyuki* (The Makioka Sisters; 1946) was banned in Japan. Government censors claimed that Tanizaki's new work detailed:

the very thing we are most supposed to be on our guard against during this period of wartime emergency: the soft, effeminate, and grossly individualistic lives of women. (quot. in Rubin 1984: 264)

Such a description would have also befitted the "effeminate" plot of *Genji*, which, in addition to focusing on lives of women, includes the cuckolding of an emperor who then raises another's child as his own. Consequently, an exhaustive translation of *Genji* during the Second World War into modern Japanese may have risked a fate worse than that of *The Makioka Sisters,* by casting doubt on the legitimacy of the emperor's divine bloodline—an offense fraught with the threat of harsh persecution. Accordingly, hazardous sections of the text were expunged from Tanizaki's first translation, which went into circulation without reprisal.

After the Second World War, the role of the emperor changed in step with Japanese censorship laws. While some post-war information suppression remained to protect policy interests under the 1945–1952 US-led Occupation of Japan, the government was officially encouraged to promote freedom of expression with materials that did not subvert Allied ideological goals (see Cather 2012). Overall, American policies sought to strengthen Japan's democracy by keeping the emperor in a key symbolic position while, at the same time, undermining belief in his divine ancestry.

Attempts to shape public opinion on the emperor's divinity came to the fore early in the occupation, when, on the first of January 1946, a few months after the end of the Second World War, the emperor was famously made on national radio to read an American rescript known as the Declaration of Humanity. The emperor told listeners that he was not a god, for whom so many had fought, and he arguably set the foundation for a secular set of laws to be imposed by the Allied forces. A new constitution, which was drafted in English and is still in use today, specifies that the emperor should serve only as a symbol of the Japanese people "with whom resides sovereign power" (Article One). Moreover, the constitution granted the right to critique leaders with the freedom of the press (Article 21). This post-war legal framework helped to pave the way for Tanizaki to publish and justify a new translation of *Genji* as higher in fidelity than his first effort, a process which I will explain in the next section of this chapter.

Beforehand, it is also worth considering the timing of Tanizaki's follow-up *Genji* release in a material sense, since its publication overlaps with efforts to restore inventories of books lost in the Second World War. During the war,

incendiary firebombing razed most Japanese cities and took with them large volumes of texts from private collections as well as from universities and public libraries. While the total number of incinerated books remains unknown, according to one estimate of just library records, the war resulted in "the destruction of fifty percent of the total book resources in Japanese libraries" (Knuth 2003: 175). It follows that mass-produced bestsellers like the first edition of Tanizaki's *Genji* would have figured disproportionally high in war losses, because the books were not economically worth the protection bestowed upon valuable, rare texts, which were sometimes buried underground for safety or removed from cities. In this way, with strong demand to replenish physical books and with ideological backing from the Allied Occupation of Japan, Tanizaki began to revise *Genji* and to make his new translation more authoritative.

Junichiro Tanizaki's "Perfect" *Genji* Translation

Prior to Tanizaki publishing even a single volume of his second *Genji* translation (Tanizaki 1951a), demand for his work was great enough to garner a considerable amount of press coverage. Some of the exposure focused on how the unfinished book would be higher in fidelity than its predecessor. For example, about a year before the second *Genji* was printed, the *Asahi Shibun* newspaper ran a page-two photograph of Tanizaki with an announcement that he was hard at work producing a "perfect" and "complete [*Genji*] translation" ("*Genji monogatari* o kanyaku ni,") (*Asahi Shimbun* 1950: 2).[1] The article made it clear that this follow-up translation would not be a minor update. The work would reflect the fact that it was a major overhaul with a changed title, published as the 『潤一郎新譯　源氏物語』 (*Junichiro shinyaku Genji monogatari* or *The Junichiro New Translation of The Tale of Genji*).

 Once the new translation was finally shipped to bookstores in 1951, readers encountered the following explanation in the preface as to why this second edition was more complete and authoritative than its prior incarnation:

> The first translation [of *Genji*] entered the world in a period that was, by and large, dominated with the narrow-minded ideology of national militarism. Unwittingly, I had no choice but to deviate a minimal amount from the plot of the original text while shifting some details and obscuring others, or else I would not have been able to evade dealing with military personnel. During the five or six years I worked on the first translation, military oppression became increasingly severe as the state of things deteriorated. More than I had imagined early

on, I was forced to conduct omissions and pervert the work … [Yet] the period of freedom that I had longed for has come faster than I'd predicted and here is the embodiment, which I've carried forward, of my dream to release a perfected translation of *Genji*. Given all that has happened, I'm not sure whether I ought to describe this book today with language of rejoice or with language of sadness. (Tanizaki 1951b: 8)

If published a few years earlier, this explanation of Tanizaki's *Genji* would have been likely to incite severe penalties for those involved with the book. However, under the aegis of the US-led Allied Occupation, Tanizaki's preface safely blamed Japanese militarism for preventing the release of a more faithful first translation. Consequently, Tanizaki could shamelessly discredit his former effort and supplant it with a "perfected" version.

It is worth mentioning here that even if a definitive *Genji* source text existed, the general view in modern Translation Studies is arguably that a translation cannot be perfect. Tanizaki's claim of perfection, while useful for marketing a new edition of *Genji*, underscores a fundamental question of whether it is appropriate to evaluate any translation with a rubric that includes such a hyperbolic outcome. In this specific case*,* without a definitive original, translators must either compile their own source text or they can select one that has already been collated by others, so translators each tend to base their efforts on slightly different sources, which make the translations challenging to compare—and I will reconstruct this process, in detail, later in this chapter using a translator's diary. In the meantime, since there is not a single, authoritative *Genji* source text, rather than describing the work's greatness as approaching perfection, it may be more meaningful to consider the translations as—to borrow Andrew Chesterman's phrase—"tentative theory" (1997: 90).

In his influential book on translation theory, Chesterman (1997) argued that we ought to conceptualize translated texts not as potentially perfect, but as if they were explanations found in an evolving, empirically falsifiable process: "just as it makes no sense (in Popper's terms) to claim 'perfection' for a scientific theory, so there is no reason why a translation (*qua* theory) should be 'perfect'" (Chesterman 1997: 90–91). Indeed, it would put us on a more nuanced footing to consider Tanizaki's second *Genji* to be the best "tentative theory" of its day, rather than perfect. And while such a label might not be appealing in the book's marketing slogans—some of which I will discuss below—the second Tanizaki *Genji* did offer more of a complete "tentative theory" than its predecessor. Moreover, the updated *Genji* theory could be anchored to a rapidly changing post-war cultural identity that privileged the tale as worthy of pride at a time of national defeat.

Secular Pride in the "Tentative Theory" of *Genji*: Ontological Recalibrations in 1950s Aesthetic Works

In the early 1950s, Japan was ontologically at a crossroads. The nation's primary spiritual system was no longer sanctioned at the state level by an emblematic head—the emperor—and citizens found that "World War II discredited much of Japan's historical and traditional culture" (Huffman 2013: 181). In this context, creative works began to deal with post-war trauma and loss, while, simultaneously, political leaders tried to suppress wartime memories in favour of praising the current society under the Allied Occupation (see Igarashi 2012). This imposed identification with the occupying force's ideology, over that of the former Japanese military, is a phenomenon that has been described by artist Takashi Murakami as transforming Japan into a "castrated nation state" (Murakami 2005: 141).

Yet creative strategies for resistance and for reconciliation with this symbolic "castration" can be found in many popular artistic works of the early 1950s, ranging from Tanizaki's translation of *Genji* to the film *Godzilla* (1954), both of which provided fictional narratives for Japanese to make sense of their post-war cultural identity. In contrast to *Godzilla,* which portrays the Japanese as able to militarily defeat an atomic doppelgänger of the US, Tanizaki's *Genji* depicts the Japanese people as peaceful and aesthetically cultivated. This image was consistent with the new pacifist constitution installed by the US-led occupation, and so was the preface to *Genji* that openly criticized Japanese militarism. Japanese submission to Allied policies could thus be reconciled in the locus of *Genji*, which presented poetry as a national pastime. Such a backdrop differs from the wartime way in which *Genji* had been used to ethnographically justify Japanese cultural superiority over neighbouring states (see Chozick 2016).

In the wake of national defeat, the 1951 marketing campaign for *Genji* by publisher Chūōkōronsha emphasized the book's place in national pride. Days after it was released, an advertisement ran on the front page of newspapers with a pitch redolent of earlier ones, but now Japanese readers were told explicitly that *Genji* was worthy of the nation's respect: "World's Oldest Novel—Modern Translation Just Completed of the Great Masterpiece That Embodies [Japanese] Pride" (Chūōkōronsha advertisement 1951: 1). With the aid of such marketing, *Genji* could foster a sense of post-war conceit that was linked not to failed militarism or the imperial bloodline, but rather to the idea of Murasaki Shikibu as respected across the world as a pioneer novelist.

Tanizaki's second translation ushered in an unprecedented *Genji* boom with major kabuki adaptations of the tale at Tokyo's top kabuki theatre, Kabukiza, as well as *Genji*-based radio dramas, museum exhibitions and a film (*Genji monogatari* 1951) released at nearly the same time as the 1951 translation. The *Genji* motion picture, directed by Kōzaburō Yoshimura and scripted by Tanizaki himself, broke domestic box office records at the peak of the Japanese film industry, when some nineteen million tickets were selling per week (Thompson and Bordwell 1994: 462). Not only did the film earn more money than any other of 1951, but it was one of the first to acquire enough domestic investment to enter the international circuit. *Genji* was screened at the Cannes Film Festival and it managed to win an award there for best cinematography.

During the *Genji* mania of the 1950s and afterwards, Tanizaki continued to cement his position among Japanese and international literati. He won a number of high- profile awards for his fiction and several of his own novels were subsequently made into films with foreign distribution. The celebrity status Tanizaki enjoyed throughout his career had the secondary effect of drawing further recognition to Murasaki Shikibu, imbuing her work with some of his own cachet. Since Murasaki Shikibu had been out of print decades earlier, this is a stark role reversal of the subordinated invisible translators who occupy a "shadowy existence" in the West as described by Lawrence Venuti (2004: 8). In fact, it could be said that the history of Tanizaki's *Genji* is one of a "hypervisible translator." Such matters are conspicuous in the print design of Tanizaki's *Genj*; Murasaki Shikibu's name was not printed on the book bindings or covers of the early editions, while Tanizaki's name was included in the book's title. This erasure of the author and insertion of the translator is both symbolically and commercially important. As Franco Moretti has written, "half sign, half ad, the title is where the novel as language meets the novel as commodity, and their encounter can be extremely illuminating" (Moretti 2013: 181).

And as Tanizaki's career continued to soar in the 1950s and early 1960s, it conferred further prestige on Murasaki Shikibu even when Tanizaki was not actively promoting her tale. Most notably, it is a testament to Tanizaki's legacy that *Genji* was praised at the ceremony conferring the 1968 Nobel Prize for Literature upon Yasunari Kawabata. The Laureate spoke of reading *Genji* with admiration in his acceptance speech and described Murasaki Shikibu's writing in almost the same language as the abovementioned advertisement for Tanizaki's translation: "*Genji* is the greatest Japanese novel, speaking to readers from classic times to those of the present day" (Chūōkōronsha advertisement 1951: 1). Such estimations of *Genji* as the world's first novel and as Japan's greatest masterpiece resonated with the Japanese public, thanks largely

to the popularity of Tanizaki's translations and his film adaptation. Kawabata's praise also reverberated abroad owing to English translations, and so Murasaki Shikibu could be repositioned before the Swedish Academy as a sort of torchbearer for Kawabata's own Nobel Prize. With this lineage, *Genji* arguably benefitted as much as Kawabata's own writing in Stockholm, because it appealed to what Pascale Casanova has described as "[the] consecrating authorities which allow international writers to legitimize their position internationally" (Casanova 2010: 294).

Accompanying Kawabata to the Swedish Academy in 1968 was Tanizaki's English translator, the honoured guest Edward Seidensticker. Seidensticker listened to the speech about the greatness of *Genji,* a text which he had recently started to translate with Tanizaki's own manuscripts as source texts. Before discussing the textual details of Seidensticker's *Genji* and how it was portrayed as improving upon earlier editions, it would be helpful to provide background on how the Second World War also positioned Seidensticker to work on *Genji* and become, like Tanizaki, something of a "hypervisible translator."

Background for Edward Seidensticker's 1976 *Genji* Translation

Born in 1921 on a farm in the rural, agrarian heartlands of Douglas County, Colorado, what eventually prompted Seidensticker to learn about Japanese culture was the abrupt establishment of the US Navy Japanese Language School at the University of Colorado during his undergraduate years there. Seidensticker was residing in Boulder, majoring in English in 1941, when Japanese fighter planes bombed Pearl Harbor. In the aftermath of the assault, the US government sought to train young men in the Japanese language and, by chance, Seidensticker's university was selected to house its inaugural programme.

While still a student in Colorado, bilingual Japanese teachers were dispatched and relocated to live near Seidensticker, who was able conveniently to enlist at the language school and experience the war years in "reasonable safety and comfort" (Seidensticker 2002: 16). Right as the war finished Seidensticker completed his military and language training. He would first step onto Japanese soil in September 1945, missing combat and arriving days into the nascent occupation, for which he would work as an interpreter. Although Seidensticker had been pushing himself to read untranslated contemporary Japanese literature, he had only admired the difficult text of *Genji* through Waley's translation: "Arthur Waley's translation of *The Tale of Genji* … [was] a

wonderful thing, but I was not for several years to read it in the original" (Seidensticker 2002: 36). Indeed, to read the so-called "original" would require a great deal of additional training in ancient Japanese.

Seidensticker returned to America for postgraduate studies, and, before attempting *Genji*, he distinguished himself by translating a handful of contemporary Japanese authors, transforming them into international sensations—notably including Kawabata, Yukio Mishima, and Junichiro Tanizaki. A remarkable percentage of the Seidensticker translations were well received commercially and critically. Owing partly to Seidensticker's knack for identifying quality Japanese fiction, he was granted freedom by Knopf's editor-in-chief, Harold Strauss, to translate any texts he personally saw fit (Freedman 2016: 50). If not for this agreement, Seidensticker may not have been in a position to select and translate Murasaki Shikibu or Kawabata and this special treatment again warrants some further discussion.

Seidensticker as a Respected Translator and as the New *Genji* Authority

Like Tanizaki, Seidensticker does not fit the Western archetype of the "invisible translator." Indeed, Seidensticker's visibility helped his *Genji* to receive a fair amount of press coverage before it was even published. It made headlines in major media outlets when Seidensticker's version of *Genji* was announced, and, prior to anyone seeing it, the book was again portrayed as superior to its predecessor. *The New York Times,* for example, ran an article a couple of years before Seidensticker's *Genji* was released, suggesting that the upcoming English translation would be more faithful to Murasaki Shikibu's text than that of its forebears (see Butterfield 1974: 6). In this way, the looming publication of Seidensticker's *Genji* began already to shift how the respected, bestselling translation of Waley was seen half of a century after it made *Genji* a household name in the Anglophone world.

Similar to how Tanizaki's preface devalued the prior hit Japanese *Genji,* which happened to be his own, Seidensticker claimed in his preface that his new translation was more "complete" and "fuller" (Seidensticker 1978: xv) than Waley's, since Waley's translation contained both embellishments and omissions:

> the Waley translation is very free … [my] new translation, which may be called complete, contains fewer words than the boldly abridged Waley translation … If it should be the aim of a translation to imitate the original in all important

matters, including the matter of rhythm, then it may be said that the translation offered here has set itself a fuller set of aims than did that of Waley. (Seidensticker 1978: xiv–xv)

Subsequent reviewers and critics picked up on the language that Seidensticker employed in his preface to explain the new translation's superiority of "fullness" over Waley's. For example, a review in the journal *Literature East & West* described the new *Genji* as the "fuller and more accurate translation" (McLeod 1978: 310). Even decades later, a writer in *The Economist* claimed that "Seidensticker produced a fuller translation … using a matter-of-fact voice akin to Murasaki's own" (*The Economist* 1999: 106).

Such claims again underscore fundamental questions of whether we can assess comparative "fullness" or accuracy in portraying the voice of Murasaki Shikibu if she left behind no extant writing for use as a source text. Surely Seidensticker would have been aware of such matters, and he has admitted to being pressured by editors to make a case for his work's superiority over that of Waley's:

> The remarks about the Waley translation were not a part of the original introduction and were added reluctantly [due to requests from my] … editors, who argued that such rashness as attempting to take over even a part of the following which that classic, the Waley translation, had acquired must explain itself. (Seidensticker 1980: 23)

In this way, Seidensticker was pushed to legitimize his retranslation by highlighting deficiencies in Waley's prior work and thereby a need for his own. This kind of competitive relationship has been described by Pym as one between "active retranslations," which vie to displace one another (Pym 1998: 82–83).

Interestingly, the competition for legitimacy did not include the first English translation of *Genji* (1882), which was ignored in both Waley and Seidensticker's prefaces despite its importance for bringing the work back in print circulation. Until new translations of *Genji* began appearing in the early twenty-first century, the competition for an authoritative *Genji* translation in the English language was divided essentially between the novelistic translations of Waley and Seidensticker. As a consequence, Seidensticker's *Genji* reigned for several decades as the most complete and authoritative version available, which is how it was described in an English textbook on the classic: "In 1976, Edward Seidensticker published again in English to critical acclaim, and his translation is now widely regarded as the authoritative English text" (Howe and Stickings 1991: 14).

Yet of the Anglophone *Genji* translations available by the end of the twentieth century, each one included passages omitted from predecessors in a leap, overall, towards fidelity. On the surface this development appears to support the "retranslation hypothesis," in which "later translations tend to be closer to a source text" (Chesterman 2004: 8). But such conclusions are problematic, owing to the lack of a single definitive *Genji* and the use of slightly different source texts by the translators. Unlike many of the *Genji* translators who have not disclosed their list of source texts, Seidensticker has been open about having referenced multiple versions of the classic, and it would be worthwhile here to further examine his process.

Translator Agency Without an Original Source Text

By combining information provided in Seidensticker's *Genji* preface and his diary, we can gain a sense—perhaps in more detail than any other *Genji* translator has heretofore provided—of how myriad source texts were incorporated into the 1976 English translation. Seidensticker specified the bibliographic details for six referenced *Genji* texts in his translation's preface (Seidensticker 1978: xi–xii), although the total number might more accurately be listed as eight since he described in his diary also relying upon Waley's translation and checking not one of Tanizaki's translations but at least two that he differentiated between. To better understand this complex creative process, here is an example from Seidensticker's 1970 diary, in which he reports cross-examining multiple versions of a *Genji* passage*,* while cognizant of what translation styles might please his editors at Knopf:

> Tuesday, November 10: The day of de Gaulle's death … I have been making an investigation of modern Japanese translations of *Genji* … with much concentration and with microscopic attention to detail, I made my way through "Kashiwagi" in Yosano Akiko's *Genji,* comparing it with Tanizaki's last version and the original … Akiko is a crisp, no-nonsense Waley sort, bringing matters into a clearer and more businesslike world. In a way she is like Harold Strauss and his editors too, very impatient with people who will *not* speak up and say clearly what they are about. I suppose Tanizaki must be called the more faithful translator … when it comes to the matter of what she [Murasaki Shikibu] *was* saying, Waley and Akiko, with their clear-flowing stream, are unfaithful, and it is the two extremes of the academics, Tamagami and Yamagishi and the like, on the one hand, and Tanizaki on the other who are more faithful. (Seidensticker 1983: 39–40)

Here we can see how Seidensticker examined a wide range of sources when translating *Genji*, and he clearly considered Takuya Tamagami and Tokuhei Yamagishi's versions of *Genji* to be closest to Murasaki Shikibu's "original." It is worth noting that Seidensticker claimed in his *Genji* preface to have primarily carried out his translation with Yamagishi's "untranslated" work as his most referenced source text (Seidensticker 1978: xi). The Yamagishi *Genji* was derived from Muromachi era scrolls based on the writing of Teika Fujiwara, who developed a poetry-rich *Genji* recension more than two centuries after the death of Murasaki Shikibu—around the turn of the thirteenth century.

The Yamagishi collation is still available in Japanese bookstores today and its back cover describes it as the 原文 (*genbun* or original text) of *Genji*. Such a label is deceptive, for the work is presented with modern typographic and novelistic conventions that alter it significantly. Yamagishi is candid about these matters in the foreword to his "original" *Genji*, which, to "make contexts clear" (Yamagishi 1992: 3), contains added "punctuation marks" (ibid.) along with "grammatical subjects, transitive verbs of grammatical objects, and predicates for intransitive verbs" (ibid.). To be sure, these elements change how the text is read: Murasaki Shikibu would not have built discrete paragraphs comprising of sentences within our modern conventions, as these features, along with quotation marks and many other additions in the Yamagishi version, were introduced from the West into the Japanese language only in the nineteenth century. The result of Yamagishi's modernizing effort is a highly intelligible "original" version of *Genji* that obfuscates the text's ambiguously poetic medieval form; it structurally and typographically resembles the modern Japanese translations that predated it.

Problematically, the Yamagishi collation of *Genji* that Seidensticker described as if it were Murasaki Shikibu's original text has only been in print since 1965. Accordingly, the resource that Seidensticker considered to be closest in fidelity to Murasaki Shikibu's *Genji* was not available to Seidensticker's predecessors in the same form. So, it is misguided to believe that literary critics or scholars can comparatively assess the fidelity of English *Genji* translations to an "original" without knowing precisely what mix-and-match selection of source texts a translator creatively compiled, or why such choices were made. Unfortunately, to date there was been little published that comprehensively details the source texts used by others in translating *Genji*.

Nevertheless, many scholars have written in both Japanese and in English about modern *Genji* translations as if the texts were all based on a single source. The creative process behind source-text selection is perennially disregarded, and classicists could be more nuanced in how they describe an illusory "original" *Genji*. For example, in her otherwise excellent review of Seidensticker's *Genji,* medieval Japanese literature specialist Marian Ury wrote:

it is clear that the cuts and alterations that Waley made in his translation are such that it is no longer possible to take it as a faithful representation of the original. Waley's book is an intriguing hybrid; but we have not really had a *Genji* in English until now [with Seidensticker]. (Ury 1977: 201)

This endorsement for the Seidensticker *Genji* praises the translation's fidelity to a phantom original over Waley's, despite the fact that Waley did not have access to many of the source texts of Seidensticker.

Similarly, in a 2012 essay by Valerie Henitiuk, *Genji* translations were provocatively conceptualized as "refractions [that] … angle off in a different direction from the path of origin upon being translated" (Henitiuk 2012: 3). The English translations of *Genji* were then compared to a single, punctuated "source text" (Henitiuk 2012: 16). Henitiuk's observations on the differences in punctuation and word count between the English translations are fascinating, but it behoves us to remember that *Genji* translators have not relied on identical sources; moreover, punctuation was introduced into the Japanese writing system from the West, and the symbols have only been added to "untranslated" *Genji* texts to serve editorial convenience as mentioned above. Any *Genji* source text that includes modern punctuation—which is virtually every one published after the return of *Genji* in 1882—already contains a form of interpretation that alters how it is read and helps it to visually resemble a modern novel within conventions that would have appeared alien to Murasaki Shikibu.

If *Genji* publicists and translators were more forthright about the creative process behind new versions of the work, perhaps an awareness would emerge that translating the tale into modern Japanese or English involves a level of detective work not found when moving, say, Proust or Tolstoy into today's idiom. In fact, it may be beneficial to try approaching *Genji* from a creative perspective slightly more akin to that of working with ancient Greek textual fragments, as described here by Susan Bassnett (and see also Chapter 17 of this Handbook):

> there is no definitive source text from which to begin translating, but rather a range of variations of a putative source. What is a translator to do in the absence of a clear source text and the lack of contextual information, except to use his or her own creative powers to forge a version for and of their own time, in other words, to recontextualize. (Bassnett 2011: 77–78)

Translators of *Genji* perform this kind of recontextualization with putative texts, but much of that creativity and problem solving occurs behind a veil. This creative process ought to be more open for researchers, since it could

disabuse readers of misconceptions and offer insight into pre-modern literary culture. But perhaps it is difficult for modern publishers and audiences to conceive of a popular work of fiction without a definitive text or a single author. The co-creation of *Genji* by editors and translators is not unlike the process Roland Barthes described as 'The Death of the Author' (1977).

There remains much to gain from believing in the sole authorship of *Genji*. Indeed, the idea that Murasaki Shikibu was a pioneer novelist is a notion worth a great deal of symbolic and economic capital. As Casanova has contended, "capital depends on prestige" (Casanova 2010: 289). And the prestige of *Genji* has been able to generate vast amounts of economic and symbolic capital. In his memoir, Seidensticker wrote that "the *Genji* translation has brought me more money than all my other translations combined" (Seidensticker 2002: 223). It is telling that profits from a formerly out of print book could eclipse Seidensticker's total royalties from translating hits by Mishima, Tanizaki and Nobel Laureate Kawabata.

Conclusions and What We Can Learn from This Case Study

This case study has discussed the first post-war Japanese and English bestselling *Genji* translations, focusing on their context of production as well as how they were sold as more complete and faithful than earlier editions. This achievement of fidelity, which was used to market new editions without a definitive source text, was not a complete fabrication: the latter half of the twentieth century witnessed translators publishing more scenes and chapters of *Genji* recensions than earlier translations had contained. What allowed for increasing the amount of translated scenes in Japan, as I argued above, was ultimately the country's post-war political environment, which, through relaxed censorship laws, made it possible for modern versions of *Genji* to include passages that may have evoked *lèse-majesté* policies in the preceding years. In analyzing the increase of translation fidelity, I have emphasized the importance of taking historical circumstances into account along with the fact that *Genji* lacks an original text for definitive translations. This latter detail continues to be widely and theoretically overlooked in scholarship on the classic.

