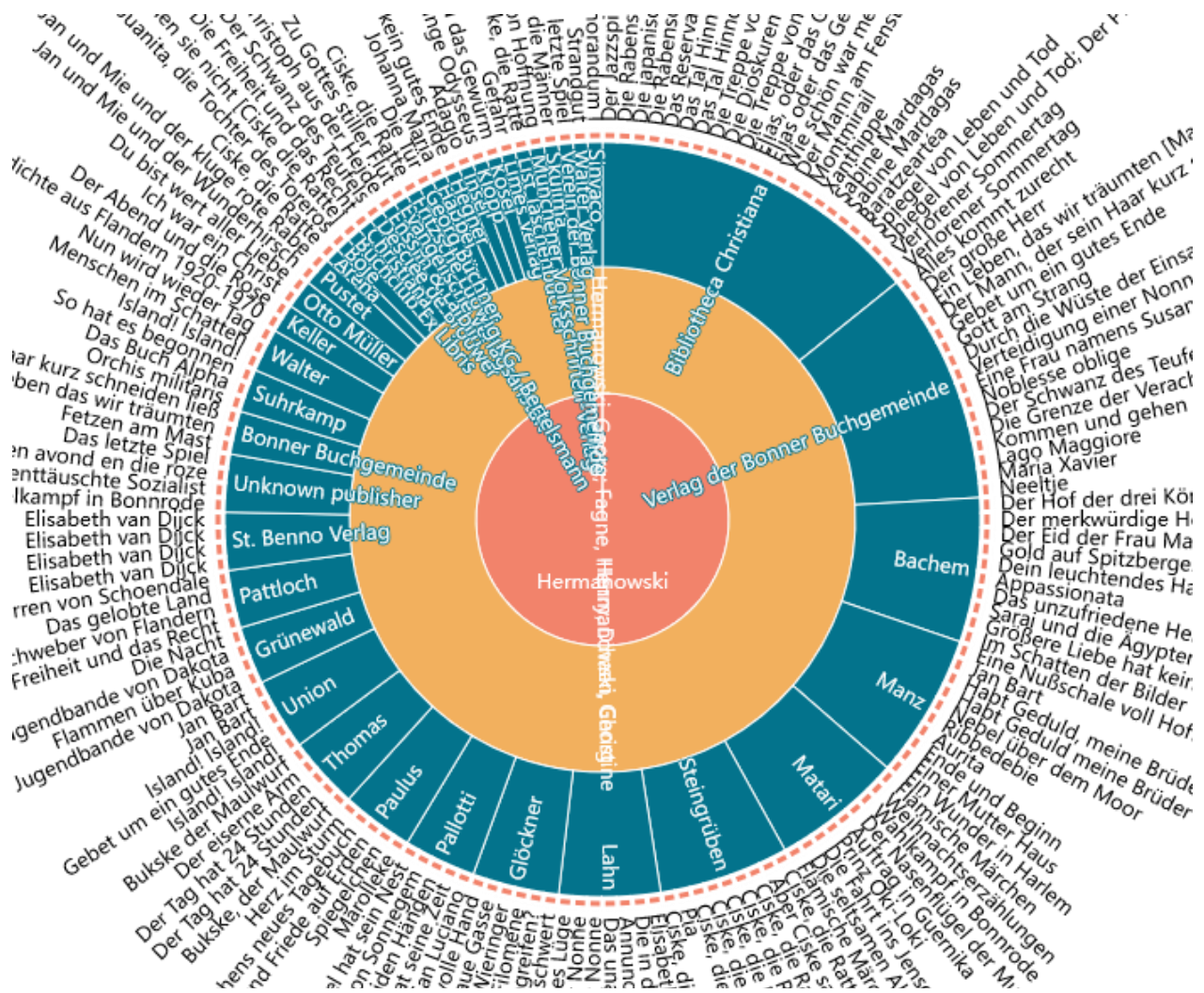


Chronotopos

A Journal of Translation History



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Larisa Schippel, Julia Richter, Tomasz Rozmysłowicz & Stefanie Kremmel

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1/2021

DOI: 10.25365/cts-2021-3-1-1

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Schippel Larisa, Julia Richter, Rozmysłowicz, Tomasz & Kremmel, Stefanie (2021): Technische Infrastrukturen historischen Translationswissens: Ein Aufruf zur Nutzung der Digital Library and Bibliography of Literature in Translation – oder: Einladung zum Kommunismus, *Chronotopos* 3 (1), 6-9. DOI: 10.25365/cts-2021-3-1-1



Larisa Schippel & Julia Richter & Tomasz Rozmysłowicz & Stefanie Kremmel

Technische Infrastrukturen historischen Translationswissens: Ein Aufruf zur Nutzung der Digital Library and Bibliography of Literature in Translation – oder: Einladung zum Kommunismus

Liebe Leser und Leserinnen,

zweifelsohne ist die nun seit einiger Zeit zu beobachtende Ausdifferenzierung und Konsolidierung eines eigenen translationshistorischen Forschungszweiges innerhalb der Translationswissenschaft ein erfreulicher und weiter voranzutreibender Vorgang. Er manifestiert sich in der Entstehung von translationshistorisch ausgerichteten Zeitschriften, Handbüchern, Forschungsprojekten, Sommerschulen, Tagungen und Netzwerken. Die gerade erfolgreich veranstaltete internationale Konferenz des *History and Translation Networks* in Tallinn (25.-28.5.2022) ist wohl ein solcher Meilenstein – ein ausführlicher Bericht soll in einer zukünftigen Ausgabe von *Chronotopos* folgen. Doch die Entwicklung ist nicht allein auf institutionelle Voraussetzungen angewiesen. Der Ausbau translationshistorischer Forschung bedarf nicht nur spezialisierter Kommunikationskanäle und -plattformen, auf denen ihre Probleme und Ergebnisse dargestellt und diskutiert werden können. Darüber hinaus ist sie auch auf entsprechende *technische Infrastrukturen* angewiesen, die es ermöglichen, translationshistorische Daten an einer zentralen Stelle zu sammeln und für zukünftige Projekte verfügbar zu halten. Momentan stehen wir vor der zugleich glücklichen und misslichen Situation, dass immer mehr translationshistorische Studien zu einzelnen historischen Translationsereignissen produziert werden. Das mehrt zwar unser wissenschaftliches ‚Translationswissen‘ über die historische Vielfältigkeit und Variabilität transkultureller Kommunikationsprozesse. Doch gleichzeitig droht eben jenes Wissen zu fragmentieren und in eine Vielzahl unverbundener Einzelstudien, sogenannter *case studies*, zu zerfallen. Man mag dies freilich für unvermeidbar oder für ein wissenschaftstheoretisches Problem translationshistorischer Forschung halten. Doch müssen und können wir nicht warten, bis die Frage der Generalisierbarkeit translationshistorischer Befunde oder der Erzählbarkeit einer *Großen Geschichte der Translation* ein für alle Mal geklärt ist. Stattdessen ist es sinnvoll und geboten, zumindest die in den zahlreichen Einzelstudien enthaltenen *bibliografischen Informationen* zu historischen Übersetzungen zusammenzuführen.

Eine der wichtigsten Grundlagen und Ausgangspunkte translationshistorischer Forschung stellen Informationen darüber dar, *was* bereits *wann* und *wo* von *wem* übersetzt worden ist. Solche Informationen lassen sich unabhängig von der jeweiligen Fragestellung, von dem jeweiligen theoretischen Ansatz und dem jeweiligen methodischen Zugriff erfassen und in eine umfassende Datenbank importieren, die allen translationshistorisch Interessierten zur Verfügung steht. In diesem Sinne wäre sie das Resultat eines echten Gemeinschaftsprojekts,

das die Erträge individueller Forschungsbemühungen kumulativ zusammenführt und die Produktivität translationshistorischer Forschung unter Beweis stellt.

Man muss kein Positivist sein, um den Wert eines solchen Unterfangens zu erkennen. Aber ein *Kommunist* schon, zumindest im Sinne des Wissenschaftsethos wie es von Robert K. Merton beschrieben worden ist:

„Kommunismus“ im nicht-technischen und ausgedehnten Sinn des allgemeinen Eigentums an Gütern ist das zweite wesentliche Element des wissenschaftlichen Ethos. Die materiellen Ergebnisse der Wissenschaft sind ein Produkt sozialer Zusammenarbeit und werden der Gemeinschaft zugeschrieben. Sie bilden ein gemeinschaftliches Erbe, auf das der Anspruch des einzelnen Produzenten erheblich eingeschränkt ist. (MERTON 1972: 51)¹

Nicht nur soll damit gesagt sein, dass jeder individuelle Forscher in der Schuld dieses Erbes steht. Darüber hinaus sind auch die bescheidenen Früchte seiner Arbeit wiederum als Produkt sozialer Zusammenarbeit aufzufassen, an dem die gesamte *scientific community* Eigentum hat. Die Überführung translationshistorischer Daten in eine allgemein zugängliche Datenbank bedeutet vor diesem Hintergrund die Erfüllung des wissenschaftlichen Ethos, weil sie der Tendenz entgegenwirkt, diese Daten als Privateigentum einzelner Projekte zu behandeln.

Gibt es denn bereits eine Datenbank, die geeignet wäre, die translationshistorische Wissenserweiterung und -verbreitung technisch zu unterstützen?

Der *Index Translationum* kann als ein Projekt in diesem Sinne verstanden werden. Die seit 1932 geführte und seit 1979 auch digital verfügbare Bibliografie war ein Segen für die Translationsgeschichte. Leider hat die UNESCO das Projekt beendet und die Weiterführung eingestellt. Die Tatsache, dass just in dem Moment, in dem das UNESCO-Projekt *Index Translationum* neue Dimensionen der digitalen Auswertbarkeit hätte erreichen können, eingestellt wurde, ist aus translationsgeschichtlicher Perspektive äußerst bedauerlich. Natürlich hatte es einige Schwächen, die sich aus der Art und Weise ergaben, wie die Daten generiert wurden (Vgl. POUPAUD et al 2009; RICHTER 2020: 70-82)², und die Datenbank war auch technisch nicht mehr auf der Höhe der Zeit.

Translationshistoriker machen aus der Not eine Tugend, und so werden an den verschiedensten Orten digitale bibliografische Datenbanken erstellt, die translationsgeschichtliche Arbeit ermöglichen. Einer der ersten, der diese Arbeit auf sich nahm und sie gleichzeitig punktgenau auf translationsgeschichtliche Bedürfnisse hin entwarf, war Erich Prunč mit *TraDok*.³ Momentan sammeln unterschiedlichste Projekte bibliografische Daten, die eine differenzierte und nachvollziehbare Darstellung einzelner translationsgeschichtlicher Projektthemen ermöglichen. Doch nachdem Projekte auslaufen, sorgen die Präferenzen von Algorithmen und die beschleunigte Softwareentwicklung häufig dafür, dass die gesammelten

¹Merton, Robert K. (1972) „Wissenschaft und demokratische Sozialstruktur“, in: Weingart, Peter (Hg.): *Wissenschaftssoziologie 1: Wissenschaftliche Entwicklung als sozialer Prozeß. Ein Reader mit einer kritischen Einleitung des Herausgebers*. Frankfurt am Main: Athenäum Verlag, 45-59.

²POUPAUD, Sandra; PYM, Anthony & TORRES SIMÓN, Ester (2009): Finding Translations. On the Use of Bibliographical Databases in Translation History. *Meta* 54: 264–278. <https://doi.org/10.7202/037680ar>.

RICHTER, Julia (2020): *Translationshistoriographie. Perspektiven und Methoden*. Wien: new academic press.

³<https://itat2.uni-graz.at/pub/tradok/>

Daten auf Datenfriedhöfen enden und nicht mehr von anderen Projekten genutzt werden können. Selbst wenn es gelänge, sie überdauern zu lassen, sind sie in ihrer Datenstruktur heterogen und erlauben keine translationshistorische Forschung, die transkulturell angelegt ist oder größere Zeitspannen betrachten möchte.

Es scheint offensichtlich, dass es erstrebenswert wäre, die Forschungsleistungen verschiedener Projekte und möglichst zahlreicher Forscher in einer Datenbank – kommunistisch, im oben besprochenen Sinn einer Wissenschaftsgemeinschaft – zusammenzuführen und es ist ebenso offensichtlich, dass die Aufgabe für das Zusammenführen dieser Daten in den Händen der Leser und Leserinnen von *Chronotopos* liegt.

Genau Ihnen möchten wir daher den Vorschlag unterbreiten, die Datenbank, die an der Universität Wien von Herbert van Uffelen ins Leben gerufen wurde und in Abstimmung mit den Vertretern der Forschungsgruppe Digital Humanities for Translation History am Zentrum für Translationswissenschaft der Universität Wien bearbeitet wurde, als Basis für eine allgemeine Bibliografie von Translaten zu nutzen: Die Rede ist von der „Digital Library and Bibliography of Literature in Translation“ (DLBT, <https://dlbt.univie.ac.at>). Je mehr Forscher und Forscherinnen ihre Daten mit der DLBT teilen, umso gewinnbringender wird die Datenbank für eine transkulturelle Translationsgeschichte.

Dezentral redigiertes Gesamtprojekt

Die DLBT ist ein Gesamtprojekt, wird aber dezentral durch die Forscher und Forscherinnen der teilnehmenden Projekte redigiert. Jedes Forschungsteam kann in völliger Eigenverantwortung die Daten einpflegen, beziehungsweise Texte und Dokumente digitalisieren. Die jeweilige Projektleitung entscheidet selbstständig in welcher Form, wo und wann die Daten zur Verfügung gestellt werden. Jedes Projekt arbeitet ausschließlich an eigenen themenspezifischen, beziehungsweise literatur- oder sprachspezifischen Bibliografien und Bibliotheken. Der Beitrag zum Gesamtprojekt geschieht vorwiegend indirekt und unabhängig von anderen Projekten.

Obwohl alle Forschungsdaten und Digitalisate projektspezifisch verwaltet, editiert, exportiert und präsentiert werden, werden sie im Hintergrund miteinander verknüpft. Durch diese Verknüpfungen ist die DLBT also mehr als die Summe aller Einzelprojekte und hat das Potenzial, zu einer umfassenden, zeit- und raumübergreifenden Datenbank und somit zu einer unverzichtbaren Ressource für zukünftige übersetzungsbezogene Forschung zu werden.

Die DLBT kann alles, was Bibliografiesoftware der neusten Spezies auch kann und darüber hinaus sehr viel mehr – spezialisiert auf die Bedürfnisse von Translationsgeschichte: bibliografische Daten sammeln, ordnen, strukturieren, Bibliografien erstellen. Sie kann verschiedene Bibliografie-Formate importieren (mit Duplikatsprüfung) und exportieren. Sie kann Beziehungen, auch translationsrelevante, zwischen Texten definieren und macht diese in der Recherche nachvollziehbar. Mithilfe von Normdateien für Akteure (VIAF, wikidata) sind Informationen über Übersetzer direkt verlinkt.

Die DLBT stellt eine Reihe von Tools zur Verfügung, die es ermöglichen, die gesammelten Daten mithilfe von Visualisierungen zu analysieren. Sie ermöglicht das Erstellen von Statistiken, mit Hilfe derer Entwicklungen aufgezeigt oder Vergleiche angestellt werden

können. Kartentools ermöglichen die Visualisierung räumlicher Verteilung. Translationsgeschichten können durch das Aufzeigen von Beziehungen erzählt werden, beispielsweise dann, wenn Relaisübersetzungen oder Neuübersetzungen angefertigt wurden.

Auch in der Analyse von Übersetzungen zeigt die DLBT neue Wege auf. Sie ermöglicht das Hochladen und Analysieren von Ausgangs- und Zieltexten mittels voyant tool, weitere Tools sollen folgen. All diese Ergebnisse, Präsentationen und Visualisierungen können auf die Webseiten der Projekte exportiert werden.

Nicht nur Übersetzungen, sondern auch Rezeptionsdokumente

In der DLBT können nicht nur digitalisierte Inhalte und die bibliografischen Metadaten der Übersetzungen gesammelt werden, sondern auch Informationen über die materiellen Charakteristika der Ausgaben (Umschläge, Illustrationen usw.) sowie Rezeptionsdokumente, die die Nachwirkungen der Texte im öffentlichen Diskurs dokumentieren. Auch Bearbeitungen und Adaptationen in anderen Medien (Film, Theater) können in der DLBT verzeichnet und über die digitale Bibliothek zugänglich gemacht werden.

Aktuell sind bereits über 60.000 Übersetzungen, Adaptationen und Rezeptionsdokumente in der DLBT verzeichnet und der Forschung stehen über 24.000 Digitalisate zur Verfügung.

Open Access und Nachhaltigkeit

Die Digitalisate der DLBT werden in PHAIDRA, dem Long-Term-Repository der Universitätsbibliothek Wien, gespeichert, und sind somit nachhaltig gesichert und zugänglich (CC BY 4.0). Die Hardware wird vom Zentralen Informatikdienst der Universität Wien zur Verfügung gestellt, der auch die Entwicklung der Software begleitet.

Wir laden Forscher*innen, die sich mit Übersetzungen und deren Rezeption, bzw. deren Geschichte beschäftigen, hiermit herzlich ein, sich am Projekt zu beteiligen. Die DLBT eignet sich für Projekte unterschiedlichen Umfangs, von Dissertationen hin zu internationalen Forschungsprojekten.

Falls Sie eine neue Bibliografie bzw. eine neue Bibliothek anlegen wollen, bestehende Daten einpflegen, oder lediglich Daten teilen möchten – in diesem Fall würde in der DLBT z.B. nur eine Kopie ihrer Daten eingespeist werden – nehmen Sie bitte Kontakt auf mit dem Team der DLBT (dlbt@univie.ac.at) auf.

Tragen Sie dazu bei, die Ergebnisse translationshistorischer Forschung dauerhaft nutzbar zu machen!

Ihre Chronotopos-Redaktion

Larisa Schippel, Julia Richter, Tomasz Rozmysłowicz & Stefanie Kremmel

Technical Infrastructures of Historical Translation Knowledge: A Call for the use of the Digital Library and Bibliography of Literature in Translation – or: Invitation to Communism

1/2021

DOI: 10.25365/cts-2021-3-1-1

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Schippel Larisa, Julia Richter, Rozmysłowicz, Tomasz & Kremmel, Stefanie (2021): Technical Infrastructures of Historical Translation Knowledge: A Call for the use of the Digital Library and Bibliography of Literature in Translation – or: Invitation to Communism, *Chronotopos* 3 (1), 11-14. DOI: 10.25365/cts-2021-3-1-1



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Technical Infrastructures of Historical Translation Knowledge: A Call for the use of the Digital Library and Bibliography of Literature in Translation – or: Invitation to Communism

Dear readers!

Without a doubt, the ongoing differentiation and consolidation of the distinct research branch of translation history within translation studies is a process that is not only gratifying to observe, but a process that should be advanced further. It manifests itself in the emergence of translation history journals, handbooks, research projects, summer schools, conferences, and networks. The recently held international inaugural conference of the *History and Translation Network* in Tallinn (25.-28.05.2022) is arguably such a milestone – a detailed report shall follow in a future issue of *Chronotopos*. Besides these institutional preconditions the expansion of research in translation history also requires specialized communication channels and platforms where problems and results can be presented and discussed. Furthermore, it depends on appropriate *technical infrastructures* that allow us to collect and store translation historical data in a central location and keep it available for future projects. Currently, we are faced with the simultaneously fortunate and unfortunate situation of growing numbers of translation historical studies on singular translation events. This increases our scholarly ‘translation knowledge’ about the historical multiplicity and variability of transcultural communication processes. At the same time, however, this knowledge is in danger of fragmenting and disintegrating into a multitude of unrelated individual studies or case studies. Some may consider this unavoidable or an epistemological problem of translation historical research. But we need not and cannot wait until the question of how to generalize translation-historical findings or how to narrate a *Great History of Translation* is settled once and for all. Instead, it makes sense and is warranted to at least assemble the bibliographical data on translations gathered in the numerous individual studies.

Knowing *what* was translated *where*, *when* and *by whom* is the starting point or basis for many translation-historical research endeavors. Such information can be collected independently of a particular research question, a particular theoretical approach and a particular methodological access and imported into a comprehensive database that is available to everyone interested in translation history. This database would be result of a truly collaborative community effort that brings together the output of individual research projects and is testimony to the productivity of translation-historical research. It is not necessary to be positivist to recognize the value of such an endeavor. But one should be a communist, that is in the sense of the scientific ethos as described by Robert K. Merton:

„Kommunismus“ im nicht-technischen und ausgedehnten Sinn des allgemeinen Eigentums an Gütern ist das zweite wesentliche Element des wissenschaftlichen Ethos. Die materiellen Ergebnisse der Wissenschaft sind ein Produkt sozialer Zusammenarbeit und werden der Gemeinschaft zugeschrieben. Sie bilden ein gemeinschaftliches Erbe, auf das der Anspruch des einzelnen Produzenten erheblich eingeschränkt ist. (MERTON 1972: 51)¹

This is not only to say that each individual researcher is indebted to this legacy. Moreover, even the modest fruits of their labor are in turn to be understood as a product of social cooperation, owned by the *scientific community* as a whole. Against this background, the transfer of translation-historical data into a generally accessible database means fulfilling the scientific ethos, because it counteracts the tendency to treat data as the private property of individual projects.

Do we already have a database at our disposal that would be suitable to technically support translation-historical knowledge expansion and dissemination?

The *Index Translationum* can be understood as a project in this sense. The bibliography, which started operating in 1932 and was available digitally since 1979, has been a blessing for translation history. Unfortunately, UNESCO terminated the project and stopped its continuation. The fact that the project *Index Translationum* was discontinued just at the moment when it could have reached new dimensions of digital exploitability and analysis is very unfortunate from a translation history perspective. Obviously, it had some weaknesses and flaws, resulting from the way the data was generated (Cf. POUPAUD et al 2009, RICHTER 2020: 70-82)², and also, the database was technically no longer up to date.

Translation historians are making a virtue out of necessity, and so digital bibliographical databases are being created in a wide variety of places to enable translation historical research. One of the first to take on this task and at the same time design it precisely to translation history needs was Erich Prunč with TraDok.³ Currently, a wide variety of projects are collecting bibliographic data that allow for a differentiated and comprehensible presentation of individual topics. But after projects end, the collected data is in danger of ending up in so-called data graveyards and unusable for other projects, because of changing algorithm preferences and accelerated software development. Even if it were possible to keep them available, data structure are heterogenous and do not allow for translation-historical research that is transcultural in nature or wants to look at larger time spans.

Obviously it would be desirable to bring together the research output of different projects and as many researchers as possible in one database – communally/communistically, in the sense of a scientific community discussed above – and it is equally obvious that the task for bringing this data together lies in the hands of readers of *Chronotopos*.

We would therefore like to propose to you to make use of a database created at the University

¹ Merton, Robert K. (1972) „Wissenschaft und demokratische Sozialstruktur“, in: Weingart, Peter (ed.): *Wissenschaftssoziologie 1: Wissenschaftliche Entwicklung als sozialer Prozeß. Ein Reader mit einer kritischen Einleitung des Herausgebers*. Frankfurt am Main: Athenäum Verlag, 45-59.

² POUPAUD, Sandra; PYM, Anthony & TORRES SIMÓN, Ester (2009): Finding Translations. On the Use of Bibliographical Databases in Translation History. *Meta* 54: 264–278. <https://doi.org/10.7202/037680ar>.

RICHTER, Julia (2020): *Translationshistoriographie. Perspektiven und Methoden*. Wien: new academic press.

³ <https://itat2.uni-graz.at/pub/tradok/>

of Vienna as the basis for a general bibliography of translations: We are talking about the “Digital Library and Bibliography of Literature in Translation” (DLBT, <https://dlbt.univie.ac.at>), created by Herbert van Uffelen and adapted, amongst others, in coordination with members of the Digital Humanities for Translation History research group at the Centre for Translation Studies at the University of Vienna. The more researchers share their data with the DLBT, the more can be gained for a transcultural history of translation.

A decentralized structure

The DLBT is managed in a decentralized fashion by members of the partaking projects. Each project has its own editorial staff that adds data independently and self-reliantly and digitizes texts and documents. The head of each project decides on how, when and where the data is provided. Consequently, the DLBT grows with the work done by the individual researchers. Each project works exclusively on their own bibliographies and libraries related to literary studies, language studies or the researcher’s field of specialization. Contributions to the overall project of the DLBT therefore occur indirectly and independently from other projects. However, although all data and digitized materials are processed individually, they are also interlinked, making the DLBT more than the sum of its parts. This setup has the potential of evolving into a database which is neither limited by borders nor time periods, and becoming an indispensable resource for future research on translation.

The DLBT can do everything that bibliography software of the latest type can do and much more, since it is specialized for the needs of translation history: One can collect, organize and structure bibliographic data, and create bibliographies. One can import (with duplicate check) and export in various formats. One can define relationships, including translational ones, between texts and make these relationships searchable and traceable. With the help of authority files for agents (VIAF, wikidata), information about translators is directly linked to the bibliographical entry.

The DLBT provides a set of tools to visualize and analyze the collected data. You can create statistics to show developments or make comparisons. Map tools enable the visualization of spatial distribution. Translation (hi)stories can be told by showing relationships, for example when relay translations or retranslations come about.

The DLBT also allows for easy analysis of translations. It allows source and target texts to be uploaded and analyzed using voyant tool, other tools will hopefully follow suit. All results, presentations and visualizations can then be exported to the projects’ websites or used in other ways.

Not only translations, but also documents of reception

The DLBT can not only be used to collect digitized materials and bibliographical metadata of translations, but also information on physical characteristics of editions (covers, illustrations etc.) as well as sources documenting the reception of the texts and their effect on public discourse. Adaptations in other media (e.g. film, theater) can also be registered in the DLBT and made accessible via the digital library.

Currently the DLBT holds over 60 000 translations, adaptations, and reception documents and makes 24 000 digitized sources available to its users.

Open Access and Sustainability

The digitized resources of the DLBT are stored in PHAIDRA, the long-term repository of the Vienna University Library, and therefore permanently secured and accessible (© CC BY 4.0). The hardware is provided by Vienna University Computer Center of the University of Vienna, which is also involved in the development of the software.

We invite researchers of translations and their reception respectively their history to partake in the DLBT with their projects. The DLBT is suitable for undertakings of different magnitudes, starting from PhD projects to international research projects.

In case you should want to create a new bibliography or library, or simply make data available to the team of the DLBT for integration into the database, please contact the DLBT team via dlbt@univie.ac.at.

Let us contribute and make the results of translation history research accessible and usable long-term!

Your *Chronotopos* editors

Theo Hermans & Christopher Rundle

The Significance of Translation History – A Roundtable Discussion

1/2021
DOI: 10.25365/cts-2021-3-1-2

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

In 2021, the Vienna Doctoral Summer School on Translation History took place for the fourth time. At the halfway point of the summer school – on a Sunday in September 2021 – two of the summer school professors – Christopher Rundle and Theo Hermans – met to discuss the question: Why do we do translation history at all?

The conversation was led by Tomasz Rozmysłowicz and Julia Richter.

Keywords: translation history, translation historiography, translation knowledge,

The Significance of Translation History – A Roundtable Discussion with Christopher Rundle and Theo Hermans

In 2021, the Vienna Doctoral Summer School on Translation History took place for the fourth time. At the halfway point of the summer school – on a Sunday in September 2021 – two of the summer school professors – Christopher Rundle and Theo Hermans – met to discuss the question: Why do we do translation history at all? The conversation was led by Tomasz Rozmysłowicz and Julia Richter.

Tomasz Rozmysłowicz: *Welcome to this discussion at this ungodly hour, but perhaps Sunday morning is a very fitting time because – at least in Europe – for the last several hundred years it has been a day of self-inspection, of introspection. Today we want to take a step back and ask ourselves what the meaning of doing translation history actually is. I think it is not only relevant at a summer school, where young scholars are being introduced to the practice and to the community of translation history, to ask ourselves what doing translation history is good for, but perhaps it is also a good moment in the development of translation history as such, as it has gathered momentum in recent years and attracted increasing attention within translation studies. So, the questions that we will be discussing today are not so much about how to do translation history, but why do it at all: what is the significance of this endeavour? Obviously this question can be approached from different angles: What does translation history do for the development of translation studies? What is its place in relation to other disciplines dealing with historical events, perhaps also looking at translation processes? Does the function of translation history extend beyond the academic realm? Does knowledge that we produce contribute to correcting widespread stereotypes about certain epochs or the relationship between Nation States and cultures? Questions such as these are what we want to discuss today with our guest speakers Theo Hermans and Christopher Rundle, two eminent translation historians who have contributed a lot to the development of this sub-branch of translation studies not only by investigating translation history, but also by talking about it on a meta level, about its usefulness within the discipline and the way it might be carried out. Christopher Rundle and Theo Hermans already debated with each other in the well-known Translation Studies Forum¹. That was a prologue to the conversation we are about to hear and this is why they are eminently qualified to participate in this discussion about the significance of translation history.*

I'd like to start the discussion by asking Theo Hermans directly about his work. When I was reading some of your papers over the last years, I always wondered what the connection between translation history and translation theory might be for you, because you have always tried to connect these both branches of translation studies. When we ask the question 'what is the merit or significance of doing translation history?' I wondered whether to further develop concepts and theory within translation studies is

¹ Translation Studies Forum: Translation and History. In: Translation Studies 2012, 5 (2), 232-248.

the one main intention for you or what the contribution of translation history to translation studies is for you.

Theo Hermans: Thank you for having me in the first place. It's a pleasure to be here. You ask a number of questions, not all directly, I think, connected with each other, at least in the way that I work. I don't work at all systematically. I tend to respond to invitations or to opportunities, but I don't try, for example, to combine theory with history in a premeditated way. I've dabbled in translation history, mostly the early modern period in Western Europe and the Low Countries in particular. I recently finished a long chapter in Dutch on the history of translation in the Low Countries between 1550 and 1700; we may come back to that later on. I've also occasionally written about the 19th century, but those are just bits and pieces, nothing comprehensive or grand. What I do tends to come and go as the opportunity arises, and the same is true, I think, of what I've done in translation theory. What I have tried to do fairly systematically is to read around in other fields of study. Anthropology in the beginning, then sociology, particularly the work of Niklas Luhmann. I even tried to read theology, not because I'm interested in theology as such but to try to find ideas, angles that would give me a perspective on translation. More recently I have been reading about history, especially what professional historians have to say about history and historiography, assuming that historians know better than most what history is and how it can be done.

I've tried to find angles to look at translation from different viewpoints, including some that at first sight look very unpromising like, for example, Luhmann, who never talked about translation at all. But in his ideas, I felt I could find a perspective to speak about translation in new ways. That is what drives me, if only because it annoys me that so often people in translation studies just keep repeating one another. And so, reading historians writing about historiography, I noticed that in recent decades they, too, have discovered translation. Some, of course, just take translation for granted, and in the past that was often the case. But others are quite sophisticated. There are also commonalities in the views about translation of some historians and people in translation studies. Think, for example, of historians working in memory studies. Memory, like translation, is about bringing the past into the present. The concepts developed in memory studies have a direct bearing on translation, and that's why we should pay attention to them.

Julia Richter: *If you say that translation history is relevant to what we are doing and thinking at the moment, we can see that the study of translation history has become increasingly popular in recent years. When we, the Vienna research group on the History of Translation, (Larisa Schippel, Julia Richter, Stefanie Kremmel and Tomasz Rozmysłowicz, started doing translation history several years ago we still had the illusion of being in a niche of translation studies. Where do you think this boom in translation history comes from? If you say history tells us what is relevant for people in the present,*

why is translation history so popular now? Is there a connection to the relevance it has for people nowadays?

Not only translations studies are interested in translation history at the moment, but also other disciplines. So, there must be a relevance, I think, for these disciplines, too.

On another note: do you think that translation history that has been done in the last 10 or 20 years has already had an impact on translation studies or other disciplines like history? Do you see a cognitive surplus, as Tomasz has called it, of the translation history that has been done in the last 10 or 20 years? Is there something that translation studies or other disciplines have gained from translation history in your point of view?

Theo Hermans: Among the major gains that I can see in the study of translation over the last few decades has been a growth in complexity. The questions currently being asked are more complex and more nuanced than those of the 1970s or '80s. The study of translation history, to my mind, is adding to this nuance and complexity – the complexity of the particular, of individual cases and constellations. For me, the most attractive thing about translation history is the individuality of each case.

Christopher Rundle: Speaking of my own personal experience, when I do historical research on translation I tend to think about how it might contribute to our understanding of the historical context that interests me. You may know by now that this is primarily Fascist Italy and European fascism in general. I will focus on these as my example. My prime concern is to contribute to our understanding of that historical context. When I'm doing my historical research, I'm not really focusing on what my work may or may not contribute to translation studies as a wider field. On the other hand, when we engage in what you called the meta discourse earlier, then I feel I'm engaging more closely with translation studies as a discipline. And maybe now we can talk about a distinct disciplinary area of translation history and the meta discourse of scholars with a historical interest in translation and interpreting. So, I tend to see it in these terms. My ambition when I'm researching translation in Fascist Italy is to make a contribution to our understanding of fascism in Italy, that's my prime concern. In terms of whether translation history has an impact on translation studies on the whole, I would say it has, simply by virtue of the fact that translation history has become so visible in the last few years. This would seem to imply that an increasing number of people within translation studies are taking an interest in it. As to why that's actually happening: there's a positive view, which is that it's an interesting and exciting area to work on; there is also slightly more cynical one, which goes back to what Theo was saying earlier about translation studies tending to repeat itself. Another criticism that I would make of translation studies is that people seem to be continually searching for something new to work on. So, taking a hypothetical example, when they get tired of doing audio-visual translation, they move on to narrative theory; and when they get tired of narrative theory, or the topic has lost its cutting-edge quality, they move on to history. So, maybe there is a sense that part of this increasing visibility that translation history seems to be gaining within translation studies is due to one of these periodical

shifts of collective interest and the search for something new to research, and I suspect that this moment will pass and we will lose a certain number of people who are interested in it at the moment but may not continue to be so. That will be the moment when we actually see the extent to which translation and interpreting history has consolidated or not as a research area. But speaking of my own experience in the field that I work on, the history of translation in Fascist Italy – and I'm sorry that I keep referring to this, but I want to talk about the area that I'm familiar with, so I can make generalisations with a fair degree of accuracy – then I would say that the research that has been done in the last 20 years on translation in that historical period – not just my own of course, there's probably about 10 to 15 scholars who have worked consistently on this topic within the sphere of Italian cultural and political history in the fascist period – I would say that this research *has* made an impact and there are various ways in which you can judge this.

One way is that when you read history books on Fascism written in the last 10 years, both on its cultural and political history, you actually find that they cite research by scholars that are more or less closely related to translation studies and that they also consider Fascism from a translation perspective. There has also been a significant increase in the interest shown in translation by groups of scholars whose research interests are not defined by translation. So, to give you an example, there is a very significant community of book historians in Italy and there's a whole sub-discipline of book history on the Fascist period with regular conferences on the topic. Nowadays it would be unthinkable for a book history conference which addresses the Fascist period not to include a significant number of panels and papers involving translation. Whereas if we look at the conferences these book historians were organising 20 or 25 years ago, there might have been one paper on a translation-related topic and certainly no panels. So, this rather anecdotal evidence tells me that even people who've not necessarily worked consistently on translation are aware that it's an interesting topic, that it is something they need to take into account, that they need to read up on it and that therefore it has become part of the general historiographical discourse on the Fascist period. This is certainly true of those scholars who focus on the Fascist cultural policies, but also, if to a lesser extent, of those who focus more strictly on the political and ideological issues of that period.

Theo Hermans: When Chris says that the interest in history in translation studies has come about simply because people get tired of one thing and start looking elsewhere, that doesn't sound very convincing to me. Speaking for myself, I could have turned to various alternatives, but I turned to history. It seems to me that one obvious explanation for the interest is that a lot of historians and people in cultural studies have turned to transcultural or global or entangled history. Transcultural history as a global concern has become so dominant that, in a sense, all that is happening in translation studies is following that trend.

The main difference between what Chris is saying and what I have been saying is that Chris is talking primarily, it seems to me, as a historian. He wants to write about fascism, to understand fascism as a historical phenomenon, and then to see what

aspects of fascism can be illuminated by making translation part of that picture. In my case, I wasn't trained as an historian, my background is in comparative literature, and so I start from translation and then try to see what sits around it, why people do the things they do. That may well lead me to the same kind of things that Chris is interested in, but from a different angle. I don't think of myself as an historian, I think of myself as somebody working on translation but with an active interest in the environment of translation and the way that translation interacts with this environment.

Christopher Rundle: Theo, earlier you mentioned the research you've been doing on the history of translation in the Low Countries. Wouldn't you say that when you do this work you are acting as a historian? Even if your primary concern during your career has been translation, when you take up that task, then you are taking on the task of an historian. Is that not a fair comment?

Theo Hermans: Up to a point, yes. What I've been doing on translation history in the Early Modern Low Countries is part of a larger project. The book in question is now finished, and should be out in the autumn.² It has five authors, each author writing about their own period. Our aim is to demonstrate that translation is relevant to history, to highlight those aspects of translation that shed light on certain historical developments in a wide range of cultural and other fields, in the hope that readers, including serious historians, will appreciate the significance of translation.

Christopher Rundle: Right, but wouldn't you say that in order to achieve that objective effectively you have to also engage with the historiography?

Theo Hermans: Yes, of course.

Christopher Rundle: And that in doing so you are effectively acting as a historian? I mean, I don't want to get into an argument about disciplinary hats – but I'm focusing on this distinction because you made it yourself. So, I'm just suggesting that even if someone doesn't think of themselves primarily as a historian, when they embark on historical research, then in effect they become a historian and there are certain things that they will do that will be in common with other historians even if these don't necessarily have an interest in translation.

Theo Hermans: I'm not sure I can speak the language of historians sufficiently well to be taken seriously by them. I have found it rewarding to read historians about historiography and to look at their case studies and debates. At the same time, I've also been delighted that, coming from translation, I've been able to notice things which they haven't quite noticed in the same way.

² SCHOENAERS, Dirk; HERMANS, Theo; LEEMANS, Inger; KOSTER, Cees & NAAIJKENS, Ton (2021): *Vertalen in de Nederlanden. Een cultuurgeschiedenis*. Amsterdam: Boom.

Christopher Rundle: Exactly.

Theo Hermans: Can I give one particular example, from the world around Spinoza? In the 1660s and '70s there was a group of very unorthodox thinkers active in Amsterdam. Spinoza was by far the sharpest mind among them, but the group also included several translators, such as Jan Hendrik Glazemaker, who translated nearly all of Descartes and several works by Spinoza into Dutch. Now, Glazemaker and his companions translated in a very particular way, a purist way. They wanted to write a Dutch language that would be transparent and self-explanatory in the sense that for any foreign-derived word like pedagogy, for example, they would create a Dutch term made up of home-grown components, so that anybody who didn't understand a word like pedagogy would nevertheless understand the word in Dutch. The aim was to make philosophical works accessible to the common reader who did not know any foreign languages and had had no formal training. And they succeeded in their democratising agenda to make philosophy available to all. We know of a number of amateur philosophers at the end of the 17th and into the 18th century, who knew no languages other than Dutch and who developed their ideas exclusively on the basis of these purist translations. And it matters in this respect that the tradition of purist writing and translating goes back over a hundred years, to the 1550s. Historians have not paid much attention to this tradition because they're not linguists, and yet in the 1670s and after these translations produced such very concrete effects. Noticing something like this and tracing it back gives me real joy.

Christopher Rundle: And I would say that having found such an interesting source makes you just as much a historian as those other historians that you read on the same period, whether or not you were trained as a historian. And anyway, historians don't all work in the same way or have the same way of dealing with their sources. Wouldn't you agree?

Theo Hermans: Yes. We converge, if you like, coming from slightly different angles. There are very few people that I can think of who work on both translation and history and who are taken seriously by both sides.

Christopher Rundle: Indeed!

Theo Hermans: I can think of only three: Peter Burke, Lydia Liu and Rafael Vicente.

Christopher Rundle: I would suggest Hillary Footitt as well.

Theo Hermans: Oh yes, indeed.

Tomasz Rozmysłowicz: *There is – Theo also mentioned it – a common thread in both your positions: that you're trying to understand certain historical context or the*

environment of translation by studying certain historical translation processes and thus adding to the understanding of certain historical events or processes such as fascism in Italy. How would you pinpoint the contribution or the difference that taking into account translation when trying to understand history actually makes? Is there a way you could describe that particular difference? For instance, Chris, how does our understanding of Italian fascism differ when we take into account translation? Does the image of fascism change when we look at translation as well?

Christopher Rundle: Well, I would say it does. When I first started working on this topic, which was in the mid-1990s, the widely held perception of Fascist Italy was that it was essentially a closed political and cultural system. This was the wider perception of the general public, not just that of scholars. So generally, if you mentioned Fascist Italy, people expected an extremely repressive regime where cultural products were very severely censored. These were preconceptions that were to some extent based on assumptions that people make about what constitutes a fascist system. Maybe because people tend to judge Fascist Italy in the light of their knowledge of, say, Nazi Germany, I don't know. These are just hypotheses. But one of the things that research on translation has certainly shown, is that the situation was much more complex than that. There are undoubtedly areas in which the Fascist regime was extremely repressive and aggressive, particularly towards Jews, of course, but also towards any form of political dissent, which was effectively silenced, if not actually physically destroyed in most cases. But in terms of the cultural sphere, their policies were actually more flexible and subtle than you might expect. It's difficult to determine the extent to which this was by design or by accident, and I suspect it's a combination of both. Certainly, some of the people involved in managing the cultural sphere within the Fascist regime were actually quite sophisticated intellectuals, people with a genuine understanding of the cultural field, of the book market and the film industry and so on. To some extent I think we have to give them credit for designing policies with a certain degree of awareness of what they were trying to achieve. One of the interesting things about Fascism, and one of the great difficulties in studying it, is one has to always be careful not to take them at their word. For example, in 1942 the regime decided to apply a quota of 25% on the number of translations that could be published by each publishing house. But the fact that they announced this quota does not mean that we can take it for granted that it was actually applied. It could be that they were content with the face-saving device of making the announcement and left it at that. We need to check and see whether they actually intervened or not. There is an interesting contrast between the times when the regime felt it had to intervene and the times when talking about intervening was enough in terms of the political and propaganda effect that these statements had. For a long time, members of the regime would complain about the number of translations that were being published and say that the country was being invaded by translations, but they never actually did anything about it. There was no intervention against translations on the part of the regime until quite late on, when there was already official racism, and Italy was already in the build-up towards the war. I think that research on translation has contributed to our understanding of the

complexity of the way in which the regime managed the cultural sphere and has maybe helped to dismantle some of the preconceptions that people tended to have about the Fascist regime just because it was called Fascist. The other thing about the regime is that it was a relatively broad school in the sense that some people within the Fascist regime were die-hard Fascists and were supporters of Mussolini literally to the death, such as the cultural minister Alessandro Pavolini, who was shot alongside him by the partisans. While others were there because it was the best way to have a career, but they didn't necessarily feel very strongly about Fascism: there were very different levels of conviction. So, in doing research on Fascism, we need to be aware that we can't consider all members of the regime to have the same levels of conviction; and therefore, each time that they introduce a policy or make a statement about culture or about foreign literature, we need to weigh that statement against what we know about their personal profile in order to be able to decide how convincing it is or how genuinely they intended to act on it. I think it's fair to say that the other thing that studies on translation have contributed, and this does not just concern the Fascist period, but our understanding of the history of Italian literature as a whole – this sounds obvious to us of course, but it wasn't so obvious up until fairly recently amongst cultural/literary historians – is that you can't write a history of Italian literature without including foreign literature in translation, and that foreign literature in translation is a part of the history of Italian literature. To people who welcome translation this is neither a surprising nor a new idea, but it is a relatively new idea within Italian literary studies. Italian Studies and Italian literature studies is quite a politically charged field within Italian academia. It is one with a lot of institutional status and power and with a lot of very defensive scholars guarding the borders of their disciplinary area. So this is probably a more revolutionary idea that it might sound to us here today.

Theo Hermans: Kate Sturge has done work on Nazi Germany that is similar to what you have done on Fascist Italy, and indeed the two of you have worked together. Kate's research made it very clear that cultural policy in Nazi Germany was much more complicated and less consistent than one might have thought. There was plenty of infighting, there were inconsistencies in the way that policies were applied and changed. The more general point here is that translation can serve as an index of cultural identity, because it tells us what a particular cultural constellation imports, what it keeps out, on what terms things are brought in, how they are adapted to local purposes and what effect they subsequently have. That is probably quite a useful way to describe in general what translation can do to our understanding of history. It opens a window on the wider world. Even if traditional history, including traditional literary history, glosses over translation, once you start digging you notice that, as Chris just said, translated literature is very much part of literature. You can't think it away. And bringing that out had his own purpose. Again, to give a specific example from the things I've been working on: some years ago I became interested in Early Modern Jesuit translators, and I've looked especially at one 17th-century translator, Franciscus de Smidt, who was based in Antwerp and translated around thirty books from French, Spanish and Latin into Dutch. The Jesuits at this time were helping to make the Spanish

Netherlands, now roughly Belgium, into a bastion of the Counter-Reformation. De Smidt fully subscribed to this agenda, and in this sense, there is nothing unusual about his work. He translated almost exclusively other Jesuits, always devotional works, hence a very narrow range. It's the people to whom he dedicated his books that make his case interesting. They include a surprising number of women, mostly unmarried women or widows who had donated large amounts of money to the Jesuits. You can see the material interest. At the same time, you can see De Smidt maintaining an influential social network and contributing to significant political and ideological developments. That's what I mean when I speak of translation as an index of cultural identity.

Julia Richter: *I would like to come back a little bit closer to translation studies or translation theory. In my research on translation history, I have repeatedly encountered the diversity of motivations that give rise to translation events. From my point of view, it becomes clear from dealing with concrete translation events that translation happens in order to accumulate economic, social and/or cultural capital or symbolic capital. And I think that the different motivations probably also lead to different approaches to translation and thus to different processes and products of translation. On the other hand, translation is almost exclusively described in definitions as a means of overcoming linguistic and cultural barriers and so the question arises for me: can or should the study of translation history change the concept and term of translation? From your point of view, how has the study of translation history in recent years influenced the imaginary of translation? What effects has translation history had on the concept and term of translation and can translation history break down stereotypes about translation and if so, do we need a translation history that adapts translation studies perspectives and emancipates itself from the paths of literary or cultural history?*

Theo Hermans: Translation history makes it obvious that talk about translation universals is nonsense. The further you go back in time and the more culturally diverse the situations you look at, the clearer it becomes that what we call translation in today's English has only limited currency. In Early Modern Europe translation was a subdivision of imitation, the overarching, classical Latin concept of *imitatio*, which had no room for the contrast between original and translation as we understand this contrast today. And I imagine that Judy Wakabayashi, for example, could tell you that in the Japanese context, too, you find historical practices that just do not fit what we think of as translation today. So, when we engage in translation history we have to be prepared to step back from what we think we know as translation and to try and develop an eye for different cultural practices. Translation historiography requires that kind of openness, a willingness to let go of what you think you know about translation.

Julia Richter: *I really like this view on translation history but on the other side so you don't think that any epochs, typologies, or categories would be possible for translation history? Because this would also be a way to structure the knowledge. We have all these case studies*

and therefore I feel the need to structure them and to put them into categories or a structure to make it comparable. So, you think this is not possible or not even desirable?

Theo Hermans: I know that you have thought about these issues.³ Judy Wakabayashi, too, has written about periodisation and the different periodisation which are possible in principle.⁴ Of course, none really works fully or consistently or comprehensively in all situations, so we need to adapt them all the time.

Julia Richter: *Yes, but that's true for all categories, I think.*

Theo Hermans: Sure. The risk is that that one assumes there is a way of structuring the history of translation globally, across all time and all space, and that I would be extremely wary of. But we can look at what seems convenient for a particular purpose. In the case of the Low Countries' history that I mentioned before, we didn't actually spend much time discussing periodisation. It was partly a matter of convenience, of who was available and what kind of specialism individuals brought to the project, and partly a matter of falling in with the broadly accepted divisions of the cultural history of Western Europe over the last 1500 years or so. The result is a conventional periodisation that can be challenged but still seems preferable to a structure based on ways of translating. The latter might be a desirable option in theory, but it might put off general readers, and ways of translating do not necessarily match changes elsewhere, for example in art history or in political or economic or social history. The French history of translation⁵, the most comprehensive that I know of, also seems follow the broad period divisions of cultural history.

