ECC
Estudos de Comunicação e Cultura

Culture, Translation and Cognition

A New Visibility: On Culture, Translation and Cognition

Peter Hanenberg [ed.]

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Este trabalho é financiado por Fundos Nacionais da FCT – Fundação para a Ciência e Tecnologia no âmbito do projeto PEst-OE/ELT/UI0126/2013.

Título A New Visibility: On Culture, Translation and Cognition
Editor Peter Hanenberg
Coleção ECC - Estudos de Comunicação e Cultura / Culture, Translation and Cognition

Revisão Editorial Francisco Silva Pereira
Capa Ana Luísa Bolsa | 4 ELEMENTOS
Conceção Gráfica acentográfico
Impressão e Acabamento Sersilito - Empresa Gráfica, Lda.
Depósito Legal 0
Data maio 2015

ISBN 9789725404645

Universidade Católica Editora
Palma de Cima 1649-023 Lisboa
Tel. (351) 217 214 020 | Fax. (351) 217 214 029
uce@uceditora.ucp.pt | www.uceditora.ucp.pt

A NEW VISIBILITY
A new visibility : on culture, translation and cognition / ed. by Peter Hanenberg. – Lisboa : Universidade Católica Editora, 2015. – 184 p. ; 23 cm. – (Estudos de comunicação e cultura. Culture, translation and cognition)
ISBN 9789725404645
I – Hanenberg, Peter, ed. lit. II – Col.
CDU 81'25

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A New Visibility: On Culture, Translation and Cognition

Peter Hanenberg

Since Lawrence Venutti's book on *The Translator's Invisibility*, first published in 1995, the question of visibility and agency in translation has been a central research topic within an expanding field of study. Simultaneously, Translation Studies have expanded the perspective on Translation – and the notion of its centrality not only as a question of language but also as a crucial issue for the study of culture and the human mind. "A New Visibility: On Culture, Translation and Cognition" builds upon these developments and sets out a dynamic relationship between the different terms, endowing a new visibility to culture, translation and cognition in their conceptual interdependence.

As a research topic, this conveys a double hypothesis in the sense that translation proves a relevant factor for culture and cognition and that this relationship can help in understanding translation itself: hence, the concepts of translation, cognition and culture are strongly and deeply interwoven.

Two well-known attempts to describe the relationship between culture and translation illustrate this double hypothesis on the example of Europe: Remi Brague's *Europe, la voie romaine* (Brague, 1992), which I read in its German translation *Europa, eine exzentrische Identität*, and Peter Sloterdijk's *Falls Europa erwacht* (1994), which I read in its Portuguese translation *Se a Europa acordar* (Sloterdijk, 2008).

Remi Brague's main idea holds that Europe has always experienced itself not as an original empowerment but as a secondary movement that 'translates' originality: just as the Romans translated Greek philosophy for their own purposes, so did Christians translate the Jewish religion in a permanent process of leaving the original behind and going further than those who came first. In medieval iconography, this idea of secondarity would determine the so called typological dimension of meaning, where the apostles settle onto the shoulders

of the prophets, the New onto the Old Testament and the Church onto the Synagogue.

This typological dimension of meaning finds a special application in the idea of *Translatio Imperii*, a continuous chain of empowerment where the old builds upon the new. When Charlemagne interpreted his own kingdom as the continuation of the Roman Empire, he solved two major problems: first, that the world had not yet come to an end because the fourth and therefore last empire would continue under his reign. And secondly: Charlemagne could claim to be the heir to the greatest empire on earth. This *Translatio Imperii* would be the founding argument of many empires to come later in history, from the Holy Roman Empire through Napoleon up to that called the Third Reich.