My conclusions were reached in this inquiry by focusing on explanations in prefaces and the contexts in which translators worked. By looking at the experiences and justifications of *Genji* translators, it is clear that they have responded to socio-political contexts and learned from predecessors both

intralinguistically and cross-linguistically. Such insights suggest that discrete national borders and languages do not separate the work neatly into foreign or domestic literature in the way that many university departments teach it. Classicists conducting research on *Genji*, particularly in Japan, would benefit from a proficiency in English and an interest in foreign culture if they are to make sense of the nation's domestic literary canon.

While there has been some debate about whether or not the findings of qualitative research like this can be generalized for broad application, what we have seen here is an advantage of case studies, which allow us to test abstract theories in specific real-world contexts. In the circumstances of *Genji*'s reception, we were able to analyze the fit of Venuti's "translator invisibility" (Venuti 2004) and the "retranslation hypothesis" (Chesterman 2004: 8), to show that their rigor may not satisfactorily describe the complex phenomena we have observed. Moreover, we have seen that scholarship which evokes an "original" *Genji* does not account for the real-world process of how source texts have been developed. Accordingly, it would be valuable for future researchers to interview *Genji* translators and to learn more about their creative practices.

Note

1. Translations and any infelicities in them are mine unless specified.

References

Asahi Shimbun (1950) '*Genji monogatari* o kanyaku ni: Tanizaki shi ga futatabi shippitsu (Towards a Complete Translation of *The Tale of Genji*: Tanizaki at It Again)' (Morning edn) June 30: 2.

Barthes, R. (1977) 'The Death of the Author', tr. S. Heath, in *Image / Music / Text*, New York: Hill and Wang, pp. 142–7.

Bassnett, S. (2011) 'From Cultural Turn to Translational Turn: A Transnational Journey', in S. Helgesson (ed.) *Literature, Geography, Translation: Studies in World Writing*, Cambridge: Cambridge Scholars Publishing, pp. 67–80.

Butterfield, F. (1974) '"Tale of Genji" Emerging Anew', *The New York Times* October 14: 6.

Casanova, P. (2010) 'Consecration and Accumulation of Literary Capital: Translation as Unequal Exchange', tr. S. Brownlie, in M. Baker (ed.) *Critical Readings in Translation Studies*, New York: Routledge, pp. 285–303.

Cather, K. (2012) *The Art of Censorship in Postwar Japan*, Honolulu: University of Hawai'i Press.

Chesterman, A. (1997) *Memes of Translation: The Spread of Ideas in Translation Theory*, Amsterdam: John Benjamins.

Chesterman, A. (2004) 'Hypotheses about Translation Universals', in G. Hansen, K. Malmkjær and D. Gile (eds) *Claims, Changes and Challenges in Translation Studies*, Amsterdam: Benjamins, pp. 1–13.

Chozick, M. (2016) 'Eating Murasaki Shikibu: Scriptworlds, Reverse-Importation, and *The Tale of Genji*', *Journal of World Literature* 1 (2): 259–274.

Chūōkōronsha advertisement (1951) *Yomiuri Shimbun* (Yomiuri newspaper) (Morning edn) June 3: 1.

Clements, R. (2011) 'Suematsu Kenchō and the First English Translation of *Genji monogatari*: Translation, Tactics, and the "Women's Question"', *Japan Forum* 23 (11): 25–47.

Dimitriu, R. (2009) 'Translators' Prefaces as Documentary Sources for Translation Studies', *Perspectives: Studies in Translatology* 17 (3): 193–206.

Emmerich, M. (2013) *The Tale of Genji: Translation, Canonization, and World Literature*, New York: Columbia University Pres.

Freedman, A. (2016) 'Kawabata Yasunari's *The Scarlet Gang of Asakusa* and Stories of Prewar Tokyo', in R. Hutchinson, L. Morton and L. Douglas (eds) *Routledge Handbook of Modern Japanese Literature*, New York: Routledge, pp. 42–54.

Genette, G. (1997) *Paratexts: Thresholds of Interpretation*, tr. J. Lewin, Cambridge: Cambridge University Press.

Genji monogatari (*The Tale of Genji*) (1951) dir. K. Yoshimura, Daiei Film.

Gojira (*Godzilla*) (1954) dir. I. Honda, Toho.

Hartama-Heinonen, R. (1995) 'Translators' Prefaces—A Key to the Translation?', *Papers in Translation Studies Prague* 4: 33–42.

Henitiuk, V. (2012) 'Optical Illusions? Literary Translation as a Refractive Process', in R. Wilson and L. Gerber (eds) *Creative Constraints: Translation and Authorship*, Clayton: Monash University Press, pp. 3–20.

Howe, L. and S. Stickings (eds) (1991) *The Splendor of Genji: Heian to Heisei*, Tokyo: Aska Printing.

Huffman, J. (2013) *Modern Japan: An Encyclopedia of History, Culture, and Nationalism*, New York: Routledge.

Ibuki K. and G. Rowley (2009) '"The Tanizaki Genji": Inception, Process, and Afterthoughts', in L. Bienati and B. Ruperti (eds) *The Grand Old Man and the Great Tradition: Essays on Tanizaki Jun'ichirō in Honor of Adriana Boscaro*, Ann Arbor: The University of Michigan Center for Japanese Studies, pp. 25–52.

Igarashi, Y. (2012) *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945–1970*, Princeton: Princeton University Press.

Kawabata, Y. (1968) 'Utsukushii nihon no watashi (Japan the Beautiful and Myself)' Nobel Lecture, December 12. (http://www.nobelprize.org/nobel_prizes/literature/laureates/1968/kawabata-lecture-j.html) [accessed 14/09/2015].

Knuth, R. (2003) *Libricide: The Regime-Sponsored Destruction of Books and Libraries in the Twentieth Century*, Santa Barbara: Praeger.

McLeod, D. (1978) 'Some Approaches to the *Tale of Genji*', *Literature East & West* 18 (2–4): 301–313.

Mizukami, T, and S. Chiba (2008) *Tanizaki sensei no shokan: aru shuppansha shachō e no tegami o yomu* (*Tanizaki Sensei's Correspondences: Reading Letters to the President of a Publishing Company*), Tokyo: Chūōkōronshinsha.

Moretti, F. (2013) *Distance Reading*, New York: Vero.

Murakami, T. (2005) 'Earth in My Window', tr. L. Hoaglund, in *T. Murakami: Little Boy: The Arts of Japan's Exploding Subculture*, New York and New Haven: The Japan Society and Yale University Press, pp. 98–149.

Shūkan Asahi (ed.) (1988) *Nedanshi nenpyō: Meiji Taishō Shōwa* (A Chronology of Price in the Meiji, Taisho and Showa periods), Tokyo: Asahi Shimbunsha.

Ozaki, Y. (2001) *The Autobiography of Ozaki Yukio: The Struggle for Constitutional Government in Japan*, tr. F. Hara, Princeton: Princeton University Press.

Pym, A. (1998) *Method in Translation History*, Manchester: St Jerome.

Rowley, G. G. (1997) 'Literary Canon and National Identity: *The Tale of Genji* in Meiji Japan', *Japan Forum* 9 (1): 1–15.

Pym, A. (2009) 'Humanizing Translation History', *Hermes—Journal of Language and Communicate Studies* 42: 24–48.

Rubin, J. (1984) *Injurious to Public Morals: Writers and the Meiji State*, Seattle: University of Washington Press.

Seidensticker, E. (tr.) (1976) *Murasaki Shikibu: The Tale of Genji*, New York: Alfred A. Knopf.

Seidensticker, E. (1978) 'Introduction', in *Murakami Shikibu: The Tale of Genji*, tr. E. Seidensticker, New York: Alfred A. Knopf, pp. vii–xv.

Seidensticker, E. (1980) 'Chiefly on Translating the Genji', *Journal of Japanese Studies* 6 (1): 16–47.

Seidensticker, E. (1983) *Genji Days,* New York: Kodansha International.

Seidensticker, E. (2002) *Tokyo Central: A Memoir*, Seattle: University of Washington Press.

Shimizu, H. (2008). 'Sen nen ki ni yose, omō kotogoto' (Various Reflections at a Thousand Years), *Asahi Shimbun* (Asahi newspaper) (Nagoya edn) November 3: 10.

Suematsu, K. (tr.) (1882) Murasaki Shikibu: Genji Monogatari: The Most Celebrated of the Classical Japanese Romances, London: Trübner.

'The Tale of Murasaki Shikibu' (1999), *The Economist* December 31: 106.

Tanizaki, J. (1939–1941) *Murasaki shikibu: Junichirō Genji monogatari* (The Junichiro Translation of *The Tale of Genji*) (26 vols), Tokyo: Chūōkōronsha.

Tanizaki, J. (1946) *Sasameyuki* (the Makioka Sisters), Tokyo: Chūōkōronsha.

Tanizaki, J. (1951a) *Murasaki shikibu: Junichirō shinyaku Genji monogatari* (The Junichiro New Translation of *The Tale of Genji*) (Vol. 1), Tokyo: Chūōkōronsha.

Tanizaki, J. (1951b) 'Genji monogatari shinyaku jo' (*The Tale of Genji* New Translation Preface), in J. Tanizaki (tr.) *Murasaki shikibu: Junichirō shinyaku Genji monogatari*

(The Junichiro New Translation of *The Tale of Genji*) (Vol. 1), Tokyo: Chūōkōronsha, pp. 7–13.

Tanizaki, J. (1951–1954) *Murasaki shikibu: Junichirō shinyaku Genji monogatari* (The Junichiro New Translation of *The Tale of Genji*) (12 vols), Tokyo: Chūōkōronsha.

Thompson, K. and D. Bordwell (1994) *Film History: An Introduction*, New York: McGraw-Hill.

Toury, G. (1995) *Descriptive Translation Studies—and beyond*, Amsterdam: Johns Benjamins Publishing Company.

Ury, M. (1977) 'The Complete Genji', *Harvard Journal of Asiatic Studies* 37 (1): 183–201.

Venuti, L. (2004) *The Translator's Invisibility*, New York: Routledge.

Waley, A. (tr.) (1925–1933) *Murasaki Shikibu: The Tale of Genji*, Boston and New York: Houghton Mifflin Company.

Yamagishi, T. (ed) (1992) *Murasaki shikibu: Genji monogatari* (The Tale of Genji) (Vol. 1), Tokyo: Iwanami Shoten.

Yamamoto, T. (1929) 'Wareshi no yaku (Mr. Waley's Translation)', *Asahi Shimbun* (Asahi newspaper) (Morning edn) January 24: 3.

Yosano, A. (1912–13) *Murasaki shikibu: Shinyaku Genji monogatari* (The New Translation of *The Tale of Genji*) (4 vols), Tokyo: Kanaobunendo.

Post-1945 Austrian Literature in Translation: Ingeborg Bachmann in English

Lina Fisher

Introduction

The poetry of Ingeborg Bachmann (1926–1973) is well known in Germany and Austria. However, although her poetry has been widely translated into English, she is much less well known in the US and the UK. This chapter compares the reception and the ideological and commercial positions of her prose work in German and English. This comparison serves the purpose of clarifying that the source and target texts were published in very different political, social and literary environments, as well as of demonstrating the extent to which Bachmann was presented as a different type of author by critics in both of these languages.

Case studies can describe the unique circumstances of a case (see Stake 1995; Simons 2009), or, as in the present study, they can treat a singular case as an example of a phenomenon (see Hammersley 2012). The former approach would give a holistic overview of Bachmann's work, whereas this chapter is only interested in the differences in the reception of Bachmann's works in order to illustrate the ways in which the Anglo-American literary polysystem differs from the German-language one. Peter Swanborn (2010: 1–2) distinguishes between an extensive and an intensive approach: while an extensive approach interprets correlations between a large number of instances of a phenomenon (such as the causes of riots, in Swanborn's example),

L. Fisher (✉)
Independent Scholar, Norwich, UK

an intensive approach examines one instance in depth, and that is what this chapter aims to do.

Polysystem theory, which examines the workings of literatures as inter-linked systems, is an appropriate framework for explaining the differences in Bachmann's reception. The theory presents a view of literature as "a system of various systems which intersect with each other and partly overlap" (Even-Zohar 1990a: 11). Texts in the centre of the literary polysystem are those that have reached a large audience and are canonized, whereas those at the periphery represent niche interests. Writers acquire positions in the literary system not solely through their texts, as their public can follow them when writers move from the centre to the periphery of the system while certain texts remain in the centre.

Applying Itamar Even-Zohar's terms (1990b: 16), we can say that *Malina*, which was first published in 1971 (see Bachmann 1995) initially assumed a position at the periphery of the German literary polysystem. The critics' eval-uations suggest that this was because the novel did not conform to the norms prevalent at that time. Bachmann's poetry, on the other hand, became canoni-cal because its subject matter was political at a time when well-known authors and philosophers (such as Theodor Adorno 1967; here 1992) emphasized the importance of political literature. One of Bachmann's most vehement critics, Marcel Reich-Ranicki, quite literally presented himself as the arbiter of the canon of German literature by publishing *Der Kanon* (The Canon) (Reich-Ranicki 2002–2006), a five-volume collection of the texts he judged to be the most important in German-language literature. Although 14 of her poems are included in his collection, none of her prose is.

While the writer's position in the canon may continue to be accepted, new ways of writing could be rejected. In my view, this is what happened to Bachmann. Her poetry became part of the German canon soon after publica-tion. One indication of this is its acceptance, signalled by the prize awarded by the Gruppe 47 (Group 47). Gruppe 47 was a group of young antifascist authors who dominated West Germany's literary scene (though failed to affect its politics) until the early 1960s (Lennox 1998: 57) and counted among its members Heinrich Böll, Günter Eich, Ilse Eichinger, Hans Magnus Enzensberger, Günter Grass, Erich Kästner, Sigfried Lenz and Reich-Ranicki. In her prose, especially *Malina* and the *Franza* fragment, published in 1978 (here 2004), Bachmann presents the "model for making new texts" (Even-Zohar 1990a: 20) discussed by Even-Zohar and thus radically departs from accepted literary forms.

Bachmann as a Post-1945 Writer

Ingeborg Bachmann was born in Klagenfurt, Austria, in 1926. The entry of Hitler's troops into Klagenfurt in 1938 was "a traumatic moment that shattered her childhood" and is often held responsible for her "great resistance to Austria's restoration of pre-war power structures" (Lennox 1998: 56) and its social order which "had restored 'yesterday's hangmen' to places of honor" (Lennox 1998: 59). Bachmann studied at the University of Vienna, where she completed a PhD on the critical reception of Martin Heidegger's existentialist philosophy in 1950 (Gürtler 1983: 86). In 1953 Bachmann moved to Italy, never again taking up permanent residence in Austria. Her experiences shaped her writing: it is deeply concerned with the state of post-war society, and displays the obligation Bachmann felt to use the German language in new ways.

The politically conscious nature of Bachmann's poetry quickly found approval among like-minded writers. Gruppe 47 invited Bachmann to its biannual meetings in 1952, and awarded her the group's prize for her first poetry collection in 1953 (Lennox 1998: 57). Following this public approval by the most influential German-language writers, she quickly became a star on the German literary scene.

Bachmann's *oeuvre* includes poems, plays, short stories, libretti and several novel fragments. Her first poetry collection *Die gestundete Zeit* (Mortgaged Time; Bachmann 1953) expresses "a deep historical pessimism" (Lennox 1998: 59) and voices "the desire to flee a compromised reality" while "[combining] the impulse toward flight with a sober recognition of the impossibility of escape" (Lennox 1998: 59). Her second collection *Anrufung des Grossen Bären* (Invocation of the Great Bear; Bachmann 1956) is "generally considered to be stronger poetically, more regular metrically, employing simpler language and more complex symbolism drawn from a variety of Western traditions" (Lennox 1998: 59). Bachmann's short stories in her collection *Das dreißigste Jahr* (Bachmann 1961; translated as *The Thirtieth Year* by Michael Bullock 1987) explore "the consequences of Fascism for the postwar period; … language as a vehicle of cooptation [*sic*] or redemption; and the connection of gender issues to other forms of social control" (Lennox 1998: 61). These issues are further explored in the novel *Malina* (Bachmann 1971; here 1995; translated as *Malina* by Philip Boehm in 1990). Bachmann's second collection of short stories, *Simultan*, was published in 1972 (Bachmann 2008, translated as *Three Paths to the Lake* by Mary Fran Gilbert 1989).

Bachmann's writing and its reception cannot be separated from the circumstances in which they occurred. Because she frequently referenced the war and its effects on people and society in her poetry and prose, she was constructed by the media and contemporary writers as a spokesperson for the post-war human condition. The socio-political context in Germany and Austria helps to elucidate the circumstances of Bachmann's text production and the criticism she received. Both Austrian and German society, as was the case for most of Europe, underwent radical changes after the Second World War. While large parts of the world experienced progress which eventually led to, for example, the 1968 student protests in the UK, France, Italy and the United States, the situation in Germany and Austria was possibly more acute as citizens struggled to face the aftermath of the atrocities committed among them and to acknowledge guilt while finding a way forward.

Austrian politics in the two decades following the war were dominated by the Conservative party: for the 25 years following the war, the country's Chancellors belonged to the Conservative ÖVP,[1] until Socialist Bruno Kreisky began the reign of the SPÖ[2] which would last until 2000 (Bundeskanzleramt Österreich n.d.: n.p.). West German politics underwent similar developments: the Chancellors from 1949 until 1969 belonged to the Conservative CDU.[3] The election of the first Socialist chancellor Willy Brandt of the SPD[4] in 1969 (Bundeskanzleramt Deutschland: n.d.: n.p.) signalled a sea-change.

The fact that both Austria and Germany elected Socialist Chancellors around the same time suggests that their societies' general leanings were changing. Richard von Weizsäcker and Jürgen Habermas (1988: n.p.) sought the explanation for the liberalization of West-German political culture in the youth revolt. The 1970s saw political polarization and radicalization, and it is clear that Austria and Germany were undergoing drastic social and political changes during the time of Bachmann's writing. These upheavals also made it possible for women and for politically conscious writers of both genders to speak up for equal rights.

Post-war German writers such as Grass, Böll and Uwe Johnson focused on the possibility of writing as a way of accurately representing the recent past. This phase of German literature was concerned with documenting political situations rather than with ideas regarding the craft of writing and modes of expression. Erich Kuby made the following comment:

> We wrote because we felt that it was our duty to issue a warning. It was not easy for us to write; we were left completely to our own devices. Because there was no ethical support system, there was no literary model, there was no tradition. (Kuby 1947: 10)

Bachmann addressed the question of literary models and traditions in her role as the first lecturer in poetics at the Goethe-Universität in Frankfurt (Gürtler 1983: 86) in the winter semester 1959/60, a post which was held successively by Enzensberger, Böll, Christa Wolf, and Friedrich Dürrenmatt, amongst others. The conferment of the guest professorship upon a writer was contentious (von der Lühe 1982: 35), and the press reports, of which there were many, displayed gratuitous focus on Bachmann's appearance and demeanour. They were characterized by "dissatisfaction, incomprehension, indignation and finally open malice" and "laudatory only in very few cases" (von der Lühe 1982: 50).

The Reception of Bachmann in the Two Polysystems

Bachmann's Reception in the German-Speaking Territories

The journalistic reception of Bachmann's work alone encompasses such a large number of articles that two volumes have been dedicated to it by Michael Schardt (2011a, b), and one by Constanze Hotz (1990). The two volumes of Schardt's collection of criticism comprise over 1500 published pieces of writing pertaining to Bachmann (Schardt 2011a: 312). In addition, countless books and journal articles constitute the scholarly reception of her work. This chapter thus only gives a very selective overview. The reception of Bachmann's work in Germany and Austria experienced two *Wendepunkte* (turning points) (Bartsch 1988: 1), so that three distinct phases can be identified: the favourable reception of her poetry in the early 1950s, the "fall from grace" (see Reich-Ranicki 1989: 189) after the publication of the first collection of short stories in 1961, and the feminist rediscovery of her work in the mid- to late-1970s. These phases and their political and societal circumstances will be examined here.

Post-war Germany and Austria provided an environment of specific political and social currents that influenced and were influenced by literature. This unique situation meant that Bachmann was constructed by critics as a specific type of author: she represented new hope after the Second World War, but she was also specifically examined as a *female* author, as the frequent references to her appearance and demeanour demonstrate.

Despite developments in reader-response theories, such as the shift in understandings of where a text's meaning resides which was initiated by Roland Barthes' "death of the author" (Barthes 1967), analyses of Bachmann's work have until recently sought explanations for her writing in her perceived

personality and life. Accounts of her first reading at a Gruppe 47 meeting highlight her quiet voice, which was barely audible because of her nervous tension (Lennox 2006: 22). Later on, much attention is paid to her relationships with the writers Max Frisch and Paul Celan.

In the 1950s, Bachmann experienced considerable success: she "was celebrated as a young poetess, a unique voice" (Brinker-Gabler 2004: 1) and a "harbinger of a new era" (McMurtry 2012: 4). Monika Albrecht (2004: 94) summarizes Bachmann's position by calling her "Hoffnungsträger" (carrier of hope): the hopes of the German-speaking public and critics were pinned on Bachmann. Although reviews of her poetry collections are consistently positive and characterized by admiration for her skill as a poet, they also display a tendency to patronize Bachmann. For example, the 1954 *Spiegel* article cites a description of her as "ein schönes Mädchen" (a pretty girl) (Wagner in Schardt 2011a: 10). Despite this, Bachmann was crowned the "Vertreterin der neuen Lyrik" (representative of the new poetry) (Heselhaus in Schardt 2011a: 16), and Günter Blöcker, who was later the author of some of the harshest criticism of *Malina* and the short stories, even called her a "neue[r] Stern am deutschen Poetenhimmel" (new star in the heavens of German poets) (Blöcker in Schardt 2011a: 17, 19). Perceptions of Bachmann as introverted remained into the 1960s. Reviews from this time frequently use words such as "scheu" (timid), "hilflos" (helpless), "schüchtern" (shy) and "nervös" (nervous) to evaluate her public appearances (see von Tilburg, Silens, and Tilliger in Schardt 2011b: 127, 128 and 155 respectively). Bachmann's appearance seems to have been of enduring interest as "[d]uring her lifetime, she may well have been the most photographed and filmed woman poet in German-speaking Europe" (Brinker-Gabler 2004: 1). J. J. Long (2011: 203) notes that far more photos exist of Bachmann than of any other female author in German of her generation; he comes to this conclusion as the number of images of Bachmann found by a Google image search by far outnumber those of Aichinger, Friederike Mayröcker, and other well-known German-language authors of Bachmann's generation.

Bachmann fulfilled German and Austrian society's need in the 1950s for a public figure who would symbolize a return to old values as well as for a modern and sexualized idea(l) of a woman (Albrecht 2004: 95). Bachmann was perceived as a woman who wanted to please men; this is exemplified by the comparison of Bachmann to Marilyn Monroe (see Albrecht 2004: 95; Long 2011). The author's image thus activates traditional beliefs regarding women's subordinate role. At the same time, Bachmann symbolizes a new beginning through the themes of her poetry. Perhaps, as the post-war era was

an uncomfortable place, Bachmann's embodiment of a link between the past and the future contributed to her enduring popularity in German-speaking countries.

Trends in reviews of Bachmann's work effected an initially peripheral position of her prose texts. Peter Filkins (2004: 26) notes "the ambivalent, if not negative, reception accorded Bachmann's turn to prose with the publication of *Das dreißigste Jahr* (*The Thirtieth Year*) in 1961." Critics turned against Bachmann after a five-year publication break when it became clear that she was not going to publish another volume of poetry. By contributing to Bachmann's initial popularity, they had invested their reputations as literary authorities into Bachmann's career. There appears to have been a general feeling of dislike of poets who turned to prose. The topic arose multiple times in interviews with Bachmann after the publication of her first story and radio play; for example, Bachmann's interviewer Walter Höllerer states in 1962 "man sagt immer, es sei eine große Gefahr, wenn ein Lyriker Prosa schreibt" (one always says that it is a great danger when a poet writes prose) (Höllerer in Koschel and von Weidenbaum 1983: 38). The antipathy lasted for over a decade and characterized the reception of *Malina* in 1971.

Malina was Bachmann's first novel, and it was also her first publication with the German publisher Suhrkamp. Her decision to leave her previous German publishing house Piper in favour of Suhrkamp[5] had been discussed in the press, and there were thus great expectations regarding the novel's publication from both the public and critics. Many reviews of *Malina* referred to Bachmann's status as a famous poet (Borhau 1994: 137). For instance, they refer to her as "die Lyrikerin" (the lyricist) and "die Dichterin" (the poetess; cited in Hotz 1990: 103). Evaluations of her in the press thus relied on her former celebrity and the status of her new publisher as the home of the European literary elite (see Steiner 1973: 253–255).

Surprisingly, however, the publication of Bachmann's first novel was met with disappointment and even anger. Various reviewers accused her of "Redseligkeit, Unschärfe, Trivialität" (loquaciousness, diffuseness, triviality) (Neumann 1978: 1135), and rejected the book as a "subjektiv-neurotischen Malstrom" (subjective-neurotic maelstrom) (Weber 1975: 17). Reich-Ranicki referred to *Malina* as the "peinlichen und gänzlich mißratenen Roman" (embarrassing and wholly unsuccessful novel) (Reich-Ranicki 1974 in Schardt 2011b: 79) as well as "ein trübes Gewässer" (murky waters) (Reich-Ranicki 1989: 189). In what Áine McMurtry (2012: 5) classifies as a "sustained campaign" of attack on Bachmann's prose work, Reich-Ranicki called Bachmann a "gefallene Lyrikerin" (fallen poetess) (Reich-Ranicki 1989: 189); he thus

combines the idea that the formerly celebrated poet has fallen from grace with the misogynist concept of the fallen woman. This gives an interesting insight into the German-language literary environment as it suggests that some male critics understood themselves to be in charge of ensuring a certain standard was maintained.