Julia Richter: *Yes, but maybe in social history in different nations or languages it works better than to look at one National History in all the genres that you have. Maybe it's better to look at translation history in sociology over the world? Because you mentioned this history of translation into French, but it's a national history and I think translation is something much more transcultural after all. Maybe it would be better to look at different genres of translation texts in different times and spaces and not to put it in geographical categories.*

Theo Hermans: Yes, but the options tend to vary from case to case. Let me give two examples. One is the history of translation in Latin America, which was actually published in the form of a dictionary because all the contributors who were available had worked on individual countries: Cuba, Argentina, Chile and so on. There's only one chapter in the entire book which covers more or less all of Latin America and that's about the colonial period. There's next to nothing about pre-colonial Latin America,

³ RICHTER, Julia (2020): *Translationshistoriographie. Perspektiven und Methoden*. Vienna: new academic press.

⁴ WAKABAYASHI, Judy (2019): Time Matters: Conceptual and Methodological Considerations in Translation Timescapes, *Chronotopos* 1 (1), 23-39. <https://doi.org/10.25365/cts-2019-1-1-3>

⁵ *Histoire des traductions en langue française* (2012-2019). 4 vol. Paris: Verdier.

again because the research just isn't available.⁶ The other example is the book that Antoine Chalvin and his colleagues put together about Central Europe.⁷ They defined Central Europe as roughly the area between Germany in the west and Russia in the east. Sixteen languages, hence very transnational and very transcultural, but they held things together by identifying five commonalities that applied to the whole area. These were things like the emergence of written vernaculars and of national movements, the practice of cultural borrowing from Western Europe, and the shared experience of totalitarianism post-1945. Of course, individual chapters may focus more on this or that country, as the case may be. It's a loose structure because the commonalities are very broad.

Julia Richter: *They argued that there was an "aire traductionnelle". This was the idea that there is something in common in this area, but maybe this isn't the case over all the decades and then none of the commonalities chosen to argue this "aire traductionnelle" were really translation-based, they were based on history of literature or history of religion or political history.*

Theo Hermans: In one case something happened maybe in 1100 and something similar happened elsewhere but three hundred years later. You can't have a continuous history from beginning to end if you use these general commonalities. But it works, and it is a very informative history. Of course, the larger and more diverse the geographical area, the thinner the commonalities are likely to become. Judy Wakabayashi has written about what she calls 'Sinitic Asia' – China, Japan, Korea and Vietnam – on the basis of commonalities as well. In her case they concerned things like the use of Chinese script, the prestige of the Chinese classics in the past and the semi-colonialism of the 19th century.⁸

Christopher Rundle: All the categories that you've mentioned are categories that have historical significance and are not abstract.

Julia Richter: *Yes!*

Christopher Rundle: And that's why they work. So, in the example that Theo just gave: it works because it's a historical fact that they used Chinese script and that Chinese classical culture enjoyed a high status. It's not an abstract category that was applied from an ahistorical point of view. That's why they work. If they weren't historically rooted, then they wouldn't have any meaning.

⁶ LAFARGA, Francisco & PEGENAUTE, Luis (eds.) (2013): *Diccionario histórico de la traducción en Hispanomérica*. Madrid & Frankfurt: Iberoamericana & Vervuert.

⁷ CHALVIN, Antoine; MULLER, Jean-Léon; TALVISTE, Katre & VRINAT-NIKOLOV, Marie (dir.) (2019): *Histoire de la traduction littéraire en Europe médiane. Des origines à 1989*. Rennes: Presses universitaires de Rennes.

⁸ WAKABAYASHI, Judy (2005): Translation in the East Asian Cultural Sphere. Shared Roots, Divergent Paths? In: HUNG, E. & WAKABAYASHI, J. (eds.): *Asian Translation Traditions*. Manchester: St Jerome, 17-65.

Theo Hermans: It grows out of the local situation rather than being imposed as a concept from the outside.

Christopher Rundle: Exactly, and the same is true, I would say, for the example you gave before of the Central European countries.

Julia Richter: In the book, which Antoine Chalvin co-edited with others, an "aire traductionnelle" is described on the basis of various criteria. The great achievement of this volume is its transculturality. The small drawback is that the criteria according to which nations do or do not fit into this "aire traductionnelle" are historical, linguistic-historical, literary-historical, or religious-historical. From my point of view, it would be desirable to be able to describe spaces and epochs according to translation-historical criteria.

Christopher Rundle: An example of the kind of approach you are describing, is Lawrence Venuti's article 'Translation, History, Narrative' published in 2005⁹, in which he applies a set of translation studies paradigms to 13 different historical contexts. Would you accept that this leads to a very abstracted form of history? One where you have a set of key questions which are applied to different historical contexts, but in a sense the questions pre-determine the answer because you're assuming that the same questions, or categories, can be equally relevant and applicable to different historical situations. But I would argue that they can't, that every historical situation needs a specific or customized set of categories or questions. That's not to say that there aren't historical contexts or historical themes, like the examples you have just given, where it is possible to engage in some form of comparison.

I think it works when your categories have a historical meaning, when they are derived from the history and not conceived *a priori*. So, in reference to what you said earlier about emancipating ourselves from literature and history. Personally, I don't see that as either desirable or feasible, to be honest. I don't see how you can do history and be emancipated from history at the same time. Maybe you can elaborate on that?

Julia Richter: I think we can and should emancipate ourselves from the paths of historiography in the sense that we describe, for example, time spans and spaces that are interesting from a translation history perspective. I think that some caesuras that play a role in political, literary, religious, or linguistic history are quite suitable as caesuras for translation history as well. But some are not. And from my point of view, it is important to find out which caesuras and periods are best suited to describe translation history. In this sense, the task of a certain emancipation arises for me, because often enough we make use of the models of the historiography of other disciplines simply because translation phenomena were also traditionally described in these disciplines (literary studies, linguistics, religious studies), among other things because there was still no translation science and certainly no translation history.

⁹ VENUTI, Lawrence (2005): Translation, History, Narrative, *Meta* 50 (3), 800-816.

A major caesura from the perspective of translation history might be, for example, the invention of printing or the increasing commercialization of printed books. These are moments in which the way translation is done and perceived changes drastically.

Christopher Rundle: The examples you have just given us, rather than being new categories – the word category is problematic to my mind because it's rather abstract – are a series of historical events where, you are suggesting, the perspective through which they are viewed or the significance that we attribute to them are different depending on whether you see them from the point of view of translation or from the point of view of historical studies. I think that's perfectly right and fair, so I would agree with what you've just explained, which I didn't understand in those terms when you first talked about finding categories. Just to go back quickly to what Theo was saying about Japan. There's a chapter that's about to be published precisely on this topic if you're interested, in *The Routledge Handbook of Translation History* (Rundle 2021)¹⁰ which is coming out at the end of the month – so I'll just put the link in the chat. It's by Rebekah Clements¹¹ and it examines the different terms used for translation in premodern Japan.

Theo Hermans: I agree with what Chris was just saying, but I would like to add that translation is never done for its own sake. Nobody translates in order to translate. Translators want to achieve something that lies beyond translation, and that makes it hard for me to envisage a translation history based on ways of translating. You mentioned print culture. The invention of the printing press was a technological event that had economic, social and intellectual consequences. Translation is simply part of much bigger changes, and I don't see the benefit of isolating translation in that context.

Julia Richter: *Yes, I agree with you completely. Translation cannot be isolated from its context. For me, it's about finding the moments within cultural history that change the way translation is done and thought about.*

Theo Hermans: Yes, but if the way translation is done and thought about changes, it's because things have changed in the world around translation. Think, for example, of the commercialisation of printed translations in early 19th-century Germany, especially the so-called translation factories that Norbert Bachleitner has written about.¹² These factories churned out translations on an industrial scale never seen before, but they resulted from a combination of other factors. A new kind of mechanised press made the production of books much quicker. Literacy had improved, increasing the potential book-buying public. Postal services, too, had become much better, delivering to

¹⁰ RUNDLE, Christopher (ed.) (2021): *The Routledge Handbook of Translation History*. London and New York: Routledge. <https://doi.org/10.4324/9781315640129>

¹¹ CLEMENTS, Rebekah (2021): In search of translation: Why was hon'yaku not the term of choice in premodern Japan? In: RUNDLE, C. (ed.): *The Routledge Handbook of Translation History*. London and New York: Routledge. <https://doi.org/10.4324/9781315640129-18>

¹² BACHLEITNER, Norbert (1989): „Übersetzungsfabriken“. Das deutsche Übersetzungswesen in der ersten Hälfte des 19. Jahrhunderts, *Internationales Archiv für Sozialgeschichte der deutschen Literatur* 14, 1-49.

individuals, book clubs and libraries. Improved transport meant that books could be distributed quickly, and there were numerous publishers entering the market and competing with one another to be the first to get their translation out because copyright was virtually non-existent. That put enormous pressure on translators who translated at great speed. Bachleitner mentions one translator dictating to three or four scribes simultaneously, with no time for revision. Of course, the translations were criticised for being careless and shoddy, and these criticisms were perfectly justified and perfectly irrelevant because what mattered was the commercial aspect of selling the books as quickly as possible to the largest possible number of people. You could look at the way translation changes in these circumstances but that doesn't really provide you with an insight, because what's going on is a social and economic process driven by technological changes and changes in a whole series of material and intellectual conditions.

Julia Richter: Yes of course, but there are also social events that don't change the way translations are done and thought of at all. Let's take for example these national borders that some translation histories work in. I mean maybe we don't see important things of these translation histories because the borders are national and maybe the phenomenon is transcultural. All I want to say is that we have to look at these historical events and social changes that are taking place from a translation perspective and to see whether these borders or these moments are important to translation history and not to take them for granted and try to squeeze the translational phenomena we observe into the categories, boundaries, and notions of history merely because they have always been there. We must look with our translation studies eyes at this borders categories and boxes.

Theo Hermans: You're right. Indeed, when I look back at the earliest things I wrote, forty years ago, I'm struck by how readily they assume that languages are discrete entities: one language here and another language there, and in most cases a national border around them. That's a very 19th-century way of looking, and historians did the same thing. They wrote national histories. But I think we've left that behind us a while ago now, just as historians now talk about transnational history, transcultural history, global history and all that kind of thing. That's what I meant earlier when I talked about increased complexity. The questions we ask today no longer assume there is a Danish culture which is in Denmark and bordered by the Danish language, for example. Today we realise not only that languages are diverse within themselves and that national borders are not linguistic borders, but also that things are much more fluid and messier – and therefore so much more interesting.

Tomasz Rozmysłowicz: A whole series of deep and relevant issues has been raised. We thank Christopher Rundle and Theo Hermans for taking the time and the energy on a Sunday to be here with us and sharing their experience in doing translation history in the context of this summer school. Thank you very much.

Lisa Hellman

Learning (on) Local Terms: The Cantonese dictionaries of two Eighteenth-Century European Traders

1/2021
DOI: 10.25365/cts-2021-3-1-3

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

This article compares two manuscript dictionaries, that of John Bradby Blake and Johan Pontin. These dictionaries are Cantonese-English and Cantonese-Swedish respectively, and were both created as a result of a stay in the trading hub of Canton in the 1770s. Both dictionaries are shown to follow the word choice, word order and illustrations of Chinese textbooks for language learning, “zazi”. Such zazi were common tools for the linguistic standardisation and schooling reforms of the Qing Empire, but were also used in early European attempts to learn Chinese. Thereby, European efforts to learn Chinese is here shown to follow a Qing imperial pattern, and a non-European structure and logic. The bulk of the scholarship on early sinology in Europe focus on missionaries, and on activities in Beijing. That the two dictionaries studied here translate between European languages and Cantonese, rather than other Chinese dialects, and that they were compiled as part of a commercial, not a scholarly or religious contact, help show the importance also of Canton in the eighteenth century for European-Chinese translation history.

Keywords: Cantonese-Swedish-English, dictionary, zazi, eighteenth century, non-professional translators



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This article compares two manuscript dictionaries, that of John Bradby Blake and Johan Pontin. These dictionaries are Cantonese-English and Cantonese-Swedish respectively, and were both created as a result of a stay in the trading hub of Canton in the 1770s. Both dictionaries are shown to follow the word choice, word order and illustrations of Chinese textbooks for language learning, “zazi”. Such zazi were common tools for the linguistic standardisation and schooling reforms of the Qing Empire, but were also used in early European attempts to learn Chinese. Thereby, European efforts to learn Chinese is here shown to follow a Qing imperial pattern, and a non-European structure and logic. The bulk of the scholarship on early sinology in Europe focus on missionaries, and on activities in Beijing. That the two dictionaries studied here translate between European languages and Cantonese, rather than other Chinese dialects, and that they were compiled as part of a commercial, not a scholarly or religious contact, help show the importance also of Canton in the eighteenth century European-Chinese translation history.

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Europe has a long history of interest in translations of different Chinese dialects and languages. The earliest steps in this story lead straight to missionaries, and for good reason. From the sixteenth to the nineteenth century, they had immense influence on the circulation of knowledge, not the least concerning comparative linguistics (cf. DONG 2011; WU 2017; MASINI 2005: 179-193). Therefore, this history of translation tends to focus on Catholic missionaries in Beijing during the sixteenth and seventeenth century. The bulk of the scholarship then skips ahead to the early nineteenth century, to diplomatic contacts and protestant missionaries, and their efforts to learn the language (cf. YANG 2012; ELMAN & WU 2005).

In contrast, this work focuses on the in-between, the eighteenth century, when Christian missionaries had been expelled, and before imperial pressure on China. This golden period in Qing history, when the empire consolidated and expanded, in fact provides an opportunity to go beyond a focus on published dic-

tionaries, and beyond Beijing and its court Jesuits. The gaze here is turned southwards, to the port of Canton.

Canton was a bustling multicultural contact zone, where British, French, Spanish, Swedes, Danes, Americans, Prussians, and others gathered in the hundreds to trade with China, and many had a great need for on-the-ground communication. While the main port of commercial exchange with Europe, Canton lay far away from the political centre of Beijing, and far from the learned discussions at court. What is more, as a way to restrict their access to, and influence in, the country, European traders were strongly dissuaded, if not forbidden, to learn Chinese. Some tried to do so anyway. However, while European traders lived for months and years in China, with restricted but constant communication, the linguistic endeavours of the traders – and Canton as centre for language learning – have to date received limited attention.¹

This article will therefore attempt to wrench the history of translation from the court to the port. It will do so using one manuscript dictionary by the British trader John Bradby Blake, and one by the Swedish trader David Pontin. Combining, for the first time, the translation efforts of these two traders might nuance the history of Chinese learning in Europe: comparing and contextualising these dictionaries provides a history from below of non-professional translation efforts, the intercultural use of multilingual pedagogic tools, and the underrated impact of Canton and Cantonese for European language learning. In short, this place and time provides a history of the intertwining of imperial power and language learning, a history in which the Qing empire holds the reins.

Both the Blake and Pontin dictionaries include Chinese characters, illustrations of the entries, a transliteration, and a short translation to English and Swedish respectively. There are several curious points to consider here: first, the transliterations are to Cantonese, a dialect mutually unintelligible with Mandarin. The historiography of this translation contact has primarily been following printed works focusing on the Mandarin dialect. In contrast, these manuscripts provide a chance to reconsider the importance of the locality of Canton for linguistic study: rather than an elite venture, this makes translation a matter of local, intercultural practices – and of the Cantonese dialect.

The second curious thing about the dictionaries are the format. They are arranged neither in stroke order nor alphabetically, but rather according to a few chosen themes. They range from the moon and the stars, past cherry and plum blossoms, and chrysanthemums, to incense holders and flutes. Examining the word choices and the word order make it clear that both dictionaries rely on a particular kind of Chinese printed educational material: *zazi* (miscellaneous words). They were a type of instructions books for primary education, meant to

¹ The sinologist Nicolas Standaert has summarised that “The most important actors in the eighteenth century were the French Jesuits”, and makes no note of the Canton traders (STANDAERT 2012: 52).

make sure that young students learn the most basic characters of the Chinese script, and were commonly used in China since at least the fourth century (ZHIGONG 1962: 27-32). This study thereby illuminates how European learning depended on Chinese pedagogic traditions. Attention to these traditions, in turn, makes it necessary to consider Qing educational reforms, and the position of Cantonese in Qing eighteenth-century international relations.

Attention to dictionaries that follow the endeavours of two Europeans to learn Chinese, and the ways in which they adopt and adapt Chinese pedagogic practices and a Chinese organisation of linguistic knowledge also tie into a broader debate on translation. Europe at this time saw a sudden proliferation of dictionaries (SFEDS 2006; Burke 2004). In this enlightenment movement, organising language became another way of ordering, naming, and understanding the world – all practices of cultural power. However, such use of linguistic understandings was a tool for power also beyond Europe; the Blake and Pontin dictionary help provide a non-European balance to this story of language as power. The organisation of knowledge and the on-the-ground language learning that these dictionaries illustrate can nuance the view of European-Chinese power relations in the eighteenth century. This study thus highlights unusual centres and actors of translation: it expands the geographical scope of the history of translations to include Canton, and Cantonese, and involves actors not connected to a religious mission. In doing so, this study relates European efforts to learn Chinese not to the coming age of European imperialism, but rather to internal language polices of the Qing expansion. By adding these three themes to the conversation of eighteenth-century translation, it shows not only that there is a power dimension in language, but rather how it operated in multi-directional ways.

The dictionaries of Blake and Pontin

The first of the two dictionaries studied in the following was produced, at least in part, by John Brady Blake (1745–1773). He joined the British East India Company in 1770 for an expedition to Canton. In his remaining papers, among carefully annotated and illustrated botanical drawings, there is an illustrated vocabulary between Cantonese and English, with both Chinese characters and a pronunciation guide – a dictionary which is today kept by the Oak Spring Garden Foundation (Chinese-English dictionary, M-152). This dictionary is carefully bound and produced with great effort, but lacks any introduction or explanatory text. It might have been intended as a showpiece, or a gift, but was never published.²

² A text critical edition of this dictionary will be published in 2022 by Oak Spring Garden Foundation, edited by Jordan Goodman and Peter Crane.

Recent years have seen several studies of Blake, in particular regarding his interest in botany, but also his language skills (RICHARDS 2020: 209-244, volume 34:4 of *Curtis's Botanical magazine*). Scholars have also discussed its linguistic curiosities, and strategies in the translation (ST. ANDRÉ 2017: 323-358). Just like most of the European traders, Blake knew little or no Chinese. He seems to have turned to a man he called Whang at Tong for translations and explanations of the cultural significance of the entries in the Chinese herbal system. Whang at Tong was connected to Joseph Banks (1743–1820), went to England, was introduced to the Royal Society, and arranged the Chinese dictionary in the library of St. John's College (CLARKE 2017: 498-521). This study, however, is concerned not primarily with Blake's mastery of Chinese, but his attempts to learn it. The best way to understand Blake's linguistic effort is to tie them to those of other contemporary Europeans in Canton, and or connect them to the Chinese traditions of language study – all of which is best made visible through a comparison.



Fig. 1: Twelve of the 300 entries of the Blake dictionary

In the Linköping Diocesan Library in Sweden is another dictionary nearly contemporary with that of Blake (*Xiuketu xiang zazi quanshu* O 1 24). It was probably brought to Sweden by the ship's priest David Pontin (1733–1809) who went to China with the Swedish East India Company in 1769, and it has remained near-forgotten as part of his archival remains ever since. Based on its typical eighteenth-century handwriting, and the Swedish spelling, it is the work of an

educated Swede in Canton – and that narrows the field considerably. It could have been written by Pontin himself, or one of his colleagues in the East India Company, but in either case it is the result of the commercial contact between Sweden and China. The dictionary lacks any introduction or structured paratext and has no cover. While it might have been a first step towards a more ambitious work, it is more likely a trace of the everyday effort of East India traders to learn Chinese. Blake’s dictionary is an original manuscript, whereas the Pontin dictionary has as its basis a printed Chinese book. The end result is, however, much the same: a thematic and illustrated list of Chinese characters, with both a Cantonese pronunciation guide, and a Swedish translation. Both the pronunciation and references to the list of translations (or, in the first pages, the translations themselves) are crammed in on the sides or on top of the characters.



Fig. 2: Sixteen of the 288 entries in the Pontin dictionary

Behind the superficial visual differences, there are striking similarities between Pontin's dictionary and the Blake manuscript: the majority of Blake's 300 entries correspond with the 288 entries of the Pontin zazi. Whereas Blake's dictionary has coloured illustrations and the Pontin illustrations are printed in black and white, they refer to almost the same words, with the same transliterations, similar translations, and in a similar order. This is clear for example in the section on animals, where the entry order is butterfly-turtle-snake-tiger-elephant in the Pontin dictionary, while the Blake dictionary has the butterfly two page earlier, and then tiger-elephant-turtle-snake.

The similarities between these two works, created within a few years from each other, demonstrate the gains of multi-archival research for intercultural connections. There are no traces in the Blake papers of the original Chinese work, and Blake's dictionary does not cram in the translation around the illustrations, but has provided ample space for the translation, and for the Cantonese pronunciation, in the book itself. The Pontin dictionary can thus be used to illustrate the in-between step between printed Chinese zazi, the adapted European version of the same, and the Blake version in which the Chinese book is no longer visible.

The zazi basis and Cantonese

Both the Pontin and the Blake dictionaries were based on Chinese textbooks, zazi which explains the similar selection of vocabulary, illustrations, and internal organisation between the entries. The Pontin dictionary, specifically, was made by adding Swedish notes to a near complete copy of a cheap and widely spread zazi called *Xiuketu xiang zazi quanshu*. (Learning the name of things from images). This would have been bought either in Canton or in the nearby port of Macao, and was made use of with the help of someone who knew Cantonese.

It is highly likely that Blake himself had access to the same, or at least a similar, textbook. In fact, several copies of this particular zazi stand to be found around Europe; there is for example one in the Bodleian, and one in the Leiden University Library – both in the same edition as the one acquired by Pontin (Sinica 108 and SINOL. V GK 5161.109 respectively). However, the Bodleian and Leiden copies lack any signs of European use or annotations, making them less useful for tracing their usage.

Zazi textbooks were used extensively within China for learning how to read and write characters at least since the Tang dynasty, but as prints became cheaper and more available in the Ming dynasty, they became ubiquitous. There are many texts of this genre, but in general they assemble the most important words and characters to make sure that students, whether children or adults, learn the basic characters (ZHENG & ZHU 2007). For the sake of easy learning, the text was usually written in verses with rhymes. In China, as well as in Chinese

studies in Korea, Japan and Vietnam, the standard texts for learning to read and write were not illustrated lists like this, but the *Qianzi wen* (Thousand Character Classic). It rhymes, and is sung, akin to an alphabet song.

Seen from the point of view of European traders, an illustrated and thematic list like that of the *Xiuketu xiang zazi quanshu* might actually have been quite approachable. In Europe, illustrated tools to learn one's ABC were becoming common during the eighteenth century. British battledores, for example, provide a tool for learning how to read which is also based on lists of nouns, and with clear illustrations (cf. BANNET 2017). An illustrated zazi, like those Pontin and Blake used, full of concrete nouns and of images, was probably far easier to grasp for an European than the unillustrated rhymes of the Thousand Character Classic.

This brings us back to the specific locality of Canton. Here, and maybe only here, was there a place where hundreds of European traders converged, had a need for on-the-ground communication, and easy access to Chinese books. The conditions for translations were favourable, the power relations of this port notwithstanding: the zazi were cheap, their format was approachable, and there were plenty of Cantonese speakers around.

Most importantly, such zazi could provide a potential direct link between the traders' own language, regardless of which that was, and Cantonese, that is, the local language a trader needed. Blake was a man with scholarly interests, as was Pontin. Just as many of his contemporaries with scholarly ambitions, the latter worked as a priest for the East India Company. In Canton, however, scholarly activities were curtailed by the local authorities, and religious gatherings primarily took place on board ships. European life in southern China at this point was dictated by the needs of the commercial endeavours. The Canton locality, and this time frame, by necessity make these dictionaries less of a religious endeavour than was the case earlier and later.

That the Blake and Pontin dictionaries are between, on the one hand, Cantonese and, on the other hand, English or Swedish respectively make them particularly exciting. The transliteration is not done into Chinese, that is Mandarin, or for that matter Manchu, another official language of the empire. This places Cantonese at the centre of this linguistic exchange and reminds us of linguistic plurality of the Qing empire. It is important to remember that, as its spelling could remain the same, the *Xiuketu xiang zazi quanshu* is a Cantonese text; at same time, it was a Mandarin text; the characters can be read in each of these, and many others, Chinese dialects, just like the word spelled 'nation' can be read in many European languages. In this way the Blake and Pontin dictionaries can be argued to be multilingual dictionaries. In a sense, when Europeans added their translations to their volumes, they were conforming to the pronunciation-flexible use of these linguistic guides.

According to the standard historiography, the first printed dictionary between Cantonese and a European language is the British missionary Robert Morrison's *A Vocabulary of the Canton Dialect* from 1828 (2001). Both Blake's English-Cantonese dictionary and Pontin's Swedish-Cantonese one are, of course, of a limited scope, and never published, but they still precede Morrison's work with almost half a century. For the purpose of this study, it does not matter greatly that neither Blake nor Pontin's dictionaries were published – the focus here lies on their production, and not their reception. In fact, historical linguists are increasingly arguing that when approaching the history of language use from below, it is by using manuscripts rather than printed works that other parts of the story emerge (AUER et al. 2015: 1-12).³ The Blake and Pontin dictionaries exemplify such a divergent story through their fronting of Cantonese and demonstrate from-below language learning in the Chinese-European contact.

The Canton locality

Both Blake and Pontin were in Canton in the 1770s, a multicultural hub with particular language constraints. To consequently re-centre the history of translation from Beijing to Canton does not only help highlight a different linguistic exchange than that of the capital, but also places us in a different temporal and political context.

In Canton at this time, there was a language barrier in place, used to control the foreign traders. In theory, foreigners here were not allowed to learn Chinese, meaning that all communication had to go through a handful of officially appointed interpreters. Most traders would spend only about half a year in the port, be largely restricted to the walled-in foreign quarters, and see little of the city proper – not to mention of the mainland. While direct communication between local Chinese merchants and foreign traders could have facilitated the trade contact, forcing these two groups to interact solely through interpreters enabled the local authorities to keep a close eye on this intercultural interaction (VAN DYKE 2005: 77-93).

It is widely stated that most European traders did not know Chinese, and it is unlikely that Blake and Pontin could themselves become proficient during their time in port. Nevertheless, the archives do provide examples of traders who tried – and managed – to get around the language ban. There are, in both 1753 and 1768, mentions of French traders able to speak Chinese, and in the 1750s the Dutch attempted to educate a few men in Chinese to lessen their dependence on the Chinese interpreters (HAUDRÈRE 1989: 952; LIU 2009: 58; CHEN 2015: 76). As for the British East India Company, the most famous example is

³ The importance of the circulation of non-printed texts has also been made clear for the Jesuits in China (see BROCKEY 2008: 243-286).

James Flint. He learnt Chinese with commercial, and neither diplomatic nor religious, contacts as his aim. However, his language skills did not extend to writing Chinese characters, and he underestimated the need to adapt to the protocol of Qing official documents. His first petition in 1753 led to even stricter trade restrictions, and his second attempt at a petition led to his being imprisoned for two and a half years, and then expelled. The men who transcribed this petition were executed, and foreigners could no longer openly study Chinese (PUGA 2013: 94-95; cf. REED STIFLER 1938). After this time, the ban on language learning seems to have been more strictly enforced; by the time that Blake and Pontin came to Canton, instructors were not easy to find; indeed, Europeans who wanted to learn Chinese met with resistance long into the nineteenth century (see MORRISON 2010: 153).

While the formal restrictions on learning Chinese are well known, it is rarely discussed *how* traders might actually have tried to get around them: the Blake and the Pontin dictionaries must be put into the context of other learning attempts. As part of the early modern genre of travel writings, it was common to include small vocabularies. Such lists of Chinese can be found both in manuscripts and published texts (BOLTON 2003: 139). These lists were influenced as much by information from Jesuit scholars in Beijing, published and read in Europe, as by local informants in Canton. The word lists tended to only include a handful of written characters, most commonly numbers, days, and a few other terms, often the sun and the moon. Typical examples include both manuscript travelogues by Carl Johan Gethe and Gustav Fredrik Hjortberg in the Royal Library of Sweden (M 280, M281a), and printed eighteenth-century works (BRELIN 1973: 48-49; OSBECK 1969: 167). In comparison with such lists, both Blake and Pontin actually offer both a large and varied vocabulary.

A similarity between the basic word lists and the works of Blake and Pontin work, is the clear signs of their being cultural co-productions. An example is the word list in the manuscripts of Swedish supercargo Christopher Henric Braad in 1748 in Uppsala University Library (X 391). In his preparatory drafts, there is a list of Chinese words in Chinese characters written with ink and brush that are remarkably well drawn and correct in grammar and style. In the later drafts, these characters are written with a pen, have lost their proportions and are lopsided (X 390). Someone with knowledge of Chinese must have written the original list for him.

Such co-productions also reflect the other side of this language learning, that is, that local people in Canton learned to speak European languages, at least to some degree. There were even Chinese monopoly merchants who learned foreign languages (VAN DYKE 2011: 13, 98-100, 124). One of Pontin's Swedish predecessors in China, Pehr Osbeck, argued in the 1750s that knowing Chinese was superfluous, saying it was: "en mindre nödvändig kunskap, när de kunna hjälpa sig med Franska, Portugisiska eller Ängelska, som drängar och handlande lärt

sig [...]. Här finnas jämwäl en och annan af de Chinesiska drängarna, som lärt sig Swenska” (OSBECK 1969: 173) = [a less necessary knowledge as they could make their way with French, Portuguese or English, which the hands and traders have learnt [...]. There are also one or two of the Chinese hands here who have learnt Swedish].

The specific locality of Canton, and the conditions of language learning there, are reflected in the development of pidgin English, which by 1720 became the main language of trade. It was a mix of English, Portuguese, Malay, and Patois Macanese; it even included Scandinavian terms (BOLTON 2003: 153, 169-172). Pidgin English facilitated communication, but also constituted a language barrier: missionaries argued that Pidgin English – while being an essential communication tool – was overused and prevented the foreigners from learning Chinese (see Si 2009). Glossaries for pidgin English show the limits of the official vocabulary: as Governor-General Li Shiyao stated in 1759, the foreign traders should have no need for a vocabulary beyond that needed for selling and buying goods (quoted in CHEN 2015: 76-77). This commercial aim is apparent in printed pidgin dictionaries such as Johan Francis Davis’ *A Vocabulary Containing Chinese Words and Phrases* (1824). The same focus is found in corresponding works for the Chinese market, including *Aomen fanyu zazi quanben* (Miscellaneous Collection of words in the Macao Language) which for example can be found in Staatsbibliothek Berlin (Libri sin. N.S. 849) and the *Hongmao tongyong fanhua* (the Language of the red-haired foreigners), which was printed in 1838 (cf. YIN & ZHANG 1992: 87-89). According to the British trader William Hunter, such pamphlets were “continually in the hands of servants, coolies, and shopkeepers”. (HUNTER 1882: 63-64) Albeit widely accessible, these vocabularies had a reduced linguistic register. From this point of view, the Blake and Pontin dictionaries, despite all their limitations, might actually have represented a linguistic expansion.

Compilations of linguistic information by European traders depended on reading Jesuit works in Europe, and on local informants in and around Canton. Such compilations reflect the need to place the efforts of multiple foreign groups side by side to make sense both of the Chinese writing system and the Cantonese pronunciation – and the ongoing exchanges both between and within foreign and local groups. In Canton, and maybe only here, could European traders, without court access, buy cheap Chinese books, find Cantonese partners to provide transliterations and, in Blake’s case, pay someone if they wanted illustrations: the export art market was large and accessible for foreigners. In this place and at this time, hundreds of people had an ongoing need, and a will to communicate, but were not provided any official channels to do so. It is not impossible that also other traders did what the men behind the Blake and Pontin texts did, that is: buy a zazi, and make a dictionary for their own language out of it.

European and Asian converging traditions of learning

While Cantonese was the natural language of this particular contact, although not of the Qing Empire, neither the Blake nor the Pontin dictionaries were organised based on what a trader might have needed to communicate. Instead, the word order, the word choices, and the way these are presented comes from the Chinese zazi and represent Chinese cosmological and visual traditions. A clear example of this is the section containing the sun, moon, and stars. The depiction of the stars in both the Pontin and the Blake case is typically Chinese. In Pontin's dictionary, the original zazi used the Dipper as an example of a constellation of stars. This constellation is not the same as the Big Dipper – it differs utterly from the astrological tradition Pontin might have known, and he left the space for translation blank.

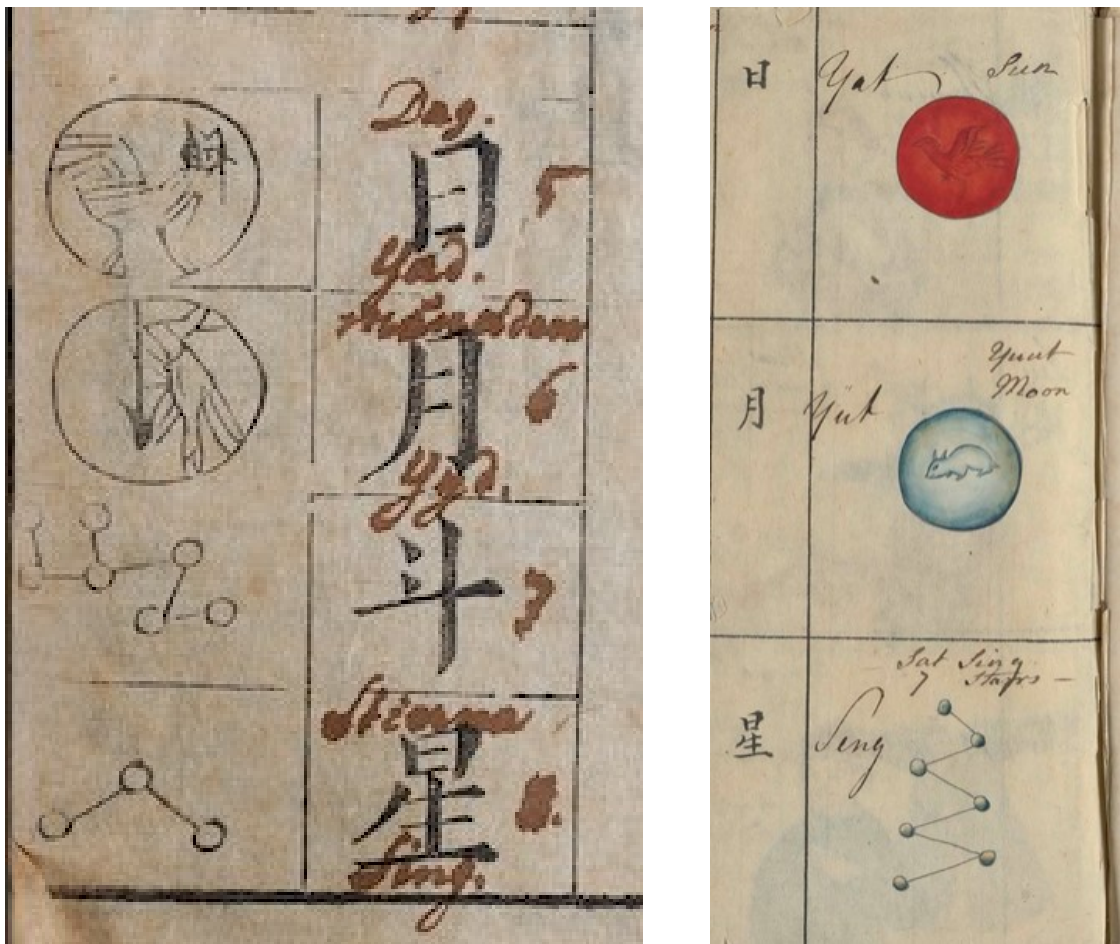


Fig. 3: The entries for 'sun', 'moon' and 'star' in the dictionaries of Pontin (left) and Blake (right)

Two further examples of Chinese cosmological symbolism, and how the images can show more than the words, are the sun and the moon. The sun is depicted with a rooster, and the moon with a rabbit inside it. Both the sun as a rooster,

and the moon rabbit, are well-established myths within the Chinese tradition. Pontin had no choice but to include this, his sun and rooster were pre-printed, but the Blake copy (to the right) also has a rooster in the red sun, and a rabbit painted into the blue moon. Huyi Wu has convincingly argued both for the power of, and the difficulty with translating cosmological symbols in Chinese-European early modern text exchanges (WU 2017: 278). The vocabularies that Pontin and Blake used in their attempts to learn Chinese came imbedded in knowledge that was cultural, local, and religious – a knowledge that also came with norms of depiction.

The Blake and Pontin dictionaries demonstrate how Europeans could use a Chinese tradition of image learning and follow a Chinese visual logic in the illustrations. While Pontin uses the Chinese illustrations unchanged, the Blake dictionary exemplifies a co-production also in the case of the imagery itself: the illustrations in his Blake book are most likely done initially together with a Chinese artist in Canton (CRANE & LOEHLE 2007: 215-230).

The very fact that these depictions were typically Chinese might in fact have been a reason to reproduce them: part of the appeal of learning Chinese was its absolute foreignness. Translation efforts, however rudimentary, of European traders must be placed in the wider context of eighteenth-century *chinoiserie*: Chinese history, culture, and politics was used both as a deterrent and an idealised utopia in Europe, and to publish writings about one's journey there could open doors to scholarly or religious circles (see JOHNS 2016). This is well known for learned figures, but the practice also included a broad set of primarily commercial actors, who took the opportunity to publish travel writings or small pamphlets, although many – like the Blake and Pontin dictionaries – were never published (HELLMAN 2014). In this formidable stream of more or less reliable information on China, the Chinese language was a constant point of discussion. For a long time, learning Chinese was considered as breaching the ultimate language barrier and allowing access to something inscrutable. Catholic missionaries, who had been learning Chinese since the sixteenth century, balanced between stressing the difficulty of the language and showing themselves as being able to bridge this gap and making their skills and position invaluable (WU 2017: 126). Some such statements about the Chinese language, notably those collected by Jean Baptiste Du Halde (1674–1743), trickled down and were reproduced almost verbatim in the Canton traders' travelogues (cf. OSBECK 1969: 173; LE COMTE 1696: 376). So even a dictionary that was not useful for on-the-ground communication could bring advantages at home. In this sense, a certain degree of exoticism in the entries and illustrations, and of clear symbolic difference, might well have been something an author wanted to keep or highlight.

Notably, the Blake and Pontin dictionaries do not just enumerate a Chinese order of things, illustrated according to a Chinese logic – the examples are of Chinese things. The religious objects, games, instruments, flowers, and clothes

listed here are specific to a culture foreign to both Blake and Pontin. This is clear from their translations, which are either vague or become short explanations rather than translations per se. In the Blake dictionary, for example, an *erhu* fiddle only become ‘a musical instrument’, whereas a *go* board is explained as ‘a game board which is used with white and black stones or men’. As the words chosen for the dictionaries were not part of a European tradition for music, games, or clothes, they also pose the question of what knowledge a trader would have access to, or even want access to. Such examples include the word for a civil servant (‘a man who has passed the imperial examination’, chrysanthemums, or instruments for prayer by Buddhist monks. These words might not have been those most useful for a European trader, even if learning Chinese would be. Through this format of language instruction, the learning of Chinese also imposed – or offered – types of knowledge that was cultural, local, or religious.

These concepts might not have made perfect sense for all within the Qing empire either. During its imperial expansion, *zazi* were spread throughout the Qing empire. This was part of the empire’s consolidation, in which the teaching of knowledge, a certain worldview was codified, and language was standardised (see ROWE 1994: 417-457; CROSSLEY 2000: 177-192).⁴ This linguistic organisation model exemplifies intercultural learning in many ways, and included Chinese who travelled abroad, foreigners in China, and – not the least – the use and exchange of pedagogic tools within the larger sinosphere. These clothes, plants, or games might not have been part of the daily life of early eighteenth-century Uigurs or Taiwanese. There was a Chinese tradition of using *zazi* in translation settings, and for teaching non-Chinese people the language, and the Blake and Pontin dictionaries should be considered as much as belonging to that context as to that of European scholarship.

The use of *zazi* to learn Chinese was not unique to the Canton traders. Jesuit missionaries in the seventeenth century used such textbooks to learn Chinese, and brought these books back to Europe (STANDAERT 2012: 52-53). An example is François-Xavier Dentrecolles (1664–1741), who described how Chinese children used *zazi* (Wu 2017: 103–4). There are also *zazi* references in the early nineteenth century, for example in joint translation work of Antonio Montucci (1762–1829) and the missionary Robert Morrisson (1782–1834), published as *Arh-Ckhih-Tsze-Tëen-Se-Yin-Pe-Keáou* (1817: 24-25). In time, such knowledge would be put to work in the imperial ambitions in China, as well as the field of sinology in Europe (LEHNER 2010: 71-92). European missionaries, particularly in the early years, were thus also concerned with practical and on-the-ground language study, but they were not the only ones. This article serves as a reminder that between these two groups – between the Jesuit missionaries of the seventeenth century and the protestant missionaries of the nineteenth century – were

⁴ For a nuancing of what standardisation means for a Chinese scholarly context, see Schäfer 2017: 621–28.

commercial actors, active in Canton and concerned with the dialect of Cantonese. Throughout the eighteenth century, what their use of zazi-textbooks reflected was a Chinese dominance of the linguistic order.

The European use of zazi also fit with the Chinese use of such works for learning other languages. Qing translators used zazi as a model for compiling dictionaries, for example in the *Huihui guan zazi* (A miscellany of Persian words) or *Gaochang guan zazi* (A miscellany of Uigur words) (Yong & Peng 2008: 394–395). The zazi was part of a larger set of pedagogical tools used in broad contexts of language learning: during the Ming and Qing dynasty there were both Manchu and Mongolian primers that were essentially adaptations of these zazi – such books were even used for language learning in Edo-period Japan (LEE 2000: 441-442; WU 2005: 239-276; WU 2007: 109-116). Seen in this context, the long use of zazi by foreigners was simply following the norm: the Asian norm, that is. The traders in Canton thus played a part, however small, of the evolution of dictionaries between Cantonese and European languages, and tackled this linguistic challenge in connection with two developments in China. First, the affordability and accessibility of the zazi make the European translations dependent on the achievement of the Qing literacy campaigns as well as the Chinese printing revolution of the eighteenth century (VON SPEE 2010: 15-25). Second, the traders acted in relation to Chinese institution for language learning, and the intertwined language hierarchies and control mechanisms. The first institution for the study of foreign languages was established in 1276 and was amalgamated in 1748 into the Office of Interpreters and Translators (BOLTON 2003: 165-168). The Qing empire was multi-ethnic and encompassed speakers of diverse languages: the very state administration was bilingual, being carried out in both Chinese and Manchu. The empire's multi-lingual composition affected its education policies. While there was a considerable expansion of education both qualitatively and quantitatively, not the least affecting schooling on the frontiers and among non-Han Chinese minorities, the authorities balanced this higher level of literacy with the fear of destabilizing society; there were political, social, and cultural limits to language learning (ELMAN & WOODSIDE 1994: 525-560). The rules restricting language learning in of Canton were thus only a small part of a larger national pattern of trying to both understand and control diverse groups.

Multiple spheres of translation

A focus on the zazi-based dictionaries of Blake and Pontin allows a broadening of the context of Chinese learning in the eighteenth-century. While connected to the well-known chinoiserie of this era, and to religious scholars disentangling Chinese, the fact that these dictionaries were created by traders introduce a different set of actors to early European sinology. This focus on the port of Canton,

rather than the court of Beijing, help stress the context of Qing expansionism and linguistic reforms, rather than that of European ambition or imperialism. The eighteenth century in Europe witnessed a quick increase in the number and form of dictionaries that were being published, changing the way in which languages were arranged, and learnt. That has now been placed in a larger framework of how the ordering of knowledge, not the least of language, is also a mechanism of power (MUGGLESTONE 2014: 207-222; BURKE 2004: 89-111). The Blake and the Pontin dictionary can be said to fit well within this larger story of language learning from above and a history of linguistic standardisation – but only if seen from the context side of Qing empire. The dictionary craze, the standardisation, and the linguistic organisation they relied on was an Asian one. As Lydia Liu has argued, intercultural translation and organisation of language is also part of a relationship of power (LIU 1999: 13-41). However, Liu's study focusses on nineteenth-century China and its connections to Great Britain, and her theory is based on this imperial relationship. Similarly, Li Chen argues convincingly for language being an important tool of power within the early modern European expansion, saying that “colonial explorers considered it a priority to not just master the local languages they came across – by studying, publishing, and classifying their alphabet, vocabulary, and grammar – but also to *displace* them whenever possible” (CHEN 2015: 73). The traders in Canton in the 1770s, however, lived in a completely different reality, in which European traders were constantly adapting to the local rules and the Chinese authorities. It is to identify such actors that Joshua Fogel, in his criticism of Liu, underlines on-the-ground exchanges (FOGEL 2001: 1-15). In the Blake and Pontin dictionaries, the classification and word choices followed a Chinese model. In Canton, as an effect of the Qing language policies, it was the European languages that were displaced.

Thereby, the on-the-ground efforts of European traders – rather than scholars – to learn Chinese allows the nuancing of power relations in the history of translation. Doris Bachmann-Medick has argued for the importance to include studies of non-official translations, by those lacking formal training, to illuminate not only the many reasons behind a process of translation, but also its multiple forms. In short: a translation shows an actor's scope for action (BACHMANN-MEDICK 2009: 2-16). For Blake and Pontin, that scope might have been not very large. Employees in European East India Companies might have been more engaged with the learning of Chinese than previous research has led us to believe, and tackled this linguistic challenge in coherence with a long Asian pedagogic tradition.

While fitting into narratives of the imperial ordering of linguistic knowledge, these two dictionaries are also works from below, meaning by traders, working in a harbour, without formal training as translators and with a focus on one regional dialect. These examples help show how Europeans did not just appropri-

ate, but also adopted, and adapted, Chinese practices of translation and education – practices that come with both a European and Chinese imperial and ethnic bias. This allows us to nuance past power relations, and add other centres of translation and actors to the early history of translation between Europe and China.

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María Cristina Plencovich, Silvia Bacco, Diana Rivas & Lidia Jeansalle

Sworn translators: a neglected species?

An interdisciplinary study about the early academisation of public translators' training in Argentina

1/2021

DOI: 10.25365/cts-2021-3-1-4

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

This study analyses the genesis of the academisation process of sworn translation and interpretation in Argentina. As early as in the mid-1860s, a study programme was developed at the University of Buenos Aires and the degree of public translator and interpreter has been granted by this institution ever since. This is a remarkable fact because even today it is the State itself that has developed different mechanisms to validate public translation and interpretation competencies and interventions in public matters, and there are scarce undergraduate programmes in higher education institutions conferring this degree. The study analyses the ancillary role of these professionals as court assistants, linked to the political sovereignty and identity of the modern states, and deals with its early academisation in Argentina. It examines the socio-political and historical factors that made it possible for this country to devise, deliver and award this degree, and explores what the early academisation of this profession meant for translation and interpretation, and how the degree evolved and gave birth to a particular professional ethos.

Keywords: public translators' identity, early academisation, State-University alliance, court interpreters (ELF), German-American identity

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Plencovich, María Cristina; Bacco, Silvia; Rivas, Diana & Jeansalle, Lidia (2021): Sworn translators: a neglected species? An interdisciplinary study about the early academisation of public translators' training in Argentina, *Chronotopos* 3 (1), 53-73. DOI: 10.25365/cts-2021-3-1-4



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Introduction

Research about the translator and interpreter professions has increased steadily worldwide. These professions have been thoroughly studied, and their social, cognitive, and metacognitive processes have been meticulously scrutinized as well as their historical origins. However, when it comes to the so-called sworn or certified translators – *public translators* in Argentina – there is relatively little research about the historical genesis and development of this profession in Spanish-speaking countries; the fact is that it is almost invisible. Some might reasonably argue that such a situation is commensurate with the lack of systematic programmes or courses leading to a sworn/certified or public translator/interpreter undergraduate degree. This is true in many of these countries, but it is not a universal principle.¹ In fact, in Argentina, this

¹ Despite the fact that there are many Spanish-speaking countries where sworn translators are certified by the State, there are not many where a specific university degree programme is a *condi-*

university programme – which has fused both translators and interpreters' competencies² in one degree – can be traced to 1865 when it was first established at Buenos Aires University.