It is precisely this idea of *Translatio Imperii* that Peter Sloterdijk takes up in his essay but now longing for an empire that refuses to be empire, based on union instead of domination, seeking benefit for its members and standing up against human misery. Sloterdijk's new empire, the awoken Europe, would elevate the *Translatio Imperii* to a new dimension, both concerning its internal relations and its external role. However, for the *translatio* in Europe, translation is the permanent motor of continuity and change in the sense of a procedural ground figure of political, philosophical and psychological relevance: as Sloterdijk states, from the beginning, Europeans have always been translators.

This seems even clearer when thinking of Alain Touraine's proposal of "a new paradigm for understanding today's world", first published in 2005. Touraine's (2007) book describes the progression from a social and political paradigm to a cultural one, in which individual and cultural rights stand in the centre of argumentation. Following Touraine, the most important task today is "to recognize the diversity of the combinations between modernity and cultural heritage or political systems that exist throughout the world." (Touraine, 2007: 157). Europe seems something like a laboratory for such diversity, turning into a commitment that which formerly caused disgust. Whether one considers Europe in the terms of Zygmunt Bauman as "an unfinished adventure" (Bauman, 2004), or of Jeremy Rifkin as a "dream" (Rifkin, 2004) or of George Steiner as an "idea" (Steiner, 2005), or of Eduardo Lourenço as the encounter of two different ways of reasoning (Lourenço, 1994), or of Anthony Giddens (2007) and Ulrich Beck (2004) in its global and cosmopolitan dimension or finally in the terms of Peter Sloterdijk as a seminary where people think beyond empire, diversity and cultural rights prove crucial to all these concepts – and translation

the means to their realization (Hanenberg, 2008). Sloterdijk remembers the Portuguese navigator Vasco da Gama who answered his frightened crew in a storm: "Look, how the ocean is trembling with fear for you" (Sloterdijk, 1994: 60). This is translation, creating words that – based on experience – pinpoint the way to an unknown horizon.

Back to 2007, when our research group was constituted as a project line with the title "Translating Europe across the Ages" in the Research Centre for Communication and Culture (Centro de Estudos de Comunicação e Cultura; CECC) in Lisbon, the so-called Lisbon Treaty of the European Union was still to come. The debates over a European constitution had recently failed and we slowly started to awaken to a Europe that had begun to undermine itself. Of course, the late Portuguese translation of Sloterdijk's essay in 2008 (14 years after the original) might itself represent a hint to the slow motion across the ages that our fast-track society would hardly stand. However, our research program has still been deeply committed to a certain belief in a European cultural tradition and its understandability.

The concept of translation which underlies our research agenda extends necessarily beyond language and beyond a text-to-text relationship. One might better understand this option when we consider the semiotic model of culture developed by Roland Posner (1991). In fact, our research does not only tend toward a broad approach to the concept of translation, it also tends to a wide and outreaching concept of culture. In Posner's semiotic perspective, culture becomes considered across three main dimensions in its social, material and mental dimensions. Of course, culture in its social dimension follows certain and special rules that may differ from those in the material or mental dimension. And one does actually have to adapt the concepts and methodology when switching from one dimension to another. But one would certainly fail to grasp the concept of culture by neglecting the interrelationship between these three dimensions. The exciting moment stems exactly from the field where the three dimensions overlap.

"A New Visibility: On Culture, Translation and Cognition" claims that translation as a cultural process can be observed and analyzed in these same three dimensions, social, material and mental. Again, while true that rules, methods and applications may vary from one dimension to another, there still is this exciting field where they overlap, a kind of pure state of translationness, where it might even meet Benjamin's pure language.

Susan Bassnett (1998) has referenced a cultural turn in Translation Studies as Doris Bachmann-Medick (2009) has also shown the translational turn in cultural studies (and someone has even spoken of a 'turnelogical' turn; Kaube, 2006: 19), but we cannot recognize a turn in terms of the phenomenon itself but rather as a shift of attention: translation has always held three dimensions. And this shift in attention is what this present book approaches, reclaiming the central importance of the concept of translation in an open-minded concept of culture and cognition.