Even positive reviews displayed essentialist tendencies: one journalist cited Frisch's enthusiastic evaluation "'[d]ie Bachmann': das steht für die unwiderstehliche persönliche Ausstrahlung dieser Autorin, für ihren *Glanz*" (Bachmann: the name stands for the author's irresistible charisma, for her *glow*) (*Der Tagesspiegel* 1.10.1978 in Schardt 2011a: 240–243; emphasis in original). Although it is possible that an article discussing a male author would mention his charisma, describing any author in these terms seems to be unnecessary objectification; furthermore, Bachmann is defined here through Frisch's appraisal of her, that is, the reviewer evaluates her according to her ability to attract a successful male author and to elicit his praise.

Despite its complexity and mixed reception, *Malina* was commercially successful: three editions were published in its first year (30,000 copies) and the novel climbed to second place in the *Spiegel* bestseller list in June 1971 (Borhau 1994: 248).[6] It is likely that this success was in part the result of Bachmann's enduring popularity, which stemmed from her poetry, or the enthusiasm with which *Malina* was announced, or perhaps the German-speaking public was wary of authorities and consequently took the critics' condemnation with a pinch of salt.

From the mid-1980s, feminist evaluations of Bachmann's work began to be published. Until this point, discussions of Bachmann's work had been dominated by male critics. The *Text + Kritik Sonderband* (special issue) edited by Sigrid Weigel (1984) encompasses analyses of Bachmann's work that move away from the former essentialist emphasis by predominantly male critics of autobiographical aspects of her prose work. Its articles discuss topics as varied as topographies, music, history and memory in Bachmann's prose and poetry, and therefore give a more complete overview of their significance than the *Text + Kritik* volume dedicated to Bachmann in 1971. The later reception of Bachmann's work by female academics and critics can be called feminist in the sense that it departs from reductive misogynist statements and brings to light the connections of Bachmann's work to its wider historical, cultural and literary context.

It is thus evident that Bachmann's German-language reception presented her as part of a network of authors and publishers within a specific political and historical situation in which perceptions of her as a writer were closely tied up with the image which society needed to project onto her.

Bachmann in the Anglo-American Literary System

The reception of Bachmann's texts in the UK and US was necessarily going to differ from that in Germany and Austria for several reasons. Translated literature is not isolated and subject to its own distinct norms, but rather is affected by and affects the norms of other types of literature. When translated texts enter the polysystem of literature in the target culture, their position with regard to centre and periphery is neutralized (Even-Zohar 1990b: 46). In Bachmann's case, the status her writing enjoys in the German-speaking territories might be of less importance to the target text reader than the fact that s/he is reading her work in translation, and translated literature is often met with specific expectations. In my view, the contrast between the position of German-language translated literature in the Anglo-American literary polysystem and the way in which Bachmann's success in German was anchored in the position she fulfilled in the German-language polysystem made it difficult for the translations to be successful. Bachmann's case serves as a useful illustration of the interaction between these two systems.

Bachmann personified a specific role in post-war Germany and Austria (i.e. that of a new beginning). The British and American post-war history differs greatly from the political developments in Germany and Austria; the greatest difference results from the fact that Germany caused the war and was responsible for the persecution and death of millions of people, whereas Britain and the US emerged victorious and did not have to examine their roles critically to the same extent.[7] German society required re-education and a new beginning, and this was not the case in Britain and the US. The United Kingdom and North America thus did not have to face a situation which required a re-evaluation of recent events or drastic re-education of society, which means that Bachmann's writing is likely to have found a smaller resonance in those countries.

Bachmann was constructed as a significant European writer by critics who did not share her cultural background. As the English translations were published several decades after the source texts and after Bachmann's death, these reviews were composed in a situation that differs greatly from that of the German reviews. There does not seem to be an equivalent figure to Reich-Ranicki in the Anglo-American literary polysystem, and the German system appears to function in a different way. For example, Reich-Ranicki was in charge of *Das Literarische Quartett* (The Literary Quartet), a talkshow that centred around the discussion of literature, on German television channel ZDF (approximate British equivalent: BBC2) from 1988 to 2001 (*The Economist* 2013: n.p.) and served to make literary criticism more accessible and entertaining for the

general population. There has been no equivalent programme of this nature on mainstream British or American television to my knowledge. Literary criticism in the UK and US seems to be influenced by publications rather than people. For example, readers might rely on the *London Review of Books*, the *Times Literary Supplement* or the *New York Review of Books* (see Day 2014: n.p.) because of their reputation. The way in which literature is treated in the Anglo-American polysystem thus differs in some respects from the German-language system, and it was more difficult for Bachmann's work to find a position to occupy within it.

The difference in reception of Bachmann's poetry and prose is likely to be less pronounced because one of the possible reasons for the critics' initial dislike of her prose was that they approached the author in a paternalistic manner: the older male critics had helped the young female writer to find success in the 1950s, and her literary change of direction could have struck them as an attempt to embark on a path which was not publicly sanctioned. In addition, several of these critics belonged to the same circles as Bachmann. Reich-Ranicki, for example, belonged to the Gruppe 47 for some time (*The Economist* 2013: n.p.) Her relationship with German-speaking critics was thus more personal. Although some reviews of Bachmann's German publications were published in English during her lifetime (see, for example, Friebert 1966), in the case of British and American critics, temporal and spatial distance made a comparable relationship between author and critics impossible.

One must also not forget publishers' financial concerns or the position of translations from German in the target culture's book market. Hélène Buzelin (2007: 161) notes that literary translation generates "considerable symbolic capital" for the author, but is less likely to produce financial capital when the author is a foreigner, not involved in promotion, and unknown. All these factors apply to Bachmann. As the translations were published more than a decade after her death, she obviously could not participate in publicity events. All of Bachmann's English translations were published in the US, possibly because British publishers were reluctant to publish them. In 1989, for example, the year in which *Three Paths to the Lake* was published, just seven English translations of German prose texts were published in the UK (Sievers 2007: 41–44).

Simona Škrabec (2007: 71) notes that the end of the German Democratic Republic in 1989 also marked the end of post-war German writing. This type of literature had been perceived as "academic, serious, and indigestible" (Škrabec 2007: 71), and thus did not interest foreign publishers. She mentions Grass as the most famous example of this difficult literature, and because he was a member of the Gruppe 47 at the same time as Bachmann, it is likely that Bachmann's writing would have been assessed in a similar manner by

publishers. This effect is augmented when books are translated: Stuart Evers (2008: n.p.), in a blog post for the *Guardian*, notes that "the perception is that translated works are literary and difficult." The market for Bachmann's abstract work in translation thus seems very small.

Škrabec observes that the newer German writing that became popular in the US and UK showed American influences such as narrative storytelling (Škrabec 2007: 71). David Damrosch (2003) and Škrabec (2007) tell us that North American readers (and therefore also publishers, because publishers usually sell the kinds of books that readers want to read) like translated fiction whose content and style show similarities with English-language North American fiction. John Taylor (n.d.: n.p.) states that "few novels are further removed [than *Malina*] in style, narrative structure and philosophical scope from mainstream American fiction", a view echoed by Daniel P. Deneau (1988: 327). The fact that he found it necessary to draw readers' attention to the novel's dissimilarity to American fiction suggests awareness that his audience places importance on this aspect of a new publication. In an article on the ways in which texts position the reader Peter Stockwell (2013: 269) highlights the fact that (presumably British or North-American) readers prefer texts with a clear plot and structure. *Malina* exhibits neither of these and as a result is likely to confound the expectations of its English-speaking readers.

Charlotte Ryland (2010: 12), then the editor of *New Books in German*, calls the British book market "tricky" with regard to its willingness to accept translated German literature. In fact, several of the reviews of German books published in the *New Books in German* magazine and on its website assess the book in terms of the similarities it shows with books originally written in English (see, for example, the review of Angelika Waldis' novel *Aufräumen*; *New Books in German* Issue 35 2014: n.p.). Damrosch and Škrabec made their observations in 2003 and 2007 respectively. However, in my view it makes sense to assume that these attitudes to translated fiction were also prevalent, and possibly even more pronounced, during Bachmann's lifetime because the Second World War led to a period of distrust regarding Germany,[8] and North American readers are thus likely to have shown little interest in German books, known for their "intellectual heft" (Dougherty 2005: n.p.). Laurie Brown, senior vice president for marketing and sales at Harcourt Trade Publishers, summarizes US readers' approach to literature thus: "we'd rather read lines than read between the lines" (cited in Kinzer 2003: n.p.). Bachmann's writing cannot be understood or enjoyed without reading between the lines.

Damrosch (2003: 18) notes that not many translations are published in the United States, and those that are usually conform to American ideas regarding their source culture and are not widely publicized. In the first respect,

Damrosch's observation conforms to Even-Zohar's statement (1990b: 46) that "the principles of [source text] selection [are never] uncorrelatable with the home co-systems of the target literature." It is thus evidently often the case that foreign texts published in translation show similarities with the texts produced in the target culture in some way. This is likely to be one of the reasons for the long delay of the English translation of Bachmann's prose.

In addition, the Anglo-American literary system is very rigid, as suggested by the comments above, and this means that translated literature within this system tends to assume a very peripheral position (Even-Zohar 1990b: 50). When this is the case, the translator has to compose the translation according to models already in existence in the target literary system, and as a result, there is "a greater discrepancy between the equivalence achieved and the adequacy postulated" (Even-Zohar 1990b: 51). "Adequacy" and "acceptability" of translated works are Gideon Toury's terms (1995: 56–57). An adequate translation conforms to the source culture norms, whereas an acceptable translation conforms to the target system norms.

Filkins clearly composed his translation of *Franza* (Filkins 1999) according to conventional models of novels. Filkins' choice not to include parts of Bachmann's manuscript in order to preserve a "sharper focus" and "narrative voice" (Filkins 1999: xxiii) means that his translation focuses on acceptability rather than adequacy.

"Orwell syndrome", a term invented by Peter Bush (2004: 32), which describes the conviction that foreign-language works are unlikely to present anything of a higher value than British-authored books, might to some extent play a role in the small amount of attention the English translations received in the UK. Bush (2004: 41) also notes the nationalist turn in the UK in the 1980s as a possible reason for the British public's lack of interest in translations in general. These factors might account for the British reviewers' failure to take an interest in Bachmann. The North American public seems to share this preference for its own writers' work: a reviewer (Taylor n.d.: n.p.) states that "few novels are further removed [than *Malina*] in style, narrative structure and philosophical scope from mainstream American fiction". The fact that he found it necessary to draw readers' attention to the novel's dissimilarity to American fiction suggests awareness that his audience places importance on this aspect of a new publication.

Reviews of Bachmann's publications in the United States are characterized by three foci: the fact that Bachmann was a woman, that she loved language, and that her writing is puzzling and complex in places. Some reviews construct Bachmann as an explicitly foreign author. In addition, Gabriele Annan uses a food metaphor to explain how complex Bachmann's writing is: "[r]eading [*Malina*] is like chewing one's way through a packet of bouillon cubes that need to be diluted before they can be absorbed". She arrives at this image

after the realization that *Malina* is a "philosopher-poet's novel, too dense for fiction" (Annan 1992: n.p.). This view is echoed by Filkins (1991: n.p.) who describes *Malina* as "intense" and describes her work as serious literature: "Bachmann carries her readers to the very brink of meaning and expression in this courageous and important novel, which is equal to the best of Virginia Woolf and Samuel Beckett" (Filkins 1991: n.p.).

A reviewer in *Library Journal* recommends *Malina* for "collections with holdings in European or women's literature" (O'Pecko 1990: 112). From these brief quotations it is clear that these reviews are intended to achieve a greater audience for Bachmann's writing in translation. She is introduced to English-speaking readers in terms of her similarities with famous British authors of canonical works and is thus presented as part of European literature rather than German-language literature. This activates the review reader's preconceptions and expectations regarding European literature as a collection of masterpieces and classics (see Damrosch 2003: 15) so that Bachmann's work will be read in this context.

Another characteristic of English-language reviews of Bachmann's work is the way in which she is on occasion constructed as a specifically Austrian writer. *Malina*, for example, is supposedly "as manylayered as a strudel", while Ich's language is described as having "a particular charm" thanks to its "Viennese inflection" (Annan 1992: n.p.). While the strudel comparison is likely to have been used for a humorous effect, these two examples nevertheless suggest a somewhat quaint and reductive view of Austria: even people who do not possess a great deal of knowledge about Austria would probably know of strudel and its origins and might imagine the creation of desserts as one of the country's great achievements, disregarding its history or association with important philosophers such as Ludwig Wittgenstein.

The strudel metaphor also suggests a lack of insight into Bachmann's work: while Vienna, its people and the dialect play a role in her prose texts, Bachmann was critical of the Austria of strudel as it surely represents complacency and an insistence on old values. This is clear in several of her poems, especially 'Früher Mittag' (Early Noon), in which she contrasts references to old Austrian and German culture (e.g. Lieder) with the aftermath of the war. Bachmann's style, in both her poetry and prose, is motivated by her attempt to use language in a way not contaminated by the Nazis. Words formerly thought of as "foreign words" became "enemy words", and a new terminology, using vocabulary that previously held other meanings, had to be developed for new regulations and inhumane acts (see Fritzsche 1998: 41). The German language had the potential to be used in this manner and therefore had to be used with caution after the war. Bachmann summarises this by saying "verdächtige die Worte, die Spache" (be suspicious of words, of language) (Koschel and von Weidenbaum 1983: 25).

On the whole, the English-language reviews contain fewer references to Gruppe 47 and other German and Austrian cultural institutions, presumably because target text readers' unfamiliarity with them would be more likely to lead to confusion than to an appreciation of this contextualization. The members of the Gruppe 47 were a part of the German-language literary polysystem and played a role in developing its norms. Reference to the group in reviews thus demonstrates the canonical status enjoyed by Bachmann as a poet. However, because the group has no influence on the Anglo-American literary system, reference to it is mostly superfluous. Bachmann thus did not enter the Anglo-American polysystem as part of a group of writers, but as a single author.

Conclusion

In this chapter, it has been my intention to show that the political and literary context of Bachmann's years of production created a unique set of circumstances for her reception in the German-speaking territories. Her English translations were published almost two decades later, and the developments that happened in the UK and US mean that the target texts were received by a system that was significantly different. Several factors relating to the Anglo-American literary polysystem mean that the reception of the target texts was always likely to be limited. These are publishing conventions in the US, the small extent to which translations are accepted by publishers and the market, attitudes to German-language cultural items, reader expectations of both translated and German literature as difficult, as well as the fact that Bachmann was not well-known.

Bachmann's texts did not hit the same nerve with North American and British audiences. She fulfilled a particular role in German literature, and this position did not exist for her in English. While the German reviews construct Bachmann as a woman, the English reviews tend to present her as Austrian. As a number of feminist writers and critics had become well-known in the US and Canada by the time the translations were published, it is possible that an Austrian writer was more exotic than a female writer at this point, whereas one could say that in Germany and Austria of the early 1970s, women writers were still rare.

The strength of a case study lies in the fact that it can take into account many factors of the life of a text, such as the author's environment and the reception of the texts themselves as well as translations in general. This approach gives a rounded picture of the multiple facets of a text's context.

The results of a case study cannot necessarily be generalized, but complementary case studies are one way of ascertaining whether results apply in different circumstances (Swanborn 2010: 3; Hammersley 2012). Not all politically conscious German-language authors of the 1950s to 1970s will have received the same reception as Bachmann in English, but investigating the case of one or several female authors of more recently published abstract texts could help to explain to which extent Bachmann's reception in English was a product of its time. Similarly, looking at, for example, the French or Italian reception of Bachmann's work would help to identify the particularly Anglo-American nuances of the circumstances examined in this chapter in more detail.

Notes

1. Österreichische Volkspartei (Austrian People's Party).
2. Sozialdemokratische Partei Österreichs (Social Democratic Party of Austria).
3. Christliche Demokratische Union Deutschlands (Christian Democratic Union of Germany).
4. Sozialdemokratische Partei Deutschlands (Social Democratic Party of Germany).
5. Bachmann left Piper in protest at their publication of Anna Akhmatova's poems in a translation by Hans Baumann, a poet favoured by the Nazis (Filkins 2006: 638). *Malina* was published by Suhrkamp, and Bachmann expressed the intention to work with this publisher for future publications in several letters to Siegfried Unseld, Suhrkamp's editor.
6. Number one was the romance novel *Love Story* by American writer Erich Segal.
7. This is a rather simplistic explanation, of course, but is intended to serve merely as a brief comparison of the post-war situation and attitudes in the German-speaking territories, the UK and the US.
8. The distrust of Germany is exemplified, for instance, by the existence of US Army bases in Germany for several decades following the end of the war.

References

Adorno, T.W. (1992) *Prisms*, tr. S. M. Weber and S. Weber, Cambridge, MA: MIT Press.

Albrecht, M. (2004) 'Männermythos, Frauenmythos, und danach? Anmerkungen zum Mythos Ingeborg Bachmann' (Man's myth, women's myth, and then? Comments on the myth of Ingeborg Bachmann), *German Life and Letters* 57(1): 91–110.

Annan, G. (1992) 'From the Eternal War', *New York Review of Books* 5 March 1992 (http://www.nybooks.com/articles/archives/1992/mar/05/from-the-eternal-war) [accessed 12/10/2016].

Bachmann, I. (1953) *Die gestundete Zeit* (Mortgaged Time), Munich: Piper.

Bachmann, I. (1956) *Anrufung des großen Bären* (Invocation of the Great Bear), Munich: Piper.

Bachmann, I. (1961) *Das dreißigste Jahr* (The Thirtieth Year), Munich: Piper.

Bachmann, I. (1995) *Malina: Roman* (Malina: Novel), Frankfurt: Suhrkamp.

Bachmann, I. (2004) *Das Buch Franza* (The Book of Franza), Munich: Piper.

Bachmann, I. (2008) *Simultan* (Simultaneous), Munich: Piper.

Barthes, R. (1967) *Image—Music—Text*, tr. S. Heath, London: Fontana.

Bartsch, K. (1988) *Ingeborg Bachmann*, Stuttgart: Metzler.

Boehm, P. (tr.) (1990) *Malina: A Novel*, New York: Holmes and Meier.

Blöcker, G. (2011) 'Lyrischer Schichtwechsel', in Schardt, M. (ed.) *Über Ingeborg Bachmann I*, pp. 17–19.

Borhau, H. (1994) *Ingeborg Bachmanns 'Malina'—Eine Provokation?* (Ingeborg Bachmann's Malina—a provocation?), Würzburg: Königshausen and Neumann.

Brinker-Gabler, G. (2004) 'Introduction', in G. Brinker-Gabler and M. Zisselsberger (eds) *"If We had the Word." Ingeborg Bachmann. Views and Reviews*, Riverside, California: Ariadne Press, pp. 1–6.

Bullock, M. (tr.) (1987) *The Thirtieth Year: Stories by Ingeborg Bachmann*, New York: Holmes and Meier.

Bundeskanzleramt Deutschland (n.d.) 'Geschichte' (History) (http://www.bundes-kanzlerin.de/Webs/BK/De/Kanzleramt/Geschichte/geschichte.html)   [accessed 20/10/2016].

Bundeskanzleramt Österreich (n.d.) (http://www.austria.gv.at/site/4753/default.asp) [accessed 20/10/2016].

Bush, P. (2004) 'Reviewing Translations: Barcelona, London and Paris', *EnterText* 4 (3): 29–44.

Buzelin, H. (2007) 'Translations "In The Making"', in M. Wolf and A. Fukari (eds) *Constructing a Sociology of Translation*, Amsterdam: John Benjamins, pp. 135–170.

Damrosch, D. (2003) *What is World Literature?*, Woodstock, Oxfordshire: Princeton University Press.

Day, E. (2014) 'Is the LRB the Best Magazine in the World?', *The Observer* 9 March 2014 (http://www.theguardian.com/books/2014/mar/09/london-review-books-lrb-best-magazines-world-mary-kay-wilmers) [accessed 20/05/2014].

Deneau, D.P. (1988) '*The Thirtieth Year*, by Ingeborg Bachmann', *Studies in Short Fiction* 25 (3): 326–327.

Dougherty, C. (2005) 'The New German Novel: Less Weighty, More Exportable', *New York Times* 20 December 2005 (http://www.nytimes.com/2005/12/20/books/20book.html?_r=0) [accessed 25/05/2014].

The Economist (2013) (author unknown) 'Marcel Reich-Ranicki: Obituary', 28 September 2013 (http://www.economist.com/news/obituary/21586803-marcel-reich-ranicki-jew-poland-who-became-germanys-foremost-literary-critic-died) [accessed 25/05/2014].

Even-Zohar, I. (1990a) 'Polysystem Theory', *Poetics Today* 11 (1): 9–26.

Even-Zohar, I. (1990b) 'The Position of Translated Literature within the Literary Polysystem', *Poetics Today* 11 (1): 45–52.

Evers, S. (2008) 'Why we're less scared of "translated by"', *The Guardian* online (30 June) (http://www.theguardian.com/books/booksblog/2008/jun/30/whywere-nolongerscaredoft) [accessed 25/05/2014].

Filkins, P. (1991) 'The Murderer in Her Dreams', *The New York Times* 10 February 1991 (http://www.nytimes.com/books/99/10/03/nnp/bachman-malina.html) [accessed 12/09/2013].

Filkins, P. (tr.) (1999) *The Book of Franza*, Illinois: Northwestern University Press.

Filkins, P. (2004) 'The Music of the Unspoken', in G. Brinker-Gabler and M. Zisselsberger (eds) *"If We had the Word." Ingeborg Bachmann. Views and Reviews*, Riverside, California: Ariadne Press, pp. 18–32.

Filkins, P. (2006) *Darkness Spoken*, Brookline, MA: Zephyr Press.

Friebert, S. (1966) '*The Thirtieth Year*, by Ingeborg Bachmann', *Studies in Short Fiction* 3 (2): 273–274.

Fritzsche, P. (1998) *Germans into Nazis*, Cambridge and London: Harvard University Press.

Gilbert, M. F. (tr.) (1989) *Three Paths to the Lake*, New York: Holmes and Meier.

Gürtler, C. (1983) *Schreiben Frauen anders? Untersuchungen zu Ingeborg Bachmann und Barbara Frischmuth* (Do women write differently? Investigations of Ingeborg Bachmann and Barbara Frischmuth), Stuttgart: Akademischer Verlag.

Hammersley, M. (2012) 'Troubling theory in case study research', *Higher Education Research and Development* 31 (3): 393–405.

Heselhaus, C. (2011) 'Suche nach einer neuen Dichtung', in Schardt, M. (ed.) *Über Ingeborg Bachmann I*, pp. 16–17.

Höllerer, W. (1983) '31. Oktober 1962' (31st October 1962), in Koschel, C. and I. von Weidenbaum (eds) *Wir müssen wahre Sätze finden. Gespräche und Interviews* (We must find true sentences. Talks and interviews), Munich: Piper, pp. 36–38.

Hotz, C. (1990) *'Die Bachmann'—Das Image der Dichterin: Ingeborg Bachmann im journalistischen Diskurs* (Bachmann—The poet's image: Ingeborg Bachmann in journalistic discourse), Konstanz: Ekkehard Faude.

Kinzer, S. (2003) 'America yawns at foreign fiction', *New York Times* 26 July 2003 (http://www.nytimes.com/2003/07/26/books/america-yawns-at-foreign-fiction.html) [accessed 25/05/2014].

Koschel, C. and I. von Weidenbaum (eds) (1983) *Wir müssen wahre Sätze finden. Gespräche und Interviews* (We need to find true sentences. Talks and interviews), Munich: Piper.

Kuby, E. (1947) 'Die erste und einzige Rede deutscher Jugend an ihren Dichter' (The first and only speech by German youth to its poet), *Der Ruf* (The Call) 2 (25): 10.

Lennox, S. (2006) *Cemetery of the Murdered Daughters: Feminism, History, and Ingeborg Bachmann*, Amherst and Boston: University of Massachusetts Press.

Lennox, S. (1998) 'Ingeborg Bachmann', in E. P. Frederiksen and E. H. Ametsbichler (eds) *Women Writers in German-Speaking Countries: A Bio-Bibliographical Critical Sourcebook*, London: Greenwood Press, pp. 56–68.

Long, J. J. (2011) 'Ingeborg Bachmann: Zur fotografischen Konstruktion einer Dichterin' (Ingeborg Bachmann: On a poet's photographic construction) in W. Hemecker and M. Mittermayer (eds) *Mythos Bachmann*, Vienna: P. Zsolnay, pp. 203–221.

von der Lühe, I. (ed.) (1982) *Entwürfe von Frauen in der Literatur des 20. Jahrhunderts* (Imaginations of women in 20th century literature), Berlin: Argument.

McMurtry, Á. (2012) *Crisis and Form in the Later Writing of Ingeborg Bachmann: An Aesthetic Examination of the Poetic Drafts of the 1960s*, London: Modern Humanities Research Association.

Neumann, P. H. (1978) 'Vier Gründe einer Befangenheit' (Four reasons for prejudice), *Merkur* 32 (1): 1135.

New Books in German (2014) 'Aufräumen (A Clean Sweep)', Issue 35 (http://www.new-books-in-german.com/english/1564/405/405/129002/design1.html) [accessed 19/06/2014].

O'Pecko, M. (1990) 'Bachmann, Ingeborg. Malina', *Library Journal* 1 October 1990: 112.