To gain knowledge about the genesis and development of this profession, and understand how history forged its identity, we decided to conduct a study about public translators' and interpreters' undergraduate degree (from now on *public translators' degree*) in Argentina to determine (i) what characterized the identity of interpreters and translators in the pre-academisation period in the Viceroyalty of the Río de la Plata and in the independentist era; (ii) what sociopolitical and historical factors made it possible for Argentina to devise, deliver and award this specific degree as early as in the mid-1860s, (iii) what the academisation of this profession meant for the emerging nation and the role that the University and the State played in this early alliance, and (iv) how the degree and the profession evolved in the country.

In the following sections, we will briefly present some aspects of the profession in Argentina, the research background of this article, the theoretical framework, and some methodology notes. Theoretical underpinnings for this article are drawn mainly from the work of sociologists, historians and linguists, given the interdisciplinary nature of its epistemic object. Then, we will proceed chronologically to present the most important findings together with a discussion about them in the light of the theoretical framework. The study is closed with some concluding remarks and questions raised for further research.

What does a public translator do?

The degree of *public translators* (*traductores públicos*) in Argentina includes sworn translators, interpreters and expert witnesses' competencies. These professionals are authorized to provide sworn translations, also known as certified translations. Public translators endorse the documents they translate with their signature and seal. This means that they take full responsibility for the faithfulness of the document produced by them concerning its original or source document. This endorsement grants the document an official, formal status and a legal value that is equivalent to the original document.

tio sine qua non for the professional practice. At present, Argentina and Uruguay are the only countries in America to have a university degree programme of Public Translator. The rest of the countries have different *licenciaturas*, teachers training programmes in foreign languages and undergraduate degrees for generalist translators.

²Notwithstanding the different processes involved in sworn translators' and interpreters' training and education (COLLADOS AÍS & FERNÁNDEZ SÁNCHEZ 2001), in Argentina both competencies are included under the umbrella of *public translation*, covering translation and interpretation training and profession. In Spain, the official name of this professional changed in 2009 by a Royal Decree (Real Decreto 2002/2009) from *intérprete jurado* (sworn interpreter) to *traductor-intérprete jurado* (sworn translator and interpreter) (GARCIA LUQUE 2017).

In this country, to be certified as a public translator, candidates have to attend 4-to-5-year university programmes (National Law 20.305) leading to the professional degree of public translator. They also have to take an oath and register at the pertinent jurisdiction of the translator's professional bodies (*colegios de traductores públicos*). These regulatory associations have codes of ethics by which their members must abide, which is a guarantee for quality and transparency in the profession. In addition, if they want to work as expert witnesses in courts, they have to periodically register with different courts and jurisdictions. Such registration is made through the translators' collegiate bodies which have a list of the public translators who have registered with them to work as expert witnesses.³ In brief, their professional practice is enabled by three main instances: the university degree of public translator, the enrolment with the body governing the professional registration, and the register with a state dependency or office (judicial system) to work as expert witnesses.⁴

As mentioned, the public translators' degree encompasses both translators and interpreters' professional competencies, which may be developed privately or in public settings. Public translators may translate legal documents—such as birth certificates, affidavits, articles of incorporation, letters rogatory, passports—or other kinds of texts (reports, manuals, scientific or technological articles, etc.) filed by the court, parties, or any other entities (for example, *amicus curiae*) in court proceedings. They also work as expert witnesses in court settings.

As public interpreters, they enable communication between speakers of minority and majority languages from different countries in court and other institutional settings (civil registry offices, health facilities, social welfare offices, police stations, etc.). Additionally, they may work for the Legislative Power in the Translators Corps as both public translators and interpreters. In the Executive Power, they also work in diplomacy as interpreters, enabling communication among leaders, officials and citizens

³ The CTPCBA (Public Translators Association of the City of Buenos Aires), for instance, has a roster of about 7500 public translators, out of which only about 150 have enrolled to work as expert witnesses in courts (<https://www.traductores.org.ar/>).

⁴ At present, in Spanish-speaking countries, only Uruguay has a university undergraduate degree of public translator awarded by the Universidad de la República (1976) and a voluntary association. In Chile, it is the State itself through the Department of Translators and Interpreters that is in charge of official translations. In Costa Rica, translators are certified by the Ministry of Foreign Affairs. In Venezuela, translators have to take a test at the Ministry of Domestic Affairs and Justice. In Colombia, translators *must* have a Certificate of Suitability issued by the National University of Colombia, University of Antioquia or the Ministry of Justice. In Paraguay, translators register with the Supreme Court to work as court translators and interpreters. Mexican *peritos traductores jurados* are endorsed by the Superior Court of Justice. In Peru, the position of *Traductor Público Juramentado* is obtained through a competitive public contest organized by the state. In Panamá, there are no university grades related to foreign languages. Then, those willing to work as sworn translators have to take an exam with the Ministry of Education before two examiners. In many of these countries, except for Uruguay, the public characteristic of translation seems to be an attribute, in some cases even an ephemeral one, which is annexed to foreign languages degrees.

and their foreign counterparts. Interpreters working on behalf of the Ministry of Foreign Affairs are often an essential component of the country's foreign policy efforts. They translate treaties and take part in any activity where language differences would otherwise be a barrier to communication. They may also work as the president's official interpreter and in many government dependencies. Therefore, this profession has social and political importance (ŠARČEVIĆ 2000).

Research background

There are some historical studies about translators and interpreters in the Viceroyalty of the Río de la Plata (1776-1814) (ARNAUD 1950; PLENCOVICH et al. 2020; WITTHAUS 1981) but we do not know any specific research about the history of the public translation academisation process in Argentina and its links to the State ideology. However, there is an exhaustive article about the accreditation of the public translators' profession vis-à-vis sworn translators in Spain (VIGIER MORENO 2013), and some other comparative research carried out from a synchronic perspective (VIGIER MORENO et al. 2012). The Argentine professional collegiate system is also thoroughly described by Nafá Waasaf (2003).

In Spain, it is not until 1870 (PEÑARROJA FA 2000) that the regulation concerning the profession can be considered as that of the sworn translators and interpreters. However, *stricto sensu*, the academisation of the sworn translator profession in most Spanish-speaking countries is still pending and appointments for the profession, in general, are made by the States, which have their recruiting criteria.⁵ For example, at present the appointment as sworn translator and interpreter in Spain is made by the *Oficina de Interpretación de Lenguas* of the Foreign Affairs and Cooperation Ministry, which has its system of admission to this position. In this respect, there is an interesting report of the European Commission carried out by Pym et al. (2012) about the status of the profession in Europe, which has not varied much since the report date (see also BAJČIĆ & DOBRIĆ BASANEŽE 2016). Pym and his collaborators (2012) stated that there were three different ways in which the translation of official documents was handled in Europe:

[...] In some countries, translations are certified by notaries, or are not certified at all; in others, a corps of authorised or sworn translators is tested and certified by a state institution of some kind; and in a third set of countries, authorised/sworn translators can be recognised on the basis of educational qualifications alone (PYM et al. 2012: 3).

However, the educational qualifications mentioned mostly refer to the Bachelor's or Master's degrees in Foreign Languages or general competencies for translation/interpretation but not for public/certified/sworn translation.⁶

⁵ Some of them rely on their own examinations with or without prior training courses or along with university degrees in foreign languages or in general translation and interpreter competencies. See previous footnote.

⁶ As regards research about professional insertion, there has been an increase in studies about competencies similar to those of public translators due to the publication of FITISPOS International Journal, founded in 2014 by the research group of training and research in Public Services

We believe that there is scarce research about public translation as a subfield of translation history compared to literary translation, for example. This belief is supported by bibliometric data provided by BITRA.⁷ It seems as if translation historians were only slowly turning their attention to pragmatic translation/translators. In addition, within pragmatic translation studies, Claire-Hélène Lavigne (2006) emphasized that out of the many articles that have been written over the years on the subject of legal translation, only a few address the history of legal translation. Although public translation is not the same as legal translation (CHIESA 2009, TIERSMA & SOLAN 2012), we may also argue that those researching translators' training or their professional insertion are only slowly taking into account historical dimensions. Hence, we believe public translators are a neglected species in translation history.

Theoretical framework and methodological notes

We developed a theoretical interdisciplinary framework for scaffolding a historical and critical approach to the Argentine public translator profession based on the interplay of some main concepts: academisation, profession, professional identity, and trust.

Academisation is the process whereby a profession becomes a graduate occupation, giving shape to study programmes delivered at university or other higher education institutions (HEIs). These institutions are different from centres or institutes managed directly by the State, such as military, security, diplomacy institutions, or others. The concept of academisation refers to processes by which the modern states establish institutions and practices modelled on mainstream academia, and actively use markers of said institutions, such as admission standards, internal systems, quality standards, assessment and evaluation, and accountability to overview the education and training of such professions. However, in democratic political settings, they do not intervene directly in the government, management, and administration of universities.

The academisation of professions is a phenomenon that occurred mainly in the 19th century when study programmes were created or included at universities or other HEIs institutional settings. These institutions provided specific education, and granted university degrees that accredited the skills of professionals.

In most cases, professions existed before their academisation. There were even centennial professions that were academized late in that century, such as Architecture and Engineering. The former, for example, had its own training system within pro-

Interpreting and Translation (PSIT) at the University of Alcalá (Spain) (VALERO-GARCÉS 2006a, 2006b, 2008, 2019, 2020; WALLACE & MONZÓ-BENOT 2019). See also Mikkelson (1996).

⁷ BITRA (Bibliografía de Interpretación y Traducción) is a multilingual database developed by Alcalá University (Spain) which in July 2021 had over 85.000 entries (<http://dti.ua.es/es/bitra/introduccion.html>). When searching *translation studies*, we retrieved 12815 references, out of which a *historical studies* search brought back 920, mostly in English (759). *Sworn translation* (together with legal translation) registered 185 hits, only 8 about history. PSIT studies had 57 references, out of which 5 were about (modern) history.

fessional guilds or associations, closely linked to professional practice (PLENCOVICH 2018).⁸ In this study, our focus lies on the process of academisation as a reflection or epiphenomenon of the ideology of modern states.

As regards professions, we drew in part on the Bourdieusian theory of profession as socially constructed fields (BOURDIEU 2000a). Likewise, professions' formal or informal training are conditioned by historical processes that modulate the curricula and the professional profiles. History also conditions the professional recruitment systems. In the case of translators and interpreters, Cronin (2002) developed a theory of autonomous and heteronomous systems described below.

Undoubtedly, translation is a socio-cultural process (Pym et al. 2006) which complies with institutional practices (linguistic system, educational system, professional organization), norms, and collective intent, making possible translators' power of agency. Translators' professional identity hinges on the logic of the educational training systems and that of the professional field (Bourdieu 2000a), which condition their intellectual production (SAPIRO 2008). This collective identity is historically forged through socio-political dialogues with different institutions and actors. Above all, it is a profession based on *trust* (PYM 2015, 2020), which is permeated by historical processes.

We believe that trust is a social and attitudinal construct that is also faceted by history. It means belief in the reliability or capacity of someone or something (RIZZI et al. 2019) and, in translation, it entails the emotions and logics by which people allow translators to speak and write on behalf of others. Translation has implications for at least three levels of trust: interpersonal (in the case of public translators, mainly between translators and clients), institutional (trust in the profession), and regime-enacted (principles that enable coordinated actions leading to the reception and production of translation) (RIZZI et al. 2019:14). These levels can be associated with the concepts of *thick* trust, based on interpersonal relationships, and *thin* trust hinging on institutional issues.

This exploratory study can be placed within the sociohistorical turn of research in translation studies (ANGELELLI 2012) that focuses on translators/interpreters (in this case, sworn or *public translators*) and the institutions relating to their professions. The general epistemological approach to the research was hermeneutical-comprehensive. Translation is not only a material practice but a dialogue among cultural contexts shaped by history. In addition, it is an interpretive act and process entailing ethical responsibilities and political commitments (VENUTI 2012).

The historical findings were put into dialogue with the current structure of the public translator degree programme and its contextual framework, which constitutes what Marrou (1954) considered as the construction and comprehension of the historical process in the light of the present time (*sub lucis praesentis*), thus making the past meaningful.

⁸ Exceptions to this generalization are the professions of Law and Medicine, which were part of the university degree programmes from the university creation in medieval times.

As Hermans pointed out (2006), translation is a process of negotiating difference, and as “difference comes in many guises” (HERMANS 2006: 9), translation historical studies deal with the same logics and claim for interdisciplinary approaches. From an epistemological standpoint, disciplinary, discrete approaches are poorly prepared to capture the particularity of the local and the sheer variety of phenomena coming within its purview. Thus, we believe that translation history is an interdisciplinary field (NICOLESCU 2014).

Our research team is made up of public translators who also specialize in other disciplines – educational sciences, political education, history of education, technical, scientific and legal translation – something that favoured an interdisciplinary approach to the object of study, with the advantages that this type of study involves, as well as with its difficulties (FRICKEL & MATHIEU & PRAINSACK 2017).

Results and Discussion

This section will deal with the major findings of this study and their discussion. It is organized in subsections, according to the study goals.

(i) Pre-academisation period in the Viceroyalty of the Río de la Plata (1776-1810) and in the independentist era: translators/interpreters/ or lenguaraces

The Viceroyalty of the Río de la Plata was established in 1776 from several former Spanish dependencies in South America and roughly comprised the present-day territories of Argentina, Chile, Bolivia, Paraguay, and Uruguay, and Equatorial Guinea in Africa. Its capital was Buenos Aires. Its establishment was part of the late Enlightenment Bourbon Reforms on commercial grounds – Buenos Aires was then a major spot for illegal trade – as well as on geopolitical concerns due to the growing interest of competing foreign powers in the area.

In the Viceroyalty of the Río de la Plata there was a long tradition of the professional practice of translators and interpreters before the independence era. It was rooted in the Spanish tradition regulated by the Laws of the Indies.⁹ They were called *intérpretes* (interpreters) or *lenguaraces*, the latter a Spanish term now out of use applied to those who master two or more languages, which has some derogatory nuances.¹⁰ These interpreters were present in the Spanish process of the conquest and territorialization of America and the importance of translation during this period is well-documented (VALDEÓN 2017). In the Viceroyalty of the Río de la Plata, they played an important role in the military, diplomatic, scientific, and commercial exchange with indigenous peoples. As in this Viceroyalty most indigenous languages were only in oral use, interpreters’ functions prevailed over translators’ competencies.

⁹ However, it must also be pointed out that in native America, translation was widespread practice, long before Columbus arrived, notably at the courts of Tenochtitlan and Cuzco (BROTHERSTON 2002: 168). There is also evidence of these practices in inscriptions in parallel texts.

¹⁰ In the Río de la Plata, they were also called *lenguas* (tongues).

The Spanish empire used the two systems of recruiting interpreters described by Cronin (2002: 101) for colonial governments: a *heteronomous* system, which involved recruiting local interpreters and teaching them Spanish, and an *autonomous* system whereby they trained their own subjects in the indigenous language or languages.

In the 17th and 18th centuries, religious orders – mainly Jesuits¹¹ and Franciscans, coworking with indigenous peoples – contributed to the dissemination, teaching, and systematic learning of indigenous languages in evangelization and intercultural processes. They devised teaching and grammar books, glossaries, and dictionaries through translation and interpretation, and promoted *cátedras de lenguas* (institutionalized language courses/university chairs) which were created by law at universities, *reales audiencias* (royal courts) and chancelleries in the Spanish territories (ZOLÓRZANO PEREYRA [1648] 1945). These *cátedras* provided the indigenous common languages for priests and were in charge of native American speaking teachers who were chosen by Spanish and indigenous boards. Not only did these teachers teach these courses, but they also examined students thoroughly and certified their knowledge. Their services were officially paid, and priests needed to take these exams and get through them before indoctrinating indigenous peoples.

During the Argentine independentist era (circa 1814-1853), there were records of interpreters' diplomas conferred by the government of the province of Buenos Aires or by the Army, awarded to Santiago Avendaño (1834-1874), held captive for seven years among *Ranqueles*, to participate in the government's frontier expansion campaigns and perform as an interpreter or *lenguaraz* for the Government of Buenos Aires and the Ranquel nation (HUX 2004; PÉREZ GRASS 2013). In one of his letters (dated July 1857) he revealed that he had received three diplomas:

Master Barros addresses me as lenguaraz, an expression that I would have never expected from this gentleman, for being the language of vulgar people; well, I am not one – Mr Editor – because lenguaraz is the one who babbles the dialect with difficulty, and this is not my case. Well, not only do I speak it regularly, but I write it with some precision, and I believe myself competent enough to negotiate sensitive issues. The three diplomas I have, honoured me greatly: one granted to me in [18]52, whereby the Government appointed me interpreter of the province, another one in [18]56, whereby I was recognized as an interpreter of the State of Buenos Aires in the Army of the Southern Border. The venerable General Escalada, also in another diploma, addressed me as his honoured and intelligent interpreter. How is it possible that now I am worthy of the epithet of lenguaraz? (Santiago Avendaño, Reply to Colonel Barros in Durán 2006 [1857]: 263, our translation).

¹¹ The Society of Jesuits was expelled from America in 1767, and when the Franciscan friars took over the missions among the Mapuche people, they were appalled to see the extent of the Jesuit instruction and their linguistic work, which had reached hundreds of people and pioneered interest in indigenous languages and cultures (FOERSTER 1996, FURLONG CARDIFF 1964, 1969, 1992, NEWSON 2020, PRIETO 2011).

However, all his background was based on a painfully earned¹² expertise and suitability for the position and not on *ad hoc* formal training.

During the independentist era, the system of recruitment was *sui generis*. Despite the colonial setting of Cronin's discussion (2002), his distinction between both methods of interpreters' recruitment can be mapped onto this period also and shows some special traits. Avendaño's case fits into the situation described by Cronin (2002), whereby the interpreter is returned to his language and culture of origin, having retraced the path from his B-language (in this case *Ranquel*) to his A-language (Spanish). Could he return as *native*? May he be suspected of duplicity? (CRONIN 2002: 57; DRAGOVIĆ-DROUET 2007; SCHARLAU/RIBAS 2003).

Avendaño and some other captives of the time that were "used" as interpreters by military forces and diplomatic officers at the Buenos Aires internal border, had Spanish as their mother tongue. Therefore, nobody had to teach them Spanish because they had been abducted in their infancy and knew the language. Likewise, nobody had to teach them the *Ranquel* or *Mapuche* language because they had learnt it for many years in immersion processes until they were able to escape from their captors.¹³

At that time, interpreters' and translators' identities should be understood from the perspective of the political term encompassed by the concept of nation as an entity defined by descent, culture, and aspiration. It was clear in the case of the aboriginal groups, but in the case of the *bonaerenses*,¹⁴ it was more a political and warlike aspiration and disputed project, which had to be fought on the territory with the hinterland provincial forces and the *Ranquel* nation in the south.

Avendaño's letter makes transparent the importance he gives to interpreters' competencies and their accreditation, the derogatory nuances that the word "lenguaraz" had at that moment and, above all, the idea of trust. This concept pervaded his exchanges with General Escalada and when he mentioned the *sensitive issues* he had to negotiate, he is illustrating an instance of thick trust. He also refers to the symbolic power diplomas have to shape reality by acting on its representation. According to Bourdieu/Raymond & Adamson (transl.) (2000b), credentials – like aristocratic titles and academic qualifications – extend in a durable way the value of their bearer by increasing the extent and the intensity of the belief in their value.

(ii) Sociopolitical and historical factors in the upsurge of modern states

Since their advent in the 19th century, modern states have been characterized by four essential elements: a permanent population, a defined territory, a type of govern-

¹² However, in his Memories, he stated that he was well-treated and respected by *Ranqueles* – they called him *el cristianito que habla con los papeles* (the little Christian who speaks to papers) (AVENDAÑO 2004: 162).

¹³ Girls and women were also abducted by native nations for work, trade, or mixed-ethnic unions (ROTKER 2002; MANSILLA 1967; PERNA 2016).

¹⁴ Pertaining to the Buenos Aires Province.

ment, and sovereignty. These qualifications were reaffirmed later in 1933 by the Montevideo Interamerican Convention, which concluded that a State is a person of international law (VANOSSI 2013).

Sovereignty is the most exclusive element of states because without it no State can exist. As the supreme State power, sovereignty has internal and external dimensions. Internal sovereignty means the power of the State to order and regulate the activities of all the people, groups, and institutions which are at work within its territory. In this study, we will focus on external sovereignty, which entails the full freedom of the State to participate in the activities of the community of nations and the capacity to enter into relations with other states.

Each State has the sovereign power to formulate and act based on its independent foreign policy. It is this particular constituent when foreign states speak different languages from the sovereign State, that has given rise to the profession of public translators and interpreters. These professionals enable communication among states speaking different languages on public matters, mainly diplomatic, military, political, civil and commercial exchanges. As already stated, through their signatures and seals, public translators and court interpreters give faith that exchanges and documents are true and faithful to original texts (both oral or written) that have been produced before them in court or other settings.

Public translators accompanied the Argentine national organization process from its inception in 1853. The Argentine Constitution of that year promoted European immigration in its preamble, and its 25th article prohibited any barriers to immigration. This article, together with the Immigration and Colonization Law of 1876, and several governmental policies, helped foster immigration.

Public translators and interpreters reinforced Argentine sovereignty in the many transactions with non-Spanish speaking countries and in migratory issues which took place during the great immigration waves to Argentina from many countries of the world, especially in the late 19th and early 20th century. These waves consisted mostly of Italian and Spanish immigrants, along with other nationalities such as Ukrainians, Poles, Austro-Hungarians (mainly Croats), Russians, French, Welsh, English, Germans and Swedish, among others. It is estimated that the country received over seven million immigrants between 1870 and 1930 (DEVOTO 1989).

This immigration policy was supported by the diplomat and political theorist Juan Bautista Alberti (1810-1884), who wrote *Bases and starting points for the political organization of the Argentine Republic* (1852), a draft for the new constitution and a political agenda for the country. He attributed most of the problems of Argentina to its low population and vast territory and his dictum was “to govern is to populate”.

As mentioned, in this article we focus on the academisation of the public translator's training; in other words, we take as a starting point the systematic and institutionalized training of this professional at an educational facility, which sets entrance requirements, in terms of age and training, and some system of knowledge delivery for the degree. In this sense, we understand by academisation the training or accreditation process that occurs in a body other than a state dependency or those that govern professional performance (PLENCOVICH 2018).

However, by placing this concept in the 19th century, some distinctive political nuances are added to the term based on the ideology of modern states. The origin of the diploma of public translator issued by an educational, autonomous institution dates to the late 1860s when the country was at the beginning of the national organization process.

In July 1868, the Ministry of Government of the Province of Buenos Aires published in the Official Gazette a decree signed by Alsina, which regulated how to get the degree of Public Translator.¹⁵

Decree on Public Translators
Buenos Aires, 17 July 1868.

It has been the practice until today that those who wish to obtain the certificate of Public Translators appear themselves before the Government without having produced information that proves the morality and good conduct of the person requesting it, which is extremely inconvenient because this certification purports that the holder can exercise a position of trust, to which it is added that translations make faith in trials and translators are the ones that decide many times in the resolution of important matters; and there are no fixed rules established to date, to which the interested parties must conform to prove suitability; For these reasons, the Government decrees:

Article 1: All those who wish to be conferred the certification of Public Translators shall produce before one of the courts of the first instance the information that practice and current provisions require to qualify for the positions of Notary Public, Prosecutor, and others, to record the morality and good conduct.

Article 2: Once the information has been approved, the interested parties will present themselves to the Rector of the University, so that he can receive the exam, presiding over the board, which will be made up of language professors (Buenos Aires, Official Gazette, 17 July 1868, our translation).

At that time, there were only two universities in Argentina, the University of Córdoba (1613), located inland, and the University of Buenos Aires (1821) situated near the Buenos Aires port. The institution mentioned by the Decree is the University of Buenos Aires, in which there are records¹⁶ about the first public translator exams taken by Martín de Sarratea to get the degree. They refer to at least three courses in Latin and two in English, each lasting one year.

Concerning the public translators training, the State could have furnished other means for validating translators' expertise, due to the ancillary role the profession had in State affairs. For example, it could have used its own *in-house* training centres as it did (and continues doing) with other professions, such as diplomacy, higher

¹⁵ Some months later, on 1st September 1868, through Decree No. 6675, the Department of Foreign Relations appointed Martín de Sarratea on behalf of the Vice President of the Republic in office as the official translator of the Ministry of Foreign Affairs. This was the first official appointment of the position at the national level.

¹⁶ Book I of Public Translators Final Exams and Book II of Midterm Exams at the University of Buenos Aires (1865-1869); page 37 (1865), pages 48 and 92 (1866), pages 108 and 164 (1869). University of Buenos Aires, Division of Degrees and Programmes, 1865-1869.

ranks of military officials' training, and others; however, it resorted to the university. This historical fact was a mark of the autonomy of the university and underpinned the relationship between this institution and the State.

Later, the Civil Code drawn up by jurist Dalmacio Vélez Sarsfield in 1869 referred to the profession in some sections, such as the one about public deeds, which states that they must be drafted in the national language, and that if the parties do not speak it, the deed must be drafted

in exact conformity with a rough draft signed by the parties themselves in the presence of the notary, who shall certify to the act, and to the acknowledgement of the signatures, if the parties did not sign it in his presence, after its translation by the public translators, and if there is no such translator, by one appointed by the judge. (Argentine Civil Code, Section 999, translated into English by Frank L. JOANNINI)¹⁷

(iii) Meaning of the academisation of this profession and of the role that the university and the State played in this early setting

The early academisation of this profession in Argentina was intended as a seal of quality. It represented the will of the State to have independent professionals bearing university degrees and working as auxiliary officers having sound training. At the same time, it was an accolade of the state legal system given to universities, which had preceded the State constitution in centuries, and the wish of aligning them with national policies.¹⁸

In this respect, the new State shifted from a closed system of directly recruiting its public translators and interpreters, to an expert knowledge system (the university) of selecting, training, and assessing candidates mainly based on knowledge expertise and ethical principles. The idea of trust also shifted from thick to thin trust.

The State trusted in the expertise and independence of the university to assure that these professionals had the corresponding competencies to fulfil the position of public translators. However, to have the degree was a necessary but not sufficient condition because the candidate had to file with government entities good conduct certificates and fulfil other requirements (See page 1, for the present requirements to work as a Public Translator in Argentina).

Unlike the preceding period, translators' competencies prevailed over the interpreters' functions in consonance with the new nation bureaucratic written needs. The idea of the public translation as an authoritative text, almost self-produced, pervaded

¹⁷ There is also another reference to the translation into Spanish of wills (Civil Code, article 3663), and of sections from other Codes, such as the Criminal Code and the Procedural Code.

¹⁸ It could also be considered as a strategy of transferring the costs of training of a State that was consolidating at that time and which did not have either the size or the resources to afford that very necessary endeavour.

the period and the translators' invisibility had a literal more than a metaphorical meaning.¹⁹

Besides, the field of translation/interpretation shifted from military and geopolitical issues to diplomatic, civil, commercial, and criminal matters. Languages also changed from native American and African languages²⁰ (ARNAUD 1950) to most European and some Asian languages.

Notwithstanding this period of harmonic relationships between the State and the University, shortly after (in 1880), the first university law (Avellaneda Law) was passed in the country, setting restrictions to university autonomy. However, the *quasi-public* degree of public translator remained within the university system.

(iv) Degree and professional evolution in the country

It was not within our scope to delve into the historical track of the degree programme or the profession in Argentina, on which there are exhaustive works (ARNAUD 1950; MAGEE & PEREIRO 2008; NITTI 1966; WITTHAUS 1981), but to refer to its genesis and early academisation and see how they gave birth to a particular professional *ethos*. The formal education and training of the Argentine public translator took place early, an uncommon fact at least in most Spanish-speaking countries for a profession in which suitability and performance preceded training. It should be borne in mind that, in the European Higher Education area, *ad hoc* training even for generalist translators only records a few decades in some countries, despite their long professional practice (cf. CÁCERES WÜRSIG 2004; CÁCERES WÜRSIG & PÉREZ GONZÁLEZ 2003).

The study programme underwent many changes from its start. At first, it was a minor degree within the University of Buenos Aires that changed its academic location until it was finally established at the Law School where it is nowadays.²¹ In time, the same degree was also taught at the National University of Córdoba. At present, in Argentina the degree is awarded at 23 universities, public or privately-run (PLENCOVICH et al. 2020).

Curriculum designs have some variations related to the different universities departments (facultades) where the degree is taught, although all of them have the same profile and competencies due to legal prescriptions. These designs underwent three epistemological turns along with their evolution: a juridical turn, a linguistic turn,

¹⁹Even today, notwithstanding the mandatory statement written by public translators attesting that the translation is a true translation into a certain language of the original document written in another language, and the submission of the original before the translated version, the translated document seems to become the original one.

²⁰ Especially when in civil or criminal matters, *bozales* or *bozalones* were involved. This term was applied to an African who had recently arrived from his or her country and had difficulties in understanding Spanish.

²¹ At present, at the University of Buenos Aires, the public translator degree is awarded in 120 majority and minority languages (Annex II. EXP-UBA 212.179/2012).

and a communicative turn, which reflect some general translation and interpretation viewpoints (PLENCOVICH et al. 2020).

Another characteristic of the Public Translator degree in Argentina is that its academisation was previous to that of the general translator. The *generalist* translator degree was created at some universities in the last third of the 20th century, and – even today – only suitability and performance may be enough to work as such in publishing and media agencies, outsourcing translators' services, and even at international organizations and institutions.

Regarding public translation in the European Union, the White Book of the bachelor's degree in Translation and Interpretation of the Spanish National Agency for Quality Assessment and Accreditation states:

Sworn translation and interpretation deserve separate comment, as they are legally articulated in very different ways in Europe. For example, in France, it is the competence of the Courts of Appeal which, in the event of a vacancy, appoint the applicant after consulting his/her file. In Switzerland, applicants must comply with the requirements of the different cantonal justice departments. In Denmark, graduates of the master's degree in translation can register as sworn translators (at the Ministry of Economic and Business Affairs) and work as court interpreters. Only the University of Mainz states that it accredits the undergraduate degree (ANECA 2004: 32, our translation).

The creation of the first Public Translator professional Association by law in 1973 produced a synergy among the State, the University, and the Association, as the professional collegiality helped check the accountability or loyalty through an Ethical Code (1980) with professional standards, serving as a touchstone for the norm. The concept of trust evolved in time and now it is explicitly made part of the deontological norms included in the professional ethical code (1980).

As regards political and ideological issues, we may perceive a shift in the balance of power in the State-university dyad. The State seems now to rely both on the university and the association for direct professional control issues, although it is still the main source of power. Such power is exerted through the Ministry of Education that oversees all university degree programmes (Higher Education Law 24 521, sections 42, 43 and 44), the Ministry of Justice that governs the public translators' role as expert witnesses, and the Ministry of Foreign Affairs in issues related to international exchanges, just to mention the main executive power controls over the profession.

Concluding remarks and implications for further research

The identity of interpreters and translators in Río de la Plata was forged through different sociopolitical settings. The degree of Public Translator in Argentina represents a historical instance of a University-State alliance. The State benefitted from this relationship during the national organization period because it contributed to strengthening its emerging sovereignty. As an exchange, the degree received the aura of prestige of having university status.

Public translators' constitutive political role in the national organization of the country also entailed social and cultural dimensions which enabled the exercise of human rights in the different migration processes over the centuries. These professionals have played a key role in facilitating communication in times of war and in times of peace. Therefore, it is crucial to encourage historical research about this complex professional profile to bring to the forefront the sociopolitical importance of their interventions that are intertwined with ethical and deontological principles.

The concept of trust evolved through the different periods. In the independentist era, the idea of *thick* trust prevailed. Interpreters were entrusted by the military forces based on personal loyalty. In the national organization period, the effect of professionalization made it turn into *thin* trust and the state control over the profession was shared by the University, to a lesser extent.

The social construction of the profession was formalized through its early academisation and also changed the recruitment system based now on merit, trust, and credentials. The professional identity was further shaped by the creation of collegiate associations, which helped forge the public translator's *ethos*.

We believe that this unique history and tradition of the public translator background in Argentina has really impacted the present-day profession, in comparison to other countries. This could be comparatively and historically approached in further research.

Research focusing on the public translators/translation revolves around a complex construct that could be deconstructed and analysed. It may be represented by a three-dimensional figure (a tetrahedron shape may suit as a model) having four-plane faces: the subjectivity of public translators/translations and of their clients; the situated text; the social construction of the profession; and the state ideology. At the plane vertices, different levels of coordination – if any – could be researched to determine the impact of historical settings and ideologies.

Finally, we have written this study collegially, allowing for our four different viewpoints to emerge and develop as part of an ongoing reflexive dialogue. At first, we separately sketched some drafts based on our relative strengths and fields. Interdisciplinary work emerged as a result of a continuous feedback and dialectical process, which introduced many changes over the first ideas. We have to admit that these dialogues are still ongoing and we invite our readers to be part of an open discussion that would surely enhance future research.

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Riham Debian

Domesticating the Islamic in/of the Middle East: Theo-Ego-Dynamics of Metropolitan Translation and the Geo-Politics of Paratranslation

1/2021

DOI: 10.25365/cts-2021-3-1-5

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

This paper tackles the problematics of domesticating the Islamic identity-strand of the Arab Middle East in metropolitan translation in post-Arab Spring Egypt. The researcher particularly engages with the changing politics of cultural translation (from Arabic into English) and their ramification with respect to the changing parameters of both the top-level process of cultural representation of the non-Western Other, and the production conditions enabling the transposition of Ibrahim Essa's مولانا [Maulana] (ESSA 2012) into its English translation The Televangelist (2016) by the Journalist-turned literary translator, Jonathan Wright. Written by the Egyptian journalist-writer, Ibrahim Essa, the novel signals the journalistic entry into Arabic literary production and patronage nuanced by the changing cultural politics of the post-revolutionary context. The novel fictively dramatizes the Egyptian Muslim preacher movement—what has been academically codified in terms of politics of piety and 'satellite piety' (MAHMOOD 2005; ABOU BAKR 2013) – and the movement's enmeshment in the new media technology, power-politics, and the changing political and social identity of contemporary Egypt. The English translation The Televangelist (2016) augurs a similar turn in the production and promotion of Arabic literature in translation marked by the journalistic identity of the translator and the new American University of Cairo Press imprint (AUCP), Hoopoe Fiction (2016), through which the translation (debut production) is launched and promoted. The research aims to address the question of the political impact of carving a niche market for a transfigured cultural politics for the Arab Middle East through the new AUC imprint, Hoopoe Fiction, and its implication for both the politically induced cultural branding of the New Middle East and the interfaith agenda of global governance. This is done through instrumentalizing 'translation from the margin' and 'marginal translation' (YUSTE FRÍAS 2012, 2015) to enable the decolonizing of Euro-centric parameters of translation studies and thence the decoding of the political instrumentalization of translation geo-historical location in the global matrix of power and forthcoming imperial designs.

Keywords: Paratext, Paratranslation, Satellite Piety, Epistemic Disobedience, Marginal/Metropolitan translation

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Debian, Riham (2021): Domesticating the Islamic in/of the Middle East: Theo-Ego-Dynamics of Metropolitan Translation and the Geo-Politics of Paratranslation, *Chronotopos* 3 (1), 75-98. DOI: 10.25365/cts-2021-3-1-5



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1. Introduction

Post-colonial eco-criticism is a way of thinking that seeks to understand how top-level, elite driven processes like (neo) colonialism, capitalism, international development, interstate alliance or the centralization or devolution of power are connected to the spaces in which people live and act [...] It consciously understands 'spaces' as broadly as possible, taking into account both the *physical and metaphysical* spaces with which humans interact (NELSON 2015).

Coming late to border thinking (2010)¹, post-colonial eco-criticism inflects the bio-centricism of the deep ecological strain of eco-criticism and nuances the anti-capitalist intervention of social ecological critical perspective with socio-political and cultural dimensions. This inflection shifts the focus of eco-critical discussions onto analysis of the impact of elite driven structural process on the spaces in which people live and act. This shift in focus alternately blurs the borders between the physical/metaphysical, geo-historical location/epistemology, aesthetics/politics and margin/center, widens the conceptual framework of eco-criticism, and aligns its parameter with border

¹In 2004, there was a much-welcomed dialogue between post-colonialism and eco-criticism with critics applauding the cross-pollination of the two schools, specifically due to the beneficial correctional potential of their integration. The argument was that the cross-pollination of the two lines of thinking would interject the parochialism, local/national and regional focus of eco-criticism (especially in its North American Jeffersonian agrarian version) with cross-national and power-politics modalities of post-colonialism. Post-colonialism would be similarly configured by the habitat/habitation debates of the place-centric ecological debates. Indeed, despite the convergence of social ecological strain with the early anti-colonialist thinking, post-colonialism has forsaken the environmentally driven ethos of anti-colonialist debates towards the terrain of textuality and intertextuality framing post-colonial struggle in terms of discursive struggle for identity formation. This line of thinking was adopted by the first generation of post-colonial critics (Said, Spivak, Bhabha). Their engagement with the material condition of colonialism was not fully developed—Said articulated the idea of geography as an epicenter of post-colonial identity only to forsake it in preference of representation. Spivak posits understanding of geo-political coordinates of European universal subject. The disciplinary relation between post-colonialism and eco-criticism was codified in the second edition of *the Post-colonial Studies Reader* (2006), where Ashcroft instrumentalizes the key vocabulary of social ecological concern (habitat, habituation, horizontal, place) in post-colonial understanding of human culture. However, the organizational scheme of the book as much as the philosophical division of the chapters was tarnished by Western epistemological outlook regarding the division between human and non-human culture and the ambivalence to the legacy of progress and nature conservation. The epistemic privilege was accorded to European knowledge schema with disregard to the indigenous population view on the oneness between man and nature prior to the advent of colonialism (MUKHERJEE 2010). This marginalization or rather forsaking of the social ecological thrust of anti-colonialist theorist and deep entrenched epistemic privilege granted to Western epistemology (reflexive of the privilege of the mobile cosmopolitan elite of the global south of which the majority of post-colonial theorists are a part) remains an obstacle deterring the full engagement of post-colonial criticism in critical border thinking. The latter engages with radical critique of the epistemic borders of European knowledge to decolonize knowledge and practice. The manifestation of that engagement with the border epistemology was furnished in *Post-colonial Ecocriticism: Literature, Animal and Environment* (MUKHERJEE 2010).

thinking. Unlike post-colonialism, critical border thinking implements what Mignolo and Tlostanova (2006) qualify in terms of *de-colonial epistemic shift* through conceptual engagement with the interface between geo-historical location and the epistemology of knowledge production. The target is to release what Mignolo and Tlostanova formulates in terms of “a geo- and body-politically oriented” framework capacitated to unpack “the theo- and ego-politics that sustained and continues to sustain, the global imperial designs” (MIGNOLO & TLOSTANOVA 2006: 218).²

Adopting Mignolo’s take and political stance, I conduct an act of *epistemic disobedience* (2013) through engaging with the theo- and ego-politics embedded in the translation of مولانا [Maulana] (ESSA 2012) into *The Televangelist* (ESSA / WRIGHT 2016). The aim is to implement a de-colonial epistemic shift through examining the metropolitan translation from the margin of translation theories, and within the post-colonial eco-critical parameters of international relations (NELSON 2015). As part of the top-level, elite-driven processes, cultural translation poses as a site for the play of the hierarchal binarism of international relations and the ego-theo-politics of global coloniality (MIGNOLO & TLOSTANOVA 2006), especially with respect to the Islamic axis of Arab Middle East. The latter’s contemporary translation into English is the current arena for both cultural accommodation along the theo-geo-epistemic privilege of Western metaphysics³ (MIGNOLO & TLOSTANOVA 2006), and metropolitan co-optation of difference in line with the global agenda for inter-faith-based world governance—fashioned after the Christian expansionist model. I therefore investigate the translational eco-system informing the transposition of مولانا [Maulana] (ESSA 2012) into *The Televangelist* (ESSA / WRIGHT 2016) and the ecologies of the translation choice production and transmission. Translation is approached as interconnected complex systems of communication. The translators are positioned amid this complex system

²In his engagement with subaltern studies, Mignolo (2009) distinguishes between the conceptual framework emanating from the North and the critical categories emanating from the southern project (Latin American) to qualify the decolonizing thrust of critical border thinking.

³Countering the ego-theo-politics of Western frontier epistemology, Mignolo proposes the implementation of de-colonial epistemic shift through the category of *geo- and body politics of knowledge*. Geo- and body-politics constitute a counter-hegemonic category in critical border thinking that seeks to supplant and hence decolonize the theo-ego-politics of knowledge of imperial/colonial epistemic difference with its attendant conception of universality through “shifting the geography of reason to geo- and body politics of knowledge” away from the “theological and ego-logical principles” of imperial territorial epistemology (MIGNOLO & TLOSTANOVA 2006: 210). The end is “a de-colonial move”— “not reduced to an abstract universal (e.g. critical theory, semiotics of culture, or nomadology for everyone on the planet)” (MIGNOLO & TLOSTANOVA 2006: 210). The move is towards ‘pluri-versality’ from the perspectives of border thinking i.e. decolonization of the imperial epistemic differences embedded in Anglo-American domination of theoretical production. Mignolo rejects the term alternative modernity in preference to the plur-versality of plural ‘global modernities’ aware of and interjecting with the legacies of ‘global colonialities’ (MIGNOLO 2009: 39). In short, the geo-body politics of knowledge production is designed to ensure pluri-versality through critical attention to the historical location of knowledge production and reception, and the critical engagement with question of the epistemic ranks of languages and privileges of Western and globalized culture of knowledge production.

and are entrusted to process and produce a verbal choice in line with the professional practice, publishers' policies, marketing strategies and the asymmetrical power-relations informing the semiotic structure of intercultural signification. This approach center stages what has been currently theorized as the remit of the margin of translation and Translation Studies (TS). I utilize the Spanish Vigo University Translation & Para-translation Research Group's intervention in the yet undertow sociological turn in translation and their instrumentalization of *para-translation* as a site for "intercultural ideological mediation" (CASTRO 2009: 2) through "the aesthetic, political, cultural and social manipulation in the para-text" (YUSTE FRÍAS 2012: 119). This is done through an engagement with the compatibility of Wright's titular framing with the iconographic packaging of the translated text (book cover and the publisher's imprint). I particularly examine the implication of both the titular framing and iconographic packaging for a niche market for a transfigured cultural politics, and the ideological co-optation of the Islamic preaching movement in Egypt—outside the piety parameter of Mahmood (2005) and Abou Bakr (2013). I argue for the following. First is the theo-ego logic of the translational titular framing of *مولانا* [Maulana] (ESSA 2012), which fashions the Islamic piety movement in Egypt along the Anglo-American evangelist model and cultural politics⁴. Second is the frontier epistemology and Orientalizing imagery informing the iconographic symbolism of the Hoopoe Fiction imprint and its semiotic synchronization with the translational titular framing, especially with respect to the initiation of a new cultural politics for cultural branding of the *New Middle East* through interfaith dialogue agenda.⁵ Hoopoe Fiction is a new imprint for AUC Press, launched in 2016 (*The Televangelist* is the first publication) targeting "bookworms of historical fiction set in far-flung lands, thriller lovers with a taste for intrigue, and crime fanatics who crave Noir" (<https://hoopoefiction.com/about/>). Third is the political

⁴ "Televangelism" refers to the specific style of religious broadcasting identified with conservative Protestantism and the Religious Right. Its roots are in the fundamentalist radio ministries of the 1930s through the 1950s, but televangelists took advantage of changing Federal Communications Commission (FCC) regulations, the increasing availability of cable television, and a changing cultural climate to build vast media empires, most significantly in the 1980s. Billy Graham became known worldwide through his TV specials from the 1950s on. Other prominent televangelists have included Oral Roberts, Jerry Falwell, and Pat Robertson (Encyclopedia.com, <https://www.encyclopedia.com/history/united-states-and-canada/us-history/televangelism>, accessed April 2021).

⁵ In 2008, during the celebration of the State of Israel sixtieth anniversary, in a national bird contest organized by the Society for the Protection of Nature in Israel, the Hoopoe was declared the national bird of Israel by a nationwide vote—despite "not [being] kosher or particularly hygienic, but it is fit for a king." In Hebrew scripture and Judo-Christian tradition, the hoopoe is symbol of the frontier propelled by the act of telling of distant geographies into stories. Its launch in the contemporary translation market aims at inaugurating a priming effect for a new cultural politics that combine the three religions. This is particularly evident in light of Hoopoe's semantic function within the religious scheme of monotheistic faiths, the imperial territorial epistemology of theo-ego-politics of knowledge production, and its contemporary geo-political semiotation in contemporary Middle Eastern national cultural politics.

implication of the AUC Press' monopoly of English translation market in Egypt and the Arab World, and the changing praxis of Western forensic interest in Middle Eastern cultural politics. This is particularly pertinent to the issue of the changing cultural politics of literary and translation production and their orientation towards Journalist-turned writer of Source text (ST) and Journalist-turned literary translator of the Target Text (TT). Fourth, on the methodological level, I argue for the materiality of communication in postmodern cultural production⁶ through attention to the primacy of the para-text (in its dual formulations of the peri-text and epi-text⁷—also termed extra-text) as an entry point to interpretation and transmission. I attempt to call attention to the para-text as a discursive site and analytical tool for decoding the power-politics of translation, especially with respect to the asymmetrical power relations of translation directionality and publishing market industry of English translation of the Arab World. Ultimately, I argue for instrumentalization of translation from the margin (marginal translation) as a de-colonizing theoretical parameter in TS, specifically with respect to reading the power-politics of the metropolitan translation production. The latter brought forth Hoopoe fiction, whose debut translation production is the transfiguration of مولانا [Maulana] (ESSA 2012) into *The Televangelist* (ESSA / WRIGHT 2016) by a Journalist-turned literary translation and Arabist.

⁶ In Translation Studies, there is a burgeoning rise of the cultural-attuned-turn to the materiality of communication in the postmodern (LITTAU 1997, 2011, 2016). Not yet a developed model of analysis, Littau's take on the materiality of communication in electronic mediated transfer is significant for its calling attention to the multi-semiotic structure of signification propelled by digital media. Hence, this turn singles the primacy of the media, not as form, rather as regulating technology for communication and signification. See Littau's take on the materiality of communication (1996, 2011, 2016).

⁷ Though not fully defined within the parameters of the Vigo school, extra-text, para-text and inter-text figure as the attendant conception of para-translation, especially in light of their pursuit of epistemological widening of the functionality of para-text beyond translation framing. Yuste Frías (2016) argues against defining para-translation exclusively as a term referring to the study of the translation of para-texts. He proposes the two categories of the epi-text and peri-text. Concurring with what Mehrez (1994) terms as the extra-text, defined as the "history of the text", background information (MEHREZ 1994: 39), the epi-text of the Vigo school assumes the functionality of the extra-text, particularly due to its instrumentalization to read the socio-cultural contexts enabling the text production and reception. Para-text is defined as "particular sets of verbal and iconic units, icono-textual entities or material productions" (YUSTE FRÍAS 2013). Inter-text is defined in Littau's postmodern scheme as "a trace of other texts [...] translation of other texts." (LITTAU 1997) and the structures of signification enabling meaning mediation operative on two levels: first, the local micro-level of word in both the linguistic (verbal) and iconic (image) modes; second, global macro-level pertaining to the macro-literary conventions of the translated genre. According to Batchelor (2018), Tahir-Gürçağlar's (2002) article offers a much clearer indication of the distinctions between *para-text* and *extra-text*, including an explanation of the differences between *epi-text* and *extra-text*. Both terms denote material unattached to the text itself. For Tahir-Gürçağlar', *extratexts* also reference "the general meta-discourse on translation circulating independently of individual translated texts" (cited in BATCHELOR 2018).