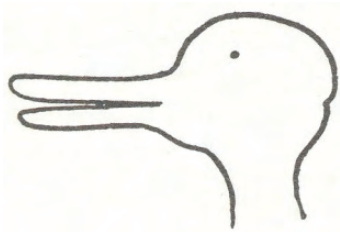
Roman Jakobson (2004) has suggested three kinds of translation: intralingual, interlingual and intersemiotic translations, all situated in the material dimension of culture. Taking into account the semiotic model for culture presented by Roland Posner, it thus seems necessary to suggest a fourth kind of translation which we might call *intramental* translation.

In fact, our mind is permanently involved in a process of relating what it perceives to certain conceptions of what this might mean (Wexler, 2006; Hanenberg, 2014). This relationship between perception and conception is crucial to our world-making and establishes the basis for any further cultural development. Our mind depends on this permanent process of receiving information and conceiving it as meaning based on cultural models (Shore, 1998). This process in which perception demands conception and conception builds upon perception might rightly be called 'ception', as Leonard Talmy (2003), one of the leading theoreticians on cognitive semantics, has suggested. But what is ception other than translation? Receiving information and transforming it into meaning?

The idea that our perception has to be transformed to become meaning and that we need concepts or categories to transfer meaning to perception is, of course, not new. We find it already in Immanuel Kant's *Critique of Pure Reason* (2007): whatever we see has to be transformed by a mental process to become meaningful. We are not simply perceiving fur and legs and eyes, but we are recognizing a cat. This process is what we might call the translation of perception into meaning.

One of the most exciting topics in contemporary Cognitive Science involves the question of how conceptual representation in mind and brain can be understood (Kiefer/Pulvermüller, 2012). The so-called ambiguous images may illustrate the way we experience ception as representation between perception and conception. The same perceptual input can be 'seen' either as a duck or

as a rabbit. And once one discovers both interpretations, the mind cannot stop switching from one to the other. One permanently translates the perception either into the concept of rabbit or into the concept of duck.



Would it not be a fascinating idea to consider that all our sense-making is based on translation? We could think of another famous example drawn from the Theory of Mind field: "Of course I care about how you imagine I thought you perceived I wanted you to feel" (see Zunshine, 2006: 30). Translation after translation. The translation of my feeling into the concept of care about the translation of your imagination of the translation of my thoughts of the translation of your perception of the translation of my wish to make you translate your feeling. Certainly, this constitutes a further example of getting lost in translation!

Anthropologists have recently discovered the importance of what they call "shared intention" to human culture and development (Donald 1993, 2000; Tomasello, 1999). Shared intention reflects the ability to understand the other's intention and to join one's own intention to it, to transform the other's intention into one's own. Sharing intention is intramental translating. Should shared intention represent a key to human culture and development, then we would all be born to be translators. Translation thus proves key to understanding human cognition. We have to discuss translation as a fundamental human emergence of relevance in the sense that Jacques Derrida (2004) applied to it.

Culture, translation and cognition build a conceptual triangle of interrelated explanatory power. Just as translation has been recognized as a central issue in the study of Culture, so has Cognition been present from the very earliest moments in the founding of the field of cultural studies. In his fundamental book on *The Long Revolution,* Raymond Williams identified two main sources for the "human version of the world we inhabit": "the human brain as it has evolved, and the interpretation carried out by our cultures" (Williams, 1963: 33). We believe that our focus on translation conveys a crucial key to a deeper

understanding of cognitive processes as cultural grounded and cultural processes as cognitively grounded.

"A New Visibility: On Culture, Translation and Cognition" is necessarily a multidimensional and thus multidisciplinary approach. Each of the following articles places its setting in a concrete connection of mental, material and social dimensions. And this connectedness ensures a permanent dialogue between achievements arising from traditionally different disciplines.