Reich-Ranicki, M. (1974) 'Die Verklärung der Ingeborg Bachmann' (The romanticization of Ingeborg Bachmann), *Frankfurter Allgemeine Zeitung* 28 September 1974 in M. Schardt (2011b) *Über Ingeborg Bachmann II,* pp. 78–80.

Ryland, C. (2010) '*New Books in German* helps boost translation of German fiction into English', *über:blick* (over:view) 1: 12.

Reich-Ranicki, M. (1989) 'Die Dichterin wechselt das Repertoire' (The poet changes her repertoire), in C. Koschel and I. von Weidenbaum (eds) *Kein objektives Urteil, nur ein lebendiges: Texte zum Werke von Ingeborg Bachmann* (No objective judgement, only one that is alive: texts on the work of Ingeborg Bachmann), Munich: Piper, pp. 188–192.

Reich-Ranicki, M. (2002–2006) *Der Kanon* (The Canon), Hamburg: Verlag Projekt Gutenberg-DE.

Schardt, M. (ed.) (2011a) *Über Ingeborg Bachmann I: Rezensionen 1952–1992* (On Ingeborg Bachmann I: Reviews 1952–1992), Hamburg: Igel Verlag.

Schardt, M. (ed.) (2011b) *Über Ingeborg Bachmann II: Porträts, Aufsätze, Besprechungen 1952–1992* (On Ingeborg Bachmann II: Portraits, Essays, Reviews 1952–1992), Hamburg: Igel Verlag.

Sievers, W. (2007) *Contemporary German Prose in Britain and France (1980–1999): A Case Study of the Significance of Otherness in Translation*, New York and Ontario: Edward Mellon Press.

Silens, P. (2011) 'Dichtung im Verhör der Technik', in Schardt, M. (ed.) *Über Ingeborg Bachmann II*, p. 128.

Simons, H. (2009) *Case Study Research in Practice*, London: Sage.

Škrabec, S. (2007) 'Literary Translation: The International Panorama', in E. Allen (ed) 'PEN/IRL Report on the International Situation of Literary Translation, pp. 35–91 (www.pen-international.org/wp-content/uploads/2011/04/Translation-report_OK-2.pdf) [accessed 25/05/2014].

Stake, R. (1995) *The Art of Case Study Research*, Thousand Oaks, CA: Sage.

Stockwell, P. (2013) 'The Positioned Reader', *Language and Literature* 22 (3): 263–277.

Steiner, G. (1973) 'Adorno: Love and Cognition', *Times Literary Supplement* 9.3.1973: 252–255.

Swanborn, P. (2010) *Case Study Research. What, Why and How?*, London: Sage.

Taylor, J. (n.d.) 'Reading Ingeborg Bachmann', *Context* 13, Dalkey Archive Press (http://www.dalkeyarchive.com/reading-ingeborg-bachmann) [accessed 6/04/2017].

von Tilburg, J. (2011) 'Geh, Tod – steh'still, Zeit…', in Schardt, M. (ed.) *Über Ingeborg Bachmann II*, pp. 126–127.

Tilliger, R. (2011) 'Alles blieb ungesagt', in Schardt, M. (ed.) *Über Ingeborg Bachmann II*, pp. 154–158.

Toury, G. (1995) *Descriptive Translation Studies and Beyond*, Amsterdam and Philadelphia: Benjamins.

Wagner, K. (2011) 'Stenogramm der Zeit', in Schardt, M. (ed.) *Über Ingeborg Bachmann I*, pp. 9–16.

Weber, A. (1975) 'Didaktische Perspektiven zum Werk von Ingeborg Bachmann' (Didactic perspectives on the work of Ingeborg Bachmann), *'Interpretationen zu Ingeborg Bachmann'. Beiträge eines Arbeitskreises* (Interpretations of Ingeborg Bachmann: contributions of a working group), Munich, p. 17.

Weigel, S. (ed.) (1984) *Text + Kritik Sonderband: Ingeborg Bachmann*, Munich: Text + Kritik.

von Weizsäcker, R. and J. Habermas (1988) 'Der Marsch durch die Institutionen hat auch die CDU erreicht' (The March through the institutions has also reached the CDU), *Frankfurter Rundschau* 11 March 1988.

Divorce Already?! Should Israelis Read the *Tanakh* (Bible) in Translation?

Dror Abend-David

Introduction

The Hebrew Bible is not only one of the earliest texts to be translated into various languages, but also one of the first to highlight problems in translation such as fidelity and acceptable equivalences. In fact, the translation of the Bible is often presented at the beginning of introductory courses in translation. Along with the translation of the Hebrew Bible into Latin by St. Jerome, the patron saint of translators, in the fourth century (better known as the Vulgate), Biblical translation can be regarded as the beginning point of Translation Studies, initiating discussions about both the ethics and technique of translation. And, because both the Hebrew Bible and the New Testament (in Greek) are held by many as holy texts, this discussion has always been volatile, emotional, political, and often sanctioned by legal restrictions and heavy penalties for those who transgress them.

Over several millennia, the Hebrew Bible (as well as the New Testament) has been translated into almost every language. However, it is only very recently that the Hebrew Bible was translated into Hebrew, or more precisely, into Modern Hebrew, creating a contemporary version of the scriptures for Hebrew speakers who might find Biblical Hebrew difficult. This contemporary development might not seem revolutionary, either from the point of view

D. Abend-David (✉)
University of Florida, Gainesville, FL, USA
e-mail: dabend@ufl.edu

of the creation of a contemporary language version of an ancient text, or even as testimony to a language reform from ancient to contemporary language, much in the way that such changes occurred in Italian, Greek, Turkish and other languages at different times. In the context of Israeli society, however, the rendering of the Bible in Modern Hebrew is particularly provocative. For many Hebrew speakers, the Hebrew Bible is both a religious and a political symbol, and to a large extent the *raison d'être* for Israel's existence. The common language of ancient Israelites and modern Israelis is seen by many as proof or even justification for the presence of Jews in Israel today—demonstrating that they continue a sovereignty that already existed in the past. The suggestion that contemporary Hebrew speakers might not be able to read the Hebrew Bible in the original can be seen by some as undermining the Zionist claim for ethnic continuity, and perhaps the very foundations of the Israeli state. By looking at the development of this contemporary "Tyndale Bible" (controversial Biblical translations into English by William Tyndale; c. 1494–1536),[1] and the debate that surrounds its publication, the following article demonstrates the extent to which translation impacts, and perhaps even initiates, social and political developments which sometimes take on dramatic historical significance.

Owning the Bible

> Whan that Aprill with his shoures soote
> The droghte of March hath perced to the roote,
> And bathed every veyne in swich licour
> Of which vertu engendred is the flour,
> Whan Zephirus eek with his sweete breeth
> Inspired hath in every holt and heeth
> The tendre croppes, and the yonge sonne
> Hath in the Ram his halve cours yronne,
> And smale foweles maken melodye,
> That slepen al the nyght with open ye
> (so priketh hem Nature in hir corages),
> Thanne longen folk to goon on pilgrimages.

Most English Majors memorize at some point the opening lines (above) of Geoffrey Chaucer's *The Canterbury Tales* (Chaucer 2005), a collection of stories in verse. Certainly, no one would argue that this work is not written in English. In fact, *The Canterbury Tales* is considered a milestone in English

Literary History. Does this preclude, however, a contemporary version (or translation) of this work? Not at all. There are many contemporary English versions of *The Canterbury Tales*, not least of which is the Oxford World's Classics edition of 2008 (Wright 2011), where David Wright is mentioned as a translator (rather than an adapter). In fact, few people had gone through the effort of reading the entire text in the original. This is certainly also true of the Old English classic, *Beowulf* (Anderson et al. 2004), which even most English Majors are unable to read without translation. Still, *Beowulf*, which, in a number of ways, is closer to the North Sea than the English Channel—as it is set in Scandinavia and is most likely based on Nordic sources—is held tightly as a canonical English text, and captures the imagination of English speakers through modern language versions and film adaptations such as Robert Zemeckis' *Beowulf* of 2007 (Zemeckis 2007).

But surely no one would adapt the works of William Shakespeare? It is not only that the language of the bard is closer to our own in time and in diction—his work is held in such high regard that one would hesitate to spoil it by offering an alternative version. After all, how many of us truly want to live in a world where Bassanio does not look like a publican; where Nell does not measure her name and three quarters; where asses are not made to bear; where Hamlet does not mean country matters; where the hurly-burly is undone? Isn't the language of the bard sacred? Not so, says Allan Durband, editor of *Shakespeare Made Easy*, a part of Barron's Educational Series (Durband 2014)—one of several contemporary language translations of Shakespeare's work.

Shakespearean translations and adaptations have been seen at different times as a good point of comparison with Biblical translation, and the emotional upheaval that it might involve. As a justification for Isaak Salkinson's 1874 translation of *Othello* into Hebrew, Peretz Smolenskin presents this translation as revenge against the British, who "stole" the Hebrew Bible. According to Smolenskin, the British "took our Holy Scriptures and treated them as their own, copied, and scattered them as if they were their own to give". Translating Shakespeare into Hebrew, he argues, would be an appropriate act of revenge, "taking the books that they value like Holy Scriptures. .. and depositing them among the treasures of our language" (Smolenskin 1874: iii).

While Smolenskin's argument does not reach the level of concern that surrounds the translation of the Quran—or, for that matter, the execution of William Tyndale in 1536 for his English translation of the Bible (Rushdie 1989; Tyndale 1992)[2]—his words betray an attitude that has been common among Modern Hebrew speakers: of viewing Biblical translation with a discomfort that registers somewhere between a nationalist insult and plagiarism, or at least an infringement on copyrights. Since the beginning of Zionism,[3]

Modern Hebrew speakers have felt a sense of ownership (if not copyright) over the Hebrew Bible. As Tali Tadmor-Shimony explains in her book, *Homeland Class* (Tadmor-Shimony 2010), the Israeli state school system[4] has placed Biblical study as a prominent element in the curriculum and as a vehicle for fostering a sense of ethnic continuity, a right to the land–"to give thee this land to inherit it" (Genesis 15:7) that is established through the direct communication between Jewish Israeli students and their Israelite ancestors. Reading the Bible in the original was regarded as part of "the miracle of Hebrew,"[5] proving the continuity of Jewish culture and the intimate connection of Israeli Jews to the Bible and the region in which it is believed to have been written. Subsequently, many Israelis feel that they can understand the scriptures better than even the most renowned Biblical scholars who do not speak Hebrew as a first language.

Zuckermann and Holzman on Modern and Ancient Hebrew

A strong argument to the contrary is presented by Ghil'ad Zuckermann and Gitit Holzman, who argue that, although Biblical Hebrew might be a distant cousin of Modern Hebrew, it is "more than kin and less than kind." Zuckermann, author of *Language Contact and Lexical Enrichment in Israeli Hebrew* (Zuckermann 2003), claims that Modern Hebrew is a different language from *Loshen Koydesh* (literally, holy tongue),[6] and he refers to it as "Israeli", a new language of "Israeli-speakers" (Zuckermann 2003: 63, 66 and elsewhere). Zuckermann and Holzman claim in three different articles (Zuckermann and Holzman 2011, 2014, 2016) that Israeli speakers only think that they understand the Bible, but that in fact it should be taught to school children as a foreign language. They argue convincingly that various terms are used differently in Modern and Biblical Hebrew. For example, in Biblical Hebrew, *tohu vavohu* (formless and void) does not mean "disarray"; *khasar-lev* (heartless) does not mean "cruel"; and *mekatrot le'elohim* (burning incense to other gods) does not mean, as contemporary Hebrew slang might imply, "complain to god." Employing a radical similarity and reading the Hebrew Bible as if it is written in Modern Hebrew will inevitably lead to mistakes, stumbling over "false friends", cognates that do not necessarily have the same meaning. Moreover, Zuckermann and Holzman demonstrate that the Biblical grammar is different from that of Modern Hebrew, both in sentence structure and in the use of tenses. In Biblical Hebrew, the verb and the object

do not always follow the subject. In *Job* 14 verse 19, *avanim shakhaku maim*, "the waters wear the stones" rather than the opposite (and they are, indeed, inverted in the King James version of the Bible). And the notorious *vav-reversive*, a "v" consonant that indicates either a past or future tense, renders Biblical tenses ambivalent and misleading to the novice Biblical speaker. One should also add to these arguments the need to translate entire chapters from the books of Ezra and Daniel which are written in Aramaic and likely never read by most Israelis (with the addition of a few other locations in the scriptures).

The arguments of Zuckermann and Holzman are particularly strong when they speak of *loshen koydesh*. Not only Biblical Hebrew, but Hebrew of various time periods and locations is given to fascinating variations and influences. The *loshen koydesh* that was used by East European Jews is often radically different from Modern Hebrew, even when the Hebrew word is spelled similarly–and is a cause of frustration to native Hebrew speakers who study Yiddish and Jewish Eastern European culture. *Bilbul* in Modern Hebrew means "confusion", but in Yiddish it means "blood libel"; *khozek* is "strength", but in Yiddish it means "to ridicule someone"; *sefer* is not any book, but only a sacred one; and a *shayle* is only a religious question, and not simply a question, as it is used in Modern Hebrew. The expression, *eshes khail*, which in Modern Hebrew means "an accomplished woman", is used in Yiddish specifically to describe someone who works outside the home and provides for her husband, who is studying the scriptures.[7] Zuckermann and Holzman tell us that, in the Bible, the term *ish kahil* (an accomplished man) means specifically a fighter or a soldier. But what does the term *eshes khail* mean in three places that it appears in the Bible–Proverbs 4 and 10, and Ruth 3? Indeed, Hebrew words often tend to have either radically or moderately different meanings in Biblical Hebrew, East European Jewish society, pre-Modern Hebrew, or in Modern/Israeli Hebrew. In fact, even the celebrated writings of early Modern Hebrew writers such as Shmuel Yosef Agnon, Sholem Abramovich, Haim Nahman Bialik and Shaul Tchernichovsky pose a challenge to most contemporary Hebrew readers. Writing at a time that marks a protracted transition from Hebrew Enlightenment into Modern Hebrew, these writers often use Biblical grammar, Talmudic references, rabbinical terms, and code-switching and linguistic inventions that are necessitated by the reinvention of Hebrew as both a modern and a spoken language. Expressions such as *askupat habait* (doorstep) that Agnon uses as late as 1950 (Agnon 1950: 145), are as much a mystery to contemporary readers as the *traphim* (idols) that Rachel steals from her father, Laban, in Genesis 31:19–15.

Such differences are certainly a worthy subject for further study, and Zuckermann and Holzman are right that a pretence that such differences do

not exist prevents a discussion of linguistic and cultural history. In this as well as in other publications, Zuckermann risks losing the empathy and patience of his readers when he makes bold and provocative statements about declaring contemporary Hebrew a new language, and of teaching the Bible as a foreign text. But those who might read beyond the provocation could agree that if Chaucer and Shakespeare can be rendered in contemporary-language versions, then Modern Hebrew readers might benefit from a contemporary version of the *Tanakh* (the Hebrew Bible). Zuckermann and Holzman are also careful to admit that such a version would only include an interpretation of what some scholars think is the original meaning of certain words–but they argue that some interpretation is better than none. They recommend the *Tanakh Ram*[8] in the translation by Avraham Ahuvia (Ahuvia 2008, 2010). It is intended for Bible classes in the general state schools in Israel, and features the Biblical text alongside its modern language adaptation–enabling a discussion and a comparative study of the two texts.

The Case of the *Tanakh Ram*

What Does a Translation from Hebrew to Hebrew Look Like?

I approached the *Tanakh Ram* with a great deal of curiosity. What does a translation of the Bible from Hebrew into Hebrew look like? Does it, as Zuckermann and Holzman claim, make an important contribution to the popular understanding of the Bible? Or does the significance of such a "translation" lie in the political statement that it makes (not to mention the functionality of creating one more textbook for school children to purchase)?

I first hastened to see how Ahuvia has treated the difficult verse: *avanim shakhaku maim* (the waters wear the stones). However, I was disappointed to find out that this verse, along with the entire fourteenth chapter of Job, is still not included in the *Tanakh Ram*, which is, in fact, a work in progress. This modern adaptation of the Bible has appeared so far in two editions. A first edition, which appeared in 2008, includes only the chapters in the Bible that are listed in the official study plan of the Israeli Ministry of Education. It is intended for students in the state schools and includes only the chapters that the students will need in class. Despite the fact that the publication of this edition was the subject of considerable critical response as well as a volatile public debate about the pedagogy of Biblical instruction, it does not include

some of the most thought-provoking examples that Zuckermann and Holzman provide. By implication, these omissions give testimony to the fact that some of the more challenging and interesting parts of the Bible are the ones which are systematically omitted from the school curriculum, allowing students to excel while avoiding some of the more provocative discussions that the scriptures might offer. Nevertheless, an effort is under way to publish a complete modern adaptation of the Hebrew Bible. In 2010, two volumes of the *Tanakh Ram* came out, including the entire Pentateuch and the early Prophets (up to 2 Kings). This is certainly good news and a cause for excitement. Nevertheless, this new edition still leaves a great deal of the Hebrew Bible to be rendered in contemporary language, including some of the most complicated, poetic, and philosophical parts of the scriptures. One still has to wait and see how Ahuvia will navigate the convoluted lines of the Psalms, Job, and The Song of Solomon. However, already on the basis of the choices that are made in the 2010 edition, one can recognize some trends in this project, which have serious pedagogical, scholarly, cultural and political implications.

Among the challenges that are still not addressed by the 2010 edition, Zuckermann and Holzman provide an amusing example: In Jeremiah 44:15, the expression "burning incense to other gods" might be understood by native Hebrew speakers as "complaining to god," using the slang expression, *lekater* (to complain), which comes to Hebrew through Yiddish from the German word "Kater" (a male cat or a hangover). Could Israeli school children truly read the verse as if written in contemporary Hebrew slang? Perhaps. But if they do, the culprit would not be some obscure Biblical vocabulary, but a lack of reading skills that prevents students from recognizing context, genre and literary register. Other challenges that Zuckermann and Holzman suggest also raise the question of whether grammar and vocabulary present an impregnable challenge to contemporary readers. The expression *khasar lev*, which is said originally to mean "stupid" or "simple", means "cruel" in Modern Hebrew. It appears on eight occasions[9] in Proverbs, none of which are included at this point in the *Tanakh Ram*. However, verses like Proverbs 9:4, *mi petti, yasur hena; khasar lev* (Whoso is simple, let him turn in hither[10]), seem self-explanatory. There are other differences, some of which seem minute and some more challenging, which are still not included in the *Tanakh Ram*: *Yerakrak*, in Leviticus 13:19, should mean "bright" rather than "pale green". *Yotse tsava* in 2 Chronicles 25:5 should mean "intended for military service" rather than "veteran". *Pekham*, "coal" in Modern Hebrew, is said to mean "fire" in Isaiah 54:16. *Rov ekhav* in Esther 10:3 should mean "his many brothers" rather than "the majority of his brothers". In Job 5:7, *amal* is said to mean "sin" rather than "hard work". And *tinshemet*, "owl" in Modern Hebrew, is

said to simply mean "bird" in Leviticus 11:18. One has to wait and see how these challenges will be treated in forthcoming editions.

However, a certain pattern can already be discerned when looking at Ahuvia's choices in the 2008 and 2010 editions. In some cases, Ahuvia does not seem very concerned about the linguistic differences that Zuckermann and Holzman point out: Ahuvia addresses ten out of fifteen occasions on which the expression *ish kahil* appears in the Bible.[11] On five occasions, this expression remains unchanged by Ahuvia, to mean "a valiant man" rather than "soldier".[12] On four other occasions, Ahuvia uses *gibor(ey) khail* or *gibor milkhama* (war hero(es)),[13] and adapts this expression only once as *Anshey Tzava* (military personnel) in *Judges* 20:44. Except for the last occasion, Ahuvia preserves the sense of accomplishment that this expression carries in Modern Hebrew, often without direct reference to military service. This is perhaps because Ahuvia might be attuned to the context of the verse, and whether it necessitates a military reference. But preserving the strong positive connotation of this expression might also have to do with the fact that in the Bible, and perhaps in modern Israeli society as well, the images of an accomplished man and a soldier are often conflated, and are sometime seen as one and the same. For this reason one might be curious to see what Ahuvia decides to do with the female form of this expression, *eshes khail*. Chapters 4 and 10 in Proverbs are still missing from the *Tanakh Ram*. Ruth 3, however, is there. And Ahuvia translates *eshes khail* as … *eshes khail*. This is only one example, but even the scarcity of the feminine form of this expression points to the likelihood that the ambivalence that accompanies *ish kahil* disappears in the feminine, highlighting the link between an accomplished man and his military service. This, it seems, is clear to the Modern Hebrew reader with little (and sometimes no) adaptation. In other places, Ahuvia does not seem to recognize any ambivalence, and copies over the Biblical term, even when Zuckermann and Holzman prescribe different meanings. The expression *yeled sha'ashuim* in Jeremiah 31:19, we are told, does not mean "play-boy", but rather "beloved child". Ahuvia, however, believes that the context of the verse is sufficient for the Modern Hebrew speaker to make out the difference. In Genesis 43:11 Ahuvia replicates the word *botnim* (peanuts), which Zuckermann and Holzman claim means fruit in general. The context of the verse, however, supports Ahuvia's choice. Zuckermann and Holzman also warn the reader: *Deshe* in Genesis 1:11 does not mean "lawn" but rather "grass"! Ahuvia replicates *deshe*, perhaps because the difference is minute, and because few native Hebrew speakers are aware of the difference between lawn and grass. And the same happens in 1 Kings 17:13: *uga* is said to mean "pastry" rather than "cake" (but Ahuvia takes the cake …). Other occasions where

Ahuvia concurs with Zuckermann and Holzman seem rather minor as well. For example: *dea* means "opinion" in Modern Hebrew, but is said to mean "knowledge" in Isaiah 11:9. Ahuvia concurs, but the original verse, "*dea et adonay*" (the knowledge of the Lord), seems self-explanatory. Likewise, the word *Nikhoakh*, which in Modern Hebrew means "a light aroma", means simply "pleasant" according to Zuckermann and Holzman. Accordingly, Ahuvia translates "sweet savour" (Exodus 29:18) as "aromatic smell, pleasant smell," an entirely unnecessary redundancy as the modern meaning of the word contains the entire phrase. On one occasion, Ahuvia provides an alternative interpretation to that of Zuckermann and Holzman. While they claim that *tslil* in Judges 7:13 means "bread" rather than "sound", Ahuvia translates *tslil* as "roasted"—which makes more sense in context.

In fairness, at times Ahuvia's interpretation can be quite helpful, and point readers towards "false friends", cognates that have a different meaning in Biblical Hebrew. In the first two verses of Genesis, Ahuvia concurs with Zuckermann and Holzman, and translates *shamaim va'arets* (the heaven and the earth) as "universe", and *tohu vavohu* (formless and void) as "wilderness" rather than "disorder". Zuckermann and Holzman also point out a particularly difficult challenge: *Ad mashber* in 2 King*s* 19:3 and Isaiah 37:3 does not mean "to the point of crisis" but rather the opening of the uterus, allowing childbirth. Isaiah 37:3 is still missing from the collection, but in 2 Kings 19:3, Ahuvia adapts the verse in modern grammar, and then adds an entire sentence in which he explains the Biblical construction.

What can one learn from these choices? Is Ahuvia lazy, and simply fails to make many of the replacements that Zuckermann and Holzman recommend? Or does he know more than Zuckermann and Holzman, and the two scholars prescribe alterations that are either uncalled for, or extremely minor? Or is Biblical Hebrew simply not as different from Modern Hebrew as Zuckermann and Holzman claim? The bottom line could be said to be that the *Tanakh Ram* tries to remain loyal to the original while creating a readable and uncomplicated version of the text. The result not only lacks a discussion of the complexity of Biblical interpretation (which is enabled in other versions that include glossaries, discussions and references to Biblical scholars) but sometime sacrifices the idiomatic and cultural references that the Bible provides. For a Hebrew reader of the Bible, not to be familiar with the expression *tohu vavohu* (formless and void) in Genesis 1:1, no matter to what extent this expression has altered in contemporary language, is to miss out on countless references both in Hebrew and non-Hebrew literature. Ironically, the linguistic adaptation occurs most often where the splendour of Biblical language would have better been maintained. And, throughout the more mundane passages of the

Bible, it might seem unnecessary. The *Tanakh Ram* features two parallel columns on each page: one in Biblical Hebrew, and the other in Modern Hebrew. A quick glance reveals that the differences between the two columns, of Biblical Hebrew on the right and contemporary Hebrew on the left, are not sufficient to merit a full adaptation. In other words: they look very much like each other. And, where Ahuvia is careful to highlight the differences, one might ask whether such underscoring is necessary. Do readers truly require the replacement of verse enumeration by Hebrew letters with standard Arabic Numerals? And even where Biblical grammar is adapted—are readers truly unfamiliar with the *vav-reversive* which appears in various late texts and even children's collections such as Bialik's *VaYehi HaYom* (Once Upon a Time; 1955)? And, in the context of the classroom, can it not be taught rather easily throughout the first chapters of Genesis?