2. The Margin of Anglophone Translation Studies:

Vigo School Para-Translation/Textuality and the Critical Border of Interpretation/Communication

Located outside Anglo-American context, the School of Philology and Translation of the University of Vigo in Spain took lead from deconstruction and French critical theories' take on textual transcendence and para-textuality (GENETTE 1997) to create the concept of para-translation. The prime objective of the term coinage was to devise a critical category capable of analyzing what Yuste Frías formulates in terms of “the activities that are present at the threshold of translation” and communication through attention to the textual practices that surround, wrap, and introduce the TT to reception (YUSTE FRÍAS 2012: 119). According to Yuste Frías (2012), these activities elucidate the role of power relations, social and institutional contexts, the ideologies defining the positioning of para-/translators' subjectivities and the materiality of translation production. For that end, the Translation & Para-translation Research Group (T&P) at the University of Vigo was established in 2005 and a start-up homonymous MA degree program was launched with the agenda of expanding the conceptual parameter of the para-text and formulating the theoretical praxis of para-translation. Their focus was the materiality of communication and the function-based criterion of the para-texts. The latter lie at threshold of interpretation (GENETTE 1997) and enable the texts' presence in the physical world, their reception and communication to their designated readership. Transposing Genette's dictum⁸ on the functionality of the para-text for the physicality of book presence onto translation studies, the theoretical formulation of para-translation premises the existence of TT on para-translational activities and para-textual production. Yuste Frías, the T&P member with the largest number of publications according to Batchelor (2018), formulates his argument for para-translation in the following terms:

“[T]exts do not exist by themselves. Rather, for their presence to be a reality in the publishing world, they are ever dependent on para-texts [...] there cannot be a reading situation without an appropriate showcasing of the text by its publishers using different

⁸ According to Genette, a para-text is “what enables a text to become a book and to be offered as such to its readers” (1997: 1). As enabling structure to textual materiality and access, this formulation of the para-text posits the non-existence of the text without a para-text, whose production is not the author of the text rather those involved and contributing to the composition of the final product that the reader access. Hence, understanding of the para-text engages with the myriad contexts (social, institutional, corporate) that brought about the text in a book format and brought forth the scheme of its reception and interpretation. Thus, for Genette (1997), the para-text does not just involve the physical aspects surrounding the text (book cover, book blurb, title, subtitle, intertitles, prefaces, postfaces, notices, forewords, marginal, infrapaginal, terminal notes; epigraphs; illustrations). It also includes “many other kinds of secondary signals, whether allographic [from a third party] or autographic [from the author]” (Genette 1997: 1). This expansive parameter of the para-text extends its scope to what Genette formulates in terms of the peri and epi-text. The latter defined as “the distanced elements [...] located outside the book” (5) and contrasting with the peritext, which is physically attached to the text.

para-textual productions [...] there can be no text without para-text, neither can there be translation without corresponding para-translation.” (YUSTE FRÍAS 2012: 118)

According to Batchelor (2018), Yuste Frías’ interconnected formulation of text/para-text, and translation/para-translation focuses the study of translation on the study para-textual elements with aim of taking into account the analysis of the “ideological considerations and historical perspectives [...] for the translation of multi-semiotic texts” (BATCHELOR 2018: 152). Moreover, the projected trajectory of Yuste Frías’ formulation is an ethical translational practice attuned to the multi-semiotic textual encoding of postmodern cultural production. The latter’s socio-cultural and ideological subtexts covertly subsume the ST, TT, and their multifarious producers and consumers within the cultural politics of global design through the semiotic codes accompanying and representing the text. As Yuste Frías states:

“Para-translation invites the translator – translating subjects and first para-translating agents – to read, interpret and para-translate any kind of semiotic code surrounding, wrapping, accompanying, extending, introducing and presenting the text at the margins and on the thresholds of translation: ‘au seuil de la traduction’.” (YUSTE FRÍAS 2012: 119)

As an ethical translational training program, the Vigo University T&P Research Group created the new term of para-translation with the intention of designing “a paradigmatic area suitable for an authentic renovation of the everlasting quandary between university theory and professional practice ... [and] an epistemological opening” into postmodern power-communication-politics (YUSTE FRÍAS 2015: 317). This venture into an epistemological opening—encompassing and yet not limited to “a predetermined frame such as the para-texts” (YUSTE FRÍAS 2015: 37) – renders para-translation an epistemic theoretical shift attuned to the conceptual construction of text in the digital age of automated translation. Thence, it is apt to furnish a paradigm for TS in the margin – beyond the euro-centric epistemology of the post-colony.

2.1. Para-translation Geo-Body Politics: Para-text and the Geo-Historical Location of Postmodern Transfer

Despite their critique for venturing into the sociological turn (PYM 2011) and their rare employment in Anglophone Translation Studies (BATCHELOR 2018), the theoretical input of the members of the T&P research group attests to their critical border positionality that engages with the geo-historical location and epistemology of knowledge production through the venture into a dual taxonomy of para-texts. This dual taxonomy, borrowed from Genette’s framework (1997), identifies two levels of the para-text: the peri-text and epi-text. The peri-text is “an essentially spatial and material category” that includes “the titles, subtitles, intertitles, the prologue and epilogue, the notes, dedication, adverts, and glossaries and all the nonverbal graphic aspect such as font size” (GARRIDO 2011: 69). The epi-text is defined as “those messages that are situated around the text, but at a certain distance [...] usually found outside

the work” (GARRIDO 2011: 70). These include the group of discourses that are not pertinent to presenting and commenting on the text (extra-text) and the background information related to textual interpretation. The epi-text also includes promotional material in newspaper and magazines, interviews with the author or translation, commentary, criticism, reviews and the various adaptations—designed with the functionality of framing and promoting the work to a designated audience. Together, the peri- and epi-text furnish what Yuste Frías (2015) and Garrido (2011) respectively articulates in terms of “the spatio-temporal area (virtual or physical) occupied by the translators” (YUSTE FRÍAS 2015: 22), and the “two spaces for the analysis of the exclusive ideological function” of the para-texts (GARRIDO 2011: 71). This exclusive ideological function of the para-text is the study object of para-translation, which (against Pym’s critique for venturing into the sociological) signals its innovative reception praxis on translation and ideology. The latter is furnished through the term para-translation as a descriptive concept for what Garrido (2011) formulates in terms of “the intentional cognitive processes (ideological form and construction) behind the mechanism of cultural transfer” between postmodern societies (GARRIDO 2011: 67). Thus, as a descriptive and analytical category, the term para-translation figures as an absolution account for the translators’ full responsibilities for the ideological packaging of the para-texts. Garrido (2011) postulates “the concept of *para-translation* to become the center of knowledge of the human being, of the languages and cultures in our modernity”, specifically because of its aptitude to explain the covert cognitive mechanism of calculated cultural interpretation that occurs when:

“[A] society, in accordance with its beliefs and values, decides how (and when and why) to incorporate a foreign item in its cultural heritage, and to this end, it appoints certain intermediaries, the editors who watches over its interest and who [are] [...] referred to as paratranslators.” (GARRIDO 2011: 65, 67)

In other words, the term translation in T&P research scheme is reserved for “the mechanism of verbal transference or for when the transfer is strictly (inter)linguistic, although here too there can be para-translation” (GARRIDO 2011: 65). Para-translation ventures into decoding the sociological overture of the TT (located in the para-texts) through attention to the conditioning role of the historical perspectives in ideology interpretation and communication (GARRIDO 2011). The para-texts, in its dual analytical spaces of the peri- and epi-text, figure as an encryption site for complex processes of socio-cognitive negotiations located at the border of the TT and decoded through the encoded relation between the geo-historical location of the translator and the geo-body-politics of the *translates*.⁹ At the end of the day, it is the epi-text (outside

⁹ *Translatese* is a postcolonial term devised by Spivak (1993 [2004]) to designate the inappropriate cultural translation practices of Third World literature that appropriate and over-assimilate Third World subjects according to the marketing expectation of Anglo-American publishing industry. In its transposition to TS, the term is instrumentalized to reference the appropriation and co-optation textual strategies that result from the asymmetrical power-relations between the Source Language

the textual premises) that provides for what Garrido (2011) specifies in terms of the historical perspective. This historical perspective paradoxically conditions and elucidates the tacit process of ideological transmission (posited as the third code) of the imperial frontier territorial epistemology underwriting Western knowledge production on the Third World, and cultural production of the translatee—Spivak’s (1993 [2004]) domesticated and stereotyped cultural Other.

3. Extra-/Epi-text:

Western Knowledge Production and the Epistemic Frontier of Translational Global Designs

According to Mignolo (2006), the epistemic privilege of Western Knowledge production stems from the epistemological frontier logic. The territorial-based logic of frontier epistemology sets global modernity in motion through a matrix of epistemic differences and ranks. These matrixes constituted the driving force for colonial mapping, classification, translation and signification of the normative Western Self and its doppelgänger Other in the colonial era. The matrix-subtext was the “theology and the theo-politics of knowledge” in the Middle Ages, which has been displaced by the Enlightenment “secular ego-logy and the ego-politics of knowledge”, bringing forth the theo-ego-politics of knowledge production of global modernity (MIGNOLO & TLOSTANOVA: 206). Global modernity is predicated on “zero-point epistemology” (MIGNOLO & TLOSTANOVA 2006: 209). The latter sets the epistemic privilege of Western knowledge through both “the epistemic privilege of the humanities and the social sciences – the privilege of an observer that makes the rest of the world an object of observation (from Orientalism to Area Studies)”, and their presumptuous claim to the geo-historical and epistemological emptiness of the other cultures (MIGNOLO & TLOSTANOVA 2006: 206). The epistemic frontier is thus herald to seal the pact for homogenization under the banner of a good abstract universal that is valid for all, and the attendant obliteration of the geo-body politics of the Others’ knowledge(s).

The remit of the analytical space of para-translation third code (ideology), the epi-text figures as the site for the geo-body politics of *The Televangelist* (2016). I retrieve this geo-body-politics through the geo-historical location of the journalist-translator, Jonathan Wright. The latter’s ideological positioning (socio-cultural and institutional contexts) attests to the interconnectedness between the epistemic frontier of metropolitan translational knowledge production, and the global designs at play in the ideological titular packaging of the translation—and the consequential cultural branding of the translatee.

(SL) and Target Language (TL), especially in reference to the history of colonialism that brought it forth and the neo-imperialist formation underpinning cultural production and representation monopoly.

3.1. Jonathan Wright and the Epistemic Privilege of the Center: Geo-historical Location of the Journalist Translator and Mapping through Telling

Coming from the metropolitan center, Jonathan Wright's life, journalistic career and later engagement with literary translation embody the epistemic privilege of the center with its incessant pursuit of mapping and covering the epistemic territorial frontiers of its differential Others. They, more specifically, exemplify the postmodern juncture of global modernity, where the poly-centric capitalist logic of expansion is hued and redeemed by the multicultural bid for mapping through objectified telling—tethered to the observer's privilege. This metropolitan telling imperative pays lip-service for recognition of difference, while scheming for what Mignolo terms as “a good abstract universal, valid for all” (2006).

English by nationality and birth, Wright's childhood was spent across the globe in Canada, Malaysia, Hong Kong and Germany. His education in Arabic, Turkish and Islamic civilization at St John's College, Oxford qualified him for a journalistic career. In 1979, he joined the American based International News Organization Reuters as correspondent and was appointed as Cairo bureau chief one year later. He was based in the Middle East for three decades across Egypt, Sudan, Lebanon, Tunisia, and the Persian Gulf. He was an eyewitness to many of the major events in the Middle East, including the assassination of the Egyptian President Sadat in 1981. In 1984, while on a reporting assignment for Reuters in the Bekaa Valley Lebanon, Wright was detained and held hostage by a Palestinian splinter group as part of the Lebanon hostage crisis. Wright escaped from captivity to a checkpoint manned by the mainly Druze Muslim Progressive Socialist Party. From 1998 to 2003, he was based in Washington, DC, covering US foreign policy for Reuters. He returned to Cairo and stayed until the fall of Mubarak's regime in 2011. In 2011, he contributed a piece to Reuters, entitled “Joy at Mubarak's demise [...] tense accession”, while not on Reuters' payroll (WRIGHT 14.02.2011). From 2009 to 2011, Wright was the editor of the Arab Media & Society Journal, published by the Kamal Adham Center for Journalism Training and Research at the American University in Cairo. He currently resides in London.

His literary translation career started in 2008 with the translation of Khaled el-Khamissi's best-selling book (2006) *المشاوير تاكسى*: حواديت المشاوير published by Aflame Books under the title *Taxi* (2008). Wright's translation *Taxi* (2008) was republished in 2011 by Qatar: Bloomsbury Qatar Foundation with a new conversion added by the writer and translator. The new publication for *Taxi* (2011) was subtitled “the novel that predicted the uprising”. The release of the new English edition of *Taxi* (2011) launched Wright's career-path as a renowned literary translator with his garnering a number of awards¹⁰, the last of which is the Said Ghobash Banipal Trust's award for his translation

¹⁰ Wright won Banipal Prize for Arabic Literary Translation for the translation of Azazeel by Youssef Ziedan in 2013. This prize was followed by Independent Foreign Fiction Prize for the translation of *The Iraqi Christ* by Hassan Blassim in 2014. In 2016, he won for the second time the Banipal Prize for Arabic Literary Translation for his translation of *The Bamboo Stalk* by Saud Alsanousi.

of the 2013 Kuwaiti novel *سائق البامبو* by the Kuwaiti novelist Saud Alsanousi. The Kuwaiti novel *سائق البامبو* was translated into *The Bamboo Stalk* (SAUD ALSANOUSI / WRIGHT 2015).

3.2. Literary Translation Career and the Change in Cultural Policy:

New Juncture of Arabic Literature in English Translation

Unlike the first phase (1908-1967) of Arabic literature in English, spearheaded by Denys Johnson-Davies (1922-2017), the “doyen of translators” and “the leading Arabic-English translator of our time” in Allen and Said’s words, the subsequent phases (second, third and fourth) are marked by a change in translational cultural policy (cited in KHALIFA & ELGINDY 2014: 45). This change was triggered by the change in the cultural political economy of the region propelled by region propelled by the September 11 attacks in 2001 leading up to the Arab Spring in 2011. The latter spurred what Antoon qualifies as the West’s “forensic interest in the Arab World and Arabic Literature” (ARABLIT March 2010b), which produced new economics of production, and new cultural politics of translation.

Humphrey T. Davies, roughly belonging to the third (post Nobel prize period 1988-2001)¹¹ phase, could make a living as a full-time translator, contrasting with the first and second phase, where Johnson-Davies resorted to publishing volumes at his own expense due to lack of funding and market interest. Humphrey T. Davies approaches translation as a mystical endeavor with the translator’s job specified in terms of “listening to the voice in the text trying to reflect the text as closely as possible the essence of a good translator is to make the readers feel that they are hearing a voice that is distinctive mirrored through the translation” (Interview Oct 5, 2014). As an individual and cultural endeavor, Davies (2014) translates “in order to understand to

¹¹ Building on Altoma’s distinction (2005), Khalifa and Elguindy identifies three developmental phases for Arabic Literature in English Translation influenced by external and internal events and the turns in the cultural diplomatic policy propelled by National Defense and Education Act’ of 1958. The latter gave impetus to the translation from Arabic, with Arabic language identified among the modern foreign language crucial for the education of “specific defense-oriented personnel” (KHALIFA & ELGUINDY 2014: 46). The first phase (1908-1968) was characterized by a scholarly interest, where Arabic literary texts were chosen as socio-political documents regardless of their literary merits. Johnson-Davies “was accepted for publication as a work of scholarship rather than of any literary merits it might have (KHALIFA & ELGUINDY 2014). The second phase (1968–1988) was induced by the American act and was characterized by mini academic boom and avidity for texts that would be included in the curricula of American and British universities. The third (1988–2001) was the Nobel phase that garnered short-lived interest in Arabic literature by academically oriented English-speaking readership. Khalifa and Elguindy (2014) identify post 9/11 as the fourth phase propelling a lasting interest in Arabic Literature in translation market and publishing industry. This paper calls attention to the burgeoning rise of a fifth phase in the aftermath of the Arab Spring induced by the forensic interest in Arab culture as socio-political systems. This fifth phase is characterized by a new geo-regional and age-group focus, and cross genre interest. It is also qualified by a journalistic haste attitude to get the next Arab best seller. In short the fifth post-Arab-spring phase is characterized by new translational policies and politics that deviate from the traditional Orientalist paradigm of the Translator as Arabist and cultural communiqué.

resqueeze the goodness of the text to completely understand what is the writer doing and how he is doing [so as to acknowledge] and do something with every single written symbol on the page” (AMERICAN UNIVERSITY OF CAIRO PRESS 2014).

Unlike Humphrey T. Davies, Wright’s take on translation is journalistic with the tacit attitude of *get things done*, and the story told. Wright’s basic postulation is that an Arabic-English translator does not need perfect fluency in Arabic. Rather, a translator’s job is confined “to learn most how to use English” (ARABLIT March 2010a). For Wright, translation is not a “creative work”, despite his proclamation during his fight with the Egyptian writer Alaa Aswany and Knopf publishing house over the English translation of Aswany’s 2013 novel نادى-السيارات. Knopf contracted with the translator Russel Harris and Aswany’s novel was translated into English under the title *The Automobile Club of Egypt* (ASWANY & HARRIS 2015).

In the course of the discursive fight with Aswany and Knopf, Wright put the case that it is the translator’s job to find the best way to communicate, making his case within the heated debate (intellectual and theoretical) on the translator’s visibility¹² (WRIGHT 23.10.2013). In his tenrules for translation, Wrights believes that if the text contains many Quranic references, the translator should be bold to intervene, translate them himself/herself, and resort to omission in line with the contextual praxis of textual reception. He believes that when “negotiating terms, remember that an English translation is at least 20 percent more ‘wordy’ than the equivalent Arabic text” (ARABLIT July 2011).

Wright’s journalistic nuanced take on literary translation and engagement with Arabic literature translation industry epitomize what Humphrey T. Davies terms for the post September 2001 attacks’ phase as “a fecund period in Arabic literature” (AMERICAN UNIVERSITY OF CAIRO PRESS 2014). Booth similarly qualifies this phase in terms of “the current haste to find the next Arab best seller” (BOOTH 2008). Booth thence laments the current orientation towards “clichéd language, erasure of Arabic idiom and cleaning up” forced by the Saudi female author, Rajaa Alsanea over the translation of her novel بنات الرياض (2004) (BOOTH 2008). Alsanea sided with the set norms of the translation publishing industry forcing on Booth the cleaning up and the domestication of the cultural specificity of the novel to meet the expectation of Anglo-American readership and project the modernity of Saudi contemporary culture (BOOTH 2008). Booth translated بنات الرياض (2004) into *Girls of Riyadh* in 2007 (cf. THE COMPLETE REVIEW 2007).

Wright’s coincidental engagement with literary translation (not his intention according to his statement) came particularly due to the journalistic forensic interest in the Arab street, which *Taxi* (2006) addressed. His politics and poetics towards the epistemic primacy and precedence of English over Arabic, reflective of burgeoning orientation towards the new clichéd language cleaned up of the linguistic cultural nuances, are indicative of the interdependent change in cultural policy and economics

¹² In his blog, Wright defends Aswany’s *Automobile Club* against its belittlement from the literary elite “arguing that Egypt and the Arab world in general needed good story-tellers who put plot and character ahead of literary ostentation and obsessive self-analysis” (WRIGHT 23.10.2013).

of cultural production in Arabic-English translation market. They are particularly illustrative of the old-cum-new orientation towards *abstract universal, valid for all*, and the underlying Anglophone homogenizing logic of poly-centric capitalist cultural economy. The latter pursues the cultural translation of the Others' cultures in metropolitan terms, and along Anglo-American cultural semiosis. More specifically, in the case of the Islamic Other and the context of *The Televangelist's* iconography, Wright's journalistic translational poetics and politics shed light on the interconnection between the haste for the new Arab bestseller, the new branding policy for Arab literature in English translation, and the new designed semiosis for the space of religion in Middle Eastern cultural politics. The induction of *The Televangelist* (2016), through the new AUC imprint and its digital version, Hoopoe Fiction, sets a new juncture for AUC Press epistemic mapping, and whence a new semiotic branding for a Hoopoe-packaged Middle East (Fig.1).



Fig. 1: AUCP Imprint Hoopoe

4. Epi-text/ Peri-text and the New Designed Semiosis: Hoopoe and the Cultural Rebranding of the Middle East

Initiated in 2016, Hoopoe Fiction targets “engaged, open-minded readers hungry for outstanding fiction that challenges headlines, re-imagines histories, and celebrates original storytelling” ([Hoopoe https://hoopoefiction.com/about/](https://hoopoefiction.com/about/)).

Notwithstanding its longstanding monopoly of the market of modern Arabic fiction in English translation (KHALIFA & ELGINDY 2014), AUC Press's Hoopoe launch constitutes a proactive branding strategy¹³, designed to innovate on the publisher's cultural practice, tap into post-Arab spring markets, and thence repackage and rebrand new cultural policies. As such, Hoopoe sets a new juncture for AUC top-level and elite driven orientation process towards translating Arabs' literature and Middle Eastern

¹³ In business and marketing, rebranding references the process of changing the corporate image of an organization. This is done through donning a new name, symbol, or change in design for an already-established brand. The idea behind rebranding is to create a different identity for a brand in the market. There is two types of rebranding: proactive and reactive rebranding. Proactive rebranding references the situation, where the company recognizes that there is an opportunity to grow, innovate, tap into new businesses or customers, and to reconnect with its users. Reactive rebranding occurs when the existing brand has been discontinued or changed due to mergers or acquisitions, legal issues, negative publicity.

cultural politics. This juncture is structured along the frontier epistemology and impetus for discursive mapping through postmodern de-territorializing narration. According to Hoopoe Fiction website, the new imprint target readers who are “hungry” for fiction that challenges headlines and re-imagines history along the “growing Arab diasporas; students of and visitors to the Middle East” (HOOPOE n.d.). The imprint production is also designed for “those with a professional interest in the seismic changes reshaping people’s lives across this enigmatic part of the world” (HOOPOE n.d.). Hoopoe’s targeted writings map the geographical boundaries of the Middle East from “Marrakesh to Baghdad and Khartoum to Aleppo for adventurous readers everywhere” (HOOPOE n.d.). The focus of Hoopoe’s cultural content is contemporary writings that flout the boundaries of genres: “From historical epics, social satire, police procedurals and stories of the future Middle East: we will publish the exciting and the unexpected” (HOOPOE n.d.). Hoopoe’s digital space, hoopoefiction.com, constructs a de-territorial postmodern trajectory for “a like-minded growing community around the world ... [sharing] inspiring writing from the Middle East ... explore interviews with our authors and commentaries from our translators and editors” (HOOPOE n.d.). This bid for reconnecting with its potential customers is relayed through a constructed juncture between Orientalist imagery and contemporary interest in the Middle East. The Middle East, de-territorialized and de-contextualized, is verbally constructed in terms of “far-flung lands ... for intrigue, and crime fanatics” (HOOPOE n.d.). The new semiosis for the new AUC Middle East is sealed through the localized domestication of the imprint icon, hoopoe. The cultural semiotation of the hoopoe is verbally framed in Islamic mystical term, away from its biblical significance and through Orientalist universalizing aesthetics. Under the heading “What is a hoopoe?”, the website provides the following answer:

A hoopoe is a beautiful bird found across the Middle East, known for its distinctive crown of black and chestnut feathers. Like the cuckoo, its name is derived from its unique call. In his famous epic *The Conference of the Birds*, Sufi poet Faridud-Din Attar casts the hoopoe as the leader of all birds and the storyteller on the flock’s quest for enlightenment. In the Qur’an the hoopoe is depicted as a trusted messenger, carrying messages between Solomon and the Queen of Sheba; while in ancient Egypt the hoopoe was sacred and was a symbol of the heir apparent to the throne. (HOOPOE n.d.)

Thus, Hoopoe’s website verbally articulates its Orientalist-hued venture into the new epistemic frontier of contemporary Middle East, and new cultural branding of a new vision for a potentially New Middle East. The debut production of Hoopoe imprint is *The Televangelist* (2016). The titular translational choice and the new imprint’s rebranding iconography pinpoint to the emergence of a new Anglophone forensic interest away from the Arab streets and towards the nexus between religion and politics in the Middle East. They also combine to set a configured narration poetics and politics for the space of religion in the globally oriented modern Middle Eastern culture.

5. مولانا [Maulana] and The Televangelist:

New Forensic Interest and the Post-Arab Spring Epistemic Frontier

Whereas Wright’s translation of *Taxi* (2008, 2011) was induced by the journalistic forensic interest in the Arab street, *The Televangelist* (2016) carves a niche for the nexus between politics, religion and youth culture in the Middle East. Its translation attests to the emergence of a new juncture for the forensic interest in post-Arab spring Egypt. This new forensic interest focuses on the place of religion in Egyptian cultural politics, and sheds light on the contemporary cultural dynamics of Arabic literature movement in translation—across written and visual media. This is particularly evident in connection to the movement of the ST concurrently to English and the filmic screen, and the changing scheme of patronage industry for contemporary Arabic literature. Written by Essa, a political journalist-turned writer, the novel deals with Sheikh Hatem, a young Azhari scholar versed in Islamic jurisprudence. Sheikh Hatem’s charisma opens up the opportunities to the silver screen, where he is entrusted to provide for fast-delivered *fatwas* through the televised religious programs infiltrating the privately-owned satellite channels. Sheikh Hatem’s fame brings him close to Egypt’s political elite and circle of intrigues. His influence on youth places him under the securities’ tight watch, and calls for his later enlistment to address the Muslim youth apostasy of Islam and conversion in to Christianity. Called upon by high state personnel, he is assigned the task of talking the personnel’s renegade relative out of his conversion into Christianity, and back to Islam. He falls out of favor with the political elites, and is denied the glamour of the silver screen. The novel tackles the questions of religion, politics and spirituality. It also addresses the space of religion in contemporary Egypt. Contrary to the traditional scheme for literary patronage, مولانا [Maulana] (ESSA 2012) garners its acclaim from journalistic circles.

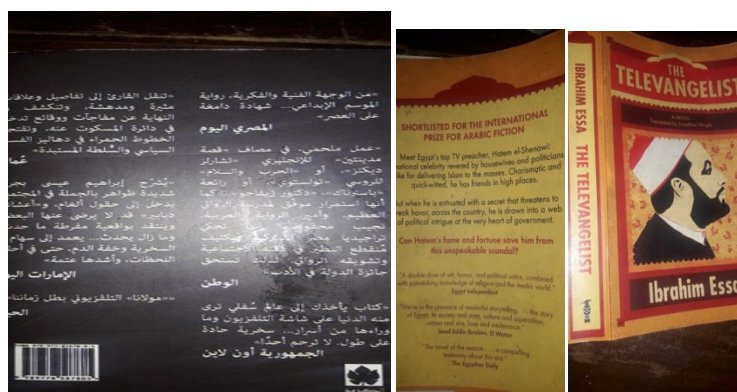


Fig. 2: ST journalistic-centered patronage and TT acclaim by journalistic circles

The book blurb is framed through acclaim from journalistic venues including *al-Masry al-youm*, *al-Watan*, *Oman*, *al-Emarat al-Youm* and *al-Hayat*. The book is published by al-Karma—an Emirate publishing house. The book was brought to a wider fame by its cinematic adaptation into a movie مولانا (2016). The film visual packaging and promotion simultaneously take from and inform the book’s subsequent versions.



Fig. 3: The book cover of Essa's 2014 edition and its rapport with the filmic adaption imagery

Dealing with the intersection between religion and politics, *مولانا* [Maulana] (ESSA 2012) provides for fictional narrative construction of what Mahmood in 2005 ethnographically studied and culturally translated in terms of “the politics of piety” in *Politics of Piety: the Islamic Revival and Feminist Subject* (MAHMOOD 2005). In 2013, Abou Bakr has drawn and innovated on Mahmoud’s established labeling category, employing *satellite piety* as a new analytical category for qualifying the contemporary postmodern juncture between the Islamic preaching grass-root movement and the new media technologies (2013). In her “Satellite Piety: Contemporary TV Islamic Programs in Egypt” (2013), Abou Bakr tackles the question of the configuration of the piety movements’ methods of message-delivery along the new media, and the implication for the changing parameter of the religious social practice and oppositional space in Egyptian cultural politics. The label *satellite piety* was her designated linguistic category for tracing the posited change. Abu Bakr’s intervention thus sets and codifies a scholarly and translational category for the televised preaching movement and its impact in Egyptian cultural landscape. According to Abu Bakr, the term *satellite piety* refers to “the phenomenon of increased and diversified satellite religious programs in contemporary Egypt [...] [feeding] into new senses of a public space that is discursive, performative and participative’ [...] ‘processes of cultural translation’.” (ABOU BAKR 2013: 128)

5.1. Outside the Piety Paradigm: The Televangelist’ Peri-text and Para-textual Signification

Skewing the established referencing categories for Egyptian piety movement (the politics of piety and satellite piety – MAHMOOD 2005, ABOU BAKR 2013), Wright gets the story told through Western epistemology employing the category *televangelist*. This chosen linguistic category in the titular framing of the TT tell-tales the translator’s attitudinal position towards the epistemic primacy of Anglo-American cultural categories. The titular choice not just reflects the calculated constructed signification of the intersection between the new media technologies, religion and politics in global cultural politics. It showcases the designated politics for mainstreaming an American specific cultural category to the “far-flung lands ... for intrigue, and crime fanatics”

(HOOPOE n.d.). In the book blurb (back cover), the words “secret” and “political intrigue” are used to frame the story within the metropolitan logic and representation of the darker Other. The latter’s darkness and intrigues provide for the foil and pretext for the primacy of the Anglo-American normative Self, and the power privilege position of their telling. The designed outcome is packaging and rebranding the Islamic culture of the Muslim Middle East after the neo-imperial bid for an abstract universal religion for all. This abstract universal religion places traditional religion within postmodern technologies through maintaining the homogenizing thrust of metropolitan labeling of the translatese. This dimension becomes evident, especially in connection to the AUC Press imprint symbolism in biblical cosmology and contemporary Middle Eastern cultural politics.

Televangelist is a linguistic category devised in Anglo American cultural politics during the fifties to designate the new dissemination technology of evangelism through religious programs on the silver screen. Televangelist programs were usually hosted by a fundamentalist Protestant minister. The on-TV services were conducted to spread the Gospel among the youth and enlist donation for the dissemination of the Word of God. Televangelism is notorious for the fundamentalist protestant politics, which is hinged on both White supremacist ethos and oppressive gender politics in recreation of the traditional myth of the City on the Hill of the American forefathers. Evangelist/Televangelism is the structuring subtext for American politics. They also furnish the unspoken of subtext of the Anglo-American-specific frontier territorial epistemology.

The imposition of Televangelism on Arab religious contemporary culture and the concurrent discursive telling of the Middle Eastern Islamic religious identity through American-specific socio-cultural category are not just meant to map the Muslim Middle East after the American right-winged image. In conjunction with Hoopoe fiction iconography, the titular framing pours into the theo-ego-centric packaging of contemporary Middle Eastern cultural politics that construct a theo-centric and egoistical geo-strategic order. This geo-strategic order exercises universalized domestication of Middle Eastern Islamic religious culture to exorcise its ritualistic-nuanced epistemic difference, and thence structures a niche for an interfaith ideological space. The latter, unlike inter-religious dialogical pursuit¹⁴, is a space where Abrahamic faiths, in the form of Sunni Islam, Christianity and Judaism, are brought in dialogue with the Tele-theo- and ego- logic of global modernity. This is particularly substantiated in light of the translator's scant note at the margin of *The Televangelist* (2016) – in the colophon.

¹⁴ There are three adjectives utilized in the discursive debate on the relation between religions and polity in the postmodern world. These are *ecumenical*, *interfaith*, and *interreligious* relations. Ecumenical references the relations and prayer with other Christians. It engages with the sectarian dimension of religious discourse. Interfaith refers to the relations with members of the Abrahamic faiths (Jewish and Muslim traditions). Interreligious is used to refer to the relations with other religions, such as Hinduism and Buddhism – as opposed to interreligious. (<http://legacy.archchicago.org/departments/ecumenical/Relations.htm> (01.08.2020))

Indeed, despite Wright's valorization of watered-down intervention and omission as the opted translational strategy with respect to Quranic references and cultural specific items, Wright takes the pain to write a five-note paragraph commentary on his translation. The first three notes deal with citation from the Quran and specification of the transliteration of "Dhimmi" and "Mutanassir", respectively defined in terms of "non-Muslim living in Muslim-dominated state, with protected status but with some legal and fiscal disadvantage" and "a convert to Christianity" (ESSA / WRIGHT 2016: 483). The last two points deals with hadith reference, and what would seem as scholar verification from Islamic tradition to the historical allusion that brought forth the distinction between Sunni and Shiia in Islamic theo-political order and tradition: "Yazidibn-Muawiyah was the Umayyad caliph famous for ordering the attack on the Prophet's grandson Hussein at Karbala, a crucial event in Shiite history" (ESSA / WRIGHT 2016: 483). The last point is presented without source-citation for his presented as fact in Islamic political tradition.

Similar to the ST, مولانا [Maulana] (ESSA 2012), the acclaim of *The Televangelist* (2016) and testimonials for the translation come from journalistic sources—*Egypt Independent*, *Al-Watan* and *the Egyptian Daily*. This configured testimonial input attests to the new turn in literary patronage in contemporary cultural policies of global reception politics.

5.2. The Semiotics of the Peri-textual Imaging:

Book Cover and the Privilege of Western Visual Grammar

The structured niche for an interfaith dialogical space is further enforced through the book-cover imaging. The latter adapts Essa's 2012 edition to compose *The Televangelist* (2016) along what Kress and Van-Leeuwen formulates in terms of the Western-specific grammar of visual design (1996). The end of the composition is to foster the design for the inter-faith based cultural communication and the domestication of Sunni-Muslim difference within the cosmology of global designs.

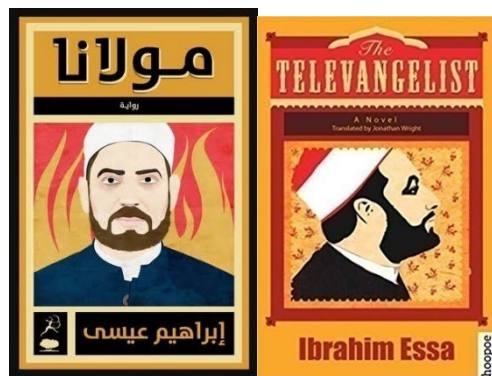


Fig. 4: The book cover of Essa's 2012 version and its adaptation along the Western visual grammar in *The Televangelist*

The book-cover's masthead is framed in a dome like iconography topping the word "THE TELEVANGELIST" in capitalized bold letter type. The footer contains the name of the writer Ibrahim Essa in bold big sized letters. The picture in between is for a young

Sunni turbaned Sheikh, identified by the white head-piece—in distinction from the Shiite black turban. The Sheikh's gaze is directed to the right side. According to Kress and Van Leeuwen (1996), this right forward gaze constructs the anticipation for something in the air with “the right side known as *new* ... and not yet known” in western visual vocabulary (KRESS & VAN LEEUWEN 1996: 9). The icon of the hoopoe appears at the bottom of the book spike with the writer's name, the book title, “THE TELEVANGELIST”.



Fig. 5: *TT Spike*

The visual effect is an actualized potential for a forward-looking Islamic exegetical practice, exorcised of traditional differences and capacitated to pinpoint to something “new and not yet known”. The visual outcome is post-colonial visual iconography and ecologies for the cultural translation of a new rebranded religious space in the Arab Middle East. This rebranded religious space is visually constructed to synchronize with the post-Arab spring youth-centered cultural politics, and the metropolitan ecologies of translating the for-long constructed as the Islamic Other.

5.3. Post-colonial Ecologies: the Middle East in Cultural Translation

The Middle East is caught up in a process of cultural translation along dualistic schemes discerned through the post-colonial ecologies of contemporary cultural economy. The first scheme is concerned with the intersection between the local, cultural and aesthetic in the journalistic-turn of literary production and patronage. It is also furnished through the contemporary signification and communication of the cultural policies pertaining to the movement of the written text to the poly-semiotic textual tapestry of filmic translation and the latter's impetuous role in visual and inter-linguistic translation in current cultural politics. The second scheme, relating to the visual-centric cultural policies of global modernity, is the global, political and cultural schemes that enact the metropolitan ecologies of signification in line with global designs. This dimension takes shape through the interface between the colonialist Orientalist imagery/imagination and the ongoing repertoire with the global (universalistic theo-ego-centric) matrix of cultural semiotation. The outcome is the construction of religious-iconto-politics that is embedded in Judeo-Christian and Sunni Islamic tradition – against Shiite tradition implicitly located at the other end of the epistemic frontier. In the case of the text under-study, this is enacted through the proactive branding strategy of the AUC Press imprint. Hoopoe, a bird designating wisdom in Islamic tradition and assuming nationalistic signification in contemporary

Israeli cultural politics, is semiotically re-contextualized and re-signified to furnish a new cultural icon for the New Middle East. The outcome is Televangelism – a category that now can cross the boundaries of religious epistemic differences and geo-political divides, especially in connection to interfaith discursively constructed dialogue and the contemporary Holy Grail for an abstract universal religion, valid for all. Muslim Televangelists is now an established journalistic category making the headline of news and academic writings covering the new Muslim Preacher movement round the globe. The normative translational strategy for Essa's book title مولانا [Maulana] would be transliteration, especially in light of the post-colonial turn in TS, and the signification of the word *Maulana* throughout the English text. Maulana is currently a loan word in English language referencing "A Muslim man respected for his religious knowledge or scholarship. 2. Used as a courtesy title for such a leader or scholar" (Free Dictionary). "Televangelist", as a linguistic category, does not figure except in the title of TT.

6. Conclusion

In this research, I dealt with a number of research queries that set its critical examination of the translation of Essa's text into *The Televangelist* (2016). These queries informed my argument for the theo-ego politics of the English translation and the consequential cultural rebranding of a new inter-faith-based religious space for the New Middle East—fit for the projected structure for global governance. My endeavor was specifically induced by the signification of the cultural translation of the Muslim preacher movement away from the established scholarly category of piety politics and satellite piety (MAHMOOD 2005; ABOU BAKR 2013) and through the American-specific socio-cultural and political category. I enacted de-colonial epistemic shift through employing marginal translation as a theoretical paradigm emerging from outside the Anglo-American academia, and situated at the margin of TS. I examined the particular juncture between the theo-ego-politics of knowledge production in translation and the forensic Anglo-American interest in Arab Street and religious culture. I used the socio-historical perspective of the Vigo school T&P research group and their take on para-texts to decode the relations between the ST and TT to their myriad contexts. I studied those relations and their implication in the ideological regulation of the strategic Other in translation, and for rebranding of new cultural policies for the Middle East. I reached the following findings. First is the administration of the AUC Press' new juncture for the top-level and elite driven process of translating the Arab Middle East by the Hoopoe Fiction. The latter capitalizes on the new dynamics of literary production in the Arab World to set new politics for mapped narration of the changing cultural politics of contemporary Middle East. Second, this carved niche for new politics of story-telling and mapping is enacted along the materiality of communication of postmodern cultural communication. The latter thrives on the poly-semiotic signification structure—located at the para-texts. Third is the tactile politics of cultural branding and its covert bid for signification and naturalization of new iconography for New Middle East. Ultimately, I make a final argument for de-colonial epistemic shift in TS theoretical knowledge production. This de-colonial shift is posited through attention

to the validity of the theoretical inputs from outside the Anglo-American academia. These theoretical inputs from the margin of translation theories are likely to present new takes and tools to decoding the encrypted metropolitan designs situated at the margin of translation. Employing marginal translation, I endeavored to enact its proposed de-colonial epistemic shift through reading the margin of the translation in the para-texts as a working concept for the myriad contexts of production and reception. The main aim is to critically engage with the socio-political signification of Televangelism away from the established piety politics and Satellite piety, and through the theo-ego-naturalizing politics of Anglo-American universals.

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Slovak Literary Journal *Elán* (1930 – 1947) A Case Study in Translation Microhistory

1/2021

DOI: 10.25365/cts-2021-3-1-6

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

*The goal of this paper is to analyze the Slovak literary journal *Elán* edited by poet Ján Smrek from two points of view - translation microhistory (1) focusing on the agency of the translators, which are in this case, also editors of the journal and (2) stressing the translation issues widely discussed in the journal. The journal was formed in 1930 and it was cancelled in 1947 by the leading Communist party. The aim is to quantitatively and qualitatively analyze possible shifts in translation policy and in metatranslation discussions in the Slovak part of the First Czechoslovakia, in the Slovak State and during the short period before the communist coup d'état in 1948. The analysis can also show us the first systemic steps in translation within Czechoslovakia and the role of translation in that period. Ján Smrek several times explicitly proclaimed the openness of Slovak culture to foreign influences, therefore his agency in regard to changing ideologies will be analysed.*

Keywords: translation microhistory, periphery, agency, literary translation

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Laš, Matej (2021): Slovak Literary Journal *Elán* (1930 – 1947). A Case Study in Translation Microhistory, *Chronotopos* 3 (1), 100-122. DOI: 10.25365/cts-2021-3-1-6



Matej Laš

Slovak Literary Journal *Elán* (1930 – 1947) A Case Study in Translation Microhistory

*The goal of this paper is to analyze the Slovak literary journal *Elán* edited by poet Ján Smrek from two points of view - translation microhistory (1) focusing on the agency of the translators, which are in this case, also editors of the journal and (2) stressing the translation issues widely discussed in the journal. The journal was formed in 1930 and it was cancelled in 1947 by the leading Communist party. The aim is to quantitatively and qualitatively analyze possible shifts in translation policy and in metatranslation discussions in the Slovak part of the First Czechoslovakia, in the Slovak State and during the short period before the communist coup d'état in 1948. The analysis can also show us the first systemic steps in translation within Czechoslovakia and the role of translation in that period. Ján Smrek several times explicitly proclaimed the openness of Slovak culture to foreign influences, therefore his agency in regard to changing ideologies will be analysed.*

Introduction

The journal *Elán* was part of the periphery of the literary polysystem¹ and translators are social agents that behave within norms (TOURY 1995) are able to manoeuvre within them to lesser or higher degree. Therefore, this case study deals with translation microhistory with a focus on the translator's agency as well as on the first systemic steps of Slovak translation. According to Munday (2014: 76) there are two crucial advantages of microhistory over macrohistory: 1) it conveys personal experience and 2) it links the individual case study with the general socio-historical context. Xianbin (2007: 25) summarizes that translators tend to act within norms that lead to easier patronage, but particularly in a period of cultural transition, several conflicting norms may be influential. In the presented case study, two such cultural transitions take place – establishment of the Slovak State in 1939 and communist coup d'état in 1948. According to Xianbin (2007: 25) translators are social actors that “have certain goals to reach, personal or collective interests to pursue, and material and symbolic stakes

¹ Generally, in “small literatures”, translations are part of the center, but only on the book market. As the study is focused on a journal read mainly by professionals in the field, it is part of the translation microhistory. The term small literatures is used in accordance with the Polysystem theory in which small literatures tend to supply non-existent literary impulses by translations. Even-Zohar's (1990) polysystem theory is a helpful descriptive translation studies tool that can be used to explain phenomena taking place in totalitarian regimes. According to it the smaller literatures (such as Slovak literature) are formed by translations, in which they try to find new literary models. Disruption in the quantity of translations or in the translated languages shows us the political tendencies of the regime.

to defend” and although they are manipulated by the patronage “their very purpose is to subvert the dominant norms”. This paper aims to find out if and how translators were able to manifest their agency in the power interplay. To put it in simple terms, the question is if the translators or editors of the journal *Elán* were able to “exert power in an intentional way” (BUZELIN 2011: 7) within the cultural transitions. The translator’s agency is not manifested only on the operational norms governing the text of translation, but also on the preliminary norms in regard to translation policy² (ZHA & TIAN 2003: 22). Drawing on the definition of Kinnunen and Koskinen who defined agency as “willingness and ability to act”³, Khalifa (2014: 14) concludes that the aim of such study is to understand “the role of translatorial agents and the way they exercise their agency in (de)constructing narratives of power and identity” (XIANBIN 2007: 14-15) and therefore the focus is to “highlight the interplay of power and ideology: what gets translated or not and why it is always (or at least partly) a matter of exercising power“(XIANBIN 2007: 15).

It can be assumed that the democratic First Czechoslovakia had differentiated patronage and the clerofascist regime of the Slovak State had an undifferentiated one. According to Rundle (2012: 239) the history of translation should be studied not in order to find out what history tells us about the translation, but vice versa. If this is applied to translator’s agency, the goal of this microhistory case study is to find out what translator’s agency tells us about history. To put it simply, a translation microhistory of translator’s agency aims to find out how and if the translators resisted the dynamicity of norms mainly in terms of translation policy. As the goal of translation history is also to prevent Bourdieu’s genesis amnesia, it is necessary to analyze the significance of translation as proclaimed by the authors of the journal and to analyze what translation-related topics were discussed most frequently. Based on the framework and on the premise to analyze the role translation played in the journal, the study is divided into the following parts:

1. Historical context focusing on the microhistory of the *Elán* journal within the macrohistory of the shifting ideologies.
2. Translation policy (primary text products) of the journal in quantitative terms focusing on the languages translated and on the possible shifts with the aim to understand why they took place.
3. Extra-textual material – as defined by Toury (1995: 65) they include statements by translators, editors, reviewers and generally speaking metatranslation discussions. They can not be taken for granted, as they are usually prone to propaganda and

² The term translation policy is used in accordance with Toury’s definition (1995: 59):

“Translation policy refers to those factors that govern the choice of text- types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time.”

³ Willingness describes a specific internal state or disposition and ability is defined as the agency to change constraints of power. Act means exerting an influence on real world. (KINNUNEN & KOSKINEN, cited in KHALIFA 2013: 14)

influence (MUNDAY 2014: 67), but can still partially show us the general topics of discussion regarding translation in the studied period.

These three parts of the study should answer the questions regarding how translators and editors were able to use their agency and what sort of issues were widely discussed in terms of translation in the first half of the 20th century in Slovakia.

Historical context

The journal *Elán* was founded in 1930 by Slovak poet Ján Smrek in the Leopold Mazáč Publishing House in Prague. The journal was published monthly 10 times a year with a summer break, and it provided space for new voices in Slovak literary field. It was not dedicated only to literature, but also to theater, film, and other types of art. In the first Czechoslovakia (1918 – 1938) it had also many foreign contributors (in Slovak translation) and literary translations were widely reviewed and discussed. From many articles and from the translation policy (as stated further) of literary translations, it can be stated that the journal was pro-western and supported the direction of the republic as proclaimed by T. G. Masaryk.

After the beginning of the Second World War the so-called Slovak State was founded as a satellite state of Nazi Germany and although the journal was one of the fifty non-political journals that were permitted to publish, Ján Smrek was employed in the cultural department of the Propaganda office. Although he became part of the regime, according to Kapráliková (2015: 3). Nevertheless, in August 1940 he signed the Acceptance of Slovak Cultural Workers (Lomnica Manifest 1940) which resulted in “gradual artificial importing of ideas and methods of German national socialism into Slovak political life” (KAPRÁLIKOVÁ 2015: 8). He was forced to sign the treaty because otherwise he would find it very difficult to find employment (KAPRÁLIKOVÁ 2015: 3).⁴ Cooperation between Germany and Slovakia in culture was strengthened in May 1942, when the countries signed the *Kulturpolitik treaty*, according to which ideological and political cooperation of the two nations was to be improved upon. However, in practice, this was a uni-directional process – from Germany to Slovakia (SCHVARC & HALLON 2010: 265).

It is quite possible that this treaty forced Smrek to publish translations in *Elán* from literatures that were until then not widely translated in *Elán* and therefore breaking and interrupting established literary relations. Nevertheless, he still managed to push through democratic art (KAPRÁLIKOVÁ 2015: 8). According to his own words, in 1942 Smrek was forced to publish a special Italian volume of *Elán* and in November of the same year a Romanian volume. In 1944, he also published a substantial German

⁴ These are subjective statements, but the claims of his dislike of the regime can be to some extent verified by the journal’s analysis.

volume.⁵ During the Slovak National Uprising of 1944 the publishing of the journal was forbidden, because Smrek was considered untrustworthy and problematic. The journal was re-established in January 1946 and as a result of elections in the same year, the last volume of the journal was published in February 1947, when the communist party banned the journal and labelled it as “too progressive”.⁶ Although the journal was rather short-lived, it influenced Slovak literature and as shown below, Slovak translation too.

Elán and translations – quantitative study

The quantitative part of this analysis focuses mainly on the literary translations although specialized translations are mentioned only when they are necessary for the interpretation of the historical context.

In the journal, translations were published from the first volume. They were mainly poetry translations, but also some excerpts from novels, dramas and sometimes translation of literary articles. During the whole period of *Elán* there were around **217** poetry translations, **29** belles-lettres excerpts, **10** essays, **9** dramatic texts and **3** excerpts from epic poems.

The most prolific translators were Emil Boleslav Lukáč (42), Andrej Žarnov (21), Valentín Beniak (16),⁷ Pavol Gašparovič Hlbina (14), Ján Poničan (14), Jozef Felix (14), Rudo Brtáň (13), Karol Bekényi (9), Ján Smrek (9), Bohuslav Hečko (7), Miloš Krna (7), Stanislav Mečiar (6), Ján Harant (5), Koloman Geraldini (5) and Štefan Krčméry (5). The most translated writer was the Hungarian poet Endre Ady (12).⁸ In terms of other popular translated writers, the most popular were Charles Baudelaire (10), Paul Valéry (6), Johann Wolfgang von Goethe (8), Erich Kästner (5), Rainer Maria Rilke (5), Paul Verlaine (6), Juhász Gyula (6), Alexander Sergejevich Pushkin (5) and the Slovenian poet Srečko Kosovel (5).