In this sense, Elżbieta Tabakowska deals with the translation of historical narratives and how perspective, mental transfer, metonymic and metaphorical extensions or different cultural matrices can significantly influence the process of translation. Tabakowska's aim is to substantiate the claim that translating historical narrative makes the translator face problems of a more general nature, resulting mainly from the many aspects of subjectivity inherent to every type of narration. The cognitive work on the basis of its cultural constraints may be described as an essential key to the act of translation.

Per Aage Brandt discusses the phenomenon of translation as such from a semiotic and cognitive point of view. He first addresses one of the permanent challenges to translation, the so-called untranslatable text, where the textual expression forms a functionally decisive part of its content (it 'means' its own expression). Secondly, he deals with the semio-linguistics, the pragmatics of discourse genre, the ethics and the psycho-linguistics of translation. Finally, he analyses a translation of a short poem by Swedish-Finnish poet Edith Södergran.

Ana Margarida Abrantes also explores the cognitive dimension of translation by focusing on the particular role of imagination in this process. She understands imagination as the human capacity to create and sustain mental representations and to combine and rearrange them so as to create new patterns. Analysis of the translation product serves as a method for disclosing the imagery evoked in the interpretation of the initial text and how this imagery influences the rendering of that text in the translation. Two examples are analyzed: different solutions in the translation of an original haiku and the case of a misinterpretation that results in an inaccurate translation, both turning visible the imagining translating mind.

The following two articles draw attention to the conceptual limits in the debate of the translational turn in the study of culture and the cultural turn in Translation Studies. Both authors defend the demand of a clear definition of

what should and can be considered a translation and thereby endowing a certain specificity on the field of Translation Studies. Thus, Ana Maria Bernardo reflects on the epistemic status of translation, discussing the various usages of the term, ranging from its intuitive, pre-scientific usages to more scientific versions, both within Translation Studies and beyond this disciplinary field. In this sense, her article highlights the polysemy of the term 'translation' and maps the different contexts and reasons that have enabled its expansion into different scientific fields (semiotics, cognition and cultural studies), leading it to assume an upgraded interdisciplinary status.

On the basis of this interdisciplinary status, Teresa Seruya questions the concept of cultural translation, a specific aspect to the broader discussion about the metaphorical application of the word translation. Teresa Seruya argues that this metaphorical usage is not an advantage for the institutional recognition of Translation Studies. On the other hand, she recognizes that 'cultural translation' may represent a useful tool for studying recent literary phenomena such as the so-called 'intercultural literature'.

The following four articles again address the topic of the visibility of translations, translators and the translating mind. Alexandra Lopes refers to the debate on World Literature to showcase the notion of agency, which, while akin to all translatory activity, is conventionally silenced in order not to disturb the illusion of the translator's transparency. Looking at examples from 20th-century texts and their purported translations, Alexandre Lopes explains how the act of translation means necessarily an authored inscription in the text. Translators are agents in the communicative process of constructing meaning – fulfilling, thus, an indispensable function of authority.

The voices of translators may tend to be transparent or absent but they necessarily link the construction of meaning between and across cultures. In fact, Maria Lin Moniz demonstrates, how the voices really can be present and reconstructed, applying texts dealing with World War I for her argument. It is not by chance that these examples refer to a period of cultural and political conflict in which any form of mediation easily turns out to be an option or even a choice in positioning.

The translators' voice as an agent of cultural mediation also becomes a crucial issue in the emerging field of Translation Studies concerning Children and Youth Literature. Here again, questions of mental dispositions in the asymmetric relationship between author/translator and the young reader meet challenges

in cultural distance or proximity. Maria Amélia Cruz focuses therefore on the role of the translator of contemporary youth novels asking to what extent the translator should silence his voice in order to give total visibility to the cultural traits present in the source texts, and to what extent one should make his voice heard so that these same traits become perceptible to the target audience.

Landeg White puts forward another concrete insight into the different ways in which the translator's voice becomes visible in translation. Analyzing and comparing *The Lusíads'* opening sentence in six different English translations, Landeg White shows how concepts, options and abilities vary across different periods, following contrasting translation fashions. Himself a translator of Camões' work, White provides a privileged insight into the cognitive, linguistic and cultural conditions to the process of translation.