The Social and Political Role of the Hebrew Bible in Israel

The existence of the *Tanakh Ram*, as well as the discussion by Zuckermann and Holzman, point out the need to create a more critical source for Biblical reading that is inclusive of the differences between "Hebrews" of various locations, times, populations and political and social agenda. This is a project that is certainly beyond the abilities of the Israeli Ministry of Education, not only because of its bureaucratic and didactic shortcomings, but also because of the strong political ramifications that such a project is bound to have. Writing before the Second World War, Yiddish linguist Shmuel Charney (better known as Niger) dreaded the fate of either Yiddish speakers in the Soviet Union who would be cut off from the Hebrew language and the Bible, or of Hebrew speakers who would be cut off from Yiddish and Eastern European Jewish culture (Charney 1990: 108). But he could not imagine Hebrew speakers who would not be able to read the Bible. As I already mentioned, Biblical study has become a major part of the curriculum in the state schools, serving as a political vehicle that both justifies Jewish presence in Israel, and ties Israelis with a continuous Jewish history. Alongside its place in the curriculum, the Hebrew Bible is also celebrated annually through an International Bible competition in Jerusalem, which is meant to establish Israel as global centre of Jewish life.

As Zuckermann and Holzman (2016: 1–2) write, academic and non-academic responses to the publications of *Tanakh Ram* have been mixed. To begin with, the *Tanakh Ram* has been officially rejected by the Israeli Ministry of Education and teachers have been forbidden to use it. This, as Zuckermann

and Holzman argue, is already a compelling reason to support it. Moreover, teachers and students who have been using the *Tanakh Ram* despite the official prohibition sing its praises and find it extremely helpful. And both those who support and those who object to the *Tanakh Ram* agree that there is a serious crisis in Biblical studies in Israel, and that something has to be done. In the past, Biblical studies consisted of reading the scriptures in class with glossaries, and with etymological and grammatical explanations by teachers who were knowledgeable and committed. It has turned into folklore, for example, that fourth grade students, studying the book of Joshua, were told that the word "harlot" (Joshua 2:1) means "food vendor" rather than "prostitute" (the Hebrew word, *zona*, does contain a similar root, but the explanation is false). And, in most cases, the students have been quick to find out the truth. In higher classes, these explanations included the interpretations of various scholars and sometimes even those of the students. In the past few decades, however, not only Biblical Studies, but the entire public education system in Israel, has been plagued, on the one hand, by a deterioration in the status and competence of school teachers, and, on the other hand, by a nationalist and ultra-orthodox zeal that has been detrimental to the public curriculum. Not only that a large number of provocative interpretations and a great deal of subject matter (such as Rahab's ancient profession) were deleted from the curriculum; the scriptures in general have been given less time in class, and were supplemented with other texts relating to Jewish religious culture. Adding to this the fact that instruction in the humanities in general has been greatly reduced since the 1980s, it is difficult to expect pupils to read the Bible (or much else). Within this context, it is easy to understand those who would embrace the *Tanakh Ram* despite any perceived faults.

However, any changes to the curriculum in Bible Study in Israel are a complicated matter. This is not only a practical, but also an intensely emotional issue since the Hebrew Bible is regarded as a symbol of both religious and national identity. And, for those who have been reading the Bible incorrectly, a reform could shake the very foundation of their ethical and political world view. To such readers, a pedagogical reform in Biblical studies means a great deal more than the revisitation of a single academic subject. Zuckermann and Holzman mention three academic conferences about Biblical instruction at Israeli schools that took place in 2010 and 2011 at Oranim College, Sderot College, and the Public Library at Zichron Yaakov (Zuckermann and Holzman 2016: 4). They report that the reaction at these events to the suggestion that Israeli students cannot read the Bible in the original was quite strong, and that a number of speakers argued that Israelis are not emotionally ready to recognize

the differences between Modern and Biblical Hebrew, and for the loss of the linguistic lineage upon which they have been trained.

Indeed, to some Israelis, the suggestion by Zuckermann and Holzman of "divorcing" Ancient Hebrew is at once a frightening and an appealing prospect. Among other issues, this cuts right into the matter of Jewish identity, the relation between Israeli and non-Israeli Jews, and the very definition of Israel as a Jewish State. Some native Israelis today are concerned about the strong ties of Israel to World Jewry, and the easy immigration of those who are untrained, sick, elderly, bearing a criminal record, or bent on extreme political and religious activism–all in the name of Jewish supremacy. Other concerns have to do with clerical influences and strong lobbying by wealthy non-Israeli Jews. Declaring a linguistic independence takes Zuckermann and Holzman in the direction of "Canaanism", an ideology that was popular in the 1950s in Israel, advocating that Israeli Jews have a closer connection to Palestine and its inhabitants (both Jewish and non-Jewish) than to world Jewry. And if Israeli-Jews will forgo their claim to "own" the Bible, the ramifications might have to do both with the leadership position that Israeli Jews imagine that they hold in the Jewish world, and the cultural and administrative affinity between Israeli and non-Israeli Jews (for example, in receiving Israeli passports or providing political support to the policies of the Israeli government). It is, to say the least, a remarkable prospect.

Some Academic and Cultural Ramifications

Despite their important recognition of the multiplicity of historical and geographical linguistic layers of the Hebrew language, Zuckermann and Holzman's suggestion of "divorcing" pre-Modern and contemporary Hebrew does not promote the linguistic inclusiveness and intercultural dialogue that they try to promote. It might, instead, result in the proverbial wild and unsavoury grapes (Isaiah 5:4). The *Tanakh Ram*, perhaps understandably catering to poorly trained students and teachers, seems to serve the same "no problem" attitude that Zuckermann and Holzman criticize. They make an important point in discussing the current crisis in Biblical studies in Israel, but, rather than offering a solution that will lead to a discussion of both the linguistic and political complexity of the Hebrew language, they offer an Orwellian (Orwell 1949) linguistic reform that would fragment Modern Hebrew into a small, manageable language without a past. And, as others have already argued (Zuckermann and Holzman 2016: 12), once Ancient Hebrew is declared a "foreign language" in the manner that Zuckermann and Holzman

recommend, it will not be studied in Israeli schools to a greater extent than Shakespeare or Dante (which, alas, are not taught at all).

But the effect of "divorcing" Biblical and Modern Hebrew might not only be academic. Despite the current lament about the decline in Biblical Studies, the Biblical text is still woven into Israeli society through popular songs, legends, and idiomatic expressions. Not all Israeli Hebrew speakers might be aware of the Biblical sources of some idiomatic expressions that they use—such as "אבד עליו הקלח" (in whom old age was perished) (Job 30:2) or "חרק שיניו" (gnasheth upon him with his teeth) (Psalms 37:12; Job 16:9)—but these are an inseparable part of a society in which Biblical verses are used in official correspondence, and phrases from Genesis and the Song of Solomon inspire popular songs and ethnic dances. Abandoning Biblical Hebrew will leave Israeli society both linguistically and culturally bereft. Husbands will no longer turn to their wives and chant: "Behold, thou art fair, my love" (Song 4:1); political activists will no longer chastise wealthy tycoons by crying: "Ye kine of Bashan, that are in the mountain of Samaria, which oppress the poor, which crush the needy" (Amos 4:1); and lawyers will not earn their contempt citations by rebuking the courts: "They judge not the fatherless, neither doth the cause of the widow come unto them" (Isaiah 1:23). Disconnecting from it, for better or worse, requires the ability to imagine an entirely different society.

But a possible solution is one of moderation (in this, as in other matters related to Israeli society). To English majors who worked hard to memorize the first lines of *The Canterbury Tales*, and who most often cannot read *Beowulf* in the original–it might seem frivolous to divorce one aspect of the language from another only because some words are read differently. If we are to lose the Bible, where would be our humility? Shall we send the scriptures to a nunnery? Do you see Modern English (or even American) scholars summoning Sir William to family court and demanding a divorce? If not, an appropriate Smolenskin-ian revenge would be to hold on to the *Tanakh* as tightly as English scholars hold on to Shakespearean Drama. At the very least, one should think long and hard before initiating a painful and costly divorce procedure that will be followed by *tohu vavohu* (formless and void) in both the modern and the Biblical sense.

The Implications of This Particular Case in the Context of Translation Studies

Biblical translation is a significant sub-field of Translation Studies, and is the subject of a good deal of scholarship. However, there is little that has been done to explore the reception of the Hebrew Bible in Hebrew-speaking Israeli

society. The case of the *Tanakh Ram* provides a glimpse into the significant religious, political, academic and cultural roles that the Hebrew Bible fulfils in that society. Over a little more than a century, the Hebrew Bible has metamorphosed from the role of a religious text, to that of a political text that (to some) provides the very justification for a nation's existence. This certainly expands the discussion of Biblical translation and provides a contemporary context in which one can reexamine the great passion that still surrounds the translation of the scriptures.

The case of the *Tanakh Ram* provides insight into yet another topic that is a by-product of scholarship in Translation Studies: the rendering of a text in a different register or speech convention (dialect, ethnolect, sociolect etc.) within the same language. Should such practice be regarded as an actual "translation" (or adaptation)? And should the methodology for discussing such projects be different from the one that is used for the discussion of "proper" translation. Among other observations, the case of the *Tanakh Ram* demonstrates that while in a translation from one language to another the assumption (with notable exceptions) is that the target audience does not speak the source language, the assumption about what the target audience of an intralingual translation (see Jakobson 2004: 139) does or does not understand can be complicated as well as socially, culturally and politically sensitive.

Finally, the case of the *Tanakh Ram* demonstrates the extent to which translation affects, and perhaps even initiates, social and political developments which sometimes take on dramatic historical significance. Once again, it is demonstrated that translation does not take place in "a higher and purer linguistic air", as Walter Benjamin suggests (Benjamin 1955: 75), but rather in the "down and dirty" trenches of religious, ethnic and political self-definition.

Notes

1. William Tyndale was executed in 1536 for his involvement with an unauthorized translation of the scriptures.
2. One might think here (among others) of the death warrant that was issued against author Salman Rushdie, who translated a part of the Quran in his 1989 novel, *Satanic Verses*, or of William Tyndale, who was executed in 1536 (see above).
3. Usually dated to the first Zionist congress in Basel in 1897.
4. The term "state school" is the British equivalent of "public school" in American English.

5. Among 515,000 Google results for this expression which is commonly used to describe the revival of Modern Hebrew in the beginning of the twentieth century, one might look at the official website of the Academy of the Hebrew Language at http://hebrew-academy.huji.ac.il/English/Pages/Home.aspx

6. Literally meaning "holy tongue" but used to refer to pre-Modern Hebrew that was used by East European Jews for religious purposes, commerce and official correspondence.

7. For more on this point, see Naomi Seidman's article, 'A New Garb for the Jewish Soul': The JPS Bible in the Light of the King James Bible' (Seidman 2013: 483).

8. The name, *Ram*, is an acronym of the publisher's name, Rafi Mozes. It also creates a word that means "high" or "elevated".

9. Proverbs 6:32; Proverbs 7:7; Proverbs 9:4; Proverbs 10:13; Proverbs 11:12; Proverbs 12:11; Proverbs 17:18; Proverbs 24:30.

10. The translation of verses into English are taken from the King James Bible.

11. Judges 3:29; Judges 20:44; Judges 20:46; 1 Samuel 9:1; 1 Samuel 14:52; 1 Samuel 31:12; 2 Samuel 23:20; 2 Samuel 24:9; 1 Kings 1:42; 2 Kings 5:1; 1 Chronicles 10:12; 1 Chronicles 11:22; 1 Chronicles 26:8; 2 Chronicles 13:3; Ruth 2:1.

12. 1 Samuel 14:52; 1 Samuel 31:12; 2 Samuel 23:20; 2 Samuel 24:9; 1 Kings 1:42.

13. Judges 3 29; Judges 20 46; 1 Samuel 9 1.

References

Agnon, S. (1950) 'From One Apartment to the Next', in S. Agnon, *The Collected Stories of Shmuel Yosef Agnon*, Tel Aviv: Schocken, pp. 143–149.

Ahuvia, A. (tr.) (2008) תנ״ך רם לבתי הספר: לשון התנ״ך בעברית בת ימינו פסוק מול פסוק (*Tanakh Ram for the State Schools: The Language of the Bible in Contemporary Hebrew and a Verse-by-Verse Comparison*), Herzliya: Ram.

Ahuvia, A. (tr.) (2010) נ״ך רם: הטקסט המקראי בעברית בת ימינו, כל פסוק ותרגומו מולו (*Tanakh Ram: The Biblical Text in Contemporary Hebrew and a Verse by Verse Comparison*), Herzliya: Ram.

Anderson, S. M., A. Sullivan and T. Murphy (trs) (2004) *Beowulf*, New York: Longman.

Benjamin, W. (1955) *Illuminations*, ed. Hannah Arendt, tr. Harry Zohn, New York: Schocken Books.

Bialik, H. N. (1955) ויהי היום (*Once Upon a Time*), Tel Aviv: Dvir.

Charney (Niger), S. (1990) *Bilingualism in the History of Jewish Literature*, tr. J. A. Fogel, New York: University Press of America.

Chaucer, G. (2005) *The Canterbury Tales,* ed. J. Mann, New York: Penguin Classics.

Durband, A. (tr.) (2014) *W. Shakespeare: Shakespeare Made Easy Series*, Oxford: Oxford University Press.

Jakobson, R. (2004) 'On Linguistic Aspects of Translation', in L. Venuti (ed.) *The Translation Studies Reader* (2nd edn), London: Routledge, pp. 138–143.

Orwell, G. (1949) *1984*, London: Secker and Warburg.

Rushdie, S. (1989) *The Satanic Verses*, New York, N.Y: Viking.

Seidman, N. (2013) '"A New Garb for the Jewish Soul": The *JPS Bible* in the Light of the *King James Bible*', in D. G. Burke, J. F. Kutsko, and P. H. Towner (eds) *The King James Version at 400: Assessing Its Genius as Bible Translation and Its Literary Influence*, Atlanta, GA: Society of Biblical Literature, pp. 475–499.

Smolenskin, P. (1874) 'פתח דבר' (Introduction), in Salkinson, I. (tr.) *W. Shakespeare: הכושי מוונציה איתיאל* (*Itiel the Black Man of Venice* [*Othello the Moor of Venice*]), Vienna: Vie'n Dfus Spitzter et Haltzwarth, pp. iii–xxxii.

Tadmor-Shimony, T. (2010) שיעור מולדת: חינוך לאומי וכינון מדינה 1954–1966, (Homeland Class: National Education and the Establishment of a State 1954–1966), Sde Boker: The Ben-Gurion Institute for the Research of Israel and Zionism.

Tyndale, W. (tr.) (1992) *Tyndale's Old Testament* (Modern-spelling edition), New Haven, CT: Yale University Press.

Wright, D. (tr.) (2011), *G. Chaucer: The Canterbury Tales*, Oxford: Oxford University Press.

Zemeckis, R. (2007) *Beowulf* (feature film US: Paramount Pictures).

Zuckermann, G. (2003) *Language Contact and Lexical Enrichment in Israeli Hebrew*, New York: Palgrave Macmillan.

Zuckermann G., and G. Holzman (2011) רעד אל העם: על המהפך הנדרש בהוראת התנ"ך בישראל' (Let My People Know! Towards a Revolution in the Teaching of the Hebrew Bible), *Giluy Daat* 1: 13–31.

Zuckermann G., and G. Holzman (2014) 'Let My People Know! Towards a Revolution in the Teaching of the Hebrew Bible', *International Journal of the Sociology of Language,* 226: 57–82.

Zuckermann G., and G. Holzman (2016) רם ונישא: תנ"ך רם והתקבלותו בחברה' הישראלית' (The Vision of the Ram: The Reception of the *Tanakh Ram* in Israel), (https://www.academia.edu/7824626/_Ram_venisa_Tanakh_Ram_vehitkab-luto_bakhevra_haisraelit_The_RAM_Translation_of_the_Hebrew_Bible_into_Israeli_A_Sociolinguistic_Analysis_) [accessed 14/07/2016].

Translation, World Literature, Postcolonial Identity

Paul F. Bandia

Introduction

This chapter tackles the East-West, North-South, paradigm by looking at the encounters between cultures of orality and cultures of writing, between minority-language cultures and majority-language cultures, between dominated and dominant entities, between colonized and colonizing cultures, and ultimately between tradition and modernity. Tradition is viewed here as representative of pre-industrialized orally-based cultures, while modernity refers specifically to Western notions of literacy and enlightenment ascribed to industrialized societies. The role of translation, or the translator, in bridging the gap between worlds brought together by the circumstances of history, in a relationship of unequal power, is viewed here as a process of negotiation between tradition and modernity, between an orally-based culture and a Western imperial idiom. This discussion can shed light upon the perception and conception of translation emerging from non-Western societies and the role translation plays in asserting postcolonial identity and defining and promoting World Literature from these societies.

One of the consequences of colonization and empire has been the dichotomous co-habitation of societies of colonization and the imperial power, sharing the same global language, and having entangled destinies politically, economically, socially and linguistically. Hence, we speak of the world often in broad

P. F. Bandia (✉)
Concordia University, Montréal, QC, Canada
e-mail: paul.bandia@concordia.ca

geopolitical terms such as the Anglophone, Francophone, Lusophone or Hispanophone zones. These broad geopolitical nomenclatures have largely formed the basis for categorizing European-language literatures from former colonies and have constituted the platform for access to the marketplace of World Literature. The universe is thus mapped according to the historical influence of imperial powers, lumping together disparate peoples and cultures seemingly united by a common global linguistic heritage. The encounter of these worlds could be conceived as a meeting of pre-industrialized and industrialized cultures, often enacted through language, with translation playing a mediating role between what is an essentially orally-based culture and a writing-based one. Given modernity's privileging of writing over orality, as evidenced in the conception of progress as a march towards modernity, translation is indeed thrust into the function of interceder or bridge-builder between distant or alien cultures, in a context of unequal power relations between colonized and colonizing societies. Translation therefore becomes the means for the literature of dominated societies to access the global literary space (Casanova 2004).

   This chapter showcases Amos Tutuola's *The Palm Wine Drinkard* (1952) and Chinua Achebe's *Arrow of God* (1964), two African European-language novels viewed through the lens of translation conceptualized as the negotiation between tradition and modernity. Both novels are highly indebted to African oral tradition and are to varying degrees characterized by the representation of cultures of orality in the written language of modernity. Tutuola's novel is reputed to be the first African novel published in English outside of Africa. It is described as a phantasmagoric quest fable written by a semi-literate author during colonial times in which the author seeks to express Yoruba oral narratives and folktales in English. The difficulty of capturing orality in writing coupled with the author's approximate English result in a prose that is neither entirely African nor entirely English, as can be seen in the following excerpt:

> I was a palm-wine drinkard since I was a boy of ten years of age. I had no other work more than to drink palm-wine in my life…. But when my father noticed that I could not do any work more than to drink, he engaged an expert palm-wine-tapster for me; he had no other work more than to tap palm-wine every day. So my father gave me a palm-tree farm which was nine miles square and it contained 560,000 palm-trees, and this palm-wine tapster was tapping one hundred and fifty kegs of palm-wine every morning, but before 2 o'clock p.m., I would have drunk it all; after that he would go and tap another 75 kegs. (Tutuola 1952: 7)

Far from representing African or Nigerian (the author's nationality) English, Tutuola's text is a curious attempt to blend tradition and modernity in this somewhat naïve fictionalizing of Yoruba folktales in an alien colonial language.

Tutuola's language is not the pidginized or creolized variety of English spoken in parts of Africa, either; it is fairly idiosyncratic and represents the author's idiolectal attempt at writing fiction inspired by the oral tradition of his people.

A similar claim can be made of Achebe's *Arrow of God*, written at the very beginning of the post-colonial era, which also draws heavily from the oral tradition of the author's ethnoculture. However, a marked distinction between the two pioneering novels is that Achebe writes in global English understood worldwide but shaped or molded to capture and express the oral artistry and aesthetics of the Igbo tradition. The following excerpt illustrates the point:

> "Father, is it the custom for the diviner to take home the hen brought for the sacrifice?" asked Obika.
>
> "No, my son. Did Aniegboka do so?"
>
> "He did. I wanted to speak to him but my mother made a sign to me not to talk."
>
> "It is not the custom. You must know that there are more people with greedy, long throats in the pursuit of medicine than anywhere else." He noticed the look of concern on Obika's face. "Take your wife home and do not allow this to trouble you. If a diviner wants to eat the entrails of sacrifice like a vulture the matter lies between him and his *chi*. You have done your part by providing the animal."
>
> When they left him Ezeulu felt his heart warm with pleasure as it had not done for many days. Was Obika already a changed person? It was not like him to come to his father and ask questions with so much care on his face. (Achebe 1964: 119–123)

Following his father's advice, Obika seeks the help of a medicine man (sorcerer) and provides the hen to be used in the ceremonial sacrifice. Contrary to tradition, the medicine man takes home the hen to be eaten, like most charlatans do. Furious, Obika reports the matter to his father, Ezeulu, who reminds his son of the custom and tradition and warns him against such charlatans. Ezeulu is also pleased with his son's interest in tradition despite the onslaught of Western hegemony in those colonial times. Achebe conveys indigenous beliefs and tradition to the reader in standard English without providing an English translation for concepts such as "chi" which is the Igbo word for God. Achebe marches African tradition into modernity by placing the demands for compromise squarely upon the shoulders of an imperialist modernism. For Achebe, the English language is as much African as it is European and must be made to bear the exigencies of African discourse and culture. There is a sense in which English is African in much the same way as it has become American or Australian or Caribbean. Achebe's representation or translation

of Igbo oral tradition into English is an artful negotiation of tradition and modernity guided by an awareness of the power differential between formerly colonized nations and colonial imperial powers.

I have argued elsewhere (Bandia 1993) that writing the oral tradition of a colonized people in the language of the colonizer is akin to a translation process, a negotiation between orality and writing, and of the boundaries between tradition and modernity. Translation is understood here in its metaphorical sense of displacement or translocation of the Other from a familiar base grounded in tradition to an alien colonizing context of the modern. From the point of view of the colonized, it is interesting to ask the following questions: is postcolonial translation practice a means to sustain tradition in modernity or a strategy to counter the effects of empire? What is the agency of the postcolonial writer-translator in this encounter between these major civilizations? How do the particular circumstances of the postcolonial world shape its conceptualization of translation practice and product? To cast these issues in much broader terms, Homi K. Bhabha poses the question: "What is the struggle of translation in the name of modernity? How do we catachrestically seize the genealogy of modernity and open it to the postcolonial translation?" (Bhabha 2014: 347). In Bhabha's view, "The 'value' of modernity is not located, a priori, in the passive fact of an epochal event or idea—of progress, civility, the law—but has to be negotiated *within* the 'enunciative' present of the discourse" (Bhabha 2014: 347).

In his seminal work entitled *Time and the Other: How Anthropology Makes its Object* (1983), Johannes Fabian discusses the concept of "Coevalness Denied," which is using the concept of temporality to explore how modernity (and modernism) systematically invented the Other as a product of a time that is apprehensible only in its pastness or temporal emptiness or vacuum. Reading Fabian's text in the light of postcolonial translation practices, it seems to me that, as a postcolonial subject, the writer-translator's ultimate aim is to counter any deliberate "Coevalness Denied" by resisting any attempt at temporal distance imposed upon his world. The postcolonial writer-translator therefore rejects any attempt to cast his world in an unchanging or transfixed past, thus preventing it from being apprehended anthropologically as the exotic Other, alien, primitive, in order to enhance the rationale for colonialism and the persistent cultural hegemony. According to Fabian, Western denial of coevalness to the Other is a deliberate attempt to effect distance and assume power over the Other. Conscious of the power inequality that obtains from this imaginary non-coevalness, postcolonial writers seek to appropriate the colonial language, using it for their own purposes, deterritorializing and reterritorializing the language, as a strategy of resistance to the hegemony of the global European

language and culture. The terms "deterritorialization" and "reterritorialization" were first introduced by Gilles Deleuze and Félix Guattari (1980), and in the context of language and culture they refer to the uprooting of a language from its heritage or homeland and subsequently introducing that language into an alien linguistic community, ridding the language of some of its original characteristics and plying it to meet the linguistic exigencies of the receiving language culture. This is quite often the case with colonial languages that are adopted and adapted to meet the cross-cultural communication needs of multilingual colonized societies. The resulting idiom is a negotiated code, a hybrid language, steeped in transculturality, and marked by the simultaneous temporality of the colonized and the colonizer. The idiom is a negotiated code, a hybrid language and transcultural, as it is the result of the blending of aspects of the colonial language and indigenous language cultures. This context of transculturality and hybridity seeks to confound, and thus render obsolete, the opposition between European modernity and Third World primitivism, which is often the basis on which the dominant West apprehends the dominated Other. For the postcolonial writer, working at the intersection of these competing worlds involves negotiating the boundaries between a language with hardly any literary capital and a language of global literary significance. In some ways, it is indeed negotiating the link or the boundary between tradition and modernity. An unwitting nomad, moving freely between these two worlds, the postcolonial writer seeks to build bridges in order to facilitate the transfer of a more local reality (or tradition) onto an international space (more modern and globalized) where it can take root, multiply and find new life. Conceptualizing postcolonial writing as translation involves not only transposing an oral discourse into a written one, but also confronting two radically different language and cultural systems brought together by the historical circumstances of colonization and empire.

Postcolonial Writing as Translation: Blending Tradition and Modernity

Given Africa's colonial history, coupled with the impact of today's globalization movement, there has been a strong desire to highlight African culture on the world stage, and one of the strategies for doing so that has gained prominence is through the representation of African oral art in creative writing. Of particular significance in this fusion of cultures is the African writer's determination to appropriate the colonial language, giving it a distinctly African flavour. This is well illustrated in the works of writers such as Achebe, Tutuola,

Wole Soyinka, Amadou Kourouma, and many others of a younger generation, born after independence, who may not be motivated by an anticolonialist discourse but are rather inspired by the artistry and aesthetic of the African oral narrative for the purpose of literary creation. To safeguard their cultural heritage and to counter the dominant and nefarious effects of colonialism and today's imperial hegemony, the African writer seeks to create an international or global language conducive to conveying and highlighting African sociocultural specificity within "the world republic of letters" (Casanova 2004). The resulting language is a blend of African and European experience wrought by innovative linguistic practices combining the writer's imagination, his or her inspiration drawn from oral tradition, as well as the necessity to express oneself in a foreign or colonial language to attain global recognition (see excerpts by Tutuola and Achebe discussed above). Since colonization, linguistic experimentation with the form and aesthetics of the language of fiction has manifested itself in various degrees depending on the writer, his or her cultural background, as well as his or her specific colonial heritage. In other words, the degree of "acculturation" or "indigenization" (Zabus 1991) of the European language depends on the manner in which the oral discourse is transmitted in writing and on the type of linguistic experimentation practised by the author.