In order to study the shifts in preliminary norms in translation policy⁹, it is useful to divide the period of the journal into three parts which corresponds to the change of ideologies:

⁵ It has to be stressed, that in terms of quantity, the Italian and Romanian volumes were much smaller than the German one and there were many extracts from other literatures as well in these two volumes. The German volume was exclusively dedicated to German authors.

⁶ In 1948 the Czech publisher of the journal *Mazáč* was accused of alleged collaboration with the Nazis and was forbidden to publish literature. In Slovakia, he was rehabilitated only in 1989 and according to Kapráliková he published more than 188 original Slovak books.

⁷ Later in his poetry, he would celebrate the Slovak State, he would mythicize Slovak nationalism and Christianity, he worked in Tiso's office and in the Ministry of Interior (HRUBOŇ 2019).

⁸ Literary essay on the reception of his work in Slovakia was written by Štefan Krčméry “Andrej Ady v slovenskom zrkadle” (1935, 5 (5): 3-4).

⁹ I perceive translations similarly to Lefevere (1992) as rewritings carried out in the service of power and beginning with the actual selection of the work for translation.

(1) The first one is First Czechoslovakia established in 1918 and formally cancelled in 1938 when the short-lived Second Czechoslovakia was established. Smrek here openly supported relations with European literatures, specifically those with which Slovakia was politically or geographically linked due to common history.

(2) The second analyzed period is the period of the Second World War and of the Slovak State (1939 – 1945). It takes only a brief look on the most frequent translated languages and focused on the artificial shift in translation policy resulting from ideological alliance with Nazi Germany. The data are only up to 1944, as the journal was temporarily cancelled in the year.¹⁰

(3) The third analyzed period is the shortest – the last two years of the journal 1946 – 1947, i.e. the period before the “Victorious February”¹¹. Although it entails only two years, the journal re-emerged strongly thanks to new contributors such as Jozef Felix and Bohuslav Hečko.

Here is a figure of the source languages of the literary translations in the journal *Elán*, divided into the mentioned three periods¹²:

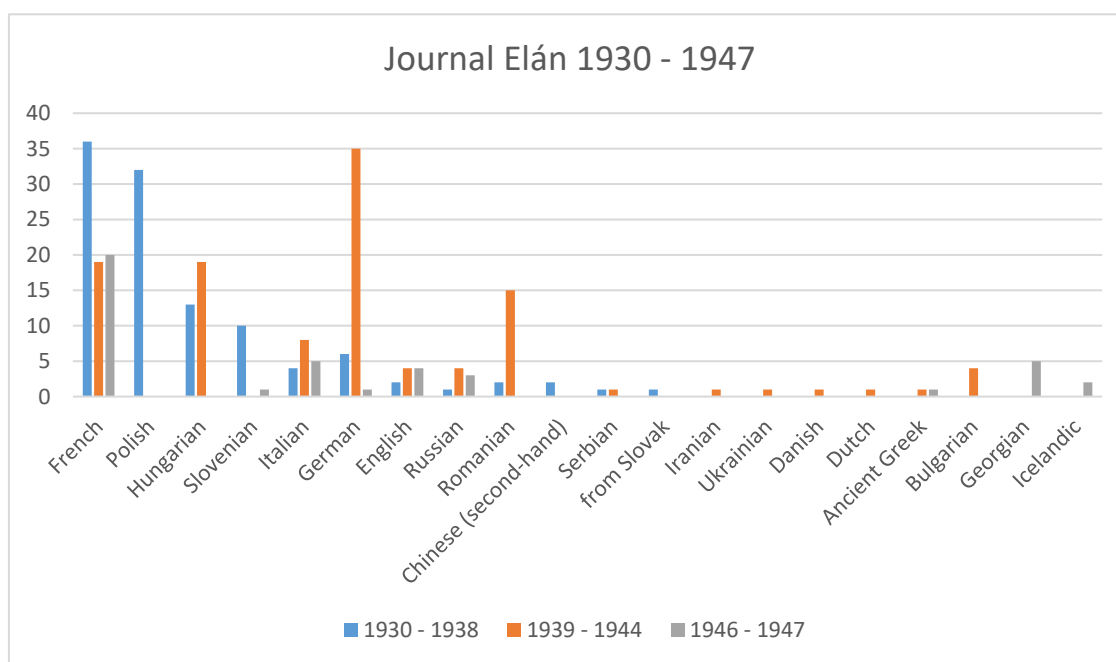


Fig. No. 1. Literary translation in terms of translated languages in *Elán* in the period 1930 – 1947 (poetry, prose, drama, essay)

¹⁰ To read a macrohistorical study of translation within the Slovak State see Djovčoš, Martin & Laš, Matej (2022): Translation as a Weapon: Literary Translation under the Slovak State (1939–1945). *inTRAlinea* 24. <https://www.intraline.org/specials/article/2505>.

¹¹ “Victorious February” is a term used to describe the 1948 Czechoslovak coup d’état – the Communist Party of Czechoslovakia’s total takeover of the Czechoslovak government.

¹² A list of all translations from the journal is in the appendix.

At first, let us briefly analyze the results from the first analyzed period – First Czechoslovakia. French and Polish quite obviously dominate over all other languages, which is supported even by Brtáň (1934, 5 (1): 4) when he claims “... contemporary orientation of the younger generation is obviously turning toward French, Western and Northern literatures. Striking example is French and Polish poetry and its impact on the Catholic modern.”¹³ Therefore, they can be considered the ultimate source languages in the period. Bednářová (1992) considers the situation in 1920s and 1930s to be prolific as Slovak literature was substantially enriched by translations and there was a strong influence of French regionalism on Slovak lyricized prose as well as influence of French surrealism and French Nouveau Roman. In general, Western languages are in the majority, which can stem from the political orientation of the First Republic as proposed by Masaryk.¹⁴ Later traditional bastions of translation such as Russian or English are in the minority, but some classics such as Shakespeare, Poe, Kipling or Pushkin were translated too.¹⁵

In the second period, the preliminary norm and translation policy changed dramatically. According to Ďurkovská (2010: 251) the controversial tradition of political activism by Slovak artists was born during the Slovak State. Ján Smrek and one of the most prolific contributors Jozef Tido Gašpar both worked at the Propaganda Office during the war,¹⁶ although Smrek wasn't a supporter of the regime and according to Kapráliková (2015) it can be seen in the composition of the journal at that time, in which he and other contributors implicitly and covertly criticize the regime. Emil Boleslav Lukáč became a member of National Council, the poet Valentín Beniák was employed as a secretary of the Ministry of Interior and Andrej Žarnov worked in State's Council.

Although there was a war going on in Europe, the paradox is that there were an even higher number of translations than during peace time – although only on the periphery of the polysystem. The journal also published some of the older already published translations anew, so the number was not actually very high. The number of poetry translations generally declined and it was replaced by prose as well as by drama. On the other hand, there were fewer translation reviews and criticisms and, apart from one longer article, no explicit articles were dedicated to the issues of

¹³ All quotes from the journal are translated by the author.

¹⁴ The fact that the journal was in line with Masaryk's idea of a pro-western Czechoslovakia can be seen also in the articles from 1937, when Masaryk died. All pay homage to him and Andrej Mráz states: “Masaryk will always remain our role-model. This land, on which we want to grow spiritually, is not an isolated island on the thundery sea of humanity, it is only a part of the whole map of human efforts and ignitions. We are part of Europe. And we want to be part of the better Europe” (1937, 8 (1): 1-2).

¹⁵ In the first volume, Smrek's poem *Verš o piesni vystahovalcov* translated into French in the Paris journal *La revue Européenne* was included, but later on no translations from Slovak to other languages were published, although they regularly informed about the literary relations.

¹⁶ In 1941, Gašpar even published a collection of anti-capitalistic essays titled *Profiteers*, in which he called the Jews exploiters of the Slovaks (HRUBOŇ 2019).

translation in general, which may be the result of the newly emerged state which tried to prove its ground. The general cultural exchange was therefore more substantial in the first analyzed period and in the second period the published translations and articles were the result of coercion to publish works from Axis countries. Nevertheless, some translations from other languages, such as e. g. English – Edgar Allan Poe, William Shakespeare, Oscar Wilde – were published as well.

Kaprálíková (2015) states that during the period there was a lot of pressure put on Smrek in relation to the journal. That may be one of the reasons why there is such a decrease of French¹⁷ and practically complete erasure of Polish as they were the “enemies” during the Second World War. On the other hand, there is an increase in the countries of Axis, to be more precise of Romanian, Hungarian and Bulgarian. Vajdová (2000: 55) researched Romanian literature in the Second World War in *Elán* and concluded that the contributions were politically motivated and characterized by the pro-fascist inclination. The pressure on the journal culminated in 1944, when Smrek was forced to publish a volume completely dedicated to German culture. However, in the volume, mainly classical German writers were published. In the editorial of the volume, Valentín Beniák writes about the significant superiority of the German culture over the Slovak one and stresses the role of *Elán* to acquaint its readers with foreign art (1944, 14 (6): 1). Here is how he introduces the volume:

When it comes to measure the powers of cultures, there is a specific way how to do that. It has nothing to do with political struggle and when the nations decided to draw the final possible argument, art does not have other ambitions than to be their merciful nurse, which tries to heal and brings together two hands holding weapons (...) Without a doubt the German culture is of the utmost superiority and it has the leading role in European cultural history. It is more than Faustian, what this nation in its fateful moments overcomes. And it does that with unbelievable spiritual power, without which there would be no cataclysm (BENIAK 1944, 14 (6): 1).

The rather high proportion of translations from German was the result of the German volume and that is why German – together with Hungarian, Romanian and to some extent French – was the new ultimate source language. However, it needs to be stressed, that the majority of the German translations were published in 1944 in the volume dedicated to German culture. French literature was still published as well and there was no complete erasure of it. The German was translated mainly by Emil Boleslav Lukáš and K. M. Hodro (pseudonym of Karol Rosenbaum). The volume was the longest volume of *Elán* with 32 pages. The dominance of German can also be seen in specialized articles – throughout the the Second World War period there were as many as 23 of them – and there were also a high number of Italian translations, mainly

¹⁷ As a result of the substantial influence of French on Slovak writers, the quantity of translations in the journal remained rather high.

thanks to the regular foreign contributor Giovanni Pappini and there were around four literary articles regarding the progress of Romanian literature.

After the war, Smrek commented on the German volume as follows: “*When germanophile pseudojournals, such as *Náš boj*, started to push the thesis that *Elán* is an utterly Czechoslovak-Bolshevik journal and it needs to be cancelled, we had to do something in order to outwit the German attaché*” (1946, 15 (1-2): 23). He also claimed that they deliberately selected works from the pre-Nazi era and works that had nothing to do with the ideas of National Socialism. In the volume, there were also essays about German cinema, acting, music, visual art, architecture, dancing and theatre, but no articles about German philosophy. In terms of fiction, mainly older writers such as Rainer Maria Rilke, Johann Wolfgang von Goethe, Friedrich Hölderlin, Nikolaus Lenau, Detlev von Liliencron, Stefan Anton George etc. were published. Even some works of famous anti-Nazi writers such as Herman Hesse and Günther Weisenborn were published, although they were already quite well-known among the Slovak audience. Tyšš (2017: 77) analyzed the journal *Mladá tvorba* (specifically the period 1956–1970) and came to the conclusion that there was a discourse camouflage, as well as metatext apologetics present in the works of otherwise politically inconvenient writers – a type of discourse camouflage that tries to justify the publishing of ideologically inconvenient text and masks it by paratext proclaiming its support for the state ideology. In the case of *Elán*, a more appropriate term would be *prototext apologetics*, as the fact that German writers were published (even the anti-Nazi writers) served to fulfil requirements of the regime to cooperate with Nazi Germany in the cultural field. In terms of agency, editors were forced to adhere to the newly emerged norms in terms of translation policy, but they were still willing and able to act to undermine the overall state ideology by publishing works which adhered to the ideology only on the surface. The publishing of the German volume, although it proclaimed Germany as the cultural leader in Europe in its editorial, is a testament of Smrek’s agency and it shows how he was able to manipulate the power and dominant ideology. Smrek managed to meet the conditions of the state ideology on the surface while being able and wilful to utilize his agency as the chief editor. As put by Xianbin (2007: 26) “*on some occasions (...) translators manipulate their patrons*”.

Later on, during the Slovak National Uprising, he became an unreliable element at the Propaganda Office and was fired. The journal was labelled subversive, because it allegedly did not support the independent Slovak State and a majority of its co-workers supported the Slovak National Uprising (KAPRÁLIKOVÁ 2015).

The journal was re-established in 1946 and in terms of translation policy there is a complete disappearance of translations from German, Hungarian and Romanian with the exception of one poem by Hesse. On the other hand, French is once again the ultimate source language and translations with both English and Russian as source languages increased. In terms of English, mainly excerpts from Shakespeare were published, in terms of Russian, Pushkin is once again translated and there is even an excerpt from the controversial *The Tale of Igor’s Campaign* (*Слово о полку Игореве*).

However, after the renewal, the journal did not last long, because the Communist party considered it “too progressive”, and it was cancelled (KAPRÁLIKOVÁ 2015).

Extra-textual material in Elán

In this part, metatranslation discussions and paratexts explicitly dealing with translation issues will be analysed and the focus will be on the most widely discussed topics regarding translation within Slovakia and its function(s). In the first editorial of *Elán* Ján Smrek writes the following: “*Elán* is supposed to be a moving force of our literary-art organism, keeper and assistant of flexibility and creativity, it should erase all lethargy and depression” (1930, 1 (1): 1). This idea is also connected to the function of translations in the small literatures. Already in the first volume, there is a first and explicit mention of translations and their goal. Ján Smrek stressed the need for more translations of high-quality literature and he also complains that publishing houses do not publish many Slovak translations, they hesitate too long and in the end one has to satisfy themselves with Czech translations (1930, 1 (1): 5).¹⁸ In 1932, Dobroslav Chrobák in the review of new Ehrenburg’s translation writes the following: “production of translation literature remains as low as it was before the First World War. Those 30 translations since the beginning of Czechoslovakia does not represent any development at all” (CHROBÁK 1932, 3 (3): 6). Later on, he criticizes the disproportion of Czech translations in Slovakia and concludes that Czech translations paralyze the publishing of Slovak translations. However, he praises each published translation, although also criticizes the selection of books for translation and stresses the importance of more high-quality translation policy.

In very similar terms and in the same year, Andrej Plávka comments on the insufficient quantity of translations for the young audience. He claims that “there is an insufficient quantity of original Slovak books for the young and we also lack the substitution for original Czech or Czech translations of detective novels” (PLÁVKA 1932, 3 (4): 6) but records the growing numbers of translations even during the crisis.¹⁹ Thirdly, the situation with translations is evaluated by the author using pseudonym vlv²⁰ – he criticizes insufficient quality of translations in Slovak National Theatre and unsystematic activity of the head of Slovak drama Janko Borodáč, while he praises the former script editor and representative of Bratislava bohemians Tido J. Gašpar. “There is no doubt that there are only few good and valuable translations (there are many worthless and uninteresting translations), because translation activity is more a self-sacrifice than conscious creation act” (VLV 1932, 2 (6): 6). The contributor also comments that even here the Czechs are much better off. The year 1932 in *Elán* is generally characterized by quite extensive discussion regarding Slovak National

¹⁸ Czech translations were (and still are) widely read by Slovak public, but not vice versa.

¹⁹ The Great Depression in the 1930s.

²⁰ According to Kormúth (1974) this pseudonym was used by Vladimír Wagner, historian of art.

Theatre and about the translations of dramas – there was even a regular column about theatre and often translations were discussed.

Every volume had a review column, where mainly translations are reviewed and translation quality is discussed. E.g. The Slovak translation of *Panónske legendy* was a rather widely-discussed translation. There was an extensive translation analysis of it by Ján Stanislav (1933, 3 (10): 4) and also one of the translators Ján Smrek. Mainly the latter one in the article about Slovak translation of the *New Testament* by Roháč writes that the language used to translate *Panónske legendy* is a perfect fit of contemporary and patinated language that should be used for the translation of the New Testament (1933, 4 (1): 1-2). Here Smrek even explicitly states that translations play an important role in the cleansing of the whole grammatical system of contemporary and future standard Slovak. Generally speaking, the translations of religious texts were the most discussed in 1933.

Relatively extensive discussion on translation in 1933 culminates in the article by Stanislav Mečiar called *Role-models of Translators and on Translation into Slovak*. Here Mečiar compares the Slovak translation market with the Polish one and concludes that Slovaks should follow the Polish model. In the introduction, he writes that the theory of translation is poorly developed in Slovakia, although there are metatranslation discussions in the journal *Slovenské pohľady*. He identifies several problems of translation in Slovakia. The first one is low wages for literary translators: “the one who translates does that just very quickly for extremely low pay and even the low pay feels like charity from the publishing house” (MEČIAR 1933, 4 (1): 4).²¹ The second point of his criticism is related to the original Slovak authors, because according to him they do not pinpoint high-quality literature that should be translated and goes as far as saying: “translation literature along with the original literature in each nation has an especially reserved honest place and its value also rightfully measures the level of public education” (MEČIAR 1933, 4 (1): 4). This proves that contributors of *Elán* were already aware of the importance of translation in Slovak literature and culture.

However, Mečiar (1933, 4 (1): 4) also claims that poetry is translated the least, which definitely does not correspond to the type of translations in *Elán*, i.e. on the periphery of literary polysystem, as poetry was the most translated genre. He also criticizes “cultural consuls” that do not inform about foreign cultures sufficiently and they do not secure the mutual transport of literature between the nations. However, the biggest deficiency according to Mečiar is the organizational initiative lacking the directives and systemic work in this field – claiming that everyone knows that in order to improve your own culture one has to embrace the outer world. The last reproach is again aimed at Czech part of the republic. He claims that Slovaks widely read the Czech translations and Slovak translators do not translate some works of the world, because they were already translated into Czech. Although he also sees some advantages of the situation, he challenges Czech part of the republic to read Slovak

²¹ This situation has still not changed.

translations, which according to him does not happen.²² In the end he just concludes that “the whole translation question depends on the individuals” (MEČIAR 1933, 4 (1): 4).

The relations between Czech and Slovak literatures was one of the most widely discussed literary topics of the interwar period. In *Elán* there were regular reviews of Czech translations and books, it published Czech poetry and also articles of Czech writers, although many of them were Slovakized. The fact that Czech do not understand Slovak books was pointed out by Czech historian Alexander Berndorf when he cites Tajovský’s criticism of insufficient understanding of Slovak by Czechs and his permit to allow translation of his novels into Czech (1931, 1 (9): 6).

Martin Rázus in the same volume draws attention to the insufficient nourishment of the literary relationship between Czech and Slovak writers (1931, 1 (9): 2) and Miloš Weingart in the interview with Smrek concludes that there should be no translation from Czech to Slovak as too many linguistic elements are lost in the process (1933, 4 (4): 2).²³ Smrek considers the year 1934 to be a turning point in the process – the first bookshop selling exclusively Slovak books was founded in Prague. In the article from the same year he also writes about the almost miraculous transformation of a Slovak book in the Czech part of the republic and states the following: “There is no more patronizing and aloofness, a Czech reader finally feels the urge to read in Slovak and he finally even buys Slovak books not because of the brotherly obligation, but for private earthly pleasure” (1934, 5 (2): 6). He claims that the complaints of Slovak writers are the results of the impatience and insufficient evolution of Slovak books and at the same time he encourages the readers and contributors to be “European”. He positively evaluates the change of opinion of Czech readers towards Slovak literature as well as the approach of publishing houses. He considers the publishing house of Leopold Mazáč to be the biggest contribution to the Slovak-Czech literary relationship. However, in the article he does not explicitly mention Slovak translations.

In the following volumes, there are several bigger metatranslation discussions. Specifically, the article of Ján Bor from 1933 regarding the translation technique of Emil Boleslav Lukáč, in which Bor comments that there are not enough translations in Slovakia as opposed to neighboring countries in which there is an overabundance of translations (1933, 3 (7): 5). He concludes that Lukáč’s translations are equal to their original counterparts. Similar but a bit more critical to the original author is Rudo Brtáň (1934, 5 (1): 4) in the article about Jesenský’s translation of *The Twelve* by Alexander Blok in the post-WWI era. In general, he criticizes the combination of literature with politics and he distances himself from the socialist tendencies in literature – nevertheless he positively evaluates Jesenský’s translation. In 1946, Brtáň

²² In 1931 in *Elán* there was an interview with Karel Čapek in which he gives his opinion on why Czech do not read Slovak translations and he concludes that there are too many graphical differences and a Czech reader is unable to understand it fully (Letz, 1931, 1 (7): 2).

²³ The dogma of untranslatability is mentioned several times.

again writes about Jesenský and Russian literature (1946, 15 (3-4): 8-9) and he also wrote a rather extensive article on Slovak translations of Pushkin (1937, 7 (5): 2-3).²⁴ Throughout the whole period, the journal published many articles informing on foreign literatures and their developments. It was a way in which to introduce foreign literature and its forms to Slovak readers and to persuade translators and publishing houses to translate specific literary works. E.g. the article by Jindra Hušková on contemporary Romanian literature (1933, 4 (4): 5); Clément Haraoui's article on the importance of literature in the improving of relations between nations (1934, 4 (10): 2); the article by István Farkás on Slovak-Hungarian translators (1935, 5 (9): 4) and several articles by Lubomír Rubach (translated by Peter Prídavok) on Polish (1934, 4 (7): 2), Ukrainian (1934, 4 (9): 3-4), Slovenian (1934, 4 (6): 2-3) or English literature (1946, 15 (7-8): 5). This is also a proof of Ján Smrek's effort to openly introduce foreign ideas. After the post-WWII renewal of the journal the editor in chief comments as follows:

Our boundaries? Not Slovakia, nor Czechoslovakia, the dear land gained by blood and tears, because our spirit does not have and does not know boundaries. Our spirit wants everything the world has to offer, and it will have it! Our spirit is hungry, greedy even. Our spirit feels it can feast again (1946, 15 (1-2): 2).

However, opening itself to the world should according to the contributors result in the development of Slovak literature. In 1937, the journal began to focus on the alarming conditions of the libraries in the Slovak part of the Republic. Ján Smrek wanted to form a control office (1937, 7 (7): 1) as the survey that took place in 1937 showed that the majority of Slovak libraries had only a small proportion of Slovak books and translations, mainly Czech and sometimes German and Hungarian translations and original books widely prevailed. Libraries in Levoča, Spišská Nová Ves or some dormitory libraries in Bratislava had as few as 10% of Slovak books (1937, 7 (8): 7) – Smrek considered it to be a national cultural disgrace.

Although there were many translations during the the Second World War, the metatranslation discussions were very scarce. The only major article on translation during the Second World War was an editorial written by Michal Chorváth called “Is translation a creative act?” from 1942. Here the author states that quantity and quality of translations in Slovakia is rising and he identifies three reasons why. The first one is the increasing number of intellectuals and linguists, the second one is the smaller influence of Czech language and the third one is an improved general education of the common Slovak. Mainly the second point feels like a jab at the Czech Republic, as there is only a small chance that in the three years of independence the situation improved so dramatically. He stresses the importance of the translator having sufficient target language skills as well as the translation policy, which should result from the natural literary development and should also react on the inner language

²⁴ The volume was dedicated to Pushkin as it was published 100 years after his death.

development – which may sound quite ironic in the lieu of the substantial shift in translation policy. He also claims that there should be more substantial discussion on translations rather than on the domestic literature (1942, 12 (6): 1).

In the short post-WWII period of the journal there was only one major article on translation. Hečko (1946, 15 (7 – 8): 15 – 16) tries to prove the dogma of untranslatability but argues that sometimes it is possible to find a different and even better way to translate a particular original linguistic unit. He comments on translation problems of different literary genres and he stresses the competence of a translator to select between sense-by-sense or word-by-word translation in the corresponding parts.

Finally, it has to be stressed, that in the majority of cases the name of the translators was almost always present – in terms of literary translation, there were only three instances in which the name of the translator was not mentioned, in terms of specialized literature, there were only several “invisible” translators. This also proves how important were the translations and translators to the contributors of *Elán*.

To summarize, the main points of extra-textual material in *Elán* were the following:

- (1) Insufficient quantity of Slovak translations,
- (2) Insufficient quality of Slovak translations,
- (3) Insufficiently systematized translation policy,
- (4) The disproportion of Czech translations within Slovakia,
- (5) Translation as a contribution to domestic literature.²⁵

Conclusion

Translation played crucial role in *Elán* – importing of European cultures in order to improve quality of the Slovak culture was one of the main goals of the journal. This can be seen in the substantial quantity of translations and a rather extensive extra-textual material. Several times, the editor in chief stressed the importance of translations and almost every volume contained literary or specialized translations. During the Second World War the translations from German were used as prototextual apologetics, the editors were able to act and to resist the predominant ideology and were able to manifest their agency – to exert power in an intentional way by the use of prototextual apologetics. Lively metatranslation discussions about the importance of translation in culture particularly in the period of the First Czechoslovakia also shows increased interest in translation and understanding of the function of translations in smaller literatures with regard to the domestic language and literature. This can be seen in the proportion of literary translations from European languages such as French and Polish with influence on Slovak Catholic Modern. Analysis of this peripheral literary journal gives us, at least partially, an idea about the translation thinking in Slovakia in the first half of 20th century and therefore helps to

²⁵ Points 2 and 4 are still being discussed today.

prevent Bourdieu's genesis amnesia – everything was always the same as it is today. It also shows us how the translator's agency can be utilized and demonstrated. The analysis proved the shifts in translation policy with subsequent ideological changes – translation as a rewriting (LEFEVERE 1999: 9) – and it showed how the editors dealt with the changes of prevailing norms. On the other hand, the issues of translations and functions of translations explicitly proclaimed by the contributors were analyzed as well. The journal *Elán* is a unique subject of translation microhistory, as it manifests the translation issues prevailing in the beginning of Slovak translation as well as the translators (editors) agency and their willingness to resist power. To conclude with the Rundle's idea of studying translation for the purposes of learning about history, the paper shows the ways how some people – social actors, whether translators or editors – resisted the regime even from within the power structures.

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APPENDIX:

Bibliography of literary translations from the *Elán* journal

TRANSLATOR	AUTHOR	TITLE	YEAR
Francis Baumal	Ján Smrek	Verš o piesni vystahovalcov	1930
Valentín Beniak	Endre Ady	Čarbanina mora	1930
Valentín Beniak	Endre Ady	Na starom konfliši	1930
Valentín Beniak	Endre Ady	Túžby starého chalana	1930
Emil Boleslav Lukáč	José-Maria de Heredia	Smrť orlova	1930
Emil Boleslav Lukáč	Alfred de Vigny	Zo "smrti vlka"	1931
Emil Boleslav Lukáč	Victor Hugo	Oh, neurážaj	1931
Stanislav Mečiar	Jan Kasprovicz	Jarné melodie	1931
Ivan Krasko	Mihai Eminescu	Hviezd kolkokolvek	1931
Ján Poničan	Guillame Appollinaire	Most Mirabeau	1931
Emil Boleslav Lukáč	Joachim du Bellay	Sonet	1931
Emil Boleslav Lukáč	Leconte de Lisle	Sonet	1931
Emil Boleslav Lukáč	Arthur Rimbaud	Dojmy	1931
Emil Boleslav Lukáč	Henry de Régnier	Na brehu	1931
Valentín Beniak	Mihály Babits	Motív z parku	1931
Ludo Mistrik	Endre Ady	Smútok z mŕtvychstania	1931
Emil Boleslav Lukáč	Paul Valéry	Spev stĺpov	1931
P. G. Hlbina	M. D. Valmore	Ruža Saadiho	1932
Emil Boleslav Lukáč	Mihály Babits	Júl	1932
P. G. Hlbina	Richard Dehmel	Človek práce	1932
Stanislav Mečiar	Julian Tuwim	Agáty	1932
J. Haranta	Srečko Kosovel	Pieseň	1932
J. Haranta	Srečko Kosovel	Sonet smrti	1932
P. G. Hlbina	Paul Verlaine	Dobrá pieseň	1932
Dobroslav Chrobák	Erich Kästner	Vyznanie niektorých básnikov	1932
Dobroslav Chrobák	Erich Kästner	Prozaické intermezzo	1932
P. G. Hlbina	Charles Baudelaire	Smútok luny	1932
J. Haranta	Srečko Kosovel	Strom poznania	1932
J. Haranta	Srečko Kosovel	Predsmrtnica	1932
Emil Boleslav Lukáč	Berta Boncza	Pamiatke Andreja Adyho	1932
P. G. Hlbina	Arthur Rimbaud	Hlava faunova	1932
P. G. Hlbina	Charles Baudelaire	Albatros	1932
P. G. Hlbina	Paul Valéry	Unknown	1932
Stanislav Mečiar	Julian Tuwim	Likér	1932

Stanislav Mečiar	Jan Kasprowicz	Čo sa to deje!	1932
P. G. Hlbina	Charles Baudelaire	Súlady	1933
Štefan Krčméry	Endre Ady	Vnuk vodcu Onda	1933
J. Haranta	Srečko Kosovel	Extáza smrti	1933
Stanislav Mečiar	Janusz Stępowski	List s peniazmi od matky z dvora	1933
Rudo Brtáň	Erich Kästner	Voľaktoré manželské páry	1934
Rudo Brtáň	Erich Kästner	Revolucionárovi Ježišovi na deň narodenín	1934
Rudo Brtáň	Erich Kästner	Zlaté mladé letá	1934
Štefan Krčméry	Paul Verlaine	Sagesse	1934
P. G. Hlbina	Léon Manot	Návrat	1934
P. G. Hlbina	Paul Verlaine	Sám neviem perčo	1934
P. G. Hlbina	Charles Baudelaire	Rozjímanie	1934
M. Chorváth	Paul Verlaine	Zabudnuté popevky	1934
Ján Račko	Bohdan Pawłowicz	Posledná cesta "parníka" Barbora	1935
Andrej Žarnov	Adam Asnyk	Na počiatku	1935
Andrej Žarnov	Adam Asnyk	Nevrav	1935
Andrej Žarnov	Kazimierz Przerwa-Tetmajer	Až ty raz budeš mojou ženou	1935
Andrej Žarnov	Maria Konopnicka	Tou cestou...	1935
Andrej Žarnov	Maria Konopnicka	Praeludium	1935
Vladimír Roy	Rudyard Kipling	Keď...	1935
Valentín Beniak	Endre Ady	Spev na Visle	1935
Andrej Žarnov	Kazimierz Przerwa-Tetmajer	Hymnus Nirvane	1935
Andrej Žarnov	Adam Mickiewicz	Preč z mojich očí	1935
Andrej Žarnov	Adam Mickiewicz	Sen	1935
Andrej Žarnov	Adam Asnyk	Daromné žiale	1935
Štefan Krčméry	Endre Ady	Koma Tomáša Esze	1935
Štefan Krčméry	Endre Ady	Prechádzka okolo rodiska	1935
Štefan Krčméry	Endre Ady	Ako sa svadbily panny Dálky	1935
Andrej Žarnov	Antoni Słonimski	Svet a smútok	1935
Andrej Žarnov	Julian Tuwim	Život	1935
Andrej Žarnov	Julian Tuwim	Osud	1935
Andrej Žarnov	Adam Asnyk	Kebych bol mladší	1935
M. Slávik	Maurice Maeterlinck	Raz tri panny usmrtili	1935
M. Slávik	Georges Duhamel	Balada o človeku, ktorý nemá už čo stratiť	1935
P. G. Hlbina	Paul Claudel	Panna na poludnie	1935
Andrej Žarnov	Juliusz Słowacki	Kliatba	1935
Andrej Žarnov	Zygmunt Krasiński	Vždycky a všade	1935

Andrej Žarnov	Kazimiera Hłakowiczówna	Bosé dievčatko	1935
K. Geraldini	Božo Vodusek	Pozdrav zavčas rána	1936
K. Geraldini	Edvard Kocbek	Anjeli	1936
V. Klimeš	André Breton, Paul Éluard	Na promenáde	1936
V. Klimeš	Philippe Soupault	Nedeľa	1936
K. Geraldini	Edvard Kocbek	Jarná noc	1936
K. Geraldini	Edvard Kocbek	Videnie	1936
P. G. Hlbina	Paul Verlaine	Dobrá pieseň	1936
Andrej Žarnov	Leopold Staff	Pred nocou	1937
Andrej Žarnov	Leopold Staff	Vítaz	1937
Andrej Žarnov	Leopold Staff	Rozhovor s dušou	1937
Andrej Žarnov	Leopold Staff	Milá	1937
Vladimír Roy	Edgar Allan Poe	Havran	1937
J. G. Breza	Elena Popescu	Záveť	1937
Rudo Brtáň	Kazimierz Wierzyński	Ty si taká pekná	1937
Rudo Brtáň	Kazimierz Wierzyński	Presiaknutý som tebou	1937
Rudo Brtáň	Kazimierz Wierzyński	Rodení z čiernej hmly	1937
Rudo Brtáň	Alexander Sergejevich Pushkin	Osočovateľom Ruska	1937
P. G. Hlbina	Marceline Desbordes- Valmore	Rozkmásaný veniec	1937
Július Patúc	Giuseppe Ungaretti	K spánku	1937
Július Patúc	Giuseppe Ungaretti	Lúka	1937
Július Patúc	Giuseppe Ungaretti	Potopa	1937
Július Patúc	Giuseppe Ungaretti	Krásna noc	1937
V. Klimeš	Stéphane Mallarmé	Hrob Edgara Poea	1937
Ján Belnay	William Ritter	Osobnosť Martina Benku	1938
Vlado Reisel	Edmund Dumoulin	Martin Benka, knieža slovenských maliarov	1938
Stanislav Mečiar	Jovan Dučić	Dubrovničke Requiem	1938
Vlado Reisel	Arthur Rimbaud	Biedne sny	1938
Karol Bekényi	Paul Valéry	Pás	1938
Karol Bekényi	Paul Valéry	Zreteľný oheň	1938
Karol Bekényi	Francis Jammes	Modlitba, aby dieťa neumrelo	1938
Karol Bekényi	Charles Baudelaire	Jesenná pieseň	1938
V. Klimeš	unknown Chinese poet	Pieseň vojenných vozov	1938
K. Geraldini	Oton Župančič	Lúbostná pieseň	1938
Rudo Brtáň	Kazimierz Wierzyński	Defilé Atletov	1938
hg	Du Fu	Na vojne	1938
Rudo Brtáň	Maria Pawlikowska- Jasnorzewska	Sila a úspech	1938
Rudo Brtáň	Maria Pawlikowska- Jasnorzewska	Národné farby	1938

Svetoslav Veigl	M. Willette	Večná samota	1938
Emil Boleslav Lukáč	Attila József	Flóre	1938
Karol Bekényi	Paul Valéry	Interiér	1939
Karol Bekényi	Paul Valéry	Panoráma	1939
Emil Boleslav Lukáč	Dezső Kosztolányi	Matky	1939
Emil Boleslav Lukáč	Árpád Tóth	V izbe dievčaťa	1939
Karol Bekényi	Stéphane Mallarmé	Morský Vánok	1939
Emil Boleslav Lukáč	Friedrich Hölderlin	Bohyniam osudu	1940
Anonymous	Miguel de Unamuno	Prepadla ho láska	1940
M. Pišút a L. Pacini	Giovanni Papini	Neľudské umenie	1940
Karol Bekényi	Arthur Rimbaud	Spiaci v údolí	1940
Valentín Beniák	Endre Ady	Zaľúbený jazdec	1940
Emil Boleslav Lukáč	Paul-Jean Toulet	Výkrik do noci	1940
Karol Bekényi	Francis Jammes	Bolo to strašné	1940
Emil Boleslav Lukáč	Camille Mauclair	Modla	1940
Ján Poničan	Charles Baudelaire	Hudba	1940
Ján Smrek	Octavian Goga	U nás	1940
Ján Sedlák	Lucian Blaga	Pokoj	1940
J. Hušková	Ion Pillat	Domov	1940
Kl. Krotký	Ion Minulescu	Mestský dážď	1940
Emil Boleslav Lukáč	Paul Ernst	Kat	1940
Emil Boleslav Lukáč	J. W. Goethe	Prometheus	1940
Emil Boleslav Lukáč	Charles-Louis Philippe	Žiarlivosť	1940
Emil Boleslav Lukáč	Gyula Juhász	Smrť Baudelairova	1940
Emil Boleslav Lukáč	Paul Ernst	Mudrc	1940
Emil Boleslav Lukáč	Omar Khayyam	Kúza-Náma	1940
Ludo Zúbek	Rainer Maria Rilke	Z listu mladému básnikovi	1940
Vl. Reisel	François Villon	Epitaf	1940
Anonymous	Hans Christian Andersen	Ťažká počtová úloha	1940
Otto Obmek	Mihály Babits	Miesto spovede vierovyznanie	1941
Valentín Beniák	Gyula Juhász	Vidiek	1941
Andrej Žarnov	Sophocles	Kráľ Oidipus	1941
Valentín Beniák	Mihály Babits	Na nové knihy	1941
Ludo Molčun	József Nyíró	Prvý raz v službe Bohu	1941
Ján Poničan	Alexander Sergeyevich Pushkin	Mozart a Salieri	1941
Valentín Beniák	Dezső Kosztolányi	Ilona	1941
J. R.	Victor Auburtin	Feuilletony	1941
Ján Smrek	Dino Campana	Sicilánka	1941
Julo Horváth	Massimo Bontempelli	Anjel Strážca	1941
Anonymous	Giovanni Papini	Veľké narodenie	1941
Emil Boleslav Lukáč	Gyula Juhász	Siatie budúcnosti	1941
Valentín Beniák	Attila József	Veľkomestá	1941
Emil Boleslav Lukáč	Villiers de L'Isle-Adam	Vojvoda z Portlandu	1941

Emil Boleslav Lukáč	Endre Edy	Na veľkej orgii	1941
Valentín Beniak	Attila József	Siedmy	1941
Emil Boleslav Lukáč	Lajos Áprily	Vyznanie	1941
František Hečko	Dimcho Debelyanov	Spiace mesto	1941
František Hečko	Dimcho Debelyanov	Tajné túžby	1941
Atanas Rusevsav	Emiliyan Stanev	Krutá noc	1941
Valentín Beniak	Gyula Illyés	Mesiac hľadá	1941
Emil Boleslav Lukáč	József Erdélyi	Zem	1941
Ján Brezina	Charles Baudelaire	Ja rád si spomínam	1941
Marta Repášová- Zochová	Anton Pavlovich Chekhov	Čížmy	1941
Ján Poničan, Atavas Rusevsam	Dmitry Podvarzachov	Smrť	1941
Vladimir Reisel	Gustave Flaubert	Pokušenie sv. Antona	1941
D. Chorváth	Erwin Wittstock	Nespokojný byt	1941
Ján Poničan	Taras Shevchenko	Tarasova noc	1941
Izabela Michelčíková	Vincent van Gogh	List o umení a živote	1941
Valentín Beniak	Attila József	S čistým srdcom	1941
R. Strieženec	Erwin Guido Kolbenheyer	Venovanie	1941
R. Strieženec	Hanns Johst	Matka	1941
J. Vavro	Alexander Blok	Rozprávka o tej, ktorá ju nepochopí	1941
Ján Smrek	Vasile Voiculescu	Dieťa z kvieťa	1942
Ján Smrek	Lucian Blaga	Pan	1942
G. Rácz	Anatole France	Messer Guido Cavalcanti	1942
Ján Smrek	Tudor Arghezi	Spev	1942
Ján Smrek	Aron Cotruș	Hymn	1942
Ján Smrek	Nichifor Crainic	Elégia	1942
Ján Smrek	Ion Minulescu	Tej, ktorá klame	1942
Ján Smrek	Ion Minulescu	Romanca včerajška	1942
Blahoslav Hečko	Giovanni Papini	Ako čítam	1942
Valentín Beniak	Gyula Juhász	Symposiön	1942
Valentín Beniak	Gyula Juhász	Aká bola	1942
Jozef Felix	Victor Hugo	Tacitus	1942
Valentín Beniak	Gyula Juhász	Bárka vchádza do prístavu	1942
Anton Prídavok	Alexander Sergejevich Pushkin	Vojvoda	1942
Ján Lupták a Atavas Rusev-Sam	Yordan Stratiev	Vzkriesenie	1942
Hana Ponická	Endre Ady	Hrb	1942
Štefan Žáry	Guillaume Apollinaire	Most Mirabeau	1942
Emil Boleslav Lukáč	Mihai Eminescu	Keď mi prídeš na um	1942
Emil Boleslav Lukáč	Mihai Eminescu	Lúčenie	1942
Jozef Felix	Villiers de L'Isle-Adam	Vox populi	1942
A. Androvič	Guillaume Apollinaire	Most Mirabeau	1943

Boris Kocúr	William Shakespeare	Dva sonety	1943
K. M. Hodro	Friedrich Schiller	Panna Orleánska	1943
Boris Kocúr	Oscar Wilde	Dom súdenia	1943
Jozef Felix	Maurice Barrès	Návšteva u dona Juana	1943
Mikuláš Šprinc	Giovanni Papini	Bethoveen	1943
A. Androvič	Edgar Allan Poe	Sen vo sne	1944
Emil Boleslav Lukáč	Conrad Ferdinand Meyer	Pochované srdce	1944
Ján Poničan	Johan W. van Goethe	Vítaj a sbohom	1944
Ján Poničan	Johan W. van Goethe	Na Mignon	1944
Ján Poničan	Johan W. van Goethe	Večná láska	1944
Ján Poničan	Johan W. van Goethe	Vzdialenej	1944
Ján Poničan	Johan W. van Goethe	Nočná pieseň	1944
Ján Poničan	Johan W. van Goethe	Pri rieke	1944
Ján Poničan	Johan W. van Goethe	Sebaklam	1944
Ján Poničan	Johan W. van Goethe	Púčik	1944
Miloš Krno	Rainer M. Rilke	Rozlúčka	1944
Ján Frátrik	Rainer M. Rilke	Básnik	1944
Ján Frátrik	Rainer M. Rilke	Sestry	1944
K. M. Hodro	Friedrich Hölderlin	Sudičkám	1944
Emil Boleslav Lukáč	Stefan George	Pán ostrova	1944
Ján Brocko	Nikolaus Lenau	Vzdialenej	1944
Emil Boleslav Lukáč	Theodor Storm	Len pochovaj	1944
K. M. Hodro	Friedrich Hölderlin	Hyperionova pieseň nad osudom	1944
Ján Brocko	Nikolaus Lenau	Piesne o trstine	1944
Júlis Lenko	Rainer M. Rilke	Za chlapčeka	1944
Emil Boleslav Lukáč	Detlev von Liliencron	Neskoro	1944
Emil Boleslav Lukáč	Herman Hesse	V hmlách	1944
Emil Boleslav Lukáč	Eduard Mörike	Modlitbe	1944
Emil Boleslav Lukáč	Friedrich Hölderlin	Lúbivosť ľudská	1944
K. M. Hodro	Friedrich Schiller	Panna Orleánska	1944
J. R.	Günther Weisenborn	Pád	1944
Emil Boleslav Lukáč	Stefan George	Všetko majú	1944
Miro Prochádzka	Paul Verlaine	Boulevard de Sebastopol	1944
Boris Kocúr	Edgar Allan Poe	Annabel Lee	1944
Miloš Krno	Paul Éluard	Spev ohňa víťaza nad ohňom	1946
Ján Kostra	Charles Baudelaire	Exotický parfum	1946
Ján Kostra	Charles Baudelaire	Causerie	1946
Ján Kostra	Charles Baudelaire	Semper Eadem	1946
Rudo Brtáň	Anonymous	Povešť o družine Igorovovej	1946
Ján Straka	Mira Mihelič	Svet bez nenávisti	1946
A. Matuška	Claude Roy	Vláda lži	1946
Jozef Felix	Gilles Lapouge	Bez názvu	1946
Jozef Felix	Gilles Lapouge	Láska	1946

Jozef Felix	Gilles Lapouge	Naivní	1946
Emil Boleslav Lukáč	William Shakespeare	Richard III.	1946
Emil Boleslav Lukáč	William Shakespeare	Sonet	1946
Emil Boleslav Lukáč	William Shakespeare	Sonet 2	1946
Jozef Felix	Jean Cayrol	Moji bratia nepriatelia	1946
Jozef Felix	Jean Cayrol	Žalujem	1946
Jozef Felix	Jean Cayrol	Nové časy	1946
Jozef Felix	Jean Cayrol	Bájka	1946
Mikuláš Pažitka	Grazia Deledda	Pastierov sen	1946
Emil Boleslav Lukáč	Herman Hesse	V hmlách	1946
Rudo Brtáň	Alexander Sergejevich Pushkin	Exegi monumentum	1946
Ján Poničan	Nikolaj Sedykh	Velký zvonec	1946
Jozef Felix	Antonio Rossi	Keď o sto rokov	1946
Jozef Felix	Antonio Rossi	Venované Giaime Pintorovi	1946
Emil Boleslav Lukáč	Alfred de Musset	Smútok	1946
Bohuslav Hečko	Mario Meunier	Človek a sloboda	1946
Jozef Felix	Pierre Emmanuel	Krajina po Bábeli	1946
Jozef Felix	Pierre Emmanuel	Hymna slobody	1946
Bohuslav Hečko	Emmanuel Bais	Niekoľko poznámok o sovietskej poézii	1946
Bohuslav Hečko	Jean Balensi	Umierajúci Rimbaud prežíva svoju poéziu	1946
Bohuslav Hečko	Corrado Alvaro	Caba	1946
Bohuslav a Vítazoslav Hečko	Elsa Triolet	Nikto má nemá rád	1946
M. Pažitka	Ignazio Silone	A ukryl sa...	1946
Bohuslav Hečko	Henri Bergert	Modigliani na Montmarte	1946
Miloš Krno a Thornsteinson	Tómas Guðmundsson	Pieseň	1947
Miloš Krno a Thornsteinson	Jóhannes úr Kötlum	Prvý jarný kvet	1947
J. Boor a Karol Hodro	John Masefield	Morská horúčka	1947
Vojtech Mihálik	Hesiod	Héraklov štít	1947
Miloš Krno	Simon Chikovani	Kto riekol	1947
Miloš Krno	Araki Cereteli	Kinžal	1947
Miloš Krno	Galaktion Tabidze	V objatí čiernej noci	1947
Janko Jesenský	Alexander Sergejevich Pushkin	Poetovi	1947

Полина Банман

Überleben übersetzen: перевод и литература Холокоста

1/2021

DOI: 10.25365/cts-2021-3-1-7

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

*Разноязычные мемуарно-автобиографические тексты, авторы которых пережили Холокост, имеют чрезвычайную важность для проведения исследований в самых различных областях знания. С точки зрения транслатологии интерес вызывает их перевод в целом, а также перевод на немецкий язык в частности. Материалом исследования является англоязычный текст Х. Э. Верольме *The Children's House of Belsen* и его перевод на немецкий язык *Wir Kinder von Bergen-Belsen*, выполненный М. Пресслер. Проведенный анализ позволил выявить случаи использования такого переводческого преобразования как опущение информации, среди которого нами выделено отдельно опущение по объему (полное и частичное опущение) и по степени обоснованности (обоснованное и необоснованное). В тексте немецкоязычного перевода оказываются опущенными названия концентрационных лагерей, топонимы, этнонимы, название организации «Красный Крест», инвективная лексика и др. В результате использования данного преобразования текст оказывается прагматически адаптированным для немецкоязычного реципиента и в рассмотренных контекстах является более нейтральным в плане передачи исходной информации. Опущение представляет собой комплексное преобразование и сопровождается заменой информации, генерализацией, стилистической нейтрализацией и элиминацией национально-культурной специфики. К причинам использования опущения отнесем необходимость достижения прагматической эквивалентности и адаптации текста для немецкоязычного читателя, который «устал» от Холокоста.*

Keywords: Перевод литературы Холокоста, прагматическая эквивалентность, реципиент, опущение, Х. Э. Верольме, М. Пресслер.

