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The volume consists of an introduction written by the editors and seventeen chapters divided into four subsections: 1) the translator and his/her visibility in translology, 2) research on translatorial biographies – case studies to the translators' lexicon, 3) the translator visible in the text and 4) translator and the sociology of translation. Contributors are mainly Polish scholars and/or scholars working in Poland, although several scholars working within the German context were also included (their texts were written in German and translated into Polish).

The idea for the volume was conceived at the international conference held in March 2019 at Jagiellonian University (JU), Kraków. This event was organized by the Institute of German Languages and Literatures at JU, in cooperation with the Department of Polish Studies within the Faculty of Translation, Linguistics and Cultural Studies at the Johannes Gutenberg University (JGU) in Mainz, Germany. An open call was held for contributions in Polish or German. The very title of the conference *(Nie)widzialność tłumacza: jak badania nad rolą tłumaczy przyczyniają się do humanizacji translologii* [(In)visibility of the Translator: How the Study of the Role of Translators Contributes to the Humanization of Translatology] problematizes the gap between historical and actual invisibility of translators on the one side, with their postulated and desired visibility on the other.

Released only a year after the conference, the volume celebrates an important paradigm shift in Translation Studies from texts to people, initiated by the cultural turn (BASSNETT & LEFEVERE 1990). Contributors to the conference and the subsequent edited volume demonstrate active and affirming approaches to all varieties of translators within a localised, non-Anglophone setting. The volume was edited by Jadwiga Kita-Huber (JU) and Renata Makarska (JGU). As Literary and Cultural Studies scholars and translators themselves, both work within Polish-German academic contexts and are aware of the niche features of their fields. The introduction to the volume starts with a simple, yet provocative statement: "Szekspir nie pisał po polsku" (5) [Shakespeare did not write in Polish]. This is a direct quotation of a slogan created by the Polish Literary Translators Association (STL), an organisation that has advocated for translators' rights, promoted translators and problematized translation since its founding in 2010.

Although the volume takes the form of an academic publication (through the length of texts and the use of footnotes and references), its content is eclectic and is directly related to the practical dimensions of the activity of translators nowadays. The editors overtly state that the contemporary, non-academic contexts of book markets, literary awards, reception by lay readers and the visibility of translators in media are important factors in prestige networks directly linked to translators' working and life conditions. Kita-Huber and Makarska attempt to both present case studies of translators in the Polish-German literary field across different eras, but also suggest how the current situation of translators in Poland could be improved. The editors identify pitfalls within translators' training: traditionally, translators are encouraged to remain in the shadow of their authors. The editors likewise enumerate novel initiatives that support translators on the institutional level, such as festivals, awards, grants, and scholarships which ameliorate working conditions and enhance the translator's visibility.

In this respect, one of the most unique contributions to the volume is a conversation on the specificity and importance of translators' archives, conducted by Renata Makarska, Agnieszka Brockmann (head of the library of Collegium Polonicum at the European University Viadrina Frankfurt (Oder) and of the archive of Karl Dedecius in Słubice) and Ilona Czechowska (former assistant of Karl Dedecius (1921-2016)), translation studies scholar and head of the Karl Dedecius Foundation. The impetus for this discussion was the *oeuvre* of Karl Dedecius, a well-known translator of Polish and Russian literature into German who donated his private archive to the European University Viadrina (Germany) in 2001. After more than two decades of operation, the archive houses Dedecius' material legacy, as well as that of other male and female translators operating in the Polish-German context, including Henryk Bereska, Erich Dauzenroth, Rolf Fieguth, Roswitha Matwin-Buschmann, Hubert Schumann, Eugeniusz Wachowiak, and Karin Wolff. It should be emphasised that this conversation on the theoretical and practical dimension of translators' archives was the only text added to the volume after the conference. The methodological challenges of archival research found in the case study of Karl Dedecius archive – alongside various ethical questions related to the research object (i.e. the role of families in preserving and accessibility of translators' papers) – represent brilliant contributions to the discussion on the nature of archival work within Translation Studies (TS) (MUNDAY 2014; PALOPOSKI 2017). Practical remarks within the text, alongside a direct invitation urging active translators to consider donating their papers to the Karl Dedecius archive, will undoubtedly prove beneficial to efforts attempting to increase the visibility of translators. Although the Polish-German context is pervasive within the discussion, the text might be an inspiration for similar initiatives in different cultural contexts.

This potential for widespread applicability can also be detected within the other project discussed at length within the volume: the German Translators' Lexicon (UeLEX) established in 2011 at Johannes Gutenberg University in Gernersheim. One of the editors of the Lexicon, Andreas F. Kelletat presents the operating principle, theoretical basis, and practical dimensions of creating a catalogue of portraits of translators from different historical periods. They are depicted as conscious, self-aware, smart, and sometimes rebellious co-creators working between target and source cultures. The Lexicon is based on the typology proposed by Renata Makarska,

one of the volume's editors; she suggests that each entry should comprise of linguistic biography of an individual, their professional network, the reception history of their work in a form of translation criticism, and the context in which the translator worked. The project attempts to overcome national boundaries and create a transnational setup beyond linguistic distinctions. This highly inclusive, monumental project perceives German literature as a product indebted to numerous levels of intercultural exchange. Again, I believe the mode of operation suggested here might inspire other linguistic and cultural initiatives.