In the context of the encounter between Africa and the West, postcolonial literature becomes a means to locate Africa within the discourse of modernity by changing the long-held view of the continent as a paradigmatic opposite of modernity, or the sounding board for Western notions of modernity. Yet, in this encounter, the choice to write in the colonial language, with the implied translation of African oral culture, did not always succeed in eradicating the perception of Africa as not quite modern yet. A good example is the production and reception of Tutuola's *The Palm Wine Drinkard* (1952), which he wrote without any conscious desire to emulate the dominant paradigm at the time or to integrate the literary culture of modernism. He did not seem concerned by the meeting of the traditional and the modern world in his prose, or by the strange confluence of English words and worlds and Yoruba semantics and beliefs (see Thelwell 1994: 177–90; Gikandi 2002: 139) (see excerpt by Tutuola discussed above). All he set out to do was to translate or transliterate tales from his native Yoruba into a modern, written idiom with a global reach (in spite of his imperfections in English). However, his failure to recognize a paradigmatic opposition between Yoruba tradition and modern life led modernist ideologues to welcome his work as evidence to support their poetics of primitivism. Thus, while Tutuola thought he had written a story that would celebrate "our traditional things or culture or customs" in a modern world, many international readers celebrated the book as the manifestation of

a mentality left untouched by the rule of modern reason (see Thelwell 1994: 1–84; Gikandi 2002: 140). In their assessment of the book, many European and American critics were driven by a familiar ethnographic discourse on Africa, built on the binary opposition between European modernity (epitomized by the rule of reason) and African primitivism (embodied in non-rational systems of cognition), pointing out that the source of Tutuola's imagination (i.e. Yoruba oral tradition) was pre-modern. To highlight the impact of this clash of civilizations, Tutuola's novel was met with conflicting views between his African and European readers. The reaction of African readers to the popularity of Tutuola's novel was quite hostile, as they feared it would confirm European prejudiced perceptions of Africa and Africans. What Western critics saw as Tutuola's originality and genius in accessing a "pre-modern" language culture, the African critics dismissed as an embarrassing acceptance of the logic of primitivism (Lindfors 1975: 29–44). The emerging Westernized African elite is eager for acceptance into modernity (and Tutuola may be holding them back). This, then, was Tutuola's dilemma and a symptom of the clash of these two worlds. Like most postcolonial writers, Tutuola had chosen to write in English rather than his native Yoruba, mainly because he wanted to become a modern writer and to be read widely; he wanted to show his commitment to oral traditions and customs and to draw attention to the fate of indigenous folktales (that were fast disappearing) in colonial languages. But, oblivious to the aesthetic effects of this blending of tradition and the modern, Western critics could only see in Tutuola's story a narrative of what their own worlds must have been before modernity (Gikandi 2002: 140). Tutuola had sought to recuperate an African world threatened by European imperialism and cultural dominance, but African critics, members of an emerging postcolonial elite, had worried that the "irrational" might come to be seen as "the centre of the grammar of decolonization, that valued tradition so long as it was relegated to the prehistory of the national communities they were imagining" (Gikandi 2002: 141). The conflicting reception of Tutuola's novel is the proof that by confronting the African and European worlds through the translation or transliteration of Yoruba oral culture into English he had dealt a blow to the anthropological opposition between European modernism and African primitivism. One could argue that the meeting of the African and Western worlds in Tutuola's novel challenges the desire of the West to master its Others in order to understand itself; it can also be seen as an attempt to stage a decolonized modernity for Africa. The semantics and aesthetics of African oral tradition can be marshaled for the purposes of modernity without remaining transfixed in a distant primitive past in terms of their hermeneutic significance.

The denial of coevalness to the colonized Other can also be traced in this dialogue taken from Achebe's novel, *Arrow of God,* which reveals the tension between tradition and modernity in terms of the differences in the perception of time between the West and traditional Africa.

> 'He's a fine specimen, isn't he? He's been with me four years. He was a little boy of about thirteen—by my own calculation, they [natives] have no idea of years—when I took him on. He was absolutely raw.'
>   'When you say they've no idea of years … '
>   'They understand seasons, I don't mean that. But ask a man how old he is and he doesn't begin to have an idea.' (Achebe 1964: 35)

This casual dialogue between two colonial administrators not only highlights the incompatibility between traditional African and Western conceptions of time, but also reveals the colonialists' unwillingness to conceive of his subject as sharing the same historical temporality. The colonial administrator, Captain Winterbottom, who is on a civilizing and modernizing mission to the natives, has only disdain for the traditional African conception of time. He is derisive and mocking of the native's inability to say his age in terms of a Western calendar, even though it seems obvious that the native relies on a well-established and age-old traditional system of telling time (the seasons, ecology, cosmology, social activities, etc.). The colonizer therefore denies the colonized any pretensions to a sense of coevalness, locating him in a distant and unchanging temporal space in order to justify the *mission civilisatrice* (civilizing mission).

Achebe uses time as a metaphor to highlight this discordance in the encounter between Western and African civilizations. In traditional society time is reckoned in relation to the ecology and cosmology surrounding the native's environment or universe. So, if you asked the native for his age, he might say something like, "I was born ten and 12 moons ago," meaning 22 years; or he can say, "It has been three moons since the last harvest," or "She arrived four market days ago …" and so on. These are obviously literal translations from Achebe's Igbo language. This in effect raises serious questions for translation, as the issue becomes one in which the translator should decide whether to take the native to the Westerner's modernizing universe, thus dislodging him from a perceived primitivism, or whether to lead the colonist on a journey into the universe of the native, on a quest for exotica, (to borrow Schleiermacher's analogy—see Schleiermacher 2012—of either taking the reader to the source culture or taking the source culture to the reader, that is, serving the source culture to the reader on a silver platter, as it were). In other words, how does one translate traditional African conceptions of time into a colonizing

language that extols its modernity and seeks to calibrate the exotic other as primitive, to be annexed and civilized? In this regard, the African writer as translator engages in what Bhabha has described as "a radical revision of social temporality in which emergent histories may be written, the rearticulation of the "sign" in which cultural identities may be inscribed" (Bhabha 2014: 246). The writer effects a temporal break or caesura in the continuist, progressivist myth of modernity, thus speaking from a position of the signifying time-lag of cultural difference (Bhabha 2014: 340). As astutely put by Bhabha in his discussion of Frantz Fanon, "He (Fanon) rejects the "belatedness" of the black man because it is only the opposite of the framing of the white man as universal, normative—: the black man refuses to occupy the past of which the white man is the future" (Bhabha 2014: 341). Bhabha goes on to highlight the unfortunate consequences of a contrived discourse on modernity by stating, "It is a mode of 'negativity' that makes the enunciatory present of modernity disjunctive. It opens-up a time-lag at the point at which we speak of humanity through its differentiations—gender, race, class—that mark an excessive marginality of modernity" (Bhabha 2014: 341). The ambivalent temporality of modernity allows what Spivak calls the postcolonial agency of "seizing the value-coding," "that opens up an interruptive time-lag in the 'progressive' myth of modernity, and enables the diasporic and the postcolonial to be represented" (Bhabha 2014: 344). It allows us to introduce the question of subaltern agency into the question of modernity. Such a privileging of the ambivalent temporality of modernity "would enable us to understand the coeval, often *incommensurable* tension between the influence of traditional "ethnicist" identifications that coexist with contemporary secular, modernizing aspirations" (Bhabha 2014: 359).

Literary In-between: Translating Minority Cultures in Global Languages

In the encounter between the West and the Global South, the question of language has been at the core of matters of intercultural exchange and communication. Because language is a major component of literary capital for any nation, it is interesting from a translation perspective to see how linguistically dominated writers cope with their minority status within a global language, and how they search for ways to escape assimilation and dependence. These "deprived writers" (Casanova 2004: 255) employ a range of strategies to assert their literary and linguistic differences through the creation of a vernacular tongue, which may exploit the literary forms and themes of the dominant

culture, but which hopes to displace the dominant language as the literary language. As Pascale Casanova points out, "… it is most often by appeal to a linguistic criterion that emerging political spaces are able to proclaim and legitimize their entry into both the political world and the literary world" (Casanova 2004: 255). All dominated writers, regardless of their linguistic and literary distance from the center, face the question of linguistic difference, and generally seek to distance themselves from the dominant language by devising a distinctive use of the language or by inventing a national literary language. For these writers, the strategies of distancing from the dominant language may not always be conscious or calculated, and may depend on the degree of literariness of their indigenous language and its position in the global literary space. Many African languages, for instance, are lacking in literary capital and are unknown in the global market, as they are oral in nature and have no written form, and thus do not benefit from any direct translation in the global literary space. Therefore, dominated writers, working from or in minority languages, are faced with the inevitable question of translation. In some ways, "they are caught in a dramatic structural contradiction that forces them to choose between translation into a literary language that cuts them off from their compatriots, but that gives them literary existence, and retreat into a small language that condemns them to invisibility or else to a purely national literary existence" (Casanova 2004: 257). This dilemma therefore forces minority language writers to resort to aesthetic and linguistic solutions likely to enable them to reconcile literary imperatives and national conscience. These solutions are understood as translation strategies of distancing and decentering, by adopting the dominant language and developing a new form of writing through the symbiotic merger of two language cultures, that is, African and European. For these dominated writers whose countries have been under colonization for a long time, and who still struggle under neocolonial regimes of power, the use of an imported and imposed language is a matter of necessity and not a sign of assimilation. Often lacking in literary fluency in the native language, and in the absence of a native tradition of modernity, the colonial language becomes their medium of expression or self-translation in order to gain access into the global marketplace. Without the global reach of the adopted colonial language and the facilitating effect of translation, World Literature would be hard pressed to draw from the rich and varied literary output of postcolonial societies.

Deleuze and Guattari's notion of "minor" or "minority" literature (Deleuze and Guattari 1986: 16) is helpful in understanding the condition of the African writer who must write in a foreign language that is neither spoken nor written by the majority of the population. Deleuze and Guattari based their research on a study of Franz Kafka, a writer of Jewish descent living in Prague: Kafka wrote

in German from a marginal position. This led Deleuze and Guattari (1986: 15–16) to postulate a triple impossibility: (1) the impossibility of not writing; (2) the impossibility of writing in German; (3) the impossibility of writing in a language other than German. These hypotheses highlight the difficulties faced by European-language African writers whose writings fit Deleuze and Guattari's parameters of "minor" or "minority" literature. Regarding the first hypothesis— the impossibility of not writing—many African writers have indicated that at one time, the colonial language seemed like the only way of freeing themselves from colonial domination. According to Fanon, if colonized intellectuals immersed themselves shamelessly in western culture, it is because they did not have a choice, it was an "obligation historique" (historical obligation) (Fanon 1961: 157). The most effective anticolonial discourse emanating from movements of resistance such as the Negritude movement was crafted in the colonial language. The Negritude movement was made up of artists, thinkers, writers and scholars of African descent from French colonies in Africa and the diaspora whose aim was to assert African identity and counter the negative effects of colonization by France. The African writers who wished to reject the imposed foreign culture were faced with a double impossibility and paradox: the impossibility of writing in the language of the oppressor with which they were intricately tied and the impossibility of doing otherwise (that is, not writing in the language of the oppressor). This ambivalence manifests itself in the deliberately and consciously explosive style characteristic of Euro-African writing described by Fanon (1961: 165) as "Style nerveux animé de rythmes, de part en part habité par une vie eruptive" (nervous, full of rhythm, thoroughly inhabited by eruptive life). Because it is expressed in a non-vernacular language, this style is thus detached from its cultural space. Literary production is thus placed within a political space, becoming a collective enunciation telling the story of domination of the colonized people. This desire to make the colonial languages carry the burden of African culture, especially given the fate of African languages during the "glottophagic" (glottophagique) era of colonization can indeed be understood in terms of political needs and requirements (Calvet 1979).

The Contact Zone: Linguistic Innovation and Hybridity

Postcoloniality often refers to contexts of multilingualism or linguistic and cultural heterogeneity: a superposition of languages and cultures that characterize the postcolonial text (Bhabha 1990, 2014; Mehrez 1992; Tymoczko 1999a, b). Postcolonial writers are in a way condemned to think (and breathe)

language, to make language an important and unavoidable paradigm of their work given their multilingual experience and the linguistic hierarchy, or diglossia, they face. This acute awareness of language is part of the daily life of these dominated writers, creators of a minority literature in a majority language. For these writers, language becomes a source of unease, doubt, or tension between complete integration into the metropolitan norm, perceived as modern, and an exaggerated expression of exoticism or the conscious and exaggerated preservation of tradition within the modern. The displacement and migration of people, a corollary of colonization, has given rise to changes that have challenged the very notion of national language and of homogenous culture, paving the way for a transnational view of culture. As stated by Bhabha (2014), hybridity, a fundamental characteristic of the postcolonial condition, has upset the balance between national languages and cultures and leads to a culture of difference, of displacement of meaning: a culture of translation.

In the encounter between the West and the Third World, the postcolonial subject rejects the encompassing nature of the dominant language by refusing to translate itself completely and without reservation, by refusing to exist solely as translated beings in the shadow of the metropolis. From this point of view, resistance to translation becomes a way of asserting the plurality of cultures. Translation is seen as an agent of diversity and of linguistic coexistence (Cronin 1998: 148–149), rather than as an agent of assimilation and erasure of subaltern cultures. The expression of orality in writing is also an attempt to counter the loss of tradition. One could say that the deliberate transposition of certain aspects of the oral tradition into a more modern postcolonial text represents a reaction to a certain nostalgia of the past, of tradition, by creating a space sheltered from the inevitable and all-encompassing assault of modernity. The tension between tradition and modernity is played out daily in the postcolony where a form of hybridity has taken root in the form of pidgins and creoles that have arisen there. Some of these hybrid languages have become the medium for literary expression in the postcolony with some of the literary productions making inroads into the global literary marketplace.

For the colonized community, translation, a form of mediation between tradition and modernity, is used to counter the consequences of empire. This can lead to a kind of modernity free of the imperial stranglehold. Postcolonial translation is indeed a means to maintain tradition within modernity. The postcolonial translator plays a mediating role in this intercultural exchange between major or international linguistic cultures. The particular circumstances of this encounter between the postcolonial world and the West have led to new literary practices with a significant impact on the relation between translation and World Literature.

Even though African literature in European languages cannot be considered a corpus of direct or wholesale translations of the oral tradition, postcolonial fiction often borrows from this tradition one way or another, either in style or in content. The borrowing can be direct or indirect, with the oral tradition coming through more or less obviously. Intercultural writing as practised by postcolonial African writers offers many points of convergence with the practice of interlingual literary translation. This type of translation as writing, whether it be recoding of the language or relocalization of the culture, is often inspired by a real or imaginary source text. Real because the translated text can be traced back to an African oral narrative, or imaginary because the translation may not be based on a real, physical text in a source language, but rather is inspired by folklore or the oral tradition of a source culture, in other words, by a "metatext of culture" (Tymoczko 1999a: 21). The result is what Alain Ricard calls a "diagraphic" text (cited in Casanova 2004: 265), written simultaneously in the writer's mother tongue and in the language of colonization, following a complex trajectory of translation, transliteration, transcription and cultural representation. It is, in my view, a type of double-writing, subjected to the tensions of translation, requiring a constant back-and-forth between the cultures of two distinct language communities.

Experimentation with both the form and aesthetics of the language thus constitutes a strategy allowing postcolonial or minority literatures to call into question the linguistic, poetic and cultural norms of the receiving dominant culture by introducing new formal resources and new paradigms into it. This type of innovation in the form of the language can help draw attention to minor languages and literatures. Dominant language cultures can thus become more open to minority practices and more representative of marginalized cultures in their role as international languages in a globalized world. Formal experimentation with dominant colonial languages results in the creation of what Deleuze and Guattari call "third-world linguistic zones" (Deleuze and Guattari 1986: 27). In the African context, this constitutes a minor literature, in other words, "a literature built by a minority with the language of the majority" (Deleuze and Guattari 1986: 16).

Intercultural postcolonial writing is a form of translation in which the dominant metropolitan language becomes part of the postcolonial space. Within this space, there is a blend of vernacular and Western discourses, resulting in "an Other code," a third code, by analogy with Bhabha's (2014) "third space": a code that is hybrid by nature, a mixed code, neither completely detached from its African nor its European roots. The primary objective of this "inter-code" or "in-between code" is to reterritorialize the writers and their readership, thus abolishing the linguistic and cultural distance

imposed by the foreign language that separates them. Although it is a hybrid code, it does not yield a perfect fusion of its constituting elements. It cannot, therefore, be considered a new language with the potential to replace the dominant language. It is rather a bi-language (bi-langue) code rather than a bilingual (bilingue) one, a bi-culture (bi-culture) code rather than a bicultural (biculturel) one (Khatibi 1990), inasmuch as it simultaneously projects transnational identities both African and European. It is a space where languages coexist in an apparent non-hierarchical and egalitarian relationship. In this "inter-space" or "in-between" space the African writers can express their resistance to the cultural and linguistic hegemony of the colonial language by opposing any attempt at annexation or ethnocentrism characteristic of global dominant cultures.

This type of written discourse, which is the result of the encounter between the West and postcolonial societies, can be construed as a translated text. This raises interesting questions regarding the translation of an African text written in a European language into another language. The translation of a text that is itself virtually a translated source text, a hybrid text straddling two foreign or distant linguistic cultures, must represent different translation challenges not found in linguistically or culturally homogenous texts. I consider the African text in a European language to be a translat*ing* text. The text re-articulates identity as it "translates" African sociocultural reality in a European conscience. It can be transposed through other translat*ing* texts into other languages and cultures. Translating this type of in-between translat*ing* postcolonial text raises ethical questions related to their reception and status on the global marketplace.

Towards a Reconciliation of Tradition and Modernity: Postmodernism and the Ethics of Translation

The production of texts at the confluence of tradition and modernity, texts born of the encounter between Western and colonized cultures, raises ethical considerations, which determine the modes of translation that influence both the practice and the product of translation. Postmodern philosophy has made a significant contribution to discussions on the ethics of translation, particularly in regard to the translation of postcolonial discourse and to the question of the theory and practice of the translation of minority literatures. Postmodernism implies abandoning canonical practices; therefore, strategies created by African writers to eschew the colonial noose, particularly the

"tyranny" of the colonial language can be qualified as postmodern (Zabus 1997: 464). African literature written in a European language can be characterized by a conscious interplay of the fusion and mixing of language registers yielding a kind of "post-ethnic" interlanguage.

Ethical considerations coming into play in the translation of African literature into European languages rely on the refusal to quench the West's thirst for exoticism and on the desire to "decolonize" literature (Chinweizu and Ihechukwu 1980) as well as to "decolonize the mind" (Ngūgī 1986). As a result, a poetics of translation or a transcreation process is needed to respect the subversive intent of the African writers, either in terms of their innovative formalism or the demands made on the readers by the metatext of culture. The translation of European-language African literature from one colonial language to another results in a confrontation between two systems representative of imperial power. As decolonizing texts, African literature in a European language requires translation strategies that can convey the intercultural and subversive nature of the source hybrid text. Its decolonizing intent needs to be respected in the translation. It should represent the struggle for political rights and discursive identity. The African text in European language is thus an act of representation that is essentially a form of translation: a translat*ing* subversive representation (Karamcheti 1995). Although the African text in European language can subvert the domination once operated by the Western colonial discourse on traditional African discourse, its translation into another European language can undo this subversion through dominating structures inherent to the language given its imperialistic nature. The desire for decolonization through translation must not only face colonial domination, but also the inherent characteristic of all languages to express themselves through their own signifying structures.

Regarding translation of African literature in European languages, the goal is twofold: to convey a culture, but also to resist dominant structures rooted in the colonial language. Given the decolonizing strategy of resistance and preservation through linguistic experimentation, African literature in European language can be studied in the light of an ethics of difference (Venuti 1998) whose main objective is to preserve the linguistic and cultural specificity of the "Euro-African" discourse. Translation of the African text in European language is neither fully foreignizing nor entirely domesticating. As mentioned above, the Euro-African text is itself a translated text, which gives it an ambivalent status in that it seeks to maintain its foreignness while integrating the receiving language culture. These hybrid texts are themselves often multilingual and multicultural, with an intrinsic intertextuality making them resistant to the binary opposition or dualism characteristic of translation criticism. The study of these

hybrid texts characteristic of postcolonial discourse and postmodern writing practices may lead the way to a non-binary and non-oppositional approach to theorizing the practice of literary translation.

Cultures of Orality: Reconciling Tradition and Modernity

In contexts where national languages are primarily endowed with oral traditions, there is, as a consequence, a lack of literary capital, which must be overcome through writing in languages of international importance. This is indeed the case of writers from societies that have long been under colonial domination, whose languages are not recognized in the global literary space, and for whom bilingualism and translation become an indispensable condition of existence. For these writers from marginalized cultures located outside the center, translation is viewed not merely as an exchange between languages but as a principal means of access to the international literary space, a form of consecration or what Casanova has referred to as "littérisation" (literization; my translation) (Casanova 2004: 136), that is, the means by which a text from a literarily deprived nation comes to be acknowledged worldwide. The dissemination of African culture through translation can be construed as a double-edged sword, as on the one hand it propagates African tradition on the world stage and, on the other, it highlights the power differential involved and the dominance of the center. Pius Ngandu Nkashama alludes to this ambivalence when he critically, and perhaps grudgingly, discusses the central role of translation in assuring the consecration of African writers.

> The failing of African authors has often been to believe that a literary text has value only if it has been accredited as such by a magnanimous West … It is though an author in an African language objectively attains literary status only from the moment that he produces a text in other languages, in this case those of the colonizer … A moral credit can be granted him on the basis of translations duly authorized in the world. (Nkashama 1992: 24–30; see also Casanova 2004: 136)

Viewed in the context of a desire for an African literature in African languages, Nkashama's argument is well-founded; however, it also stands to reveal the deep frustration of African writers regarding the inevitability of translation in the construction of a World Literature. And one might argue that translation is indeed indispensable at all levels of creation including the representation or

writing of oral culture in indigenous languages, the transposition from orality to writing being a form of translation. The importance of translation for postcolonial writing has been well established. In fact, Salman Rushdie sees an inherent act of self-translation in the art of writing, particularly writing as practiced by dominated or displaced writers. He states:

> The word 'translation' comes, etymologically, from the Latin for 'bearing across.' Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained. (Rushdie 1991: 17)

What can be gained in translation is the possibility of framing the worldview of an analphabetic culture in a literate language, and the potential for its dissemination on a global scale. Translation is an indispensable intermediary or go-between that bridges disparate literary worlds. There is a kind of cross-pollination of ideas across nations and civilizations, a hallmark of World Literature, that is ensured through translation. African tradition and culture have thus contributed immensely to the movement of world culture and the development of World Literature, and have in turn borne the traces of other major cultures and civilizations.

References

Achebe, C. (1964) *Arrow of God*, London: Heinemann.

Bandia, P. (1993) 'Translation as Cultural Transfer: Evidence from African Creative Writing', *TTR: traduction, terminologie, redaction* (Translation, Terminology, Writing) 6 (2): 55–78.

Bhabha, H. K. (ed.) (1990) *Nation and Narration*, London and New York: Routledge.

Bhabha, H. K. (2014) *The Location of Culture*, London and New York: Routledge.

Calvet, L. J. (1979) *Linguistique et colonialisme: petit traité de glottophagie* (Linguistics and Colonialism: Short Treatise on glottophagia) Paris: Payot.

Casanova, P. (2004) *The World Republic of Letters*, tr. M. B. Debevoise, Cambridge, MA.: Harvard University Press.

Chinweizu, J. O. and M. Ihechukwu (1980) *Toward the Decolonization of African Literature: African Fiction and Poetry and their Critics*, London: Routledge.

Cronin, M. (1998) 'The Cracked Looking Glass of Servants: Translation and Minority Languages in a Global Age', *The Translator* 4 (2): 145–162.

Deleuze, G. and F. Guattari (1980) *A Thousand Plateaus*: *Capitalism and Schizophrenia*, tr. B. Massumi, London and New York: Continuum.

Deleuze, G. and F. Guattari (1986) *Kafka: Toward a Minor Literature*, tr. D. Polan, Minneapolis: University of Minnesota Press.

Fabian, J. (1983) *Time and the Other: How Anthropology Makes its Object*, New York: Columbia University Press.

Fanon, F. (1961) *Les damnés de la terre* (The Wretched of the Earth), Paris: Maspéro.

Gikandi, S. (2002) 'Reason, Modernity and the African Crisis' in J-G. Deutsch, P. Probst and H. Schemidt (eds) *African Modernities: Entangled Meanings in Current Debate*, Oxford: James Curry and Heinemann Portsmouth (N.H.), pp. 135–157.

Karamcheti, I. (1995) 'Aimé Césaire's Subjective Geographies: Translating Place and the Difference it Makes' in A. Dingwaney and C. Maier (eds) *Between Languages and Cultures*, Pittsburgh: University of Pittsburgh, pp. 181–197.

Khatibi, A. (1990) *Love in Two Languages* (*Amour bilingue*), Minneapolis: University of Minnesota Press.