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Банман, Полина (2021): Überleben übersetzen: перевод и литература Холокоста, *Chronotopos* 3 (1), 124-145. DOI: 10.25365/cts-2021-3-1-7



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*Разноязычные мемуарно-автобиографические тексты, авторы которых пережили Холокост, имеют чрезвычайную важность для проведения исследований в самых различных областях знания. С точки зрения транслатологии интерес вызывает их перевод в целом, а также перевод на немецкий язык в частности. Материалом исследования является англоязычный текст Х. Э. Верольме *The Children's House of Belsen* и его перевод на немецкий язык *Wir Kinder von Bergen-Belsen*, выполненный М. Пресслер. Проведенный анализ позволил выявить случаи использования такого переводческого преобразования как опущение информации, среди которого нами выделено отдельно опущение по объему (полное и частичное опущение) и по степени обоснованности (обоснованное и необоснованное). В тексте немецкоязычного перевода оказываются опущенными названия концентрационных лагерей, топонимы, этнонимы, название организации «Красный Крест», инвективная лексика и др. В результате использования данного преобразования текст оказывается прагматически адаптированным для немецкоязычного реципиента и в рассмотренных контекстах является более нейтральным в плане передачи исходной информации. Опущение представляет собой комплексное преобразование и сопровождается заменой информации, генерализацией, стилистической нейтрализацией и элиминацией национально-культурной специфики. К причинам использования опущения отнесем необходимость достижения прагматической эквивалентности и адаптации текста для немецкоязычного читателя, который «устал» от Холокоста.*

Введение

Со Второй мировой войной неразрывно связано понятие Холокоста. В данном исследовании остановимся на специфике перевода произведений литературы Холокоста на немецкий язык. Изучение литературы Холокоста и прежде всего мемуарно-автобиографических текстов авторов, переживших Холокост, видится необходимым по нескольким причинам: во-первых, в живых остается все меньше и меньше переживших Холокост, которым можно задать вопросы, возникающие при чтении оригиналов и их переводов; во-вторых, в свете постоянных попыток ревизионизма, фальсификации и искажения истории. Можно вспомнить публикацию в «Шпигель» в 2020 г. к 75-ой годовщине освобождения концентрационного лагеря Аушвиц, в которой говорилось о том, что лагерь был освобожден американцами (RÖPER 2020); в-третьих, это в полной мере соответствует целям программы «Холокост и ООН».

С точки зрения транслатологии данные тексты представляют несомненный интерес для проведения сопоставительных исследований разного плана. Важным представляется изучение специфики перевода произведений литературы Холокоста на немецкий язык. Помимо этого в данных текстах на фоне описания повседневной лагерной жизни встречаются контексты, повествующие о работе переводчиков. Их изучение также необходимо как с практической, так и теоретической точки зрения, в

частности для формирования образа переводчика/устного переводчика/коммунального переводчика.

Материал исследования

Используемый нами в качестве материала исследования англоязычный текст Х. Э. Верольме *The Children's House of Belsen*, в котором автор повествует о своей жизни в лагере Вестерборк (Нидерланды) и Берген-Бельзен (Германия), переведен не только на немецкий, но и на нидерландский, французский и итальянский языки. Основное внимание в рамках данной статьи уделим переводу на немецкий язык *Wir Kinder von Bergen-Belsen*, выполненному М. Пресслер и опубликованному в издательстве Beltz (2005), а также в издательстве Weltbild (2009). Для подтверждения отдельных наблюдений в ряде случаев прибегнем к переводу первой главы текста на нидерландский язык *De kleine moeder van Bergen-Belsen. De kinderbarak van Bergen-Belsen*, выполненному Р. Постума (2014). Подобное «переключение» позволит наглядно продемонстрировать достижение прагматической эквивалентности при переводе на немецкий язык.

Литература Холокоста и перевод литературы Холокоста

Термин «литература Холокоста» распространяется на [...] все литературные тексты о Холокосте. В его основе – широкое понимание метафоры «Холокост», охватывающее все аспекты национал-социалистической «расовой» политики уничтожения, направленной против всех групп жертв. Термин «литература» обозначает в данном случае тексты, оформленные «типично литературно», с использованием тропов, обращением к архетипам и др. «Типично литературно» означает также, что тексты, на которые распространяется термин «литература Холокоста», не претендуют на научность, а скорее представляют собой «субъектно-зависимые» толкования Холокоста, а не научные «метатексты». К этим текстам относятся не только дневники и хроники, созданные во время описываемых событий, но и мемуары и воспоминания, записанные участниками после описываемых событий, а также художественные произведения (романы, стихотворения, драмы), в которых центральной темой является Холокост (FEUSCHERT 2004: 52-53). Это могут быть произведения, написанные непосредственно самими пережившими Холокост, написанные родившимися после описываемых событий (второе и третье поколение) (ROTH 2015: 15).

Литература Холокоста объединяет произведения, связанные целым комплексом тематических, структурных и формальных критериев. У последних текстов, относящихся к литературе Холокоста, обнаруживаются текстовые признаки, которые были характерны для ранних текстов, возникших либо во время, либо сразу после описываемых событий. В то время как авторы первых текстов не осознавали, что они создают тексты, которые мы сегодня относим к литературе Холокоста, поздние авторы, как читатели первых текстов, осознавали, что они создают тексты о Холокосте в рамках определенной традиции, жанра, в значении «коммуникационной системы между автором и читателем» (FEUSCHERT 2004: 32).

Одним из характерных признаков литературы Холокоста является ее многоязычие: тексты написаны на самых разных языках – на немецком, английском, итальянском, польском, идише и др. Но именно благодаря переводам произведения литературы Холокоста становятся классиками мировой литературы, мировой литературы Холокоста, как, например, дневник Анны Франк, произведения Э. Визеля, П. Леви и других авторов. Согласимся с мнением П. Дэйвиса, который полагает, что перевод свидетельств выживших – это не только описание исторической ситуации, но и коммуникация с аудиторией (DAVIES 2018: 3). Перевод позволяет существовать литературе Холокоста, «перенести память о Холокосте через порог нового тысячелетия и преобразовать ее в долговременную культурную память в тот момент, когда коммуникативная память выживших и свидетелей исчезает» (АССМАН/ЭРЛИХ 2017: 14), он делает ее доступной для миллионов читателей по всему миру, что видится принципиально важным для самих авторов подобных произведений.

Вопросами перевода воспоминаний выживших занимались З. Александер (ALEXANDER 2002), П. Арндс (ARNDS 2012), П. Дэйвис (DAVIES 2014, 2018), С. Деген (DEGEN 2008), П. Кугивчак (KUNIWZAK 2011) и др. Анализ доступных нам исследований по проблемам перевода текстов авторов, переживших Холокост, позволяет говорить о чрезвычайной сложности данного процесса, который имеет двойной характер: с одной стороны, трудно переводить с психологической точки зрения, описывая произошедшие события и подбирая нужные эквиваленты, которые должны «заразить» читателя своей точностью и эмоциональностью. С другой стороны, если, как писал Э. Визель, сами авторы боятся «использовать неправильные слова» (ЦАТУРЯН 2016), то ответственность, которая ложится на плечи переводчика, возрастает в десятки раз.

Важную для нашего исследования мысль выражает П. Арндс: исследователь видит проблему перевода в сложности «транспортировки» человеческого страдания из одной культуры в другую. При переводе текстов, хранящих личный опыт, а также опыт Холокоста, текст становится свидетелем на другом языке. Поэтому перевод на другие языки становится большой проблемой, а особенно перевод на немецкий язык. Трудности перевода становятся еще более отчетливыми при сравнении переводов на два и несколько языков (ARNDS 2012: 173), о чем свидетельствует и проанализированный нами материал.

П. Кугивчак пишет о том, что, не смотря на то, что собраны многочисленные исторические факты о Холокосте, предстоит осмыслить и оценить отдельные воспоминания. Кроме того, исследователь подчеркивает, что в процессе перевода тексты, написанные на совершенно разных языках, подвергаются редактированию и переписыванию. «Часто утверждается, что Холокост – выше человеческого понимания, но, возможно, терпеливое восстановление индивидуальных воспоминаний сделает возможным это понимание» (KUNIWZAK 2004/05).

А. Хаммель в своем исследовании приходит к выводу о том, что тексты авторов, переживших Холокост, нельзя рассматривать изолированно друг от друга (НАММЕЛ 2004: 306), а также указывает на необходимость учета ожиданий читателя языка-цели (НАММЕЛ 2004: 295).

Большое значение имеют исследования, проводимые в университете Аберистуита, где функционирует проект «Holocaust Writing and Translation» под руководством

профессора П. Дэйвиса (P. Davies) и др. А. Хаммель (A. Hammel). Как указывается на сайте проекта, в процессе работы интерес вызывает

[роль переводчика в качестве как культурного посредника, делающего тексты доступными для новой аудитории, так и в качестве интерпретатора текста, на которого оказывается идеологическое воздействие. Тот факт, что переводчик становится видимым, вызывает беспокойство при изучении литературы Холокоста, но одновременно открывает новые области исследования]

(<https://www.aber.ac.uk/en/modernlangs/research/current-research/holocaust/>).

В российском переводоведении накоплен некоторый опыт перевода лагерной прозы, в частности А. Солженицына, и анализ существующих переводов (ХАРИТОНОВА 2007; ЧАЙКОВСКИЙ/ЛЫСЕНКОВА 2014). При этом исследователи указывают, что переводчикам не всегда удается «уловить горечь материала». Перевод текстов именно авторов, переживших Холокост, находится пока на периферии интересов современных исследователей в области переводоведения в России.

Отношения «автор – переводчик/издательство – реципиент»

Отдельно остановимся на таком аспекте, как взаимодействие автора и переводчика/издательства, поскольку они являются основными участниками процесса перевода. Существует два пути, по которому переводятся произведения авторов, переживших Холокост:

1. Выполнение автоперевода. Данный путь является достаточно редким явлением. Самым известным случаем является автоперевод книги «weiter leben. Eine Jugend» Р. Клюгер, которая сама перевела текст на английский, переработав и сократив его, он вышел позднее немецкоязычного текста под названием «Still Alive: a Holocaust girlhood remembered». Можно сказать, что она написала два разных варианта своего текста: один – для немецкоязычного читателя, другой – для англоязычного. Автор-переводчик опускает отдельные травмировавшие ее впечатления, которые не хочет пережить вновь, смягчает некоторые оценки, поскольку текст будет читаться в совершенно другом историческом контексте. В целом верной оказывается мысль У. Эко, который пишет о возможности рассмотрения авторского перевода как частичной или радикальной переработки исходного текста (ЭКО/КОВАЛЬ 2006: 376).
2. Выполнение перевода переводчиком. Данный путь является традиционным. Значимыми считаем размышления П. Леви о процессе перевода на немецкий язык. В своей книге «Канувшие и спасенные» он пишет, что состоял в постоянной переписке с переводчиком книги Хайнцем Ридтом. Придавая большое значение переводу своего текста на немецкий язык, «язык преступников», не доверяя немецкому издателю и переводчику, он боялся увидеть свою мысль искаженной, собственные слова измененными до неузнаваемости или наоборот усиленными за счет ресурсов другого языка. П. Леви просил присылать ему перевод по главам, «запрещая опустить или даже переставить хоть одно слово в тексте ... Я хотел контролировать не только словарную, но и духовную, смысловую точность» (ЛЕВИ/ДМИТРИЕВА 2010: 142-143).

Автор. Автором анализируемого нами материала является Хетти Эстер Верольме, урожд. Веркендам, род. в 1930 г. в Бельгии. В 1931 г. ее семья переехала в Нидерланды, в Амстердам. В 1943 г. Х. Э. Верольме, а также ее родители и братья, были арестованы во время облавы в Амстердаме. Сначала их поместили в концентрационный лагерь Вестерборк, предназначенный для временного размещения, а затем перевезли в концентрационный лагерь Берген-Бельзен. Сначала из Берген-Бельзена забрали отца, а потом и мать, Х. Э. Верольме осталась в лагере со своими двумя братьями. Не смотря на то, что семья была разлучена, они все остались живы и встретились после войны. В лагере, в «детском бараке» без родителей осталось около 40 детей в возрасте от 10 месяцев до 16 лет, для них Х. Э. Верольме стала «второй мамой» и помогала им выживать. В целом она провела в концлагерях около полутора лет, до самого освобождения лагеря британцами 15 апреля 1945 г. Незадолго до этого (в феврале/марте 1945 г.) буквально в нескольких десятках метров от детского барака в лагере от тифа умерла Анна Франк, дневник которой является классическим примером литературы Холокоста. Несколько дней спустя после освобождения лагеря по просьбе представителей британской армии Х. Э. Верольме дала интервью военному корреспонденту Би-Би-Си Патрику Гордон-Волкеру, затем начала записывать свою историю. В 1954 г. после смерти мужа она переехала вместе с дочерью в Австралию. В 60-х годах Х. Э. Верольме предприняла попытку написать свою автобиографию, однако отложила ее в сторону, поскольку воспоминания были слишком травмирующими (CHILDREN'S HOUSE OF BELSEN (WEBSITE) 2015). Лишь после рождения внуков она дописала и опубликовала в 2000 г. свою историю под названием *The Children's House of Belsen*. Эта книга получила Национальную литературную премию Австралии. В 2005 г. вышел перевод на немецком языке, выполненный Мириам Пресслер.

Книга начинается с посвящения внукам Х. Э. Верольме – Жаклин Саре Пассман и Адаму Морицу Пассману. В прологе, написанном в 1965 г., автор пишет о том, что взяться за перо ее заставила тринадцатилетняя дочь, находящаяся сейчас в том же возрасте, в котором начинается история Х. Э. Верольме. В первой главе речь идет о жизни в Амстердаме, оккупированном немцами, о судьбе родных и знакомых, о попытках спастись и об облаве, в результате которой семья отправляется в транзитный лагерь Вестерборк. Вторая глава повествует о жизни в Вестерборке по 1 февраля 1944, когда их фамилии появились в списке отправляемых в концентрационный лагерь Берген-Бельзен. Остальная часть книги посвящена жизни в этом лагере до момента возвращения в Нидерланды после окончания войны. В послесловии Х. Э. Верольме описывает воссоединение семьи в Амстердаме, судьбу своего отца после того, как он покинул Берген-Бельзен 4 декабря 1944 и был депортирован в Саксонию, а также судьбу матери после ее отправки в другой лагерь 5 декабря 1944 г. Одним из самых важных событий послесловия являются воспоминания о посещении Берген-Бельзена 50 лет спустя.

В процессе сопоставительного анализа англоязычного оригинала и его перевода на немецкий язык мы обратились к Х. Э. Верольме в Facebook с вопросом о том, как происходил процесс перевода, принимала ли она в нем участие и как она относится к тем или иным опущениям информации. Она написала следующее: „No I was not

involved with the Translation but I think that they came close. ... For the German reader she has done her best and got most of the story to portray what happened” (VEROLME 2019: Facebook) [Нет, я не была вовлечена в процесс перевода, но я думаю, что они подошли близко ... Для немецкоязычного читателя она [переводчик] сделала все, что могла и поняла большую часть истории, чтобы передать то, что произошло].

Публикация (переводчик и издательство). На немецкий язык книга переведена Мириам Пресслер (1940 – 2019), известной писательницей и переводчицей, которая перевела более 300 книг с английского, голландского и иврита, среди них целый ряд книг, посвященных Шоа, в том числе и «Дневник Анны Франк». М. Пресслер также является автором биографии Анны Франк «*Ich sehne mich so. Die Lebensgeschichte der Anne Frank*» (2000), опубликованной в рамках программы Gulliver издательстве Beltz. Заслуги Мириам Пресслер, не только как автора, но и переводчика, и человека, внесшего огромный вклад в сохранение исторической памяти, отмечены многими наградами и премиями. За всю свою деятельность в качестве переводчика она получила специальную премию Немецкой молодежной литературной премии (1994), премию Лейпцигской книжной ярмарки в категории «Перевод» за перевод книги «Иуда» Амоса Оза (2015), за перевод этой же книги Международную литературную премию Германии (2015) и др. Среди многочисленных других наград Крест Заслуг 1-ой степени Ордена «За заслуги перед Федеративной Республикой Германия» (1998), Немецкая книжная премия (2004), медаль Бубера-Розенцвейга (2010), присуждаемая за вклад в развитие христианско-иудейских отношений, Большой крест Ордена «За заслуги перед Федеративной Республикой Германия» (2018) с формулировкой «за выдающийся вклад в достижение международного взаимопонимания, особенно между Израилем и Германией, а также сохранение памяти о национал-социалистической несправедливости» (PRESSLER 2019).

М. Пресслер так вспоминала о своих впечатлениях о книге Х. Э. Верольме: «Книга Хетти Верольме тронула меня до глубины души. Это удивительно, что автор нашла в себе силы рассказать нам свою историю и историю детей Берген-Бельзена» (ARNTZ 2008). К сожалению, М. Пресслер ушла из жизни в начале 2019 г., когда только происходил сбор материала для исследования и возможности задать ей вопросы о том, как происходил процесс перевода не было.

В переводе на немецкий язык книга Х. Э. Верольме впервые вышла в издательстве Beltz в 2005 г., в издательстве Weltbild в 2009 г.; на данный момент выпущено уже 5 издание. В данных издательствах в переводе на немецкий язык опубликованы и другие воспоминания людей, переживших Холокост, например, Агнес Сассун «*Überlebt. Als Kind in deutschen Konzentrationslagern*» (SASSOON 2006), Маша Рольникайте «*Ich muss erzählen*» (ROLNIKAITE 2002).

Реципиент. Предполагается, что автор сознательно предназначает свое произведение определенному адресату, при этом между текстом и аудиторией возникают диалогические отношения, характеризующиеся «наличием определенное общей памяти у адресанта и адресата», «объем памяти конструируется как обязательный для любого говорящего на данном языке» (Лотман 2002: 169-170). Сами авторы в своих воспоминаниях также касаются вопроса о своих потенциальных читателях. Рут Клюгер определяет аудиторию в немецкоязычном тексте так:

[Для кого, собственно, я это все здесь пишу? Я точно пишу это не для евреев, поскольку я не стала бы, конечно, делать это на языке, на котором, когда я была ребенком, говорило, читало и любило так много евреев, что даже для некоторых он был просто языком евреев, и которым сегодня хорошо владеют лишь немногие евреи. Пишу ли я это для тех, кто не хочет или не может себя идентифицировать ни с преступниками, ни с жертвами, и для тех, кто считает психически нездоровым, слишком много читать или слушать про преступления людей? ... Другими словами, я пишу это для немцев. ... не говорите сразу же, что это вас не касается, ... что вы уже видели фотографии с горами трупов и что вы уже прошли все, что касается чувства коллективной вины и сострадания] (KLÜGER 2008: 141).

Переводя свой текст на английский язык, она ориентируется уже на совершенно другого читателя: это были не жители страны, совершившей преступление, а общество с другим культурным фоном и совершенно другим прошлым.

В свою очередь Примо Леви вспоминал о своих чувствах, когда узнал, что его произведение будет переводиться на немецкий язык:

словно я выиграл сражение. Вот ведь как получилось: я писал, не видя перед собой конкретного адресата, писал для себя о том, что было у меня внутри, что переполняло меня и требовало выхода, я готов был говорить об этом, нет, кричать на весь мир, но кто обращается ко всем – не обращается ни к кому, вопиет в пустыне. Однако предложение контракта со стороны немецкого издательства все поставило на свои места, и мне стало ясно: да, я написал свою книгу по-итальянски, для итальянцев, для детей, для тех, кто не знал, кто не хотел знать, кто еще не успел родиться, кто по собственной воле или против воли сносил оскорбления; но подлинные адресаты, те, на кого, словно оружие, направлена книга, – это они, немцы. И теперь это оружие будет пущено в ход (ЛЕВИ / ДМИТРИЕВА 2010: 141).

На примерах из нашего материала продемонстрируем ниже ориентацию на потенциального немецкоязычного читателя, что приводит к использованию опущения информации исходного текста и в ряде случаев компенсируется ее заменой.

Мы обратились за информацией в издательство с вопросом о том, на основании чего использованы те или иные преобразования. В электронном письме от издательства указывается следующее: „Der Lektor dieses Buches war in ständigem Kontakt mit Hetty Verolme und hat seinerzeit mit ihr zusammen den Text für die deutsche Ausgabe bearbeitet und gekürzt“ (DORN 2019: E-Mail) [Редактор книги находился в постоянном контакте с Хетти Верольме и в свое время переработал и сократил текст для немецкого издания]. Данное письмо противоречит ответу Х. Э. Верольме.

Оригинал vs. перевод

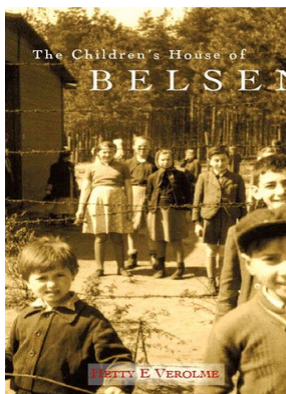
Укажем, что перевод выполнен М. Пресслер на высоком уровне и свидетельствует о ее профессионализме как переводчика, который пропустил через себя нелегкую историю жизни человека, пережившего Холокост. Примеры перевода на немецкий

язык в данной статье свидетельствуют не о качестве перевода в целом и ни в коем случае не подвергают его сомнению. Они обращают на себя внимание как несоответствующие тексту англоязычного оригинала. В процессе сопоставительного анализа оригинала и перевода выявлено использование разнообразных трансформаций, причиной применения которых является несовпадение отдельных категорий английского и немецкого языков. Полагаем, использование данных трансформации полностью оправдано, краткий их анализ уже проведен (БАНМАН 2019) и не заслуживает здесь пристального внимания.

Замена фотографии на обложке

Прежде всего, обратим внимание на паратекстовый элемент, а именно фотографию, размещенную на обложке англоязычного оригинала: это оригинальное черно-белое фото детей Берген-Бельзена на фоне детского 211 барака, сделанное уже после освобождения лагеря в апреле 1945 г.; улыбающиеся дети изображены за колючей проволокой. Аналогичная фотография размещена на обложке немецкоязычного перевода книги, вышедшего в издательстве Beltz. Поскольку фотография является своеобразным «порогом», который готовит реципиента к тому, что его ждет, возможно, в издательстве Weltbild, посчитали ее слишком «оптимистичной» для описания жизни детей в концлагере и заменили ее на другой снимок. Что, вероятно, объясняется задачей паратекстов, заключающейся в том, чтобы обеспечить «восприятие» и потребление текста. На черно-белой фотографии на обложке за колючей проволокой изображены другие дети, существенно отличается их выражение лица – дети насторожены, напуганы. Дети с совершенно недетским выражением глаз. Это часть фотографии, которая получила название «Узники фашизма», она была сделана 28 июня 1944 г. специальным военным фотокорреспондентом газеты «Фронтальная иллюстрация» Галиной Санько (<https://1001.ru/articles/post/voina-i-mir-galiny-sanko-chast-1-47287>). На фотографии запечатлены дети – узники 6-го финского концлагеря, располагавшегося в Петрозаводске. У этой фотографии также нелегкая судьба: почти двадцать лет она пролежала в архивах, как несоответствующая идеологии; по логике чиновников советские дети не могли выглядеть такими обреченными, на их лицах должна была отражаться вера в победу.

Оригинал, издательство Fremantle (2001)



Перевод на немецкий язык, издательство Beltz (2005)



Перевод на немецкий язык, издательство Weltbild (2009)



Перевод на нидерландский язык, издательство Uitgeverij Omniboek (2014)



Фотография 1: Обложка оригинала – Обложка издательства Beltz – Обложка издательства Weltbild – Обложка издательства Uitgeverij Omniboek

Начав работу над сопоставительным анализом оригинала и перевода, мы посчитали неоправданной замену оригинальной фотографии, Предположив, что это вызвано какими-либо издательскими причинами, мы написали письмо в издательство. Однако там сообщили, что провести исследование не представляется возможным:

Ihre Anfrage zum Cover von H.E. Verolme Wir Kinder von Bergen-Belsen haben wird geprüft. Leider können wir Ihnen gewünschte Informationen nicht liefern, da wir keine Rechte mehr an diesem Buch halten. Anfang 2014 musste die Verlagsgruppe Weltbild Insolvenz anmelden, und im Zuge dessen ist unser komplettes Bucharchiv mit allen dazugehörigen Unterlagen aufgelöst worden (WALK 2020: E-Mail).

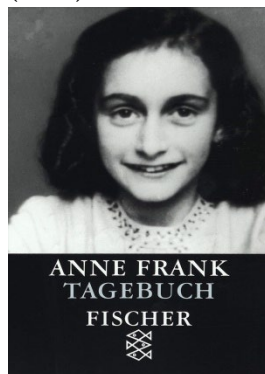
[Ваш запрос относительно обложки книги Х. Э. Верольме «Мы дети Берген-Бельзена» проверяется. К сожалению, мы не можем предоставить Вам необходимую информацию, поскольку нам больше не принадлежат права на данную книгу. В начале 2014 г. издательство Weltbild было вынуждено объявить себя банкротом, в результате чего весь архив со всеми документами был ликвидирован].

Однако, изучив варианты оформления обложек разножанровых книг, в том числе и мемуарно-автобиографических, относящихся к литературе Холокоста, мы пришли к выводу о том, что однообразия нет не только при реализации текста в другой языковой среде, но и при оформлении книги в разные года и в разных издательствах в стране, где вышел оригинал книги. Решение о разном оформлении обложки принимается совместно с авторами и иллюстраторами, поэтому однозначно оценить замену фотографии как неоправданную представляется неправильным. Кроме того, в издательстве Beltz в 2010 г. книга «Wir Kinder von »вышла с фотографией Х. Э. Верольме на обложке, которая, как полагаем, является аллюзией на оформление дневника Анны Франк (фотография обложки с сайта <https://www.amazon.de/Anne-Frank-Tagebuch/dp/3596113776>).

Перевод на немецкий язык, издательство Beltz (2010)



А. Франк
Anne Frank Tagebuch,
издательство Fischer
(1992)



Опущение как комплексная трансформация

В процессе проведения сопоставительного анализа оригинала и его перевода наибольший интерес вызвали случаи использования опущения, поэтому остановимся на данном переводческом преобразовании подробнее.

Опущение – это намеренное изменение объема информации (SCHREIBER 2015: 153). В российских словарях переводоведческих терминов опущение трактуется как «сокращение и компрессия текста путем опущения семантически избыточных элементов исходного текста..., т.е. выражающих значение, которое может быть извлечено из текста без их помощи» (Нелюбин 2009: 130). Среди причин, приводящих к необходимости использования опущения, кроме семантической избыточности, называются наличие тавтологии, неважность для адекватного перевода текста (Основные понятия переводоведения 2010: 143), а также прагматическая адаптация текста, когда переводчик опускает те или иные «малозначимые реалии или имена собственные» (ibid: 153).

Нами было выявлено два вида опущения:

- **по степени обоснованности:** обоснованное и необоснованное опущение информации; переданными в тексте немецкоязычного перевода в отдельных предложениях являются антропонимы, топонимы, названия концентрационных лагерей, этнонимы, инвективная лексика;
- **по объему:** полное и частичное опущение; переданными в тексте немецкоязычного перевода оказываются отдельные предложения/ части предложения и лексические единицы.

Обоснованным является опущение некоторых разъяснений, имеющих в исходном тексте, которые при переводе на немецкий язык действительно оказываются семантически избыточными. В приведенных ниже примерах опущены (обоснованно и полностью) пояснения на английском языке, необходимые англоязычному читателю (случаи прагматической адаптации) в контекстах, где автор описывает повседневную жизнь в лагере:

Ours had the Appelplatz (rollcall) and the men's section together (VEROLME 2001: 41) – *In unserem lagen der Appellplatz und das Männerlager zusammen* (VEROLME/PRESSLER 2009: 44).

... our camp, which later was called **the Sternlager (star camp)** or *Albela camp* (VEROLME 2001: 41) – ... unser Lager, das später **Sternlager** oder *Albalalager* genannt wurde (VEROLME / PRESSLER 2009: 44).

The **Kapo (overseer)** would scream when they passed through the gate (VEROLME 2001: 50) – Wenn sie auf ihrem Weg durch das Tor gingen, rief der **Kapo** (VEROLME / PRESSLER 2009: 54).

After he [Commandant Kramer] had scrutinised me, he nodded his approval to the doctor and barked, **'Los!' (Get going)** (VEROLME 2001: 161) – Nachdem er mich ausgiebig betrachtet hatte, nickte er der Frau Doktor zustimmend zu und bellte: „**Los!**“ (VEROLME / PRESSLER 2009: 175).

Стихотворение для сестры Любы, которая помогала детям в бараке, было написано на немецком языке и Хетти читала его на немецком, в тексте оригинала есть его немецкая и английская версии (свободный перевод) (VEROLME 2001: 190-191), в немецко-язычном тексте – только на немецком языке (VEROLME / PRESSLER 2009: 207-208), что также является обоснованным опущением.

Для иллюстрации частичного (неоправданного, как полагаем) опущения приведем следующий пример, где вторая часть предложения, в котором Х. Э. Верольме мечтает снова жить на свободе, как нормальные люди, опущена при переводе на немецкий язык, но сохранена в нидерландском переводе:

Soon we might live in freedom again, **as human beings, without being shunned or hunted** (VEROLME 2009: 11) – Vielleicht würden wir bald wieder in Freiheit leben (VEROLME / PRESSLER 2009: 12) – Binnenkort leefden we misschien weer in vrijheid, **als gewone mensen, zonder vernederd of opgejaagd te worden** (VEROLME / POSTHUMA 2014: 19).

Перевод названия текста на немецкий язык. Далее обратим внимание на перевод названия текста на немецкий язык. В нем использовано соответствующее принятое в немецком языке название концентрационного лагеря: дается более точное указание на его местоположение – не Берген, а Берген-Бельзен (Bergen-Belsen). Лагерь был расположен на расстоянии ок. километра от деревни Бельзен и в нескольких километрах к юго-западу от города Берген. Данное преобразование может быть рассмотрено в рамках переводческой экспликации, т.е. «придание содержанию более конкретной по сравнению с оригиналом формы выражения» (ЛАТЫШЕВ 2005: 291). С другой стороны, при переводе исходного *Children's House*, детский барак, использовано опущение существительного с пространственным значением с сохранением, однако, существительного, указывающего на возраст находящихся там заключенных (**Wir Kinder** von Bergen-Belsen). Начав сопоставительный анализ, мы посчитали это не совсем обоснованным, исходя из того, что используемая импликация при переводе наименования барака *Children's House* придает выражению менее явную форму. Известно, что в Берген-Бельзене были разные лагеря – для заключенных: Звездный, Венгерский, Палаточный лагерь и др. Детский барак Берген-Бельзена, барак 211, – это часть лагерной структуры, так же как, например, в Аушвице. Поэтому подобное преобразование, использованное при переводе заголовка, рассматривалось нами в целом как опущение, и трактовалось как направленное на то, чтобы не акцентировать внимание потенциального немецкоязычного реципиента на таком важном историческом явлении, как существование в концентрационных лагерях детских барачков. Сравнив с существующим вариантом перевода на нидерландский язык *De kinderbarak van Bergen-Belsen*, мы считали, что было бы

верным перевести заголовок как *Die Kinderbaracke von Bergen-Belsen* с сохранением указания именно на барак; в нем жило около 40 детей, для которых Х. Э. Верольме, будучи одной из самых старших детей, стала «маленькой мамой». Однако, проведенный анализ переводов названия текста Х. Э. Верольме на французский (*La maison des enfants*) и итальянский (*I bambini di Belsen*) языки, а также названий иных разножанровых произведений литературы Холокоста, написанных на разных языках, и их переводов на немецкий язык показывает, что единой стратегии перевода не существует, и говорить об обоснованности или необоснованности использования опущения не представляется правомерным. Наряду с подстановкой словарных соответствий (ср.: Примо Леви «*I sommersi e i salvati*» – «*Die Untergegangenen und die Geretteten*»; Джон Бойн «*The Boy in the Striped Pyjamas*» – «*Der Junge im gestreiften Pyjama*») используются смысловое развитие и добавления разного объема, чаще всего когнитивной информации (топонимы, антропонимы) (ср.: Фаня Фенелон «*Sursis pour l'orchestre*» – «*Das Mädchenorchester in Auschwitz*»; Хезер Моррис «*Cilca's Journey*» – «*Das Mädchen aus dem Lager – der lange Weg der Cecilia Klein*»). Кроме того, у немецкоязычных читателей может возникнуть ассоциация с названием детской книги А. Линдгрэн «*Wir Kinder aus Bullerbü*» (1988), повествующей о совершенно другой жизни детей. Данная ассоциация по контрасту способна произвести еще более сильное впечатление на немецкоязычного реципиента, чем если бы название было переведено при помощи подстановки соответствующих эквивалентов. Полагаем перспективным проведение дальнейшего изучения в данной области.

Приведенные далее примеры полных и частичных опущений относим к необоснованному опущению.

Опущение названий концентрационных лагерей. Одним из ярких примеров использования полного и, как полагаем, необоснованного опущения является опущение названий концентрационных лагерей в конце первой главы, когда всю семью отправляют в Вестерборк. В тексте немецкоязычного перевода полностью отсутствует предложение, в котором Х. Э. Верольме перечисляет большинство концентрационных лагерей, существующих на территории Германии и Польши:

Westerbork was what the Germans called Versuchslager, which means a repatriation camp. From there you were sent to different Camps in Germany – Sachsenhausen, Buchenwald, Ravensbrück, Dachau, Neuengamme, Mauthausen and Oranienburg and Auschwitz. In Poland it was Birkenau, Sobibor, Blechhammer, Gleiwitz and Monowitz (VEROLME 2001: 31).

Отметим, что в данном предложении Аушвиц указан как лагерь, находящийся на территории Германии. В оригинале более позднего переиздания Аушвиц указан как лагерь, находящийся на территории Польши (VEROLME 2009). Укажем, что при переводе на нидерландский язык данное предложение сохранено полностью (Аушвиц также указан как лагерь, находящийся на территории Германии):

Westerbork was een zogeheten doorgangskamp. Van daar wird je doorgezonden naar verschillende kampen in Duitsland: Sachsenhausen, Buchenwald, Ravensbrück, Dachau, Neuengamme, Mauthausen, Oranienburg en Auschwitz. In Polen lagen Birkenau, Sobibor,

Blechhammer, Gleiwitz en Monowitz (VEROLME / POSTHUMA 2014: 35).

Обнаружены еще два примера, в которых опущены названия концентрационных лагерей – Заксенхаузен и Треблинка: *Herman's watch, which had never left my wrist since he was sent to **Treblinka**, showed three o'clock* (VEROLME 2001: 57) – *Hermans Uhr, die ich nicht vom Handgelenk genommen hatte, seit er deportiert worden war, zeigte drei Uhr* (VEROLME / PRESSLER 2009: 62). Аналогичный пример находим далее: *We were relieved that he was not going to be sent away to **Sachsenhausen*** (VEROLME 2001: 64) – *Wir waren erleichtert, dass er nicht weggeschickt würde* (VEROLME / PRESSLER 2009: 70).

Если такие лагеря как Аушвиц, Заксенхаузен, Равенсбрюк и Маутхаузен упоминаются в отдельных контекстах позднее, то все остальные лагеря не обозначены далее по тексту, поэтому текст немецкоязычного перевода утрачивает ключевую когнитивную информацию. Полагаем, они подвергаются опущению, поскольку являются негативно и политически окрашенным топонимам, которые в такой «концентрированной» форме, в рамках одного предложения, должны приводить к интенсификации воздействия на читателя и демонстрировать весь масштаб системы концлагерей. Таким образом, в англоязычном оригинале больше топонимов, как индикаторов пространства Холокоста, как мест памяти, чем в переводе, что может привести к снижению исторической значимости текста.

В следующем примере опущен топоним **Восточная Европа**: *Their posture was erect, they looked strong and healthy, and their high cheekbones suggested they came from **Eastern Europe*** (VEROLME 2001: 196) – *Sie hielten sich aufrecht und schienen mir stark und gesund zu sein* (VEROLME / PRESSLER 2009: 213).

Отметим также, что в ряде случаев при переводе топонимов исправлены ошибки оригинала, однако в тексте перевода нет никаких переводческих (или издательских) комментариев или сносок относительно того, по каким причинам в текст внесены правки. Так, например, в нескольких контекстах оригинала обнаружена ошибка в названии города **Люнебург**. Вместо этого топонима упоминается **Nüneberg**: *At two o'clock on 3 June 1945 we arrived at **Nüneberg** airfield* (VEROLME 2001: 264) – *Wir erreichten den Flugpaltz von **Lüneburg** am dritten Juni 1945* (VEROLME / PRESSLER 2009: 288). И далее: *On 3 June he had flown with Gary from **Nüneberg** to Brussels, Belgium ...* (VEROLME 2001: 283) – *Am dritten Juni war er mit Gerrie von **Lüneburg** nach Brüssel geflogen, etwa um zwölf Uhr mittags* (VEROLME 2009: 308). В данном случае возникла какая-то путаница, место указано неправильно, потому что Люнебург никогда не назывался Нюнебергом. Ошибка оригинала исправлена без разъяснения.

Доктор Кляйн известен тем, что работал в концентрационных лагерях врачом. Х. Э. Верольме пишет: *Dr Klein had been in charge of the Experimental Barrack in Auschwitz where he used prisoners as human guinea pigs. ... He was later condemned to hang by the **Nuremberg Tribunal*** (VEROLME 2001: 237) – *Dr. Klein war in Auschwitz für medizinische Experimente verantwortlich gewesen, wo er Gefangene als Versuchskaninchen benutzt hatte. ... Später wurde er von einem **britischen Militärgericht in Lüneburg** zum Tod durch den Strang verurteilt* (VEROLME / PRESSLER 2009: 258). Информация, которая сообщается автором в англоязычном оригинале (приговорен к смерти через повешение в ходе Нюрнбергского трибунала) не верна, в немецкоязычном переводе приводятся корректные данные.

Однако также нет никаких комментариев о том, что в тексте оригинала содержится ошибка.

Опущения применяются и при переводе этнонимов.

Немцы. Полностью опущено следующее предложение, содержащие этноним «немцы»: *We realized then that **the Germans** would be without mercy in their plans to eradicate the Jewish population in Holland* (VEROLME 2009: 10). Ярким примером использования опущения, которое сопровождается потерей эмоциональной доминанты, является следующий текстовый фрагмент. Приказ старосты барака освободить шкаф, в котором семья хранила свои вещи, вызвал у Хетти волну ненависти: *This German bitch, I thought, she was a refugee in Holland. While here, because she could speak the language, she had powers to humiliate the Dutch people who had given her shelter* (VEROLME 2001: 54). Данные предложения отсутствуют в переводе. Далее, рассказывая о сложившейся ситуации своему брату, она использует то же самое грубое ругательство *barrack bitch*, эквивалентом которого в тексте перевода является также грубое *Barackenschlampe*, опущение уже не используется.

В следующих примерах опущению подвергся только этноним «немцы» (сохранен при переводе на нидерландский язык): *I spent years of my childhood in Belsen concentration camp in Germany, deported there **by the Germans** during World War II with my father and mother, and my two brothers* (VEROLME 2001: 9) – *Jahre davon verbrachte ich im Konzentrationslager Bergen-Belsen in Deutschland, wohin ich mit meinem Vater, meiner Mutter und meinen Brüdern während des Zweiten Weltkrieges deportiert worden war* (VEROLME / PRESSLER 2009: 7) – *Ik bracht tijdens de Tweede Wereldoorlog een aantal jaren van mijn jeugd door in het concentratiekamp Bergen-Belsen in Duitsland, nadat ik met mijn vader, moeder en twee broers daarheen gedeporteerd was **door de Duitsers*** (VEROLME / POSTHUMA 2014: 15). И далее: *Their businesses were confiscated **by the Germans** ...* (VEROLME 2001: 19) – *Ihre Geschäfte wurden konfisziert...* (VEROLME / PRESSLER 2009: 20) – *Hun bedrijven werden **door de Duitsers** geconfisqueerd* (VEROLME / POSTHUMA 2014: 25).

Приведем еще один пример: *I ran to the window and could see lots of **German police** assisted (as we later found out) by security police of the transition camp, Westerbork...* (VEROLME 2001: 18) – *Ich rannte zum Fenster und konnte viele **grün Uniformierte** sehen, unterstützt von Männern, die, wie wir später herausfanden, Sicherheitsbeamte des Durchgangslagers Westerbork waren* (VEROLME / PRESSLER 2009: 18) – *Ik rende naar het raam en zag talrijke **Duitse politieagenten**, geassisteerd door – naar we later ontdekten – de geheime politie van het doorgangskamp Westerbork ...* (VEROLME / POSTHUMA 2014: 23).

Евреи. В следующем примере опущен этноним «евреи» (сохранен при переводе на нидерландский язык): *Now my father could keep on helping those poor **Jewish people** without an income* (VEROLME 2001: 21) – *Nun konnte mein Vater weiter **denen** helfen, denen man ihre Geschäfte geraubt hat* (VEROLME / PRESSLER 2009: 22) – *Nu kon mijn vader de arme **Joodse mensen** zonder inkomen blijven helpen* (VEROLME / POSTHUMA 2014: 26).

Голландцы. В следующем примере опущен этноним «голландцы»: *She was the one who gave us the right to use a certain cupboard along the wall of the dining room. This created resentment as we felt at a disadvantage that **we Dutch people** had to take orders from this German woman, whom we had welcomed into our country a few years before* (VEROLME 2001: 43) – *Und auch, als sie uns das Recht gab, einen bestimmten Schrank an der Wand des Essraums zu*

benutzen, weckte ihre Position bei uns innere Widerstände, denn wir wollten keine Befehle von dieser Deutschen entgegennehmen, die wir ein paar Jahre zuvor in unser Land aufgenommen haben (VEROLME / PRESSLER 2009: 47).

Анализ текстового материала показывает, что чаще всего опущение используется в контекстах, когда речь идет о немцах, опущение этнонима, как полагаем, приводит к нейтрализации противопоставления «мы» – «они», имеющегося в оригинале.

Опущению либо замене подвергаются также **антропонимы**. Приведем ряд примеров, подтверждающих данное наблюдение: *I opened my eyes for a second or two and vaguely saw Sister Luba and Doctor Bimko standing near my bed* (VEROLME 2001: 222) – *Für einen Moment öffnete ich die Augen und sah Schwester Luba und einen Arzt neben meinem Bett stehen* (VEROLME / PRESSLER 2009: 241). В данном примере речь идет о докторе Аде Бимко. Обнаруженные данные подтверждают, что в лагере Берген-Бельзен работала Хадасса Бимко Розензафт (1912 – 1997). Однако переводчик в немецкоязычном тексте опускает ее имя и даже меняет пол, что, возможно, связано с требованием Основного закона ФРГ о неприкосновенности достоинства человека.

Кроме того, в исходном тексте обнаружено несколько ошибок относительно употребления, исторических обстоятельств и написания антропонимов, которые исправлены в тексте немецкоязычного перевода без внесения каких-либо комментариев. Хотя, как гласят тексты кодексов этики переводчика, при обнаружении в исходном материале явных ошибок переводчик должен указать на них заказчику, либо внести комментарий. Считаем необходимым отметить, что в данном случае переводчик (или издательство) должен быть «видимым», т. е. оставить если не постраничные сноски, то хотя бы примечания и комментарии в конце книги.

Фрэнк Чепмен (британский солдат, который в Берген-Бельзене на бульдозере собирал трупы в общую могилу): *... he was the young soldier who was sitting on the bulldozer pushing all those dead bodies into the mass graves. ... I was introduced to Casper* (VEROLME 2001: 288) – *... er war der junge Soldat, der mit dem Bulldozer die Leichen zu den Massengräbern gebracht hat. ... Ich wurde Frank Chapman vorgestellt* (VEROLME / PRESSLER 2009: 314). В немецком переводе указано верное имя человека, управлявшего бульдозером.

Фольке Бернадот: *... when a high-ranking Nazi (believed to be Hitler) gave them to the Swedish diplomat Count Volker Bernard Dotte in exchange for a box of vodka* (VEROLME 2001: 284) – *... als ein hochrangiger Nazi (vermutlich Himmler) sie dem schwedischen Diplomaten Graf Bernadotte gegen eine Kiste Wodka überließ* (VEROLME / PRESSLER 2009: 309). В оригинале в искаженном виде использовано имя шведского дипломата графа Фольке Бернадота. Вариант написания его имени и фамилии в переводе соответствует найденной нами информации. Известно, что граф был заместителем председателя шведского Красного Креста и обсуждал вопрос об освобождении женщин из лагеря с Гиммлером (а не Гитлером; в переводе верно). Мать Х. Э. Верольме находилась в лагере Бендорф и попала в Швецию, вероятно, в результате этих переговоров.

Неясным оказывается использование опущения и замены имени собственного в следующем контексте: вместо **Ирма Грезе** находим в переводе **Иоганна Борман** (известно, что обе были надзирательницами в концентрационном лагере Берген-Бельзен). Утром 5 марта 1945 Х. Э. Верольме прочитала стихотворение для сестры Любы, у которой был день рождения. После обеда это стихотворение пришли послушать две

ауфзеерки, одна из которых в оригинале – **Ирма Гресе**, в переводе – **Иоганна Борман**. Известно, что Ирма Гресе прибыла в Берген-Бельзен в марте 1945, поэтому, возможно, в переводе правильный вариант: *One of these guards was **Irma Grese**, who was feared for her brutality. ... **Irma Grese** and the other female guard who had listened to my verse stood next to the SS officer. **Irma Grese** turned to me when I entered...* (VEROLME 2001: 192) – *Eine der beiden war **Juanna Bormann**, die wegen ihrer Grausamkeit gefürchtet war. ... **Juanna Bormann** und die andere Aufseherin, die ebenfalls mein Gedicht mit angehört hatte, standen neben ihm. ... **Juanna Bormann** drehte sich zu mir, als ich eintrat ...* (VEROLME / PRESSLER 2009: 209). Позднее, через несколько страниц, **Ирма Гресе** переводится как **Ирма Гресе**: *I was standing face to face with the notorious female guard **Irma Grese*** (VEROLME 2001: 218) – *... stand Auge in Auge mit der berüchtigten SS-Aufseherin **Irma Grese*** (VEROLME / PRESSLER 2009: 238).

Красный Крест. Наиболее интересным примером манипулирования когнитивной информацией являются контексты, в которых речь идет о «Красном Кресте»: при переводе с английского языка на немецкий наблюдается опущение названия данной организации. Автор описывает посещение детского барака Берген-Бельзена в середине марта 1945 г. делегацией этой организации. В предложениях, в которых в оригинале встречается название, оно опущено, либо заменено на слова с общим значением (*die Gäste der Delegation, einer der Männer dieser Abordnung, die Leute, die Delegation*), полагаем, они не были просто «гостями» и «людьми», поскольку их целью была инспекция условий проживания. Их посещение вызвало некоторые кратковременные изменения в жизни детей до их прихода, однако, не привело впоследствии ни к каким изменениям в их жизни. *The Red Cross people were talking to Sister Luba and the other sisters...* (VEROLME 2001: 204) – *Die Gäste der Delegation unterhielten sich mit Schwester Luba und den anderen Schwestern* (VEROLME / PRESSLER 2009: 221). Единственное предложение, в котором название организации прозвучало на этих страницах, повествует о подарке: *Mr Weiss also carried a large box of chocolates, apparently provided for us by the **Red Cross*** (VEROLME 2001: 203) – *Herr Weiss brachte auch eine große Schachtel Schokolade mit, vermutlich eine Spende des **Roten Kreuzes** für uns* (VEROLME / PRESSLER 2009: 221).

После освобождения Берген-Бельзена «Красный Крест» упоминается в оригинале еще несколько раз: солдаты с повязками «Красного Креста» вывозят детей из лагеря, сестры «Красного Креста» помогают ухаживать за детьми, отправкой людей из Берген-Бельзена и поиском родных также занимается «Красный Крест». Во всех случаях, где речь идет о деятельности организации в оригинале, в переводе она также упоминается. Приведем несколько примеров: *But where are my father and my mother? Are they still alive? I had made an unsuccessful attempt to find them through the **Red Cross*** (VEROLME 2001: 261) – *Aber wo sind mein Vater und meine Mutter? Leben sie noch? Ich hatte einen erfolglosen Versuch gemacht, sie durch das **Rote Kreuz** zu finden* (VEROLME / PRESSLER 2009: 285). Еще один пример: *I looked over to where Sister Luba was pointing and I could see Maria talking animatedly to two **French Red Cross nurses*** (VEROLME 2001: 246) – *Ich schaute in die Richtung, in die Schwester Luba zeigte, und konnte Maria sehen, die sich angeregt mit zwei **französischen Roten-Kreuz-Schwestern** unterhielt* (VEROLME / PRESSLER 2009: 269).