Paradoxically, the potential of implementing localised solutions in other contexts is best detected mainly in case studies of practical initiatives. Although only the last subsection of the book is overtly dedicated to sociological aspects of translation, many of the texts within the volume employ the methodologies of the sociology of translation, rather than the history of translation. Although written by comparative literature scholars, archivists, (literary) historians, translators and translation studies scholars, the texts in this volume are rife with sociological vocabulary, with a particular emphasis on terms associated with the sociologist and anthropologist Pierre Bourdieu. His 'habitus', 'field' and 'capital' appear multiple times in almost every contribution. Additionally, translation policies and roles/identities of translators are extensively explored with particular attention paid to gender identity and its consequences for (the visibility of) translators. In this edited volume, a sociological toolbox was applied to archival materials (letters, photographs, personal papers, notes, diaries and autobiographies), while approaches grounded in Translator Studies and Translation History proposed i.e. by Andrew Chesterman, Anthony Pym or Lawrence Venuti, are used rarely and obliquely. A dearth of direct references to the context of translation history might stem from a relatively low awareness of the discipline, a result, perhaps, of the specific linguistic and cultural interests shared by the majority of contributors of the book – although the volume is only available in Polish, it comprises four texts translated from German. The potential danger of exclusively sociological approach is the ignorance of seemingly unrepresentative, odd, or incomplete archival materials against the logic of sociological generalization.

Seemingly aware of this trap, the editors invited a contributor from outside the Polish-German context. Magda Heydel – a professor of Polish and English literature a scholar of Translation Studies at JU, and translator herself – wrote a thorough introduction to the theories used and referenced throughout the volume. A comprehensive overview of current trends and tendencies in international research within the framework of Translator Studies, entitled "Kto tłumaczy? Sylwetka tłumacza w najnowszych badaniach przekładoznawczych" [Who translates? The figure of translator in latest TS research] provides the reader with the wider context, as explained by one of the founders of cultural TS in Poland. It is worth noting here that the most recent works within TS theory has not been translated into Polish. Heydel presents the variety of theoretical approaches which forefront the roles of translators and interpreters; Heydel situates Polish researchers in the international context, paying particularly close attention to the fields of Memory and Trauma Studies. Crucially, Heydel attempts to present the integrated approach to Translator Studies, which interweaves the sociological and the historical.

This volume features biographies of translators that lived and worked in different periods: Herman Buddensieg (1893–1976), Jutta Janke (1932–2004), Albert Zipper (1855–1936), Maria Kurecka (1920–1989) are presented in the second section of the volume. The volume also includes textual analysis involving the biographies of contemporary translators: texts about Andrzej Kopacki, Jacek Frühling, Hans Joachim Schädlich, Ryszard Wojnakowski and Friedrich Griese leave ample room for (micro)historical close reading and meticulous archival work.

The contribution written by Ewa Rajewska, a literary and translation scholar at the Institute of Polish Philology at the Adam Mickiewicz University in Poznań, as well as an editor and literary translator, is of particular interest. Rajewska not only presents a biography of the fascinating figure of Maria Kurecka, a writer, poet, translator from German, English and French, as well as a literary critic and editor, she likewise familiarizes the reader with Kurecka's theoretical approach to translation. Unlike many of her contemporaries, Kurecka was trained as a translator and translated commercially at the expense of her own artistic and intellectual output. Rajewska cites Kurecka's published papers and essays on translation, in addition to previously unpublished materials from her archives. Thanks to Rajewska's detective work and thorough analysis of collected materials, one can see how self-conscious a translator Kurecka was. Rajewska argues that Kurecka's concept of "wewnętrzna akustyczność" [inner acoustics], a call for transposing harmony and melody within each translated piece of poetry and prose can be seen as a continuation of Roman Ingarden's theory voiced in his treatise *O tłumaczeniach* [On translations] (INGARDEN 1955). Kurecka translated with and for her husband, poet, writer and translator Witold Wirpsza: together they translated Thomas Mann's *Doctor Faustus*. Kurecka wrote an essayistic account of co-translating Mann's oeuvre entitled *Diabelne Tarapaty* [Evil Scrapes], which gives the researcher a luxury of access to translator's direct voice. The study of the collaboration between the well-remembered Wirpsza and forgotten Kurecka might become an interesting example of a translator's workflow and networks, as also the gender imbalance within literary history.

The reader will likely encounter translation regimes and the creativity of individuals, entwined with the serendipity and fluidity of circumstance. Translators, as this volume demonstrates, play varied roles in culture, society, and history; they are at once editors, diplomats, politicians, mediators, writers, and scholars. Intriguing subjects with their own interests, personal lives, agendas, and bodies (PYM 1998), they travel, make plans, change their minds, generate ambitions and fears. They also forge interpersonal relations that alter their translations, as well as their reception and cultural afterlife. In this respect, the study of Józef Wittlin's *oeuvre Sól ziemi* [The Salt of The Earth] reception in Germany, traced back through the correspondence between the author, translator and the editor is of particular importance.

The volume, although methodologically selective, is an important contribution to ongoing discussions on the role played by translators in cultures and societies, beyond texts, literary stereotypes, and national traditions. Edited scholarly volumes such as this can do a great deal to elevate the voices of researchers and translators who advocate for translators. This volume is not a mere collection of ephemeral case studies or a Polish-language handbook of contemporary TS,

but also a historical statement: it is a way to encounter translators (and TS scholars), a step towards recognition.

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