Lindfors, B. (ed.) (1975) *Critical Perspectives on Amos Tutuola*, Washington, DC: Three Continents.

Mehrez, S. (1992) 'Translation and the Postcolonial Experience: The Francophone North African Text', in L. Venuti (ed.) *Rethinking Translation*, London and New York: Routledge, pp. 120–138.

Ngũgĩ, wa T. (1986) *Decolonising the Mind: The Politics of Language in African Literature*, London: James Currey.

Nkashama, P. N. (1992) *Littératures et écritures en langues africaines* (Literatures and Writings in African Languages), L'Harmattan: Paris.

Rushdie, S. (1991) *Imaginary Homelands: Essays and Criticisms, 1981–1991*, London: Granta in association with Penguins.

Schleiermacher, F. (2012) 'On the Different Methods of Translating', in L. Venuti (ed.) *The Translation Studies Reader*, London and New York: Routledge, pp. 43–63.

Thelwell, M. (1994) 'Introduction', in A. Tutuola *The Palm-Wine Drinkard and My Life in the Bush of Ghosts*, New York: Grove Press.

Tutuola, A. (1952) *The Palm-Wine Drinkard*, London: Faber and Faber.

Tymoczko, M. (1999a) 'Post-Colonial Writing and Literary Translation', in S. Bassnett and H. Trivedi (eds) *Post-Colonial Translation: Theory and Practice*, London and New York: Routledge, pp. 19–40.

Tymoczko, M. (1999b) *Translation in a Postcolonial Context: Early Irish Literature in English Translation*, Manchester: St. Jerome.

Venuti, L. (1998) *The Scandals of Translation: Towards an Ethics of Difference*, London and New York: Routledge.

Zabus, C. (1991) *The African Palimpsest: Indigenization of Language in the West African Europhone Novel*, Amsterdam and Atlanta: Rodopi.

Zabus, C. (1997) 'Postmodernism in African Literature in English', in H. Bertens and D. Fokkema (eds) *International Postmodernism: Theory and Practice*, Amsterdam and Philadelphia: John Benjamins, pp. 463–469.

Translators of Catalan as Activists During the Franco Dictatorship

Richard Mansell

Introduction

The scale of suppression of Catalan language and culture in Spain under General Franco cannot be underestimated: following the Spanish Civil War (1936–1939), "the scope of Francoist repression in peacetime has no possible comparison, not even with other European Fascisms from before the Second World War" (Segura 2006: 16). Use of the Catalan language and any expression of Catalan culture was outlawed, people were prosecuted for any actions that contradicted Francoist ideology (dating back to 1934, even including taking too long to join Franco's "Glorious Movement") and any possibility of resistance was "almost totally annihilated" (Segura 2006: 13). However, acts of resistance took place, including mere expressions of support for Catalan and Catalan culture. In this chapter I shall present a case study of the Irish poet Pearse Hutchinson and his translations from Catalan, to propose that acts of translation can be understood as acts of resistance (following Maria Tymoczko's definition of resistance as opposing oppressive forces; Tymoczko 2010: 7–8), and that translators work as activists for the languages and literatures they represent.

Furthermore, I propose that such activism is best understood through the recreation of networks of activists. Specifically, the chapter aims to demon-

R. Mansell (✉)
University of Exeter, Exeter, UK
e-mail: R.M.Mansell@exeter.ac.uk

517

strate that these networks can be recreated through the careful research and analysis of archival material, since material such as correspondence is the evidence of interpersonal relationships among networks of activists. This draws on the research methodology of networks proposed by Anthony Pym: this is a bottom-up alternative to the reductive consequences of using a corpus-based method that moves from a larger picture to focus on areas of interest (Pym 1998: 86). Networks build the larger picture incrementally, and thus are especially adept at identifying relationships and causation. Pym suggests that a starting place for studying networks is an "intuited centre" (Pym 1998: 89) and working outwards. For this case study, the intuited centre is the sole volume of Catalan translations that Hutchinson published: the 1962 volume *Poems*, by Josep Carner.

Pearse Hutchinson and Catalonia

Hutchinson died in 2012 aged 84. Over recent years interest in both his translations and own poetry has grown, although as recently as 2010 Vincent Woods bemoaned the lack of critical work surrounding Hutchinson (Woods 2010: 118). Philip Coleman attributes this to Hutchinson's interest in non-Irish contexts (Coleman 2009), and suggests viewing Hutchinson as a transnational poet, in the fullest sense—transnationalism is not just a way of life for him, but also a way of writing.

Hutchinson was born on 16th February 1927 in Glasgow, and when he was five the family moved to Dublin. When he was 21, his mother and a priest, Father Senan, "ganged up" on him, and forced him into an Arts course at University College Dublin, which he acknowledged was a "meal-ticket" since the Father "believed that poets had a right to eat, even young poets who drank too much" (Hutchinson 2003: 15). In the year and a half that he lasted there, he fell in love with Spanish and learned some Italian. So, in 1950, aged 23, he headed for a Spanish and Portuguese holiday with a Trinidadian friend. Their ultimate aim was Andalusia: "The Promised Land. Heat, light, sensuality" (Hutchinson 2003: 16). Hutchinson's description of Andalusia bears striking resemblances to that of another great poet-translator, Ted Hughes. One poem describes the "blood-raw light", and how Spain is where Hughes "felt at home." That poem is 'You hated Spain' (Hughes 1999)—Sylvia Plath was not a fan, and Hughes' hope of a new life in the sun did not materialize.

This was the first of Hutchinson's many visits to Spain; he went to Spain by the same route in 1951, tried to get work in Madrid, could not, and moved

to a post obtained for him by friends, as a translator in Geneva. Then he moved to Salzburg, and after that the Netherlands. He moved back to Dublin in 1953, then back to Spain in 1954—he went to Barcelona to teach English with a friend, and save up over the winter to move to Andalusia in summer. However, they were captivated by Barcelona and the move did not happen. His interest in Catalan was noted by friends; one of them, P.J. Kavanagh, described him as a man who rejected chasing "caged whores, starving gypsies or Spanish singing" in 1950s Barcelona, preferring to learn "the strange, monosyllabic language that twanged around us, sounding as though it consisted of abbreviations" (Kavanagh 1966: 169). He moved back to Dublin in 1957, but then back again to Barcelona in 1961, and by this point he had made great friends in Catalan literary circles.

Hutchinson's biography is engaging, but equally remarkable is the beauty of some of his translations, particularly how the rhythm of the verse responds to the content of the poems rather than a preconceived metre, a strategy James S. Holmes calls "organic form" (Holmes 1988: 27). One example is in 'Difficult to set down':

> My job
> is to wander astray, still to a cradle-song tune,
> until I'm engulfed. (Carner 1962: 43)

The separation of the final line heightens the tension, and is a device that has no origin in the source text, which is written in rhyming decasyllables:

> El meu ofici
> És fluctuar perdut, fins que m'abissi,
> Al ritme encar d'una cançó de bres. (Carner 1962: 42)
>   (My task
> is to fluctuate, lost, until I am submerged,
> to the sound of a lullaby.)

Such sensitivity to content and form indicates an approach to translation built on an excellent understanding of poetry in English, demonstrating Hutchinson's own skill as a poet. That the translator's identity is in evidence justifies taking *Poems* as an intuited centre of a network in this case study, since it is manifestation that the translator has made complex decisions in representing the foreign culture, and the causes for these will be revealed through the reconstruction of the network surrounding the poet-translator.

The physical volume itself is also attractive. *Poems* is beautifully understated: published in 1962 by The Dolphin Book Company, the simple title is printed in deep-red ink on the dust jacket, below the author's name, which is in much larger print. The margins are substantial but not excessive, the poems are presented with the Catalan on the left and English on the right, one per page, and the paper is slightly heavier than the average. It is a hardback that exudes quality—entirely appropriate for the first book-length translation into English of the man named the "Prince of Poets" in Catalan (Parcerisas 2002: 6).

The first aim of reconstructing the network was to determine how an Irish poet came to translate such an important volume, and why at that time. Later Hutchinson became a well-known poet in both Irish and English, but *Poems* was his first book, and it remained his only volume containing translations from Catalan until *Done into English* in 2003, a collection of his translations from many languages throughout his life. Through incremental archival research, however, it became clear that this was just one piece in a much larger jigsaw of activities of a person who was a poet in his own right, but who loved the Catalan language, the city of Barcelona, and the poets and poems he translated. Hutchinson explored possibilities in Ireland and the UK to promote Catalan literature and get his translations known, contacting publishers, literary journals, radio stations and more. He was an activist, at a time when Catalan was communicated through whispers, personal letters, and clandestine journals, suppressed as it was by the Francoist dictatorship. All of this means that personal correspondence, drafts, and pamphlets with a very limited circulation (and thus not widely disseminated), are key in studying the figure and work of Hutchinson in the 1950s and 1960s. In short, archives are vital.

The key resource of Hutchinson's archive is held at Maynooth University Library in Ireland. Also vital to be able to reconstruct the network are two other central figures: the archive of Joan Gili (and his publishing house, The Dolphin Book Company) is held at Senate House Library in London, and the archive of Josep Carner is held at the Biblioteca de Catalunya in Barcelona. Such incremental archival research presents its own difficulties; this project has amassed over 1100 pages of archival material from over 400 documents. These are also often documents without immediate metadata; there are no titles or abstracts to give an easy indication as to whether something is relevant or not, or indeed, for ease of management. I catalogued these (using the reference management software Zotero) to create an easily accessible list of material, and tagged for author, recipient, date, subject and more.[1] Thanks to this, as relationships in the network became apparent, I could quickly check for other relevant material in the documents obtained, to gain the maximum possible detail about those interactions. This meant that I had created the kind of

catalogue that Pym refers to: something aiming for completeness (Pym 1998: 42), but one that is made directly from the primary sources themselves. Such cataloguing means that it is much easier to research incrementally, since material in the catalogue has not been discounted for not meeting earlier formulations of research questions.

Hutchinson's Legacy, and Range of Activities

A top-down approach, using existing lists, helps to establish Hutchinson's legacy in terms of histories of translated Catalan literature. He is mentioned in Peter France's *The Oxford Guide to Literature in English Translation* (France 2000: 438) and Olive Classe's *Encyclopedia of Literary Translation into English* (Classe 2000: 238), both for the single work of *Poems*. As this was the only Catalan volume he published, this places Hutchinson in the same category as so many other translators with one work to their name; in an ongoing research project, I have found that of the 414 literary translations from Catalan into English from 1975 to 2015, there were 101 translators who only translated a single text in that period. As a comparison, the top five translators had published 76 between them, and the top ten 106.[2] However, reducing Hutchinson's presence in such histories to a single book belies the importance of this one volume to Hutchinson himself (it was his first book-length publication), and the importance of this volume to Catalan culture. This is where networks can help, and the history below is the result of that archival research.

Hutchinson started to learn Catalan in 1954–1956, when he lived in Barcelona. A fellow diner at the restaurant Can Culleretes translated a poem by Salvador Espriu into Spanish for him, and "[i]f ever I felt what Edmund Wilson called 'the shock of recognition', that was it" (Hutchinson 2003: 20). Any public use of Catalan was outlawed at the time, and so learning the language was itself an act of resistance. Yet Hutchinson wanted to learn. He obtained an old grammar book from the clandestine collection of a second-hand bookshop, translated poetry, and searched out the poets. One of the first was Espriu, who wrote to him in Barcelona in January, September and December 1956, as well as six letters when he was back in Dublin, between 1959 and 1961. Espriu also put him in touch with the Majorcan poet Blai Bonet, and Hutchinson also got to know Carles Riba. After meeting and becoming good friends with Kavanagh, who was working at the British Institute, together they held a reading of Catalan poetry, with the poets themselves, and using Hutchinson's translations, on 7th June 1955. Kavanagh remembers that "[t]he place was crowded out, it was perhaps the first gather-

ing of the kind since the Civil War; public meetings of Catalan writers were forbidden" (Kavanagh 1966: 170). Likewise, Hutchinson says that "Espriu, Riba, Joaquim Horta, Blai Bonet and Marià Manent read their poems in Catalan to a packed audience, and I read my translations" (Hutchinson 2003: 20). But Hutchinson's memory of the event is not entirely accurate; a script remains (in the Carles Riba archive at the Biblioteca de Catalunya), and the poets were Albert Manent, Marià Manent's son (Marià Manent became important in Hutchinson's translation work in 1962, as explained below), Riba, Bonet, J.V. Foix and Espriu, followed by two poems from Rex Warner, one from Hutchinson himself, and finally Dylan Thomas's 'After the funeral.' On his return to Barcelona in 1961, Hutchinson organized a repeat event at the British Institute, this time with John Whybrow (Kavanagh having long since left). A manuscript in Hutchinson's archive shows that the poets that time were Marià Manent, Pere Quart (which translates as Peter IV, and is the pen name of Joan Oliver), Espriu, Joaquim Horta and Francesc Vallverdú. Hutchinson walked to the event with Oliver, and had a striking memory:

> This white-bearded man was well over six foot. When we got to the door of the Institute he stopped, looked down at me, took my hand in his, and said: 'I want you to know how much this means to us'. (Hutchinson 2003: 21)

The significance of these readings should not be underestimated. A public presence for Catalan literature was denied in the 1950s, and was barely better in the early 1960s, yet here was interest from English literature (and the British Institute) in what was happening in contemporary Catalan poetry. Not only does Kavanagh state that the first reading was the first of its kind, but also that the audience "stayed for hours, talking in the exuberant, guarded and exploratory manner that is second nature to intellectuals in Spain" (Kavanagh 1966: 170–1). It demonstrated that there was awareness, however small, outside of Catalonia, that something called Catalan existed, and that people wrote in it.

On his return to Ireland in 1956 Hutchinson set to work promoting Catalan poetry through multiple channels. He wrote and hosted two shows on Irish radio RTÉ in 1956 on Catalan poetry, including the work of Espriu, Bonet and Riba. His first published English translation of Catalan is 'Inner Night' by Bonet in *The London Magazine* (Bonet 1957), followed by three poems by Espriu in the same publication (Espriu 1957). Then he published a poem each by Bonet and Espriu in *Threshold*, a Belfast literary journal (Espriu and Bonet 1959), and then poems from Carner, Espriu, Bonet and Riba in the Irish journal *Studies* (Carner et al. 1961). In one letter to his mother, on

31st May 1960, he wrote from London and told her of his efforts to raise interest in his work from the BBC, Heinemann and others.

> You see, I feel the confidence I talked about, I feel it still, and I feel too that here, London (or America) is where *enough* money (for you and me to live properly in Dublin) can be made. [emphasis in original]

There may be a certain part of this that is a son saying what his mother would like to hear, but it is clear that he was proactively contacting publishers and figures who might be able to help him further his career.

Searching for a Publisher: The Long Road to *Poems*

One of those he wrote to was Gili, owner of The Dolphin Book Co., and eventual publisher of *Poems*. Hutchinson first wrote to him on 12th February 1960—a full two years before the Carner volume was even proposed. Hutchinson was living in Dublin with his mother, but told Gili that he lived in Barcelona from 1954 to 1956. He also told Gili of his experience meeting Catalan poets and translating them. Then he reached the main point of his letter: "Next month Radio Éirann is doing some versions of Machado I made last year but by no means all". He also mentions that "the BBC are considering (beautiful word) 15 Cantigas de Amigo. Would *anyone* publish a small book of any of these? Could you bear to read a few?" (Emphasis in original). The hint worked; Gili replied on 7th March 1960, suggesting that Hutchinson consider putting together either "a short anthology of some Catalan poets of worth" or "to take only one poet—you seem to have a lot of Machado—and publish a selection of his poems." Gili went on to say that "I might even consider myself publishing such a book if money is not your object, as I don't think it can be if you are translating poetry!"

The relationship between Gili and Hutchinson developed. Hutchinson sent Gili some of his Antonio Machado translations, and on 24th March 1960 Gili proposed publishing a short collection of them with an introduction. He also offered some comments, with one having a significant effect on Hutchinson's translations: "I think you would gain greatly by dropping any attempt to rhyming. … I think you will agree that it is more important to convey the feeling of the original than the 'sound' of the rhyme." The results of this are visible in the 1962 Carner volume, where only two of Hutchinson's translations use rhyme, 'Under the beech-tree' and 'To a fountain at night',

which both have rhyme only on even-numbered lines as opposed to the ABAB rhyme scheme of the source. A reason for the latter is that Hutchinson had already completed a translation of 'To a fountain at night' before Gili's advice (Carner et al. 1961: 416). This was published together with 'Belgium', and the introduction to these two poems points to a new link in the network. 'Belgium' was revised many times by Carner, and in his introduction Hutchinson says "The version which I have translated is called 'Belgium' and is printed as the last poem in his last book (Llunyania, Santiago de Xile, 1952)." Thanks to correspondence, we know how and from whom he got this book—Carner himself, in 1960. Hutchinson wrote to Carner on 13th February 1960 praising the poet. He said that Espriu had sent him a package of books, "above all L'OBRA DE JOSEP CARNER",[3] and Hutchinson wished he could read more by Carner:

> It's terrible here, the lack of books. And, esteemed barceloní, cher poète d'aquel [sic] ciutat encisadora, per a comprar llibres la bossa no sona. If that's too flippant a hint, forgive me. I loved Barcelona, and the Catalan language, with all my weak heart.

The second sentence reads in English "And, esteemed Barcelonan, dear poet of that striking city, I have no money to buy books". (Literally, "for buying books my purse does not jingle".) Carner replied on 21st September 1960 from his exile in Brussels (in French, saying he reads English well but expresses himself better in French and Italian), and said "je vous envoie 1 exemplaire de *Paliers* (texte catalan et traduction française) et 1 exemplaire de *Llunyania*" (I'm sending you one copy of *Paliers* (Catalan text with French translation) and one copy of *Llunyania*).

Then there is then a gap in the correspondence between Gili and Hutchinson, but clearly matters progressed by Hutchinson's next letter to Gili on 11th July 1961. Hutchinson had contacted the Catalan exile Josep Maria Batista i Roca, who replied "the best way to 'organize' some help would be via the Anglo-Catalan Society and the Institut [d'Estudis Catalans] in Barcelona." Batista i Roca suggested that Hutchinson contact Bryan Tate, then president of the Anglo-Catalan Society and lecturer in Hispanic Studies at the University of Nottingham. Hutchinson also thanked Gili "for your hospitality"—it is clear from the letter that he and Kavanagh visited Gili at some point previously. He sent Gili his four translations of Carner, and Gili replied on 21st July 1961 that he liked "the translations very much indeed. They have a naturalness unusual in translations", although they are "not close enough to the

original meaning." Gili recommends "a closer understanding of Catalan. This is why I hope you can somehow manage to get to Barcelona."

This is clearly what the help from Batista i Roca and Tate helped to achieve. Hutchinson's next letter to Gili, on 15th November 1961, is sent from Barcelona:

> Should have written ages ago. I've been here since early September, and the anthology grows almost daily. At the beginning of October, I collected 2,000 ptas. from Montserrat Martí, secretary of the Institut, authorized by Tate— though now that I come to think of it, he asked me not to mention it. I don't think there's any harm in you knowing, though. After all, you are going to publish the book. I presume, that is, you're still interested.

So, Hutchinson had made it back to Barcelona, with the financial support of the Anglo-Catalan Society and the Institut d'Estudis Catalans, a clandestine but highly-respected body. The content of the letter also makes it clear Hutchinson was no longer preparing an anthology of Machado but rather of Catalan poetry, to be published by Gili. Hutchinson also mentioned organizing the 1962 reading of contemporary Catalan verse at the British Institute, "the poets in Catalan, me in English." In the same letter, Hutchinson also says he has had "a charming letter from Carner, in which, among other things he approved my translations, and recommended me to look up Marià Manent: 'poète exquis, d'âme très noble'" (an exquisite poet, of such noble spirit). This is important, since Manent is a key link in the network around *Poems*.

This is because *Poems* was part of a much larger project for Catalan culture. In December 1961, the idea arose of setting up a committee that would attempt to gain the Nobel Prize in Literature for Josep Carner (Subirana 2000: 211). This committee was set up in early 1962, and a significant part of its work was to take place outside of Catalonia, where they had to "establir els contactes i les iniciatives necessaris per poder presentar la candidatura de Josep Carner al premi Nobel de cara a una consagració internacional que fora també la de la llengua i la cultura per ell representada" (establish the necessary contacts and initiatives to be able to present Josep Carner's candidature for the Nobel Prize in terms of an international consecration, which was also a consecration of the language and culture he represented) (Subirana 2000: 212). This is a clear act of cultural resistance, attempting to gain international recognition for Catalan by direct means (through the prestige of the Nobel prize), since the machinery of the Spanish state denied Catalan culture any visibility. Translations were a key part of this attempt at consecration, with volumes translated into French and Italian, a multilingual version with a different selection (translated into German, English,

Spanish, French, Italian, Dutch, Portuguese, Provençal and Swedish) (Subirana 2000: 217–18), as well as the English version translated by Hutchinson.

However, Hutchinson was not the translator the committee approached. On 6th February 1962, the secretary of the committee, Joan Colomines i Puig, wrote to Gili, introducing the project: Marià Manent was in charge of the volume, and he had asked John Langdon-Davies to be the translator. Colomines then asked Gili to attempt to publish elsewhere "alguna cosa sobre Carner i la seva obra i la seva importància per a la llengua catalana" (something on Carner and his work and its importance for the Catalan language). Manent followed this up on 18th February 1962 to say that "en Langdon-Davies em diu que aquesta tasca li fa por perquè tindria moltes dificultats de tipus linguistic" (Langdon-Davies tells me that the task frightens him, since he will have many linguistic problems). Manent suggests a solution:

> Com que no fa gaire va visitar-me el poeta irlandès Hutchinson i em va dir que prepara, per encàrrec de vostè, una antologia de poetes catalans, hem parlat de la possibilitat de confiar-li aquestes versions carnerianes. Ell diu que podria fer el treball ràpidament.

> (Since not long ago the Irish poet Hutchinson visited me, and told me he is preparing an anthology of Catalan poets for you, we talked about the possibility of entrusting him with these versions of Carner. He said he could do the work quickly.)

The importance of the speed of the work could not be underestimated: "El que convindria assegurar <u>absolutament</u> és la rapidesa de la impressió" (What should be *absolutely* ensured is the speed of printing). After all, the book would need to be sent not only to the Nobel Prize jury, but also to those people who the committee hoped would support the endeavour. So, Hutchinson was in the right place at the right time—he had followed Carner's advice, met with Manent, and it just so happened that Manent was looking for a translator for the Carner volume. Hutchinson also carried with him the prestige of already having the approval of Carner, and was already compiling an anthology for Gili; these were the final links to complete the network.

Manent worked with Hutchinson over the coming months, revising his translations before they were sent to Gili, who then made his own suggestions. In the acknowledgments to the volume, Hutchinson states that he would like to thank:

> Joan Gili … for saving me from countless blunders, and for finding, in many cases, the right English word when I could not—a form of aid also given by that

other great translator, Marià Manent, who at almost daily sessions over several months read these translations, compared, explained, re-read, and always with so strong an understanding of Carner's work and so wide, indeed shaming, a knowledge of English that many lines are as much his as mine. (Carner 1962: 12)

This was a departure from Hutchinson's usual method of writing poetry, according to Kavanagh:

He scribbled his poems in bars, and at bus stops and seldom changed them. The result was always exciting; I'd try to get him to correct a verse (it was easy to see I'd been to Oxford) and he'd agree, but he never did; instead he wrote another poem. (Kavanagh 1966: 166)

One of the translations that were significantly revised in 1962 is 'Belgium', and the version in *Poems* is very different from the version Hutchinson published in 1961 (Carner et al. 1961: 417–18). Frequently, changes suggested by Manent were to improve Hutchinson's understanding of Catalan. For example, alongside the lines "where streams marked out the fields, / and trees of whitethorn" there is the note "The Catalan says: 'and meadows with eyes of water, and borders with trees of whitethorn'." Sometimes he picked up on an error, such as the fact that the first line of 'Belgium' was missing in the 1961 translation. At other times there are amusing, almost tutor-like comments: beside "whose one desire would be" Manent writes "Please try again", and by "for ever [sic] a magnificent surprise" Manent says "I should like a less literal version."

What is clear from the correspondence is that Manent was driving the project on, ensuring the volume was produced in time to have its desired international effect. At the end of a letter accompanying some translations on 5th April 1962 Hutchinson wrote "Oh and if it isn't too much, I told Manent I'd sent you these 3 days ago, don't give me away." Manent twice asked Gili to remind the printer of the urgency of the task, on 17th May 1962 and again on 25th May. By 21st June Manent was anxious about not hearing from the printers: "Confiàvem que havia comprès el caràcter <u>urgentíssim</u> de l'encàrrec, però temo que no sigui així" (We thought he had understood the *very urgent* nature of the task, but I fear this is not so). Happily, the book was printed in July, with the first two copies sent by airmail to Gili from the printers in Valencia on 21st July, and the Gilis travelled to Brussels in person to deliver the first copy to Carner. Carner later wrote to Manent to say the "Més m'estimo aquesta edició que qualsevol il·lusió sueca, nada *lluny* de mi i que mai no m'ha sabut entabanar" (I prefer this book to any Swedish thrill, born *far* from me and which has never been able to entice me) (Subirana 2000: 214–15).

Carner was not awarded the Nobel Prize that year, and oppressive forces were at work to ensure this did not happen. One report was sent to the Nobel jury, from an anonymous Catalan academic who tears apart Carner's candidacy. A copy of this was sent confidentially to the Institut d'Estudis Catalans by the Swedish Academy, and it says that this is an attempt to "exalt the Catalan language" rather than reward a single writer. In particular, the author says that "The only thing to be achieved would be to serve the cantonalist interests of provinces which are never content no matter how many privileges are heaped upon them" (in Parcerisas 2002: 15). The author goes on to suggest three alternative candidacies, all of whom wrote in Spanish. It clearly did not suit the dictatorship to have international recognition for a culture denied a presence at home. To this date, no Catalan writer has won the Nobel Prize in Literature.