Использование опущения названия этой авторитетной гуманитарной организации, целью работы которой является оказание помощи, при описании событий до

освобождения лагеря объясняется, вероятно, нежеланием касаться репутации «Красного Креста» во время войны.

Причины применения опущения

В Германии действует Общеввропейский стандарт качества EN15038:2006, в котором перечислены пункты, требующие от переводчика особого внимания в процессе перевода. К основным относятся: терминология, грамматика, лексика, специфические особенности, функциональный стиль, форматирование текста и целевая группа, т.е. необходимость достижения прагматической эквивалентности (<http://qualitystandard.bs.en-15038.com/>). Полагаем, что именно учет целевой группы перевода (стратегия переадресации), а именно немецкоязычного реципиента, привел к выявленным в процессе анализа текста англоязычного оригинала и текста немецкоязычного перевода преобразованиям – обоснованным и необоснованным, полным и частичным опущениям, заменам, стилистической эвфемизации.

Обычно при переводе аксиоматичным является тот факт, что реципиенты оригинала и перевода обладают разной культурной памятью, поэтому становится возможным применение выше указанных преобразований, и в частности опущения. Дискуссии на эту тему возникают при необходимости передачи каких-то национально-культурных особенностей, когда приходится соблюсти баланс между «своим» и «чужим». Однако в данном случае считаем, что речь идет о всеобщей исторической памяти, манипуляции которой видятся неоправданными и недопустимыми. В проанализированных выше контекстах не должно быть «своего», должна быть сохранена транснациональная историческая память. Речь идет о включенности текста в общеисторический контекст, а умалчивание сродни пересмотру истории. Ведь реципиенты, читая текст, относящийся к литературе Холокоста, знают, о чем пойдет речь. В процессе перевода текстов литературы Холокоста необходимо сохранить и передать точку зрения автора, его взгляд и его оценку описываемых людей и событий. Кроме того, использованные Х. Э. Верольме топонимы являются элементами когнитивной информации, обеспечивающими аутентичность текста и отражают пространство Холокоста. Литература Холокоста, а соответственно и ее перевод, должна как зеркало отражать культуру памяти, в независимости от национальности потенциального реципиента. Читатель должен знать, ведь «знание и воспоминание – одно и то же» (МАЙРИНК / ВЫГОДСКИЙ 2004: 30). Складывается впечатление, что реципиент оказывается избыточно осведомленным об описываемых событиях и тогда еще одна книга, повествующая о Холокосте, может не вызвать интереса читателей, что никому не выгодно. Однако, как полагаем, задача переводчика не только в том, чтобы перевести с языка оригинала, но и передать историю, которая зафиксирована на этом языке, поскольку не только литература Холокоста является продуктом переводческой деятельности, но и сам Холокост существует благодаря переводчикам, которые ежедневно работали в каждом лагере, осуществляя разные виды перевода, решая задачи, от которых зависела жизнь человека.

В целом проанализированные контексты наглядно демонстрируют возможность прагматической адаптации текста для целевого реципиента. Складывается впечатление о том, что применение переводческих преобразований обусловлено желанием не

травмировать лишний раз немецкоязычного читателя, уставшего от постоянной «активации» чувства коллективной вины. О подобном нежелании напоминать пишет в своей книге Р. Клюгер:

[Подумайте только: в Аушвице в результате отравления газом для дезинсекции ушло из жизни столько-то и столько-то людей (я не хочу сейчас еще раз напоминать вам о том, сколько точно человек это было, потому что я знаю, вам это не понравится, и вы потеряете интерес, если некстати услышите здесь эти цифры)] (KLÜGER 2008: 140).

Предполагаем, что изменения, которые были внесены в немецкоязычный текст, могут быть обусловлены именно непосредственной задачей, поставленной перед переводчиком издательством. Возможно, существуют рекомендации для перевода мемуарно-автобиографических текстов авторов, переживших Холокост, на немецкий язык. Запрос о подтверждении данного факта в издательство остался без ответа. Интерес вызывает вопрос, носит ли это единичный характер в рассматриваемом нами материале или имеет системный характер.

Заключение

Актуальность проведенного исследования видится в важности изучения текста глазами носителя другого языка и другой культуры, что можно использовать и в процессе обучения переводу.

Необходимой представляется и дальнейшая тематизация роли переводчика: кто он – «сито», «двойной агент», «посредник», «мостик» или «сводник», который путем «адаптации» пытается заполнить немецкоязычного читателя и стремится не вызывать лишний раз чувство вины и обеспечить дистанцированность от национал-социалистического прошлого Германии.

Укажем на несомненную взаимосвязь при переводе таких понятий как «Standpunkt» (точка зрения) и «Standort» (место нахождения, в нашем случае – переводчика/ редактора/ издательства). Перевод на нидерландский язык оказывается максимально близок оригиналу. Перевод на русский язык был бы также максимально близок оригиналу, потому что для каждого русскоязычного читателя текста, повествующего о войне и ее последствиях, это не просто абстрактные исторические события, после которых прошло 75 лет, это личные переживания.

В заключении отметим, что мемуарно-автобиографические тексты, сохраняя память, дают возможность конструировать прошлое, и то каким образом оно будет сохранено, зависит, в том числе и от переводчиков многоязычной литературы Холокоста. Каждый мемуарно-автобиографический текст авторов, переживших Холокост, повествуя о жизни в том или ином концентрационном лагере, актуализирует тем самым определенное «место памяти», таким образом, в круг задач переводчика входит отражение картины общей глобальной коллективной памяти. Процессы, происходящие в обществе, находят свое отражение и в переводческой деятельности, все это похоже на проявление терпимости по отношению к своим немецким читателям.

Перевод – комплексный процесс, составными частями которого являются не только язык, но и культура, литература и история. Проанализированные примеры, которые нельзя всегда оценить однозначно, демонстрируют взаимосвязь перевода и истории общества и вызывают вопросы. В современном немецком обществе это стало табу? Характерна ли общая «избыточность» и «усталость» немецкоязычного реципиента от подобной актуализации «мест памяти»? Не происходит ли постепенный процесс вытеснения их из национальной немецкой коллективной памяти?

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Garda Elsherif

Sumillera, Rocío G.; Surman, Jan & Kühn, Katharina (eds.) (2020): *Translation in Knowledge, Knowledge in Translation*. Amsterdam/Philadelphia: John Benjamins.

1/2021

DOI: 10.25365/cts-2021-3-8

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Elsherif, Garda (2021): Sumillera, Rocío G.; Surman, Jan & Kühn, Katharina (eds.) (2020): Translation in Knowledge, Knowledge in Translation. Amsterdam/Philadelphia: John Benjamins, *Chronotopos* 2021 (1), 148-152. DOI: 10.25365/cts-2021-3-1-8



Garda Elsherif

Sumillera, Rocío G.; Surman, Jan & Kühn, Katharina (eds.) (2020): *Translation in Knowledge, Knowledge in Translation*. Amsterdam/Philadelphia: John Benjamins (Benjamins Translation Library 154). 272 p. ISBN 9789027207586 272

The anthology *Translation in Knowledge, Knowledge in Translation* is the result of the international conference “Translation in Science – Science in Translation”, which was held at the University of Giessen in March 2017. The volume intends to offer a contribution to the “interdisciplinary conversation” between translation studies and the history of science (SUMILLERA & SURMAN & KÜHN 2020: 1). In their introduction, the editors Rocío G. Sumillera, Jan Surman and Katharina Kühn note that both translation studies and the history of science are taking up translation processes in the scientific field at roughly the same time. The simultaneity of this turn is paradigmatically demonstrated by the independent publication of a special issue on translation studies and a special issue on the history of science, both of which focus on the translation of science and, significantly, both of which were published in 2018, which the editors therefore dubbed a “momentous year” (SUMILLERA & SURMAN & KÜHN 2020: 5). In the special issue of *Alif: A Journal of Comparative Poetics*, Mona Baker focuses on the knowledge-producing moment of translation, while Sven Dupré, editor of the special issue of *Isis: A Journal of the History of Science Society*, argues that the history of science needs to focus on translation in a way which portrays changes and transformations of scientific knowledge not as betrayals of the original, but as a productive part of the history of science.

The volume reviewed here is intended to connect to both disciplinary discourses and thus to intensify the urgently needed interdisciplinary exchange. In addition, it is intended to contribute to overcoming the asymmetrical reception habits between translation studies and the history of science, for while translation studies are certainly aware of the translation-related work of the history of science, the reverse is rarely the case. This one-sided direction of reception is to be counteracted by a consciously multidisciplinary preparation of the anthology: “This asymmetry, perhaps stemming from the differing histories of the disciplines is one of the reasons why this volume seeks to be consciously multidisciplinary.” (SUMILLERA & SURMAN &

KÜHN 2020: 3). A look at the disciplinary background of the authors represented in the volume shows that it does indeed bring together a variety of disciplinary perspectives. With seven authors, historiography is the most strongly represented field. However, among the contributors are also authors who can be located in area studies, social sciences, and translation studies. What is striking, however, is the comparatively weak representation of translation studies, which seems detrimental to the intended goal of promoting the reception of translation studies literature among historians of science. Nevertheless, in the introduction the editors' attempt to connect to the discourse of translation studies is unmistakable, thus demonstrating their proficiency in both disciplinary discourses. The essays themselves are only occasionally connected to both discourses. The contributions by Laura Meneghello, Saskia Metan, Pablo Toribio, Philipp Hofeneder and Irina Savelieva deserve special mention in this regard.

Despite the different disciplinary backgrounds of the contributors, the volume assembles essays whose common interest is "to shed light on, among other things, the workings of scientific communities, the dynamics of the dissemination of knowledge across languages and cultures, and the transformations of that knowledge and of the scientific communities involved in the process" (SUMILLERA & SURMAN & KÜHN 2020: 2). At the centre of the volume are questions about the production of knowledge through translation and its travels across linguistic, cultural, ideological, geographical, and temporal boundaries (SUMILLERA & SURMAN & KÜHN 2020: 6).

Although the concept of knowledge on which the volume is based is not made explicit, the change of titles between the conference and the anthology from *Science* to *Knowledge* already indicates an expansion of the concept. While the conference remained limited to knowledge in the natural and social sciences, as can be seen from the Call for Papers and the conference programme (cf. SUMILLERA & SURMAN & KÜHN 2016, HSS 2017), the anthology breaks away from the concept of 'science' shaped by European modernity and also includes pre-modern and non-European forms of knowledge. Sumillera, for instance, looks at sixteenth-century Europe and outlines the publication and distribution mechanisms of scientific writings that go back to Greek antiquity, the Arabic-speaking world, and the Hebrew tradition. In Saskia Metan's contribution, the re-adoption and modification of ancient geographical knowledge in the *Tractatus de duabus Sarmatiis*, published in 1517, is discussed as a temporal intradisciplinary translation process. In this way, the volume is placed in a more generally understood history of knowledge, which is prominently represented by Jürgen Renn (2015) and Peter Burke (2015), among others. Here,

scientific knowledge naturally stands alongside intuitive and practical knowledge, so that the volume also focuses on the transformations of practical forestry knowledge according to the German model in Russia under Tsar Peter I (Avxentevskaya).

The concept of language underlying the volume is also not limited to national languages. Rather, various sociolects and disciplinary languages are included, so that the various contributions discuss different processes of transfer and transformation of texts, sign systems, practices and concepts between different languages, cultures, disciplines, and epistemic fields, depending on the authors' concept of translation. The heterogeneity of the volume thus results not only from the representation of different disciplinary perspectives, but also from the diverse materials on which questions of knowledge production and dissemination are discussed.

The anthology comprises a total of twelve essays, which are divided into three sections of four articles each. In the following, the individual contributions will not be discussed in detail. Rather, the reviewer attempts to distil the overarching goal of each section and thus to reveal the organising principle of the volume:

The contributions to the first section *Constructing and disseminating knowledge in-through translation*. Agents discuss processes of knowledge construction and dissemination with a focus on the participation of individual or collective agents. Dissemination here means not only the actual spatial distribution of printed translations (Sumillera) and political radio news (Ottersbach), but also the spread of scientific knowledge into other epistemic fields (Meneghello), as well as interlingual popularisation processes (Dagenais). The focus of each contribution lies on the actors of knowledge dissemination. Simon Ottersbach, for example metaphorizes *Radio Free Europe* as a translator or mediator between East and West in the context of the Cold War. In her contribution, Laura Meneghello turns to Jacob Moleschott as a translated and translating scholar. She makes not only clear that translation played a decisive role in the dissemination of Moleschott's materialism in Europe, but also that his scientific concepts themselves were first shaped by Moleschott's ongoing practice of translating from Dutch into German. Moleschott's thought was subjected to a further process of translation after his emigration to Italy, where – as a member of the Senate – he used his physiological knowledge for his political argumentation and thus 'translated' scientific concepts into the epistemic field of politics (Meneghello 2020: 71). Thus, Meneghello traces the role of translation in the production of scientific ideas, their travel into other linguistic scientific cultures and ultimately into other epistemic fields.

While the focus of the contributions in the first section lies on the *actors* in the dissemination and translation of knowledge, those in the second section *Linguistic strategies and visual tools in the translation of knowledge* focus on medial (Surman), linguistic (Metan, Toribio) and visual strategies (Hofeneder) employed in the process. Both, Saskia Metan and Philipp Hofeneder, with recourse to Lefevere, do not relate their concept of translation exclusively to language-related translations, but understand each new edition as a translation “in a broad sense of the word” (Metan 2020: 106). They compare the various new editions of the *Tractatus de duabus Sarmatiis* and the *Istoriia* with regard to changes in paratextual elements (Metan) or figurative material (Hofeneder). Jan Surman analyses the appropriation of positivist thought in Polish and Czech in the second half of the 19th century on the basis of several series of publications published in Warsaw and Prague. He thus focuses less on translations of individual authors than on the seriality of their publication in deliberately compiled series. In his analysis, he tries to work out media strategies that favoured the success of a series.

The third section, *Institutions and translation policies. The politics of translation*, brings together contributions that focus on different moments of translation policy. Avxentevskaya and Savelieva discuss state-commissioned and state-supported translation projects. Sandipan Baksi discusses the political motivations behind the beginning of scientific writing in Hindi in the late 19th century, and Christoffer Leber looks at the popularisation of the monistic worldview based on science by the German Monist Association.

The division of the contributions into the three sections is quite understandable. All contributions in themselves provide exciting insights into processes of knowledge translation in different historical and geographical contexts. Due to the diversity of translation concepts in the individual contributions, a stronger cross-volume reflection on the conceptions of translation at play in each chapter and the added value of presenting them together would have been helpful. This would also have achieved a stronger interlocking of the individual contributions, whereby the volume would not only resemble – as one might partly get the impression – a juxtaposition of several case studies that are each exciting in their own right – case studies that can all be associated with the keywords ‘translation’ and ‘knowledge’, but which – in view of the broad version of these two terms – then refer in part to strongly divergent processes. Through an explicit explanation and discussion of the *constants* of all the described processes of appropriation and dissemination of knowledge and the conceptual approaches to ‘translation’ used, the volume could prove even more

fruitful for the interdisciplinary conversation between translation studies and the history of science, which the editors rightly want to push. One such constant across essays, for example, seems to be the *transformation* that inevitably occurs in these processes.

In summary, it can be said that with their volume *Translation in Knowledge, Knowledge in Translation*, the editors are responding to new research challenges that – unlike the translation of literature, for example – has only started receiving substantial attention in the last few years. In drawing further attention to this burgeoning discourse, they provide important insights into a growing field of research and, thanks to the diversity of the integrated perspectives, remain connectable to a range of specialist discourses: including cultural studies-oriented translation studies.

This review was translated from German by *DeepL* and post-edited by the author.

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Natascha Timoschkowa

Tashinskiy, Aleksey (2018): Literarische Übersetzung als Universum der Differenz. Mit einer analytischen Studie zu deutschen Übersetzungen des Romans Oblomov von I. A. Gončarov. Berlin: Frank & Timme.

1/2021

DOI: 10.25365/cts-2021-3-9

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Timoschkowa, Natascha (2021): Tashinskiy, Aleksey (2018): Literarische Übersetzung als Universum der Differenz. Mit einer analytischen Studie zu deutschen Übersetzungen des Romans Oblomov von I. A. Gončarov. Berlin: Frank & Timme, *Chronotopos* 2021 (1), 154-163. DOI: 10.25365/cts-2021-3-1-9



Natascha Timoschkowa

Aleksey Tashinskiy (2018): *Literarische Übersetzung als Universum der Differenz. Mit einer analytischen Studie zu deutschen Übersetzungen des Romans Oblomov von I. A. Gončarov*. Berlin: Frank & Timme. 326 S. ISBN: 9783732904976

Mit dem den höchsten Gegenstand der Literatur benennenden Motto von Gilles Deleuze zu seiner Arbeit über die literarische Übersetzung gibt uns Aleksey Tashinskiy einen Vorgeschmack auf die Komplexität des interdisziplinären Vorgangs der gebotenen translatorischen Studie. Tatsächlich wird in der Einleitung, der das folgende Motto vorangestellt ist, mitgeteilt: „Im Grunde geht es um das Verhältnis zwischen dem interdisziplinären Feld ‚Literaturwissenschaft‘ und der [...] jungen Disziplin Translationswissenschaft, [...] die bis heute damit beschäftigt ist, [...] ihren eigenen ‚translationswissenschaftlichen Gegenstand‘ zu bestimmen.“ (S. 9) Was der Gegenstand der Literatur ist, hat der Leser aus dem Motto erfahren, wissenschaftstheoretische Erkenntnisse über die Spezifik der literarischen Übersetzung und den „translationswissenschaftlichen Gegenstand“ sui generis werden zunächst in Aussicht gestellt.

Mit dem Ziel, über die Analyse translatorischer Differenzen die Spezifik literarischer Übersetzung zu bestimmen, vergleicht Tashinskiy im analytischen Teil seiner Arbeit ausgewählte Passagen aus den acht zwischen 1868 und 2012 entstandenen Übersetzungen des Romans *Oblomov* von Ivan Gončarov (1859) ins Deutsche miteinander und mit dem Original. Der Schwerpunkt der Analysen liegt auf der 2012 erschienenen Übersetzung von Vera Bischitzky, die sich als „Neuübersetzung“ positioniert und ihr Anderssein expliziert und hervorkehrt: „Bischitzkys Bemühung um translatorische Distinktion“ (S. 290), „Hervorhebung einer [...] z. T. inszenierten Markierung der Differenz zu den Vorgängern“ (S. 289). Tashinskiy macht hingegen bereits im ersten Satz seiner Arbeit darauf aufmerksam, dass sich seine kontrastive Studie in ihrer Grundkonzeption nicht „von zahlreichen anderen Studien“ der Vorgänger unterscheidet: Es ist ein übersetzerischer Mehrfachvergleich.

Das „Universum der Differenz“ beginnt bei Tashinskiy mit einem polemischen Überblick der festgefahrenen Fachdiskurse, vor denen die Translationswissenschaft ihre Waffen in der Regel streckt. Viele kontrastive Studien arbeiten mit zu Dogmen

erstarrten Geltungsregeln und normativen Kriterien, die immer wieder tradiert werden. Ihre Prämissen und methodischen Ansätze scheinen selbstverständlich und werden selten hinterfragt. Dieser Umstand veranlasst den Autor, „einige Aspekte der Thematik ‚literarisches Übersetzen‘ über den bisherigen Stand der methodisch-theoretischen Reflexion hinaus kritisch ‚durchzugehen‘“ (S. 9). Ein „unzureichendes Reflexionsniveau“ wird u. a. den Konstrukten wie „das Gebot der Treue“, „Verabsolutierung des Originals“, „Wörtlichkeit“, Berücksichtigung der „Normen‘ der ‚Zielkultur‘“, etc. attestiert. Das kritische „Durchgehen“, wie von Tashinskiy intendiert, hat hohes Bedeutungspotenzial allein durch das Anfachen der Polemik über die zuweilen häretisch anmutenden Fragen, die zwar hin und wieder vereinzelt in der Übersetzungstheorie und -kritik auftauchen, in der Arbeit von Tashinskiy aber gebündelt und mit Nachdruck in den Blick gerückt werden.

Im ersten Teil seiner Arbeit „Literarisches Übersetzen – Symptom, Funktion oder Form?“ entfaltet der Autor eine pointierte Darstellung seiner theoretischen Grundlagen und methodischen Herangehensweisen, anhand derer er das Problem der Differenz in literarischen Übersetzungen im analytischen Teil ausleuchten will. Die theoretische Stütze der Arbeit ist das poststrukturalistische Konzept des Signifikanten von Jacques Lacan. Um die Thesen von Lacan zu profilieren, geht Tashinskiy punktuell auch auf einige für die Zwecke seiner Untersuchung relevanten Ideen von Saussure und Jakobson ein, deren Arbeiten ihrerseits linguistische Grundlagen von Lacans Theorie bilden. Die Zeichen- und Kommunikationsauffassung des französischen Psychoanalytikers ist für Tashinskiy insofern interessant, als dass sie erlaubt, „vom Subjekt ausgehend vom sprachlichen Material zu sprechen, ohne jenes zu psychologisieren oder zu soziologisieren“ (S. 288). Tashinskiy ist bestrebt, sich bei seinen Untersuchungen auf die „reine translatorische Form“ (S. 102) ohne psychologische und soziologische Beimischungen zu konzentrieren, da sie, so seine These, besser geeignet ist, um dem zu analysierenden Text deskriptiv gerecht zu werden. Um seine These zu untermauern, nimmt Tashinskiy die zentralen systemischen Präkonstruktionen wie „(Ziel-)Kultur“ und „Funktion“ (S. 24) unter die Lupe. Von den Ergebnissen seiner kritischen Analyse ausgehend, versucht der Autor im zweiten Schritt, Tourys Modell der Descriptive Translation Studies und das funktionalistische Modell, denen diese Präkonstruktionen zugrunde liegen, zu dekonstruieren. Die Auswahl dieser zwei Modelle wird durch ihre grundlegende Rolle für die Entwicklung der modernen Translationswissenschaft erklärt, in der in diachroner Perspektive eine „Verschiebung vom Äquivalenzkonzept hin zur Dominanz des funktionalistisch-kulturalistischen Denkens stattgefunden hat“ (S. 74).

Nach der Dekonstruktion der etablierten Modelle der modernen Translationswissenschaft wird die Suche des Autors nach dem eigenen deskriptiven Modell für literarisches Übersetzen (S. 51) im Teil II „Neuübersetzungen und das Originalitätsdispositiv“ fortgesetzt. Auch im Teil II werden provokante Thesen aufgestellt und, wie der Titel zeigt, originelle Begriffe vorgestellt. Es soll die Vorstellung hinterfragt werden, „ein an sich existierendes Original gehe dem Translat voraus“ (S. 105). Hier gilt es das Konzept der Originalität zu dekonstruieren. Genauso wie das „funktionalistisch-kulturalistisches Denken“, wird „das moderne Denken der Originalität“ (S. 15) für translationswissenschaftliche Studien als störend empfunden. Da die Vorstellung von der Bewahrung des „heiligen Originals“ translatorische Diskurse, Produkte und Subjekte der Translation wesentlich prägt bis hin zur Beförderung der Lektüre, die „das Translat in seiner schuldhaften Differenz gegenüber dem Original sehen möchte“ (S. 291), müssen dieses Denken an sich und seine Auswirkungen im literarischen Feld beschrieben werden. Tashinskiy beginnt mit einem historischen Exkurs und beschreibt den Rahmen, in dem sich der Diskurs der Originalität herausgebildet hat. Danach wird der Begriff „Originalitätsdispositiv“ vorgestellt. In Anlehnung an den Begriff „Dispositiv“ von Michel Foucault stellt Tashinskiy seinen Begriff „Originalitätsdispositiv“ und erklärt die allgemeine Funktionsweise dieses Konstrukts: „Es ist eine heterogene, zeitlich variable Verflechtung aus diskursiven und nicht-diskursiven Elementen, deren strategisches Ziel in der Benennung, Produktion, Entfaltung und Sicherung der Entität namens Original und der Substanz Namens Originalität besteht. Das Kernelement des Dispositivs [...] bildet dabei die Verknüpfung [...] zwischen dem Autor und seinem Werk“ (S. 111). An dieser Stelle möchte man nicht als Kritiker, sondern zum Verständnis der allgemeinen Funktionsweise fragen: Was bildet das Kernelement des Originalitätsdispositivs in den Fällen Bibel, Pseudoübersetzungen, Texte mit kollektiver Autorschaft und Texte, deren Autoren nicht bzw. nicht mit Sicherheit bestimmt werden können?

Besonderes Augenmerk legt Tashinskiy im Teil II auf die Beschreibung des Originalitätsdiskurses beim Thema „Neuübersetzungen“. Von den darin ausgearbeiteten Entwicklungslinien ausgehend wird die „peritextuelle Apparatur“ von Vera Bischitzky zu ihrer Neuübersetzung von *Oblomov* untersucht, in der „proliferativ die Gebote des Originalitätsdiskurses zur Geltung gebracht“ werden (S. 161). Die Neuübersetzung von Bischitzky wird dabei als eine Ausnahme in der Reihe der *Oblomov*-Übersetzungen hingestellt. Sie sei „die einzige, die man reflexiv nennen kann, insofern in ihrem Peritext ausführlich und auf differenzierte Art und Weise die Tatsache des Übersetztseins des Romans thematisiert wird“ (S. 161). Soll es im Rückschluss

bedeuten, dass die restlichen sieben Übersetzer unreflexiv vorgehen? Es ist unklar, warum in einer translatorische Differenzen begrüßenden Studie die Reflexivität nur den Übersetzern bescheinigt wird, die ihren Übersetzungen ein translatorische Aspekte thematisierendes Nachworts oder einen sonstigen Peritext beigegeben haben. In den Vorbemerkungen zu diesem Kapitel, die auch im analytischen Teil bei der Beschreibung der Übersetzungsgeschichte des deutschen *Oblomov* wiederholt werden, bringt Tashinskiy Beispiele an – Jollos, Hahn –, die zeigen, dass das Vorhandensein eines Vor- oder Nachworts des Übersetzers eher in den Zuständigkeitsbereich des Verlegers fällt. Auch die Kürzungen sind eher von den Verlagen zu verantworten. Unabhängig von der Verteilung der Zuständigkeiten, wäre gerade im Rahmen einer solchen Studie, die u. a. das „psychoanalytisch informierte Konzept des Signifikanten“ zum Thema hat, zu fragen, ob die Informationen, die Übersetzer in den Peritexten (preis)geben, als Reflexionen oder als Projektionen zu lesen wären.

Am Ende der theoretischen Ausführungen mit anregenden Thesen und überraschend scharfen Beobachtungen wünscht man sich, der Autor hätte für die vorgeschlagenen Ansätze im Teil III die Wege zu einer Verbindung von Theorie und Praxis aufgezeigt. Wenn man im ersten Satz der Schlussbetrachtung über „das Mittel der Entfaltung translatorischer Differenzen“ liest, wird man gezwungen zu fragen, ob dieses Mittel universell ist und wie es anzuwenden ist. Das Instrumentarium der gebotenen Übersetzungsanalysen unterscheidet sich, soweit ich beurteilen kann, nicht von dem der herkömmlichen Übersetzungsvergleiche mit allen Reduktionismen und sonstigen Unzulänglichkeiten, gegen die im theoretischen Teil angekämpft wurde. Im Kapitel 2 (Teil III), in dem der „psychosemiotische Raum“ im Roman geschildert wird, sollen die Differenzen „mit Hilfe des psychoanalytisch informierten Konzepts des Signifikanten“ extrahiert werden (S. 186). Es wird zurecht auf die verblüffenden Analogien in der Art der „therapeutischen Signifikanten-Bereinigung“ in der Gesprächstherapie und in den Gesprächen, die zwischen Ol’ga und Štol’c verlaufen, hingewiesen. Tashinskiy entwickelt auf der Grundlage dieses Konzepts seine sehr pointierte Interpretation und führt überzeugend vor, wie auf der Figurenebene „der Signifikant ins Spiel kommt“ und wie Štol’c/Gončarov reale oder inszenierte seelische Vorgänge deuten. In den Übersetzungsvergleichen selbst habe ich jedoch außerhalb der interpretativen Ebene keinen Einsatz dieses Mittels gesehen. Die Interpretation bezog sich zudem nur auf den Romantext. Ich habe keinen Versuch gesehen, das psychosemiotische Verständnis der einzelnen Übersetzer zu erschließen. Es wurden punktuell Stellen aufgezeigt, wo die Übersetzungen (bis hin zur Übersetzung eines einzelnen Worts) nicht der Erwartungshaltung der gebotenen Interpretation ent-

sprachen. Die festgestellten Differenzen waren somit mehr oder weniger um das Thema Beschreibung psychologischer Vorgänge gruppiert. Es ist zudem zu fragen, ob sich dieses psychoanalytisch informierte Konzept des Signifikanten auf andere Texte aber auch andere Textstellen in *Oblomov* anwenden lässt, bei denen die „psychohermeneutische, die Auslegung der seelischen Vorgänge betreffende Variante“ (S. 186) keine derart exponierte Rolle spielt.

Wenn das Hauptcharakteristikum literarischer Übersetzung nach all den Ausführungen das Mannigfaltige bleibt, wie wiederum aus dem ersten Satz der Schlussbetrachtung hervorgeht, kommt die Frage auf, was dieses Mannigfaltige vom Mannigfaltigen nicht-literarischer Übersetzungen und vom „Mannigfaltigen der Literatur“, das, wie an mehreren Stellen der Arbeit gezeigt wird, „ein konstitutives Merkmal des Literarischen an sich ist“ (S. 288), unterscheidet. Das Verhältnis vom Allgemeinen und Besonderem wird hier nicht offengelegt. Unklar bleibt auch, warum dieses Mannigfaltige in seinen verschiedentlichen Ausprägungen unterschiedlich behandelt wird bis hin zu den „Singularitäten [...], welche dann [...] hinter der Schwelle des [...] Beobachtungswürdigen verschwinden“, wie es im zweiten Satz der Schlussbetrachtung heißt. Die Frage wird umso eindringlicher, als dass auf diese unterschiedliche Behandlung, die Unterscheidung zwischen Relevantem und Irrelevantem voraussetzt, ausgerechnet in dem Satz hingewiesen wird, in dem die Rhizom-Metapher, die an die Hinfälligkeit von Hierarchien denken lässt, auftaucht. Um mit dem Autor zu sprechen, fühlte ich mich als Leser in diesem Satz auch nach der mehrfachen konzentrierten Lektüre in die „Urszene“ dieser Studie versetzt, bei der man „quasi reingeworfen wird in das Mannigfaltige des literarischen Signifikanten und daher gezwungen ist, eine demiurgische Rolle zu spielen“. Der Satz lässt mehrere Interpretationen zu, so dass man sich tatsächlich gezwungen fühlt, „eine demiurgische Rolle“ zu übernehmen und aus dem vorhandenen Material für sich nach eigenem Ermessen Sinn zu schöpfen.

Wenn der Autor behauptet, die Arbeit sei „ein Versuch, die Differenzen zu organisieren, zu bündeln, die Linien zu verfolgen, entlang derer sich diese Differenzen entfalten“, möchte man zunächst erfahren, ob die Ermittlung der Differenzen ein Selbstzweck ist oder einem bestimmten Zweck innerhalb der Übersetzungsanalyse und/oder der Werkanalyse dienlich sein soll und zumindest potenziell abgeschlossen sein kann. Bezogen auf das titelgebende „Universum der Differenz“ würde das erklären, ob es sich um ein beobachtbares Universum handelt, und wenn ja, wo die Grenzen seiner Ausdehnung liegen. Unabhängig von der Antwort auf diese Frage wird jeglicher Versuch, eine literarische Übersetzung ausschließlich über wie auch immer

geartete Differenzen zu beschreiben, vor erhebliche Kohärenzprobleme gestellt. Der analytische Teil der Arbeit ist ein Beweis dafür. Der Autor bietet an dieser Stelle keinen Ansatz, disparate Aspekte der beobachteten Phänomene aufeinander beziehbar zu machen. Die interessanten Ergebnisse der vergleichenden Interpretationen der ausgewählten Passagen werden in der Art systematisiert, die keine Auskunft darüber gibt, warum am Ende „nicht alle Texte ein ausgeprägtes Profil“ zeigen (S. 288). Geben diese Texte das nicht her aufgrund von ihrer Beschaffenheit oder liegt es an den Qualitäten des Lesers und der Intensität seiner Lektüre?

Jetzt gilt es zu überprüfen, ob die spannenden Thesen, die Lust auf Weiterlesen machen, den Eingang in den analytischen Teil der Arbeit gefunden haben oder im Bereich der theoretischen Abstraktion geblieben sind. Das erste, was ins Auge sticht, ist das Wort „Original“ als Überschrift für die Spalten mit dem russischen Text in den Tabellen, in denen die zu analysierenden Passagen aus den acht Übersetzungen stehen. Nach der langen stichhaltigen Argumentation gegen ein „an sich existierendes Original“ stolpert man über dieses Wort. Es drängt sich die Frage auf, wie und unter welchen Vorbehalten dieses „Original“ an dieser Stelle bei den Übersetzungsanalysen zu verstehen ist. „Diese Entität – [Original] – geht weit über die bloßen Textvorlagen hinaus, die in der Translationswissenschaft gemeinhin als ‚Ausgangstexte‘ bezeichnet werden.“ (S. 105) Der Argumentation zum Verhältnis zwischen Original und Textvorlage zustimmend, kann ich dem Satz nicht entnehmen, was am „Ausgangstext“ verstört. Aus derselben Argumentation heraus verwende ich gerade „Textvorlage“ und „Ausgangstext“ in den Übersetzungsvergleichen, bei denen festgestellt werden kann, mit welcher Textfassung der Übersetzer gearbeitet hat. Wäre „Originaltext + Quellenangabe“ eine Kompromisslösung, die den Zwecken dieser Arbeit gerecht wäre? Text scheint der einzige unter den beschriebenen Faktoren, der als abgeschlossen und nicht beweglich charakterisiert werden kann. Die Frage stellt sich jedoch nur vor dem Hintergrund der beiden theoretischen Teile der Arbeit, die gegen „das moderne Denken der Originalität“ ankämpfen. Noch verwirrender wirkt hier das Original mit Zeitangaben. Die zweite Frage in diesem Zusammenhang und wiederum nur vor dem Hintergrund der vorangegangenen theoretischen Ausführungen wäre, inwiefern die Referenzquelle „Original 1887/1953“ (S. 180, Fußnote 114) für die Übersetzungsanalyse aller acht Übersetzungen, die 1868 bis 2012 entstanden sind, gerechtfertigt ist. Die Ausführungen zur Editions-geschichte in den Vorbemerkungen (S. 181-183) geben Auskunft darüber, warum sich Tashinskiy aus triftigen Gründen für die angegebene Textfassung entschieden hat. Es ist jedoch weder der Ausgangstext für alle untersuchten Übersetzer, noch das Original, wie es z. B. dem ersten

Übersetzer 1868 zugänglich war. Es ist der Text, der als Grundlage für die Vergleiche in dieser Arbeit genutzt wird. Der Logik der theoretischen Argumentation folgend, aber auch aus Kohärenzgründen, würde sich die Überschrift „Gončarov“ statt „Original“ in einer Reihe, in der acht Nachnamen genannt werden, als weniger auffällig lesen. Doch „Namen sind Schall und Rauch“, wirklich interessant ist, der Frage nachzugehen, ob in den Analysen der originalitätszentrierte Reduktionismus überwunden wurde und was die Übersetzungen durch das Prisma translatorischer Differenz betrachtet gewonnen haben.

Ich gehe zugegebenermaßen „reduktionistisch“ vor, und konzentriere mich allein auf den originalitätszentrierten Reduktionismus, weil dieser Diskurs im Zusammenhang mit Neuübersetzungen nach meinem Dafürhalten die ganze Arbeit konstituiert und sich für die Weiterentwicklung der Übersetzungsforschung fruchtbar machen lässt. Zum anderen lassen sich die anderen in der Arbeit angesprochenen Reduktionismen aus meiner Sicht relativ leicht ausschalten. Der theoretische Teil der Arbeit evozierte die Erwartungshaltung, die Analysen würden den Blick auf ein Universum der Differenz freigeben, in dem jede Differenz willkommen ist und wertfrei registriert werden kann. Nach den ersten Vergleichen bekommt man aber das Gefühl, dass gerade die Differenzen in der Übersetzung von Bischitzky, auf die der Schwerpunkt gelegt wurde, unterbewertet werden. Da wo Tashinskiy den anderen sieben Übersetzern zuweilen weite interpretative Sprünge erlaubt, werden Bischitzky auch kleinere Sprünge manchmal innerhalb einer Synonymreihe angekreidet. Bereits im ersten Vergleich, bei dem alle Übersetzer zu Wort kommen, heißt es: „Einzig Bischitzky nimmt sich an der Stelle das vor, was man im klassischen Sinne ‚Glättung‘ nennen kann.“ (S. 195) Aus meiner Sicht glättet sie nicht, sie raut auf. Tashinskiy: „Aus ‚gluchie‘ wird bei ihr ‚unausgesprochen‘. D. h. die Medialität des inneren semiotischen Vorgangs, seine mediumbedingte Opazität, wird [...] nivelliert.“ (S. 195) Die erste und vielleicht die wichtigste Frage in diesem Zusammenhang ist für mich, warum die „Opazität“ an diesem einen Wort festgebunden ist? Die mediumbedingte Opazität kommt aus der Interpretation von Tashinskiy, ob sie im Satz von Gončarov vorhanden ist und welchen Stellenwert sie da einnimmt, entscheidet jeder Leser für sich. „Wenn „глухой“ als „dumpf“ übersetzt wird, wie es alle außer Bischitzky machen, kann bei der Rekonstruktion des übersetzerischen Vorgangs, ähnlich wie bei Gončarov an dieser Stelle, trotzdem nicht mit Sicherheit gesagt werden, ob die untersuchten Übersetzer sich bei „глухой“ für „dumpf“ im Sinne von gedämpft klingend, wie von Tashinskiy favorisiert, oder im Sinne von undeutlich, unklar, wie von mir favorisiert, entschieden haben. Es ist ein glücklicher Zufall, dass „глухой“ und „dumpf“ diese

beiden Bedeutungen sowohl im Russischen, als auch im Deutschen hat. Dieses Glück ist allerdings sehr bedingt, Tashinskiy und ich haben kein Monopol auf Interpretationen, andere Interpreten dürfen sich für Bedeutungen entscheiden, die mit „dumpf“ nicht abzudecken sind. Ginge man der Frage nach, ob Gončarov „глухой“ in einer ähnlichen Konstellation an anderen Stellen im Roman gebraucht, käme man einige Seiten vorher zum Satz, der eine überraschend weite Auskunft zu „глухой“ gibt. 1. „вопросы“, die später mit „глухой“ beschrieben werden, werden über zwei weitere Adjektive definiert, 2. „глухой“ wird einem anderen Substantiv vorangestellt: „[...] смущение, боязнь, томление, какая-то глухая грусть, слышатся какие-то смутные, туманные вопросы в беспокойной голове“. In diesem Satz ist die auditive Beschaffenheit von „глухой“ ausgeschlossen. Bezogen auf eine negative Emotion, wie hier, bedeutet „глухой“ undeutlich, unbestimmt und geht in Richtung „dumpf“, wie etwa bei „dumpfer Schmerz“ im Deutschen. Die Fragen, die einige Seiten weiter mit „глухой“ charakterisiert werden, werden über die Adjektive смутные (etwa: verwirrt), туманные (etwa: vernebelt) bestimmt. Die Interpretation von Tashinskiy fußt auf der auditiven Beschaffenheit, in seiner Interpretation kann sie „den Raum selbst des inneren Kommunikationskanals mitevozieren“. Die „partielle Undurchlässigkeit“ dieses Kanals in der Interpretation wird in der Analyse/Kritik zur „mediumbedingten Opazität“: „Aus ‚gluchie‘ wird bei ihr ‚unausgesprochen‘. D. h. die Medialität des inneren semiotischen Vorgangs, seine mediumbedingte Opazität, wird in der Analogie zum normalen ‚äußeren‘ Sprechen konstituiert und dadurch unauffällig gemacht, nivelliert.“ (S. 195) Bischitzky hat aber gute Gründe im Satz von Gončarov ein normales, „äußeres“ Sprechen zu sehen. Ol’ga spricht mit Štol’c. Der innere semiotische Vorgang, bei dem die Fragen noch dumpf waren, ist zumindest partiell abgeschlossen. Ol’ga spricht die Fragen aus (вы-сказывает). Bischitzky nivelliert den semiotischen Vorgang nicht. Sie setzt die Akzente anders als Tashinskiy. Ihr ist wichtig, an der Stelle mitzuteilen, dass die Ergebnisse dieses semiotischen Vorgangs, die Ol’ga schon eine Weile absichtlich vor Štol’c verborgen hat (also nicht nur weil die Fragen noch diffus und dumpf waren), zum Ausdruck gebracht werden. Ol’ga hat diese Fragen im Inneren (geheim)gehalten, jetzt vertraut sie Štol’c alles an. Nicht berücksichtigt wurden bei der Analyse die Querverbindungen in „mesotextueller Umgebung“, auf deren Wichtigkeit im Kapitel 6 (Teil III) „Die Wiederholung und das Ornamentale“ zurecht hingewiesen wird. Mehr noch: Auch „die mikrotextuelle Umgebung“ wird abgeschnitten. Tashinskiy zeigt das Ende des Satzes von Bischitzky nicht. Die Aussage über die Nivellierung kann ich als Leser nur machen, wenn ich weiß, wie Bischitzky mit „мираж“ – für die Opazität mindestens ge-

nauso wichtig wie „глухой“ – umgeht und für welches Verb sie sich für „рисовала“ entscheidet. Die Kette „передавала“ – „высказывала“ – „рисовала“ ist gerade für den Fortschritt des „inneren semiotischen Vorgangs“ enorm wichtig.

Es soll nicht als Plädoyer für die Lösung von Bischitzky verstanden werden. Es ist auch keine Kritik an der in sich stimmigen und sehr aufschlussreichen Interpretation von Tashinskiy. Ich möchte nur zeigen, dass die Lösung von Bischitzky im Vergleich zu den anderen Übersetzern benachteiligt behandelt wird. Mir ist nicht einleuchtend, warum Tashinskiy sich Mühe gibt, z. B. die Lösung von Röhl durch „assoziative Nachbarschaft“ als nachvollziehbar zu erklären. Selbst den Bogen von „dumpf“ zu „Betäubung“ bei Horsky sieht er als „durch die sprachsystemisch vorhandene Querverbindung zwischen den Signifikanten ‚dumpf‘ und ‚taub‘ im Deutschen ermöglicht/begünstigt“. In der Lösung von Bischitzky wird dagegen nur auf die nivellierende Wirkung der Lösung „unausgesprochen“ für „dumpf“ hingewiesen, während das Verb „vertraut“, in dem der innere semiotische Vorgang zumindest partiell kompensiert ist, völlig außer Acht gelassen wird.

Im nächsten Beispiel wird „Ärger“ für „skuka“ in der Übersetzung von Bischitzky nicht als Deutung begrüßt, sondern als „Ermüdungsfehler“ (S. 200) gewertet. Diese Lösung von Bischitzky ist zugegebenermaßen nicht zwingend, sie ist jedoch durchaus erklärbar und gerade innerhalb dieser „inhomogenen“ Reihe sowohl bei Gončarov als auch bei Bischitzky begründet. „Skuka“ ist keine Apathie. (Kein „Unwillen“ also, wie es z. B. bei Horsky heißt.) Die Begleiterscheinungen von „skuka“ sind innere Unruhe und Gereiztheit, über die man auch zum „Ärger“ gelangen kann. Es geht um eine negative Emotion, die der positiven Emotion „Freude“ gegenübergestellt wird. In der Übersetzung von Bischitzky wird diesem Umstand Rechnung getragen.

Es wäre interessant, der Frage nachzugehen, ob die in der Arbeit intendierte Suche nach einem deskriptiven Modell für literarisches Übersetzen erfolgreich abgeschlossen werden kann und ob es eine deskriptive Translationswissenschaft geben kann, wie es z. B. eine deskriptive Linguistik gibt. Provokant zugespitzt bedeutet die Frage, ob Übersetzungsanalyse zwangsläufig Übersetzungskritik ist. Die Analysen in der Arbeit haben gezeigt, dass man trotz gegensätzlicher Vorsätze nicht ohne Wertungen auskommen kann. Meine Versuche, in den Mini-Analysen dieser Rezension dem entgegentzukommen, sind auch nicht wertfrei ausgefallen. Wie jeder Rezeptionsvorgang ist Übersetzungsanalyse subjektgebunden. Diese Subjektgebundenheit begründet einerseits das Universum der Differenz, welches Aleksey Tashinskiy von verschiedenen Perspektiven aus in seiner sehr lesenswerten Arbeit so eindringlich auf-

gezeigt hat, erlaubt aber andererseits keine Beschreibung dieser Differenzen jenseits von Wertung und Aspekthaftigkeit.

Lieven D'hulst

Richter, Julia (2020): *Translationshistoriographie. Perspektiven & Methoden*.
Wien: new academic press.

1/2021

DOI: 10.25365/cts-2021-3-1-10

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441



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Richter, Julia (2020): *Translationshistoriographie. Perspektiven & Methoden*. Wien-Hamburg: new academic press. 179 pp. ISBN 978-3-7003-2130-9.

Cette étude brève, dense, incisive, issue d'une thèse de doctorat soutenue à l'Université de Vienne, vient rejoindre un groupe croissant de travaux théoriques ayant trait à l'histoire et à l'historiographie de la traduction. Elle s'interroge longuement sur les objets et les méthodes de l'histoire et accorde une place à des questions théoriques moins couramment abordées : pourquoi et comment distinguer l'histoire et l'historiographie ? pourquoi et comment distinguer l'histoire des traductions et des savoirs traductifs ? comment l'historiographie se rapporte-t-elle à d'autres savoirs traductologiques et à d'autres pratiques historiques ? Enfin, elle ajoute un volet autoréflexif qui éclaire le lecteur sur certains aspects épistémologiques, sur des présupposés de l'auteure et sur les fonctions que cette dernière souhaite attacher à l'historiographie, branche des savoirs qui commence à prendre ses quartiers.

L'étude de Julia Richter témoigne à sa manière de la médiation constante entre les différents paliers du travail historique : celui qui veut découvrir les *res gestae* et celui qui vise à reconstituer la *historia rerum gestarum*. Si elle s'intéresse davantage à la seconde, elle veille constamment à s'appuyer sur l'étude du premier. L'histoire et l'historiographie font ainsi bon ménage, celle-ci permettant à celle-là de se débarrasser de bien des clichés (p. 9), mais également de briguer un rôle que l'auteure qualifie de prééminent au sein de la traductologie : « Die Verantwortung, die Translationshistoriker übernehmen, liegt [...] in erster Linie im Einfluss darauf, wie die Translationswissenschaft Translation begreift und theorisiert » (p. 10). Le vœu d'empiètement de l'histoire sur la théorie moyennant le récit des faits est certes loin d'être partagé en historiographie générale ou en historiographie des sciences humaines et sociales, on y reviendra.

Cela étant, l'effort de médiation de l'auteure ne porte pas seulement sur le travail historique lui-même ni sur les relations entre histoire et théorie. Il engage tout autant les relations que l'histoire de la traduction noue avec l'histoire proprement dite, discipline-mère, ainsi qu'avec les branches auxiliaires de celle-ci et dont l'histoire de la traduction est largement bénéficiaire. L'on sait que cette dernière est interdisciplinaire par définition, ce qui ajoute à la difficulté de définir et donc de délimiter le champ de l'historiographie proprement dite, et notamment ses concepts et méthodes. L'auteure s'attelle avec vaillance à cette tâche délicate en posant des jalons ou, si l'on veut, en configurant un ensemble de thèmes, dont voici la liste : « Blickführung », « Translationsgeschichtliche Ansätze », « Propädeutik », « Bibliographien », « Chronologie », « Transkulturalität », « Translator », « Typologie » et

« Motive ». Ensemble, ces thèmes cherchent à nouer un faisceau de fils et à tisser de cette sorte une grille interdisciplinaire.