What Happened After *Poems*

The publication of *Poems* is also where the trail goes cold between Hutchinson and Gili; the anthology of Machado that Gili originally suggested was never published, nor was the anthology of contemporary Catalan verse that was the supposed reason for going to Barcelona in 1961. The last letter in the Dolphin Book Co. archive from Hutchinson to Gili is dated 23rd July 1962, suggesting publications that would give favourable reviews and asking how many copies he would receive, and Gili replied on 27th July. There is then a letter (the second, in fact) from Hutchinson's mother on 1st August 1962, saying that she had not heard from him since 30th March, and that if he did not return to Dublin, she would have to let out his room. Hutchinson is not mentioned again in archival material until 31st July 1970, in a letter from Manent. Following Carner's death, a group wanted to promote Foix for the Nobel Prize, and Manent said that a good English translation would be needed. He asks Gili "[n]o s'animaria a encarregar-se vostè de l'edició (buscant un bon traductor, que podria ser Hutchinson, etc.)?" (Would you not be interested in taking on the volume (looking for a good translator, who could be Hutchinson, etc.)?). We do not have Gili's reply, but Manent's response on 31st August makes it clear that Gili was unwilling to work with Hutchinson again: "Comprenc que, després del que ha passat amb les últimes versions d'en Hutchinson, vostè no s'animi a publicar un Foix" (I understand that, after what has happened with the latest versions from Hutchinson, you are not interested in publishing a volume of Foix). This is curious—what could have

happened? This cannot be because of a published volume, since there was only the 1962 Carner volume with which everyone was content.

One possible problem could have been the anthology of contemporary Catalan poetry Hutchinson was to compile, yet there is no further evidence of that. The incremental method of research leads to another possibility though, since in Gili and Hutchinson's archive there is evidence of another unpublished volume. Hutchinson's mentions it himself in his introduction to *Done into English*:

> Espriu's seventyfour-poem [sic] sequence, *La pell de brau* (*The Bull-skin*) was published in 1960. I think it was three years later that a wealthy admirer of Espriu commissioned me to translate it into English. She too paid me handsomely. When it was done, negotiations began between a Dublin publisher (no longer with us) and a Barcelona publisher, with a view to joint publication. Why that fell through, I've no idea. (Hutchinson 2003: 21)

There is no mention of Gili here, but from the correspondence between Gili and Hutchinson, Hutchinson's account does not ring true. In Hutchinson's first letter to Gili from Barcelona, on 15th November 1961, he talks about the Catalan volume:

> 'Pell de Brau' is even more impressive than you'd led me to expect. When I first got hold of it, a fortnight ago (it's extraordinarily scarce, and prized), I spent two days doing, apart from eating, quite literally nothing else but reading it, over and over; and I almost wish we hadn't thought of the anthology at all: I'd almost prefer simply to set to work on translating the whole of 'Pell de Brau' right away. I can very well see why [Italian poet] Quasimodo felt like that.

Further on in the Gili archive, there is a set of draft translations of *La pell de brau*, in an envelope marked "Sr. Hutchinson", and a note from the Oxford-based surgeon Josep Trueta, dated 12th May 1961. In it he says he is sending some of Espriu's poetry, whether Gili might be interested in getting it translated:

> segons l'opinió general sembla que son de molta categoria a tot arreu a on es tradueixen tenen un gran èxit. Quasimodo, el poeta italià premi Novel [sic] de l'any passat, està entusiasmat i pensa traduir els poems d'Espriu al [sic] italià.

> (According to general opinion it seems they are high quality; wherever they are translated they are very successful. Quasimodo, the Italian poet and last year's Nobel prize winner is enamoured with them and wants to translate Espriu's poetry into Italian.)

The translations are Hutchinson's, with just three pencil-written notes from Gili—and there is no indication of Gili's opinion of the translations. However, bringing these clues together, I went to the archive folder for *Lord of the Shadow* (Espriu 1975), an anthology of Espriu's poetry translated by Kenneth Lyons (a friend of Hutchinson's) and published by Gili in 1975. In that folder, there is a letter to Gili dated 18th May 1971; Espriu was ill, and his brother answered on his behalf. From the content of the letter, it appears a retired Englishman, Mr. Akehurst, had been translating Espriu's poetry and had approached Gili about publication. Espriu hopes that Gili will not hurt Mr. Akehurst's feelings, and then his brother goes on to mention Hutchinson:

> El meu germà recorda l'afer Hutchinson, en el qual no va tenir cap mena d'intervenció–ans al contrari–, i sap que vostè es va mostrar desfavorable a la publicació de les traduccions del senyor Hutchinson, d'un tarannà tan original però certament molt més bon poeta que el senyor Akehurst.
>
> (My brother remembers the Hutchinson affair, in which he had no way of intervening—on the contrary—, and knows that you showed yourself not to favour the publication of Mr Hutchinson's translations, who was such an original character but certainly a much better poet than Mr. Akehurst.)

Unfortunately, Gili's reply is not available, nor is there correspondence from the "Hutchinson affair." Espriu destroyed the vast majority of correspondence sent to him, and asked others to do the same with letters he wrote, "per no deixar rastre" (to leave no trace) (Merigó 2013: 52). What we know for certain is that *Poems* was Hutchinson's first volume of translated Catalan poetry, and his last. He remained in Barcelona, with periods elsewhere, until 1968 (the year of his mother's death), and continued to translate, but by 1968 had two volumes of his own poetry published (one in English, and one in Gaelic), with more to come.

Conclusion: Translation Networks and Research Networks

This research demonstrates the importance of a bottom-up approach, such as reconstructing networks, in a case study that aims to determine causation, motivation and a translator's activities. This approach focuses on interpersonal relationships, and so each person is a node in a network; with each new relationship, new people enter the network, and more relationships grow from them. As mentioned above in the introduction, Pym recommends starting

networks from an "intuited centre" and working out from there (Pym 1998: 89); in this research, my original research questions saw *Poems* as a central volume in Hutchinson's own development, but they also saw the volume as an endpoint, since they asked why Hutchinson was chosen to translate that volume at that time. Since it quickly became apparent that answers to these questions involved a network incorporating a large number of people over time, archival research was vital, and the answers demonstrate how Hutchinson created a network through his own activism, and he joined other activist networks, such as the committee promoting Carner. The research is also incremental: each relationship discovered in the network raised new questions involving other activities, so that what Pym calls "missing links" (Pym 1998: 86) were identified, and different events were connected. So, the following network led to Hutchinson translating *Poems*, with all of these channels of communication supported by correspondence: starting from a "passive" chance occurrence in a Barcelona restaurant where he was introduced to Catalan poetry, he learned a language that was outlawed, and went out to meet poets in their homes or wherever he could to talk about their poetry—an act they could only carry out in secret. The author of the first Catalan poem he read, Espriu, put him in touch with the work of Carner, and then Hutchinson made contact with Carner himself. Carner suggested meeting Marià Manent, and Hutchinson did this, fortunately at a time when Manent was looking for a translator for a volume of Carner's poetry to be published by Gili. Hutchinson had already been in contact with Gili of his own accord, and Gili had helped Hutchinson to obtain support from Batista i Roca and Tate to get to Barcelona, in part thanks to the clandestine Institut d'Estudis Catalans. This meant that Hutchinson's book commission changed from a volume of Machado's poetry to an anthology of Catalan poetry–and then the Carner volume took precedence.

The network does not stop there. The same incremental method means that new questions arise, with the potential to link previously unconnected phenomena. Correspondence between Hutchinson, Gili, Manent, Espriu and Espriu's brother link Hutchinson's unpublished translations of Espriu's volume *La pell de brau* to the same network of activity. The fact that new questions are raised and new relationships demonstrated shows the usefulness of networks and archival research in case studies of translators and their activities, and the central role not just of translations, but of translators themselves and how they interact. That networks and case-study research are both open-ended is not a deficiency, but rather is a consequence of research aims that go beyond the creation of microhistories (as defined in Munday 2014). Indeed, such archival research foregrounds translators themselves as the object of

study (rather than the texts they produce) and how their own activism relates to and affects translation policy and the international circulation of literature, thus contributing to the emerging field that Chesterman has termed "Translator Studies" (Chesterman 2009).

Notes

1. For correspondence, I used the following data fields: title (if present); author; recipient; contributor (often for any attached document); date; keywords; notes; the archive the document was from, and its location. For other documents, such as manuscripts and drafts, I used: title; author; translator; contributor; abstract; date; place; no. of pages; the archive the document was from, and its location. Zotero (http://www.zotero.org) enables manual entry of bibliographic data, as well as automatic acquisition from ISBNs and DOIs. The descriptive fields are easily customised.
2. This is part of the phenomenon of the Long Tail (Anderson 2009), which I have recently applied to the market for translated literature (Mansell Forthcoming). Following this model, very few titles, writers or translators produce the vast majority of market value. The anecdotal split is often 80:20, yet in the case of Catalan literature in English 1975–2015, 20% of translations are produced by just 4% of translators, and 10% of translations by just two people (David H Rosenthal and Peter Bush).
3. The book is a tribute to Carner from 72 authors (Various 1959).

References

Anderson, C. (2009) *The Longer Long Tail: How Endless Choice is Creating Unlimited Demand*, London: Random House Business.

Bonet, B. (1957) 'Inner Night', tr. P. Hutchinson, *The London Magazine* 4 (1): 11–12.

Carner, J. (1962) *Poems*, tr. P. Hutchinson, Oxford: Dolphin Book Co.

Carner, J., S. Espriu, B. Bonet and C. Riba (1961) 'Poems from the Catalan', tr. P. Hutchinson, *Studies: An Irish Quarterly Review* 50 (200): 415–424.

Chesterman, A. (2009) 'The Name and Nature of Translator Studies', *Hermes* 42 (2): 13–22.

Classe, O. (2000) *Encyclopedia of Literary Translation into English: A-L*, London and Chicago: Fitzroy Dearborn.

Coleman, P. (2009) 'At Ease With Elsewhere', *Dublin Review of Books* 1 (5) (http://www.drb.ie/essays/at-ease-with-elsewhere) [accessed 02/12/ 2016].

Espriu, S. (1957) 'Three Poems', tr. P. Hutchinson, *The London Magazine* 4 (9): 52–3.

Espriu, S. (1975) *Lord of the Shadow: Poems*, tr. K. Lyons, Oxford: Dolphin Book Co.

Espriu, S. and B. Bonet (1959) 'Two Poems from Catalan', tr. P. Hutchinson, *Threshold* 3 (4): 13–14.

France, P. (ed.) (2000) *The Oxford Guide to Literature in English Translation*, Oxford: Oxford University Press.

Holmes, J. S. (1988) *Translated! Papers on Literary Translation and Translation Studies*, Amsterdam: Rodopi.

Hughes, T. (1999) *Birthday Letters*, London: Faber and Faber.

Hutchinson, P. (2003) *Done Into English: Collected Translations*, Dublin: Gallery Books.

Kavanagh, P. J. (1966) *The Perfect Stranger*, London: Chatto and Windus.

Mansell, R. (Forthcoming) 'Strategies for Success?: Evaluating the Rise of Catalan Literature', in R. Chitnis (ed.) *Translating the Literatures of Smaller European Nations*, Liverpool: Liverpool University Press.

Merigó, T. (2013) 'Campió de l'intercanvi epistolar' (Champion of correspondence), *La Vanguardia* (The Vanguard), 11th August.

Munday, J. (2014) 'Using Primary Sources to Produce a Microhistory of Translation and Translators: Theoretical and Methodological Concerns', *The Translator* 20 (1): 64–80.

Parcerisas, F. (2002) *The Irish Poet and the British Gentleman*, tr. A. Yates, Sheffield: The Anglo-Catalan Society.

Pym, A. (1998) *Method in Translation History*, Manchester: St. Jerome.

Segura, A. (2006) *Catalonia Year Zero*, tr. R. Mansell, Birmingham: The Anglo-Catalan Society.

Subirana, J. (2000) *Josep Carner: l'exili del mite, 1945–1970* (Josep Carner: Exile of the Myth), Barcelona: Edicions 62.

Tymoczko, M. (2010) 'Translation, Resistance, Activism: An Overview', in M. Tymoczko (ed.) *Translation, Resistance, Activism*, Amherst and Boston: University of Massachusetts Press, pp. 1–22.

Various (1959) *L'obra de Josep Carner: volum d'homenatge a cura de setanta-dos autors* (The Work of Josep Carner: A Tribute from Seventy-two Writers), Barcelona: Editorial Selecta.

Woods, V. (2010) 'Jasmine and Lagarto: Pearse Hutchinson's Poetry of Spain', *Estudios irlandeses: Journal of Irish Studies* 5: 113–118.

Conclusion

Jean Boase-Beier, Lina Fisher, and Hiroko Furukawa

When putting together this Handbook, we aimed to address many of the most important current issues in Literary Translation by gathering together a wide variety of individual case studies. In doing this, we started from the assumption that case studies have always represented one of the most interesting and useful ways of doing research in Literary Translation. It has been argued by Şebnem Susam-Sarajeva (2009: 37) that they form, in fact, the most common method of research for postgraduate students of Translation Studies. Indeed, we consider it likely that a great deal of research in Literary Translation begins, explicitly or implicitly (a distinction we make in the "Introduction"), with a specific case that has attracted the attention of the researcher.

Though case studies are typically used as a starting point for further research in Literary Translation, just as they are elsewhere, sometimes the case study itself might not receive much prominence. Part of our aim in structuring our Handbook around case studies was to remedy this omission, and place the

J. Boase-Beier (✉)
School of Literature, Drama and Creative Writing,
University of East Anglia, Norwich, UK
e-mail: j.boase-beier@uea.ac.uk

L. Fisher
Independent Scholar, Norwich, UK

H. Furukawa
Department of English, Tohoku Gakuin University, Sendai, Japan
e-mail: f.hiroko@mail.tohoku-gakuin.ac.jp

focus clearly on the detailed studies, to see what issues are thrown up when such studies are brought together.

The cases reported on in the chapters of the book suggest that case studies research is beneficial for our thinking about Literary Translation in two ways: it can lead to new theoretical insights and it also allows us to draw conclusions that are of use in the practice of translation.

In terms of translation theory, it becomes clear, when we consider the chapters in the book, that case studies often focus on common issues that regularly come up in theoretical considerations of translation, providing useful detail and concrete examples. The notion of an original text is one such issue. For example, with the help of the detailed examination of the work of translator Jo Balmer, Susan Bassnett, in "Questioning Authority and Authenticity: The Creative Translations of Josephine Balmer", is able to tell us more about the importance of the concept of the original text in the translation of classical texts, where there might not, in fact, be a definitive original at all.

The question of the context of translation is also an important theoretical consideration. As typical examples, we might consider some of the studies in the recent book *Translating Holocaust Lives* (Boase-Beier et al. 2016), where the situation of the writer or translator as a Holocaust survivor, as an emigrant, as a producer of factual documentaries, or as a novelist or poet, is seen to have a crucial impact on what is translated and how. The context into which a work is translated also has an impact on its reception, as is shown in a study such as that by Haidee Kruger (2012), which considers how translated children's literature in Afrikaans and English is produced and received in South Africa in the postcolonial and multicultural contexts. Many of the chapters in this book explore in great detail the role of context. Consider, for example, the discussion in the chapter "Hysteresis of Translatorial Habitus: A Case Study of Aziz Üstel's Turkish Translation of *A Clockwork Orange*" by Hilal Erkazanci, who shows clearly how the political context in Turkey affected the translation of Anthony Burgess' *A Clockwork Orange*.

Another issue that can be addressed by detailed case study is that of the norms that govern translators' behaviour, as discussed, for example, by Gideon Toury, initially in the 1970s and 1980s (see Toury 2012: 61–92). The importance of norms has been addressed in several earlier studies, such as that by Reine Meylaerts (2008), which considers translators in interwar Belgium as socialized individuals and explores two translators under the power imbalance between French and Dutch—Ernest Claes, a Flemish author and professional translator, and Roger Kervyn, a translator of Flemish regionalist novels with a French-speaking origin. The chapter "A De-feminized Woman in Conan

Doyle's *The Yellow Face*", in this Handbook, is an example of a case study that uses the concept of translational norms as a basis. Here Hiroko Furukawa illustrates the importance of norms to an understanding of the translator's struggle against overly feminized representation in the Japanese translation of Conan Doyle's *The Yellow Face*.

A further question, which has recently been discussed in a number of studies, such as Emily Apter's 2014 book *Against World Literature: On the Politics of Untranslatability* and the *Dictionary of Untranslatables*: *A Philosophical Lexicon* (Cassin 2014), is the untranslatability of texts. Tong King Lee and Steven Wing-Kit Chan, in their case study in chapter "Transcreating Memes: Translating Chinese Concrete Poetry", ask whether in fact Chinese concrete poetry might be considered untranslatable, because each poem's meaning is inseparably tied to its representation on the page.

It could be argued that one of the main debates in Literary Translation is about the closeness of the translation to the original text, or its distance from it. Of course, there are many different ways of measuring closeness, and this is a debate that is sometimes seen as depending upon the question of equivalence, which Anthony Pym (2010: 25–42), for example, considers to be one of the main issues in Literary Translation. An extreme form of closeness to the original text is literal translation. But literal translation serves many different purposes. Ted Hughes argued for its importance in poetry translation, where, he said, the reading of a literal version of an original text in a language one does not speak allows the imagination of the translator to "jump" (Weissbort 2006: 199). This is an idea that suggests the importance of seeing translation as a method of gaining insight into the way language works, familiar from Walter Benjamin (1992: 82). Hughes also used literals in theatre translation, and this is a practice that continues to play an important role in the theatre, as discussed by Geraldine Brodie in the chapter "Performing the Literal: Translating Chekhov's *Seagull* for the Stage".

These questions—the concept of the original, the context of translation, translational norms, untranslatability, degree and type of closeness to the source text—are just five of the more theoretical questions on which detailed case studies can shed light. There are many more, as we can see in the chapters here.

Though studying cases that throw up such issues is undoubtedly useful for gaining greater theoretical understanding of the many aspects involved in the translation of literary texts, the cases gathered here suggest that case studies may also have consequences for our understanding of translation practice more directly. Many writers on Literary Translation have emphasized the importance of an encounter with the original writer, as does, for example, Chantal Wright, in discussing her translations of the poet Tzveta Sofronieva

(Wright 2016: 136–56). But such mentions of interaction with the original authors, important as they are, are not often discussed in detail. A specific case study allows this, as we see, for example, in the chapter ""Out of the Marvellous" as I Have Known It: Translating Heaney's Poetry", where Marco Sonzogni asks whether such practical questions as the extent to which the original writer is involved in the translation, or the degree to which the translator knows the place where the original works arose, have any effects upon the way a translation is done.

It has often been remarked (see e.g. Boase-Beier 2006) that stylistic issues affect the way we translate, and that a "stylistically-aware" (Boase-Beier 2006: 110) reading of a text is also an analytical reading (see also Boase-Beier 2015: 87–101). Reading in this way, with increased attention to the style of the text as the result of choices made by the original writer, makes it possible for the translator to go beyond surface detail of the text and explore such aspects of the writer's practice as the historical context in which the text was written or the constraints under which it arose (see also Boase-Beier and Holman 1999). In Kirsten Malmkjær's study of Søren Kierkegaard in "Angst and Repetition in Danish Literature and Its Translation: From Kierkegaard to Kristensen and Høeg", we see a particular instance where style is clearly not only a textual issue: there is the danger that loss of stylistic patterns in translation makes the thread of thought-patterns less easy to trace across several works.

Another question that case studies raise for translation practice is the extent to which other elements (or "agents", in the terminology of Actor Network Theory, used, for example, by Francis R. Jones in "Biography as Network-Building: James S. Holmes and Dutch-English Poetry Translation"), interact with the facts of the translator's life, situation, beliefs and so on. A translator's biography thus does not stand in isolation, but can be seen as part of a larger network. By considering the translator's background and work in this way, we can begin to understand how many factors can affect, immediately and more distantly, the way translations are produced.

These three more practical issues—the importance of encounters with the original author, the way that the style of a text as a reflection of authorial choice affects its translation, the interaction of all the other factors and people and situations in the emergence of a translated text—are just examples of the many practical concerns that the chapters of this book address. They show us how case studies can not only help the translator to gain potential insights for their own practice, but also for the description of practice that helps the scholar to form theories (see "Introduction").

Considering the theoretical and practical questions that case studies allow us to address, we note that, though a case study typically focusses on a fairly

clearly defined issue or area (Saldanha and O'Brien 2013: 208; Verschuren 2003: 121), this does not mean that it is limited to the case it examines, either theoretically or in practical terms. As Peter Swanborn (2010: 68) has shown, case studies and their individual elements are often generalizable to other cases, and indeed it could be argued that this is one of the most important reasons to undertake case study research. For individual case studies can in this way often provide the starting point for further research. We could imagine, for example, that Furukawa's study could be widened to investigate changes in femininity in translations between English and Japanese by applying quantitative methods to a much larger body of texts; Jones' approach to investigating translator networks could be applied to other influential translators in other parts of the world or at other times in history to trace spheres of influence and collaboration; Janet Garton's study of a collaborative translation of Henrik Ibsen (see "Ibsen for the Twenty-first Century") could suggest other large projects of this type that might be examined in detail by one of its participants.

As we discussed in more detail in the "Introduction", with the exception of a few works such as that by Susam-Sarajeva (2009), there has not up to now been very much research into the impact of case study methodology within the fields of Literary Translation and Translation Studies. It is hoped that the individual studies in this book will serve to provide concrete examples for their usefulness to researcher and translator alike.

Because a case study in Literary Translation, based on a particular phenomenon, such as the work of a translator or translators, a particular author's work or works in translation, or some other issue central to Literary Translation, provides an in-depth consideration, it results in a detailed description, rather than a broad overview or survey. But a collection of case studies, taken together, can indeed provide a broad overview of areas of interest, and that is what we hope this book has done. While we cannot of course maintain that the case studies presented here are entirely representative of what is available—since, like all such collections, the choice of what to include is in part determined by such factors as the knowledge of the editors, their ability to persuade colleagues to contribute, and their own sense of what is important—we can nevertheless see some trends. And, in identifying trends, it is possible to see where there are gaps.

Future case study research in Literary Translation might lead towards a greater examination of the complexity of languages in source texts, for example in the translation of exophonic texts, towards an increase in the study of community translation, or towards a more detailed consideration of digital texts such as games, anime, and so on.

Furthermore, we note that most chapters, though with several exceptions, examine translations either from or into English. Having noted this, we hope that case study research, in its attention to the individual case rather than the overall trend, can help work towards the decentring of English in Literary Translation research. Because they are an ideal tool for identifying suitable areas for further analysis, case studies are particularly useful for the investigation of marginalised literatures and cultures or rare language combinations. We hope that readers of the book will feel encouraged to study further areas and topics, that have hitherto not been the focus of attention.

References

Apter, E. (2014) *Against World Literature: On the Politics of Untranslatability*, New York: Verso.

Benjamin, W. (1992) 'The Task of the Translator', tr. H. Zohn, in J. Biguenet and R. Schulte (eds) *The Craft of Translation*, Chicago and London: University of Chicago Press, pp. 71–82.

Boase-Beier, J. (2006) *Stylistic Approaches to Translation*, London: Routledge.

Boase-Beier, J. (2015) *Translating the Poetry of the Holocaust*, London: Bloomsbury.

Boase-Beier, J., P. Davies, W. Hammel and M. Winters (eds) (2016) *Translating Holocaust Lives*, London: Bloomsbury.

Boase-Beier, J and M. Holman (eds) (1999) *The Practices of Literary Translation: Constraints and Creativity*, Manchester: St. Jerome.

Cassin, B. (ed.) (2014) *Dictionary of Untranslatables: A Philosophical Lexicon*, Princeton: Princeton University Press.

Kruger, H. (2012) *Postcolonial Polysystems: The Production and Reception of Translated Children's Literature in South Africa*, Amsterdam and Philadelphia: John Benjamins.

Meylaerts, R. (2008) 'Translators and (Their) Norms: Towards a Sociological Construction of the Individual', in A. Pym, M. Schlesinger and D. Simeoni (eds) *Beyond Descriptive Translation Studies: Investigations in Homage to Gideon Toury*, Amsterdam and Philadelphia: John Benjamins, pp. 91–102.

Pym, A. (2010) *Exploring Translation Theories*, London and New York: Routledge.

Saldanha, G. and S. O'Brien (2013) *Research Methodologies in Translation Studies*, London and New York: Routledge.

Susam-Sarajeva, Ş. (2009) 'The Case Study Research Method in Translation Studies', *The Interpreter and Translator Trainer* (ITT) 3 (1): 37–56.

Swanborn, P. (2010) *Case Study Research: What, Why and How?* Los Angeles, London, New Delhi, Singapore and Washington DC: Sage.

Toury, G. (2012) *Descriptive Translation Studies—and beyond* (3rd edn), Amsterdam and Philadelphia: John Benjamins.

Verschuren, P. J. M. (2003) 'Case Study as a Research Strategy: Some Ambiguities and Opportunities', *International Journal of Social Research Methodology* 6 (2): 121–139.

Weissbort, D. (ed.) (2006) *Ted Hughes: Selected Translations*, London: Faber and Faber.

Wright, C. (2016) *Literary Translation*, London and New York: Routledge.

Index[1]

---

[1] Note: Page numbers followed by 'n' refer to notes.