Dans « Blickführung », Julia Richter exprime son adhésion de principe aux visées de Hayden White qui ont imprégné l'historiographie ainsi que les pratiques historiques de nombre de disciplines en sciences humaines et sociales depuis les années 1970, y compris l'histoire de la traduction. Mais si l'on s'accorde largement sur l'abandon de la notion mimétique de « vérité » objective en faveur de l'idée de figuration narrative du passé, il est bien moins aisé de gérer les contraintes qu'occasionnent les transpositions au domaine de la traduction de l'ensemble des visées de White ; les défis posés aux historiens de la traduction sont considérables : « sich der eigenen Konstruktionsmuster, Verknüpfungsregeln und Bilder über die Welt bewusst zu sein, um im Prozess der Geschichtsschreibung ethische, moralische oder stilistische Entscheidungen treffen zu können » (p. 18). Plutôt que de s'appesantir sur ces contraintes, l'auteure choisit d'adopter un regard traductif en focalisant concrètement les questions suivantes : qui traduit, comment, quand et avec quel motif (p. 21). Elle commente ensuite l'apport potentiel d'une méthode historique devenue populaire, à savoir l'« histoire croisée » (due à Werner et Zimmermann), en l'appliquant au domaine des sciences humaines, et plus précisément aux premières traductions allemandes des pères fondateurs de l'École des Annales, Marc Bloch et Lucien Febvre.

Le deuxième thème offre un bref état des lieux historiographique de l'histoire des traductions et des savoirs traductifs. L'auteure y distingue cinq grands modèles ou thèses : « 1. Geschichte unterstützt Theorie, 2. Theorie kann durch Geschichte erweitert werden, 3. Geschichte stützt die Disziplin, 4. Translationsgeschichte ist Teil einer größeren Geschichte – nämlich der Kulturgeschichte und 5. Die berühmte Idee von Lernen aus der Geschichte » (p. 30). Elle soumet ensuite ces modèles, tels que représentés par des penseurs ou des écoles, à une succincte analyse critique. Passent ainsi en revue Louis Kelly, Hans Vermeer, Gideon Toury, Armin Paul Frank et Horst Turk, Paul Bandia, George Steiner, André Lefevre, Lieven D'hulst et Jean Delisle. Même si l'on peut regretter l'absence de plusieurs autres modèles et de nombreux autres historiens, cette analyse va bien au-delà des vues panoramiques et réductrices auxquelles nous avait familiarisés le récit convenu sinon populaire de la naissance de la traductologie au cours du dernier tiers du 20^e siècle.

Les troisième, quatrième et cinquième thèmes (« Propädeutik », « Bibliographien » et « Chronologie ») concernent les sources et outils des sciences historiques auxiliaires au service de l'histoire des traductions. L'auteure souligne notamment l'importance d'une distinction entre l'histoire des traductions et celle des transferts, en se référant au dossier de Heidegger, un philosophe pour la première fois traduit au Japon au moment où son œuvre, non encore traduite, circulait largement en Europe. Elle évalue également en les comparant plusieurs ressources bibliographiques recensant les traductions de l'œuvre de Bloch, puis des flux de traductions entre plusieurs langues sur une durée de 20 ans. Ces analyses confirment et complètent fort avantageusement les principaux acquis de la bibliométrie des traductions mise en œuvre en sociologie des traductions.

Le sixième thème a pour objet la notion de « Transkulturalität » et se propose de répondre à la question soulevée naguère par Larisa Schippel : « ob wirklich erst eine 'nationale' Phase der Handbücher zur Übersetzungsgeschichte durchlaufen werden muss, bevor man an eine Kulturgeschichte des Übersetzens denken kann » (citée p. 98). La question étant sans doute rhétorique, l'auteure accrédite la réponse moyennant une analyse des liens de mutuelle détermination entre les multiples traductions de *Sein und Zeit* de Heidegger et de l'œuvre de Bloch.

Suivent des considérations sur le « Translator », où l'auteure reprend notamment la « Skopostypologie » de Erich Prunč en l'infléchissant dans un sens historique, destiné à répertorier les différents rôles traductifs au sein de leurs domaines ou pratiques respectifs, avant d'enchaîner avec une présentation des traducteurs et traductrices de *Sein und Zeit* (Heidegger) en plusieurs langues.

Les paragraphes sur la « Typologie » (thème suivant) s'ouvrent sur la mise en question d'une idée avancée par Christopher Rundle : selon ce dernier, « the assumption that necessarily underlies histories of translation [...] that the experiences of different translators in different historical contexts are implicitly linked and comparable is debatable and highly ahistorical » (p. 133). Aux yeux de l'auteure, cette idée revient à contester « die Vergleichbarkeit translationshistorischer Phänomene » (p. 133), cependant que Rundle voulait avant tout fustiger une démarche comparative qui négligeait les spécificités de chaque contexte historique : « [it] does not tell us about the specific historical circumstances in which translation agents operated » (p. 133). Or, cette mise en question se trouve moins élaborée (le nom de Rundle ne revient que plus loin, p. 145) que relayée par une réflexion, à nouveau inspirée de la théorie du Skopos, sur la « Vergleichbarkeit über die Art der Fragestellung » (p. 133).

Le dernier thème est celui des « Motive », correspondant à des formes ou types d'« interessengeleiteter Handlung » (p. 146), laquelle vise à accumuler diverses sortes de « Kapital ». La notion de « Motiv », empruntée au sociologue Weber (1922), désigne une sorte de « Sinnzusammenhang, welcher dem Handelnden selbst oder dem Beobachtenden als sinnhafter 'Grund' eines Verhaltens erscheint » (p. 146). Les motifs sont en partie rationnels, en partie semi-conscients : les identifier constitue évidemment une tâche majeure pour les historiens de la traduction. L'auteure oppose ensuite la typologie de Weber à celle de Bourdieu, selon elle davantage étayée par des catégories économiques, cependant que la sociologie de la traduction a depuis plusieurs décennies étendu son champ d'études, en s'appuyant sur d'autres principes ou modèles (cf. les travaux de Sapiro, Wolf, Buzelin, etc.). Suit une nouvelle application au dossier des traductions de *Sein und Zeit*.

En résumé, l'ensemble de ces thèmes rendent bien compte de la teneur du sous-titre de l'ouvrage : « Perspektiven und Methoden ». Composent-ils pour autant une « Translationshistoriographie » ? La difficulté d'une telle entreprise consiste à baliser solidement un champ aussi fortement investi d'autres savoirs et méthodes, puis d'étayer l'argumentaire sur un éventail d'études de cas choisis dans une pluralité d'aires linguistiques, de périodes et de pratiques. D'une part, l'ambition juvénile qui anime le vœu de synthèse rencontre force écueils : les thèmes se recouvrent en partie,

l'auteure ne s'explique pas toujours sur les choix de ses démarches et bien des questions qui surgissent au fil des pages demeurent en suspens. D'autre part, les exemples, certes tous pertinents, sont puisés à un petit nombre de sources. Et il n'est sans doute pas étonnant que l'auteure accepte de reconsidérer au terme de son étude l'impact de l'histoire sur la théorie : « Es ist zum gegenwärtigen Entwicklungszeitpunkt noch nicht möglich, mit Hilfe der Translationsgeschichte haltbare Neuvorschläge translationstheoretischer Natur zu unternehmen, geschweige denn neue Definitionen für Translation vorzuschlagen » (p. 167).

Il ne faudrait cependant pas tenir rigueur à Julia Richter d'avoir eu le courage de poser des balises, plutôt que de se contenter de nommer et de ranger des concepts et des méthodes artificiellement importés de disciplines voisines ou éloignées : le champ de l'historiographie traductive est vaste et il faut de la patience et de la prudence pour avancer dans son exploration, sans céder tour à tour aux sirènes de l'autonomie et de la spécificité disciplinaires et à la rassurante incorporation à de plus grandes disciplines plus solidement établies. Cette belle tentative constitue ainsi un observatoire privilégié de l'histoire de notre discipline, un observatoire qui permet d'identifier les méandres d'une pratique savante qui s'amarre aux rives des fleuves plus larges auxquels elle s'abreuve : l'histoire proprement dite et plusieurs sciences humaines et sociales. Elle témoigne d'une manière directe et indirecte des choix et contraintes face auxquels se trouvent placés en 2021 les historiens et les historiennes de la traduction.

Notons pour finir que la bibliographie est fournie, mais qu'elle ne distingue pas entre ouvrages d'auteurs et ouvrages d'éditeurs (dans ce dernier cas, souvent seul le premier nom des éditeurs est référencé).

Anthony Pym

Kölbl, Julia; Orlova, Iryna & Wolf, Michaela (eds) (2020): *¿Pasarán? Kommunikation im Spanischen Bürgerkrieg. Interacting in the Spanish Civil War*. Vienna/Hamburg: new academic press.

1/2021

DOI: 10.25365/cts-2021-3-1-11

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441



Anthony Pym

Kölbl, Julia; Orlova, Iryna & Wolf, Michaela (eds.) (2020): *¿Pasarán? Kommunikation im Spanischen Bürgerkrieg. Interacting in the Spanish Civil War*. Vienna/Hamburg: new academic press. 223 pp, ISBN 978-3-7003-2179-8.

The front cover of this book shows a photo with the banner “¡No pasarán!”, which proclaims that the Fascists “shall not pass!” – into Madrid, suggests the photo. Historically, the Fascists did take Madrid, then the rest of Spain, then other fascisms brought on the Second World War and some are behind virulent nationalisms today. The book’s title, just above the photo, nevertheless asks “¿Pasarán?” (Will they pass?), as if the fate of Spain’s Civil War had not been decided, as if the struggle were still continuing and the proclaimers were still fighting the good fight. That question is indeed written into the book itself as a collective project: just as the International Brigades brought together committed volunteers from many countries and numerous languages, so this book is the work of historians, critics and translation scholars from a lesser but similar range of countries and languages: the volume includes chapters in German, English and Spanish. In that sense, something of the struggle continues, or so the title might suggest.

So what form does this struggle take? This publication is one of the fruits of the exemplary research project “Interpreting and Translating during the Spanish Civil War 1936-39”, carried out in 2018-19 by a core team of four researchers led by Michaela Wolf at the University of Graz and funded by the Austrian National Bank. In addition to this collective book, the project produced an online database of more than 500 translators and interpreters, an online list of reference works, a multilingual cycle of films on the Civil War, a seminar with invited speaker Jesús Baigorri-Jalón, various conference presentations, and at least one doctoral thesis on the same thematic (which merits a separate review). This is exactly how translation history should be done: collectively, as a series of public events, and with lasting results that will be not only of genuine interdisciplinary interest but also of practical service to future historians.

That, however, does not explain why we should be interested in what now might seem a distant conflict? The International Brigades that fought on the Republican side in Spain brought together some 36,000 volunteers, mostly recruited by the Communist parties of some 53 countries. They were not only combatants but also worked in health and communication services, particularly the women volunteers. The volunteer brigades were formed in October 1936 and were disbanded in October 1938. During those two short years, attempts were made to coordinate military actions using a wide range of languages: French, Spanish, Russian, German, Swedish, English, Polish, and

many more. The general outline of their efforts had previously been revealed in ground-breaking spadework by Jesús Baigorri-Jalón and Marcos Rodríguez-Espinosa, and the general questions one might bring to bear on the topic are broadly those of the growing international research focus on languages at war. One might thus be legitimately interested in how these particular translators and interpreters fared, in their personal motivation and commitment, and indeed in their heroism. But other questions can also be asked.

The individual chapters range from vivid empirical description to unabashed idealization and occasional gratuitous theorizing, particularly with respect to a polyglot who actually did most of her translating after the war. At its best, the volume traces individual experiences by piecing together evidence from first-hand accounts (memoirs, diaries, official records, photographs) to compile a portrait of sorts: the above questions are answered, albeit mostly in ways that beg further questions. Michael Wolf's analysis of photographs of interpreters remains particularly poignant in this respect, capturing moments but constantly pointing to what remains unsaid behind the poses for history. Beyond that commendable attention to first-hand data, there is admittedly little common methodology on show here. Indeed, the contributors are probably as heterogeneous in approach as were those other mediators who went to Spain, perhaps united by lofty causes in both cases.

Little would be served here by me comparing chapters and awarding points. Instead, I am interested in reading the partial biographies as experiences not just of linguistic mediation but also of the various language policies that were used to coordinate the volunteers. The policies are not the prime focus of the volume, but they are there nevertheless. The very richness of the accounts invites such a mission, allowing one to see the organization of communication as far more than a mapping of abstract principles. Such a reading also makes it clear that translation and interpreting were part of a much wider historical experience of multilingualism.

So how could anyone organize so many volunteers to fight a war in so many languages in the space of just two years?

From the various accounts, it seems that the initial months were chaotic. French was a transitory lingua franca mostly because many volunteers were channeled to Spain through Paris. When they arrived in Spain, what happened? There are scattered accounts here of communication by gestures and body language, some quickly-learned Spanish for drill commands, and then all kinds of language mixes. Years ago, my sometime student Beatriz Iglesias-Lamas found traces of Yiddish being used as a lingua franca at Albacete, since many of the volunteers were Jewish. I am not at all upset that Yiddish is not mentioned in this collective volume, but the anecdote does underscore the way that the plethora of individual records that can be drawn upon necessarily reflect partial views of a very complex whole. The one thing that is clear from all accounts is that this initial chaotic phase led to miscommunication and high numbers of casualties among the volunteers: "the Babylonian chaos was a major contributing factor to the high death toll among the volunteers in the early months of

the war” (p. 22). As a policy option, a transitory preference for French then a joyous multilingual mix could not have lasted.

The first sign of any language policy to speak of would then be the organization of the volunteers along rough linguistic lines: the Lincoln Battalion for English, the Thälmann Battalion for German, and so on. Each battalion headquarters had at least one good interpreter, but beyond that, much communication was left to ad hoc polyglots (p. 71), which is where some of these personal histories come into play. That said, there are indications in this volume that the policy of separate languages for separate battalions was itself far from perfect. For example, within the mostly Polish Dąbrowski Battalion there was a company for Spaniards and Ukrainians and another for Jews (p. 25), introducing a principle of ethnic separation; the 129th Czech-Balkan Brigade actually used Russian as a lingua franca (p. 38), which would be a principle of Slavic integration; and although the Swedes in the German-speaking battalion reportedly had enough German to understand orders, they could conveniently forget German when they did not want to understand orders – they otherwise complained about excessive Germanic discipline and in any case were often seamen who were more at home in English (pp. 18-21). Within this regime of separate languages, translation played a role not just in communicating between the various groups but also in the internal propaganda. In particular, the newspaper *Le Volontaire de la Liberté* was published in French, German, English and then a tail of “other languages” (pp. 41, 52). This policy organized languages and in principle gave translators and interpreters clear functions to carry out.

The cracks in that policy might then be indicated by an order of March 1937 that instructed the international volunteers to learn Spanish. It would seem that this new policy was not merely linguistic but also political, as the Spanish commanders attempted regain control over very heterogeneous forces. When the International Brigades were disbanded in September 1937, they entered the Spanish Foreign Legion and thus became subject to the Spanish Code of Military Justice. Prior to that, there seems to be contradictory evidence of the extent to which the learning of Spanish was a successful solution. Some of the Spanish contributors to this volume note that the Spanish combatants and international soldiers lived together side-by-side on a daily basis (“convivencia diaria”, p. 58), whereas several of the international accounts indicate how little of the comprehension was actually linguistic. The examples given of Spanish lessons are very rudimentary, and a Pole, for instance, remarks in his diary that with Spaniards, “we understand each other so well without speaking any words” (p. 45). A certain solidarity of non-translation is indeed evident in an account of how moving the *Internationale* can be when sung by people from 20 countries, each in their own language (p. 23). Translation can be overrated.

Over and above those two distinct language policies, the most significant deployment of translators and interpreters was certainly for Russian. Stalin was not only the main supplier of arms for the Republican side (which had to pay in gold), but he also sent some 2,000 “advisors”, including 200 or so translators and interpreters, who were mainly employed in command centers in Albacete and Madrid. That would be a more

advanced stage of institutionalization, where some interpreters had official ranks. The role of the Russian interpreters is noted as being primarily between the Soviet advisers and the Spanish commanders (p. 49) and at least some had very little training in Spanish (pp. 70, 72), in some cases requiring supplementary ad hoc interpreters (pp. 71-72). The major Soviet presence is certainly mentioned in this volume; it comes out in the photos that Wolf analyses; yet Russian remains a significant absence, both among the languages of presentation and the selection of contributors. It is as if there were part of a collective memory that one would like to play down or perhaps even forget about.

To continue with a few aspects so clear that they are not seen, I remark the consummate ease with which the title, the contributors and possibly the readers of this volume assume that they are all on the one Republican side. The title actually does not specify that, if you read it carefully. There is no mention anywhere of the international troops and volunteers that fought on the Fascist side of the conflict, of the way their communication problems were addressed, and indeed of why some language policies might have had more success than others, on one side or the other. This facile assumption of a unified cause belongs very much to the ideological attraction of the Spanish Civil War: an international force, with intellectuals among them, opposed the one identifiable enemy, perhaps more clearly than in most other conflicts since then. And the one-sided focus on that opposition serves to unify the ranks, providing us with a noble past, addressing a struggle that in some respects continues. Translators and translation scholars still today face the forces of blind nationalisms, within many of our countries, and we are not exactly winning in our various attempts to promote notions of international justice.

This volume's almost natural silence with respect to the other side goes hand in hand with a certain failure to mention failure. There is just one passing mention of volunteers who left "completely disillusioned with the international Communist movement" (p. 28). One too easily forgets that in May 1937 Anarchists and Trotskyists were shooting at other Republican forces on the streets of Barcelona. One is reminded of the often wrongly cited text where Camus (1946: 9), nine years after the conflict, admitted that in Spain his generation had "learned for the first time the taste of defeat and discovered, with a surprise from which they have scarcely recovered, that one could be right and be vanquished, that force could subdue intelligence, and that there were cases where courage did not bring rewards. This probably explains why so many around the world have taken the Spanish drama as a personal tragedy" (my translation). I might also add that the tragedy continues underground for many in Spain as well. The village where I live, close to the closing Battle of the Ebro, was run by Anarchists who appropriated land and burned the church, then was later occupied by Italians, with atrocities on both sides, so children from some families are still told not to play with children from other families. Whatever foreigners make of a civil war, it is little compared to the long-term tragedy felt within.

If I have focused on language policy here, it is not to deny the courage of the international volunteers, the extreme fascination of their individual historical

experiences, and the clear success of this superbly collective research project. Yet it is to insist that part of our historical task must also be to recognize and analyze the causes of defeat. And that includes looking squarely at the communicative failures, including failure to understand the causes and languages of contemporary fascisms, the other side. We might then do better next time.

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The HISTRA digital platform: Research on HIStory of TRAnslation

1/2021
DOI: 10.25365/cts-2021-3-1-12

Herausgegeben am / Éditée au /
Edited at the: Zentrum für
Translationswissenschaft der
Universität Wien

ISSN: 2617-3441

Abstract

HISTRA (HIStory of TRAnslation) aims to transfer to an electronic resource a bulky archive of file cards manually compiled by Dr. Santoyo, an expert in the field of Translation History, who registered bibliographical references of Spanish translations of English works from the 16th century until the 1980s. This process has been carried out with the help of an open source software tool entitled Koha, which is an integrated system for library management. The work methodology carried out in HISTRA guarantees an exhaustive bibliographic description of the references included and normalization of the registers, based on the Reglas de Catalogación, using the international format MARC21. HISTRA constitutes a robust platform for the retrieval of relevant information about translators and translated works, thus contributing to research in translation history, facilitating studies on the literary reception of works translated from English into Spanish, their authors and translators.

Keywords: History of Translation, HISTRA, English-Spanish, Koha, digital platform, bibliographical database.

Zum Zitieren des Artikels / Pour citer l'article / To cite the article:

Gómez Castro, Cristina & Vallejo Fernández, María Jesús (2021): The HISTRA digital platform : Research on the HIStory of TRAnslation, *Chronotopos* 3 (1), 177-190. DOI: 10.25365/cts-2021-3-1-12



The HISTRA digital platform: Research on HIStory of TRAnslation

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HISTRA (HIStory of TRAnslation) aims to transfer to an electronic resource a bulky archive of file cards manually compiled by Dr. Santoyo, an expert in the field of Translation History, who registered bibliographical references of Spanish translations of English works from the 16th century until the 1980s. This process has been carried out with the help of an open source software tool entitled Koha, which is an integrated system for library management. The work methodology carried out in HISTRA guarantees an exhaustive bibliographic description of the references included and normalization of the registers, based on the Reglas de Catalogación, using the international format MARC21. HISTRA constitutes a robust platform for the retrieval of relevant information about translators and translated works, thus contributing to research in translation history, facilitating studies on the literary reception of works translated from English into Spanish, their authors and translators.

Keywords: History of Translation, HISTRA, English-Spanish, Koha, digital platform, bibliographical database.

Introduction: the origin of the project

The project presented here, titled HISTRA (HIStory of TRAnslation), advocates for the preservation of data on the history of translation in an organized and meticulous form as a means to do sound history of translation, and, as such, it focuses on creating a tool which can be of invaluable use. The project stems from the pioneering work of Dr. Julio César Santoyo, a prominent researcher in the field of Translation History, who compiled a manual catalogue containing bibliographical references of Spanish translations of English works from the 16th century until the 1980s. The data this catalogue contains are varied and hardly traceable today, since they are missing from other sources, which increases their value. As Santoyo rightly indicated, there are still many small pieces of tesserae missing from the mosaic which is the history of translation waiting to be analyzed and covered in order to have a complete image of the translation panorama throughout the centuries (SANTOYO 2008). Even though information contained in this catalogue has already been the basis for research studies on the

field of the history of translation (see, for example, FUERTES PUERTA 2012) we believe that its manual format prevents it from full exploitability. Therefore, the project aims to digitize this collection so that it can be conceived as an electronic resource for research into the history of translation, enabling the development of studies on the literary reception of works translated from English to Spanish and their authors and translators. It would also make it possible to undertake, among others, diachronic studies in the areas of publishing and the rise of new literary genres and it could be used as a tool for analyzing the changing demands of the reading public. Thus, we believe HISTRA can be the starting point for a fruitful and versatile database on translations and translators available to researchers anywhere.

Why a digital platform?

The study of the history of translation has traditionally relied on information provided by the historical context and both contextual and paratextual features of the translated texts together with the discourse on translation. Nonetheless, textual data constitute the main source of information of what translators actually did and that is why they should be taken into account and properly analyzed, since “data do not necessarily equate with knowledge and understanding” (WAKABAYASHI 2019: 138). Once the researcher has clearly defined the topic he or she wants to investigate, the next logical step is to search for reliable sources of information which will allow him or her access to the needed materials. This is when bibliographies, databases and catalogues are of great assistance: they constitute vast inventories of data which can help in the design of the research questions and also in the search of the registers which will lead to ulterior studies. As any other source, either an already existing bibliography, database or catalogue or one developed *ad hoc* by the researcher, they present limitations (see PYM 2009), but the assets they offer outweigh their possible bias and expedite the researchers’ archaeological task, making them worth of consulting. A careful selection of the documents found in them constitutes a first step in the researcher’s path but it must be properly complemented by a convenient understanding and interpretation of the data: “what you find, and especially where you find it, can condition not just your object of study but also, very significantly, the kinds of results you come up with” (POUPAUD et al. 2009: 265).

The first and foremost requisite they should comply with is availability and for this purpose digitization is key: the HISTRA digital platform constitutes a good example of an online database which, once completed, will serve as the departing point for several studies in the lines outlined above. The digitization carried out in HISTRA has the aim of developing the potential of the data contained in it and, at the same time, of allowing for collaboration and stronger engagement from scholars, apart from constituting a further step in the direction of the use

of digital technologies for posing/answering research questions otherwise difficult to envisage.

The HISTRA catalogue: some specifications and particular featuresThe data in HISTRA, manually compiled by Dr. Julio César Santoyo and his collaborators, include information on translations (English-Spanish) from the 16th century until the 1980s framed in a catalogue in the form of handwritten cards. These paper cards feature information regarding the title of the work translated, the name of the translator, the author of the source text, the place of publication, the publishing house and the year of publication. The cards registered under the name of the translators are estimated to contain approximately 8,000 registers; the same number would be registered under the name of the author, which, on the whole, amounts up to around 16,000-20,000 documented works translated from English into Spanish.

The process of digitization of these data is a necessary step for their preservation and subsequent exploitation, as well as to allow for the inclusion of more data. This was the departing point of HISTRA, the digital platform hosted by the “Centro de Proceso de Datos” (Data Processing Center) at the Universidad de León (Spain) and accessible at this URL: <http://histra.orex.es>. The *Koha* tool is the one used for the digitization of the manual catalogue since it allows the storage and retrieval of information in a structured and systematic manner.

Koha is an Integrated Library System (ILS), which offers a simple interface for librarians and users and it is accessible from any web browser. The running is operated via web on a structure of two interfaces, one private (devoted to library management) and another one which is OPAC (*Online Public Access Catalog*) or online catalogue, for public access. This software complies with the standards for the bibliographic cataloguing: MARC21 (*Machine Readable Cataloging*).

Following the standards of MARC21, it is possible to give format to bibliographic registers, to authority records and also, to include additional data to those registers. The metadata that set up and structure data in MARC21 belong to three types:

- Labels: figures including three digits (from 0xx to 9xx) that identify the fields which compose a register and the kind of data stored under a specific label.
- Indicators: two characters used at the beginning of the fields, after the labels. They are variable and they include values that allow interpreting the information on the kind or function of the data in the field.
- Subfield codes: two characters preceding each element inside a field to identify and position it inside that field. A subfield code consists of: a delimiter, represented by the symbol \$ and by an identifier (alphanumeric character).

The MARC21 format allows the cataloguing of registers in a structure readable by a machine which can interpret the data of a catalogued register. This provides the normalization of the data for their exchange with other systems. The use of standards such as MARC21 gives the bibliographic data stored in HISTRA using

Koha a structure which makes them easily interoperable, exportable and usable for other tools. Likewise, data are adapted to Web 2.0 or social web and its structure makes adapting to Web 3.0 easier, an objective which the HISTRA project has in mind after the cataloguing of the translated works is finished.

Working Method: what makes this catalogue stand out?

The first stage in the cataloguing of a register in HISTRA is the creation of the authority records which will be used in the bibliographic records. The Z39.50 search is configured to access, by means of a client-server protocol, the databases of the CSIC (gateway to the authority catalogue of the *National Library of Spain – Biblioteca Nacional de España* or BNE –, and the *Library of Congress*). If the authority searched for is spotted in an external database, it is imported; otherwise, a new authority record is created. At this stage, a rigorous control of authorities is carried out, thus avoiding duplicating (which could take place, for example, if pseudonyms are not correctly associated to the real name) and applying the same syntax to all the records, which contributes to data normalization.

All the translators are marked with the function code “trad.” (inside the field label 100, subfield \$e): this allows the posterior retrieval of authorities as translators or authors, being the identification of the translator in all the registers one of the added values of the HISTRA catalogue that many others lack. Thus, for example, the BNE catalogue, the most important in Spain, does not always indicate the function of translator as such, and on some occasions, this does not even appear as an authority linked to the bibliographic register. In the HISTRA database the fact that the authority indicated as a translator is also an author with his or her own creation in other contexts is not relevant information *per se*, but can be used for posterior research, as will be illustrated in the case study below (thus, for example, Jorge Luis Borges is of importance for the catalogue as a translator, which is the role indicated in the database). This is due to the fact that the catalogue only contains translated works and not original creations. The information on the translator is always checked with zeal, validating it against reliable information sources to make sure the authority is the correct one for the register in case. This is the stage where the incidence of having initials as the only reference in some of the manual cards is resolved, and the expanded name is registered in most of the cases. The associated fields are also treated as authority registers, thus accomplishing the normalization of the topics dealt with in the works of the catalogue.

The next stage implies the creation of bibliographic registers and their link to the authorities previously included. The catalogues used here are once again those of the BNE, *The British Library*, REBIUN, *WorldCat*, and *Library of Congress*.

The manual catalogue registers works which are not present in those catalogues, a fact which simply indicates the absence of a copy of the work. Our priority in HISTRA is to respect the information contained in the manual cards, but at this stage, the accuracy of the data is checked (mistakes could be due to spelling errors or to a wrong association of authorities to the work, something which, however, hardly ever happens). Besides, following Dr. Santoyo's wishes, if a previous edition of the work being registered is found, this should be the one recorded in the digital catalogue. All the possible translators of a work are searched for in the compilation of the digital catalogue, even those who worked after the mid-1980s, the end date of the manual compilation. Therefore, this is another added value of the digital platform, since it expands the information contained in the manual cards and creates an exhaustive database of both translations and translators.

The bibliographic registers in the HISTRA database always provide the author and title of the source work in English, together with the Spanish title of the translation, the place of publication, publishing house and year of publication. Besides, they include the physical details of the volume (even including images of the cover when possible, thus adding paratextual information), the collection to which the book belongs to (if pertinent), the topic/field of the work and the translator's name, marked with its corresponding code "trad." (which is very useful in the posterior checking stage). Registers are always marked as translations, recording in the label 041 (part of the control labels: all those contained under numbers 0xx) the original language of the work (English), subfield 041 \$h, and the target language (Spanish), subfield 041 \$a. The information in these fields is described according the standard ISO 639-2 (English=eng, Spanish=spa), promoting again standardization and normalization, our main aims in the digital bibliographic cataloguing process. Likewise, for all those registers imported from external bibliographic catalogues (such as the BNE catalogue), under the field 040 \$d, HISTRA appears as the modifier center of the register. Thus, HISTRA assumes the responsibility of the final data recorded in each register.

All the additional information concerning the registers, either provided by the manual cards or discovered during the cataloguing process, is archived in the field devoted to notes in MARC21. The possibility of linking files to the works is also available, either for digital works or for files found in philological research carried out by the HISTRA team. The fields of the several registers are filled following the *Reglas de Catalogación* (1999) (Catalogue Norms), thus achieving a higher degree of data standardization.

Exploiting HISTRA: example of a study case

The querying of a catalogue or database is a vital point of any research and the possibilities of exploitation of HISTRA can lead to several research avenues. Here, we provide examples of some of the most interesting ones, such as the one

illustrated in the next lines: that of a case study focused on mass literature and, in particular, on science fiction works.

Mass literature is understood here as a sort of production whose main aim is to entertain the reading public and which presents no traces of literary or intellectual pretension. The registers included in the HISTRA catalogue in this section are split into the different genres that can be commonly spotted under it, such as, for example, crime novel, romantic novel, adventure novel or sci-fi. According to the BNE (Spanish National Library), science fiction can be defined as “un género narrativo que sitúa la acción en unas coordenadas espacio-temporales imaginarias y diferentes a las nuestras, y que especula racionalmente sobre posibles avances científicos o sociales y su impacto en la sociedad” = [a narrative genre which locates the action in some imaginary time-space coordinates which are different to the ones we live in and which speculates rationally over possible scientific or social advances and their impact on society]. The selection of this genre is by no means random since it has always depended a great deal on translations in Spain.¹

In order to obtain data for our study, a search is carried out in the HISTRA digital catalogue under the term “ciencia ficción” (science fiction) inside the field “tema” (subject). The number of results obtained from this search today (it is important to remember that the catalogue is a work in progress and it is being updated) is of 63 registers (May 31st 2021). Each one of them includes both the author and the translator thanks to the process of cataloguing described in the previous section. All the registers are carefully checked and the name of the translator is always included, being also registered as an authority.

¹As indicated in another study, “(...) las obras de anticipación, en letras hispanas, sólo han sido salvas al aire de unos pocos francotiradores, en modo alguno una corriente ininterrumpida y prestigiosa” (MARTÍNEZ DE LA HIDALGA 2000: 121) = [Science Fiction works, in the Spanish literary tradition, have been shots fired into the air by a few snipers, by no means a continuous and prestigious flow].

The screenshot shows the HISTRA search interface. At the top, the logo 'HISTRA' and 'HISToria de la TRAducción' are visible, along with the 'universidad de león' logo. A search bar contains 'ciencia ficción'. Below the search bar, there are navigation options: 'Búsqueda avanzada', 'Explorar por jerarquía', 'Búsqueda de autoridad', and 'Nube de temas'. The main content area shows search results for 'ciencia ficción', with a total of 64 results. The results are displayed in a list format, with two items visible:

1. **La mano izquierda de la oscuridad / Ursula K. Le Guin ; [traducción de Francisco Abeleuda]** por Le Guin, Ursula K. 1929- | Abeleuda, Francisco [trad.]
Edición: 1ª ed.
Editor: Random House Mondadori, 1999.
Disponibilidad: No hay ítems disponibles.
Agregue a mis registros.
2. **Crónicas marcianas / Ray Bradbury ; [protótipo de Jorge Luis Borges].**
por Bradbury, Ray, 1920-2012 | Abeleuda, Francisco [trad.] | Borges, Jorge Luis, 1899-1986 [trad.]
Edición: 2ª ed.
Editor: Random House Mondadori, 1999.
Disponibilidad: No hay ítems disponibles.
Agregue a mis registros.

On the left side of the interface, there is a sidebar for refining the search, including sections for 'Disponibilidad', 'Autore', 'Series', 'Lugares', and 'Temas'. The 'Autore' section lists authors and translators such as Asimov, Isaac; Bradbury, Ray; Le Guin, Ursula; and Borges, Jorge Luis.

Fig. 1: Screenshot of a search in HISTRA

As can be seen in Figure 1, the left column of the interface shows the result of the search as a list of authors and translators, in this particular case those related to science fiction. HISTRA currently counts with a feature allowing the differentiated indexation of authors and translators and it enables the possibility of searching for translators as authorities in its advanced search mode.

Another important feature of HISTRA is the possibility of generating statistics from the data obtained in the searches. Visualization of the results of studies is a very important aspect since the options of maps, graphs or timelines can foster not only a more active presentation and questioning of results, but also facilitate public engagement (WAKABAYASHI 2019).

In this case, the platform gives the results in the form of charts, a very visual and easy to interpret way: as it can be observed in Figure 2, the author with a larger number of works in the database (18%) related to science fiction is Isaac Asimov, followed by others such as Philip K. Dick or Bob Shaw. The section devoted to “others” refers to the bulk of authors with only one work included in the catalogue.

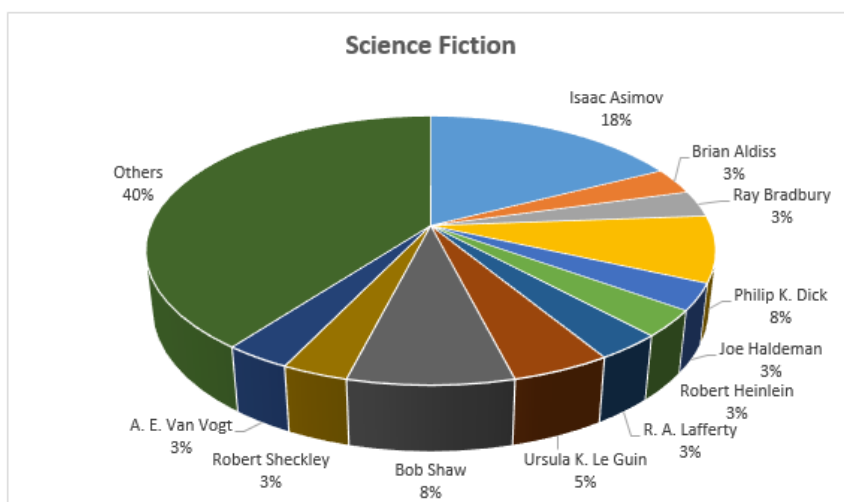


Fig. 2: Science Fiction authors included in HISTRA

Since the drop down list on the left also features the names of the translators, the creation of some statistics related to these is also a very interesting option, as can be seen in Figure 3. The names and percentages of the translators of science fiction works from the catalogue are reflected there, illustrating those with the higher number of registers translated: José M.^a Aroca (24%), Arturo Casals (10%) and Ana Goldar (8%).

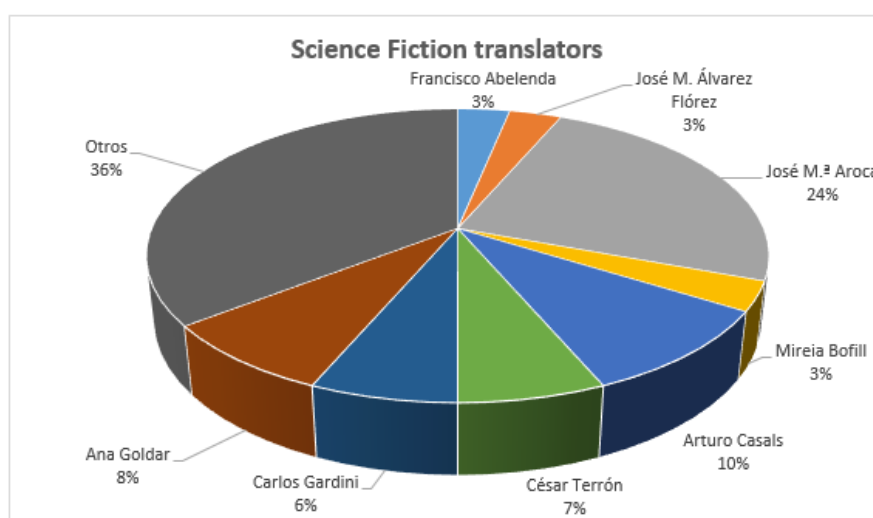


Fig.3: Science Fiction translators included in HISTRA

Considering that HISTRA associates authors and translators for all the registers included, for research purposes the fact of being able to obtain the interconnections between authors of the same genre and their translators is undoubtedly of great value. Thus, in the case under study here, and taking into account that Asimov was the author with more hits in the catalogue, a search for the translators of his works gave us the results shown in Figure 4.

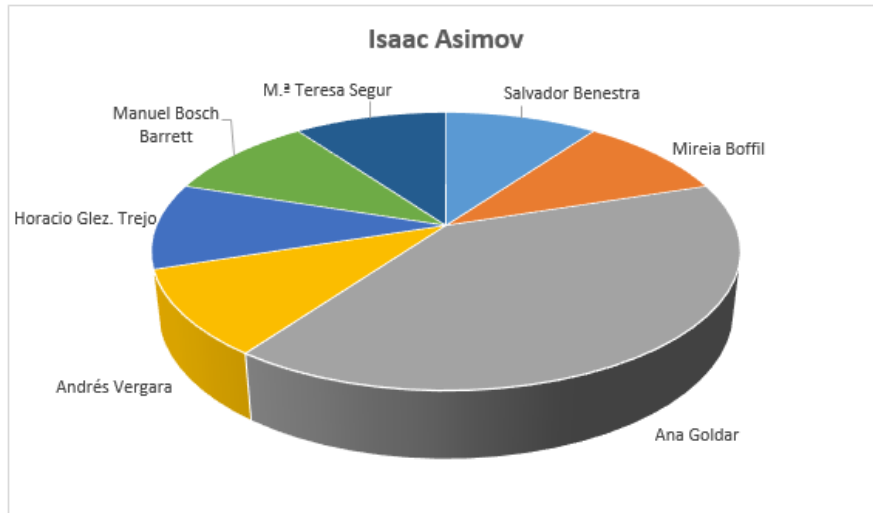


Fig. 4: *Isaac Asimov's translators*

If the researcher wants to extend the study, attention can be paid to the names of the translators for the genre and for Asimov in particular. One of the most prolific ones for science fiction, Ana Goldar, is also present in the specific case of Asimov. A deeper look into her translating work in the database leads to the conclusion that she also practiced her translation skills in other genres and beyond mass literature, translating authors such as Dashiell Hammett, Horace McCoy or even canonical ones, such as Graham Greene or Joseph Conrad (see Figure 5). All these interrelations can be traced in HISTRA thanks to the crosschecking of data inside the database and can be the starting point for a more in-depth study on specific translators' practices or works.

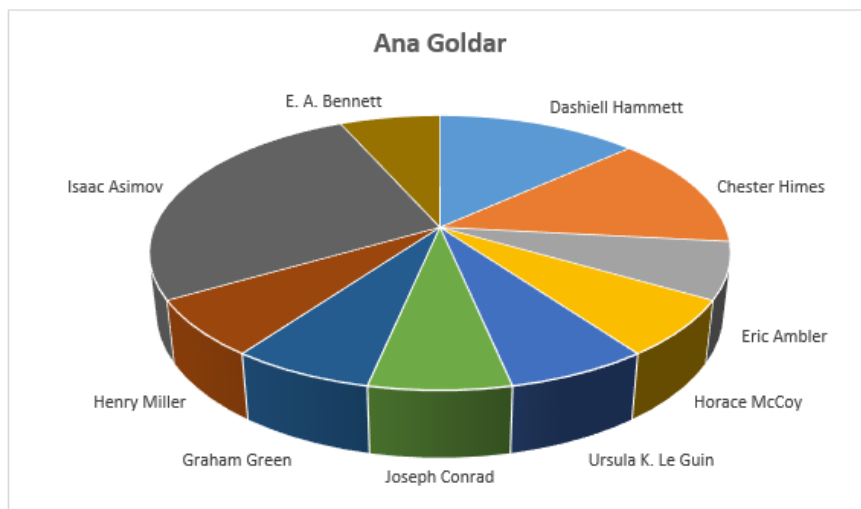


Fig. 5: *Authors translated by Ana Goldar*

Ana Goldar was a very prolific translator who emigrated from Argentina to Spain due to the political and cultural repression during the dictatorship in Argentina, which led to a crisis in the publishing industry with the consequence of exile for

many intellectuals. They sought exile in Spain even though the situation here was not much better (FALCÓN 2013: 62). A study of her translation career and the impact of exile seems therefore of utmost interest and the starting data for it could be extracted from the HISTRA database.

Another kind of study which could be carried out departing from the digital catalogue deals with the included translators who are also featured as authors. That is the case, for example, of the most productive translator of science fiction in the database: José M.^a Aroca. A search carried out under his name shows, similar to the case of Ana Goldar, the names of the authors he translated, most of them related to science fiction, as can be appreciated in Figure 6.

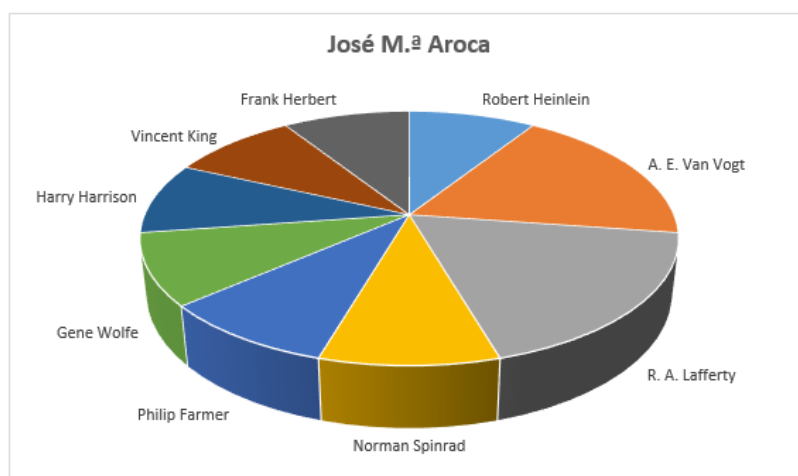


Fig. 6: *Authors translated by Jose M.^a Aroca*

The checking of these data against the information obtained from external sources to HISTRA about this translator's own production (see, for example, the data included in the library of “La tercera fundación” online) sheds light on the work of Aroca, who produced science fiction stories of his own. Thus, it is possible to even find his own production inside anthologies where the rest of the works are his translation, such as the case illustrated in figure 7 (devoted to the collection entitled *Antología de novelas de anticipación* in its volume 4).

This kind of production was nothing new for translators devoted to the same genre for a time, since they many times used translation tasks as their training field for their own works². This is undoubtedly one of the most compelling paths of research that can be followed after the search in HISTRA has been done, since it can complete the puzzle of the History of Translation in Spain by unravelling the translation practices at each historical moment.

² This was the case, for example, of pseudotranslations published in mass literature in Spain during the aftermath of the Civil War: translators, using pseudonyms with similar phonetics to foreign names, used to publish their own productions in the field of mass literature in an attempt to offer them to the public as real translations, since they knew this would increase the sales (see GÓMEZ CASTRO 2005 and RABADÁN 2001 for more on this phenomenon).

Inicio > Detalles para: Antología de novelas de anticipación.



Vista normal Vista ISBD

Antología de novelas de anticipación. Cuarta Selección / [selección de Ana M^a Perales ; versión española de José M^a Aroca]

Por: [Perales Herrero, Ana María \[comp.\]](#)

Colaborador(es): [Aroca, José M^a, \(José María\) \[trad.\]](#) | [Anderson, Poul, El viaje más largo, 1926-2001](#) | [Moore, Ward, El segundo viaje a Marte, 1903-1978](#) | [Jenkins, Will, Un terror insignificante, 1896-1975](#) | [Moore Williams, Robert, Como timbres de alarma; Al fin del tiempo](#) | [Gilien, Sasha, Dos son multitud](#) | [Bradbury, Ray, Entra en mi bodega, 1920-2012](#) | [Harding, Lee, Estación de término, 1937-](#) | [Young, Robert F., El problema de la servidumbre](#) | [Richter, Conrad, Viaje siniestro, 1890-1968](#) | [Kersh, Gerald, La caja de seguridad en peligro](#) | [Dickinson, Joseph, Tres hacia las estrellas](#) | [Leinster, Murray, Equipo de exploración, 1896-1975](#) | [Brown, Fredric, La cúpula; Terrestres portadores de presentes; Un hombre distinguido, 1906-1972](#) | [Benét, Stephen Vincent, Un lugar de los dioses, 1898-1943](#) | [Aroca, José M^a, \(José María\) El traidor \[aut.\]](#) | [Jones, Raymond F., El jardinero, 1915-1994](#) | [Bloch, Robert, Amanecida, 1917-1994](#).

Series Antologías Acervo.

Editor: Barcelona: Acervo, 1974

Edición: 4^a ed.

Descripción: 434 p. 21 cm.

ISBN: 8470021036.

Títulos uniformes: Antología. Español

Tema(s): [Ciencia ficción -- S.XX -- Cuentos](#)

Contenidos:

El viaje más largo (The Longest Voyage) / Anderson, Poul. El segundo viaje a Marte (The Second Trip to Mars) / Moore, Ward. Un terror insignificante (The Little Terror) / Jenkins, William Fitzgerald. Como timbres de alarma (Like Alarm Bells Ringing) / Moore Williams; Robert. Al fin del tiempo (To the End of Time) / Moore Williams; Robert. Dos son multitud (Two's a Crowd) / Gilien, Sasha. Entra en mi bodega (Come into my Cellar) / Bradbury, Ray. Estación de término (Terminal) / Harding, Lee. El problema de la servidumbre (The Servant Problem) / Young, Robert F. Viaje siniestro (Sinister Journey) / Richter, Conrad. La caja de seguridad en peligro (The Unsafe Deposit Box) / Kersh, Gerald. Tres hacia las estrellas (Three for the Stars) / Dickinson, Joseph. Equipo de exploración (Exploration Team) / Leinster, Murray. La cúpula (The Dome) / Brown, Fredric. Terrestres portadores de presentes (earthmen Bearing Gifts) / Brown, Fredric. Un hombre distinguido (Man of Distinction) / Brown, Fredric. Un lugar de los dioses (The Place of the Gods) / Benét, Stephen Vincent. El traidor / Aroca, José M^a. El jardinero (The Gardener) / Jones, Raymond F. Amanecida (Daybroke) / Bloch, Robert.

Fig. 7: Example of own production & translations in the same volume

To be continued ...

As illustrated by the case study offered here, the digitization of the cards compiled by Dr. Santoyo, using tools which entail the standardization of the information certainly increases the possibilities of exploitation of the manual catalogue. The HISTRA catalogue is composed of translations into the Spanish language and it constitutes a robust source of information for the study of the History of Translation in our country. The translators' works are exhaustively controlled, identified and linked to the right registers by means of a rigorous control of authorities. Besides, the use of international standards such as MARC21 enables the exporting of the data for their posterior analysis with other

software. The catalogue is fit for Web 2.0 and the use of metadata offers the possibility of adapting it to Web 3.0, which in turn fosters the dissemination of the information and enhances collaborative work. Thus, this catalogue serves as the basis for interesting studies at a philological level, concerning either literary reception or focused on specific translators at a precise time in history: this connection can help “describe changes in literary trends, account for the regeneration of a culture, trace changes in politics or ideology and explain the expansion and transfer of thought and knowledge in a particular era”, as Long indicates (2007: 63).

Research on History of Translation today poses new challenges to the field and makes use of the valuable help offered by tools such as catalogues and electronic corpora, since these have implied “(...) new potentialities to historiographic accounts of translation in a renewed and curious alliance between technology, linguistics and the social sciences” (PAGANO 2002: 131). Hence the need for a project such as HISTRA, in a joint effort for extending the work in this direction³.

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³ The project currently receives no funding from any public or private agency or sector and it is therefore at a temporary *impasse*, waiting to develop its full potential.

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