The last two papers draw our attention back to fundamental questions of language awareness, both in terms of the cultural status concerning language as such as well as in terms of interlinguistic contacts within the context of mobility practices, which are a major phenomenon in the contemporary world. Departing from the observation that history shows how we underestimate and downplay the relevance of facets that mean so much to our daily realities, Isabel Casanova discusses the appearance and usages of monolingual dictionaries which mark, in fact, a historical turning point in the establishment of nation and culture as language based realities. The article presents crucial moments in this history as a challenge to the cultural visibility of language and languages – remembering thus the foundation of translation as a work on language and its volatility and the stability desperately pursued by monolingual dictionaries.

Maria João Cordeiro finally addresses the generally overlooked issue of language phenomena and translation in a world thick with intercultural encounters and linguistic experiences and with permanent flows of people, objects, information and images. She rightly states that these movements across languages and cultures, which are intrinsic both to human migrations and to the fast circulation of representations around the globe, have taken on paramount importance. Being mobile in today's world incorporates an awareness of its polyglossic nature; we live in a permanently translated world. Taking her examples mainly from tourism, one of the world's allegedly most powerful forces influencing current cultural processes, Maria João Cordeiro describes the abundance of the production and consumption of translations suggesting that we all are, to

a large extent, permanent translators, constantly on the move between cultural constructions, seeking meanings, equivalences and interpretations.

The authors of "A New Visibility: On Culture, Translation and Cognition" report on the central role translation plays in understanding contemporary society. Translation leads to cultural and mental exchanges and changes. In itself, the practice represents a cognitive and cultural endeavour under changing cognitive and cultural conditions. This intimate relationship between the three terms and concepts allows for a continuous debate, which this volume seeks to initiate: and to be continued!

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Translation of (Literary) Historical Narrative – Facts and Interpretations, Languages and Cultures

Elżbieta Tabakowska

Tabakowska's experience in translating historical books is based mainly upon her work on the monumental volumes authored by the British historian Norman Davies – written in English and rendered into Polish. Excerpts from some of these books are used to provide the mini-corpus for this article, whose aim is to substantiate the claim that translating historical narrative makes the translator face problems of a more general nature, resulting mainly from the many aspects of subjectivity, inherent in every type of narration. Using Davies' 'historiographic meta-novels' as source material, the article demonstrates how such phenomena as perspective, mental transfer, metonymic and metaphorical extensions or different cultural matrices significantly influence the process of translation. This article also maintains that – from the point of view of translation theory and practice – the borders between genres are fuzzy and objectivity is a myth.

> We are all photographers, using a changing focus. Due to its properties, by turning the focusing ring, we can enlarge or reduce the image of every object and every scene, set it apart or leave it out. It is by means of this mechanism that we manipulate images of the world. We preserve some and make others perish. But because every one of us, at any time and any place, keeps turning the focusing ring, every object looks different in a million ways and, therefore, is perceived and experienced in a million ways.
>
> (Ryszard Kapuściński, *Lapidarium V*; transl. E.T.)

1. Preliminaries

The main assumption underlying the arguments presented in this paper stems from how the label 'historical narrative', traditionally applied to 'history books', i.e. texts prototypical for the category, does in fact cover a wide range of written discourse. Although the actual data applied as a source of examples analysed in the present discussion do come from history books, the conclusions that follow are susceptible – *mutatis mutandis* – to extension in order to embrace the translation of narrative texts in general. Moreover, this claims that there is no qualitative difference between narratives traditionally classified dichotomously as either 'literary' or 'non-literary'; the differences are thus shown to concern the narrative strategies and linguistic devices deployed rather than the overall structure and character of texts.

Generalizing over detailed observations implies movement towards theorizing – for instance, about translation products and translation processes. However, no valid theorizing proves possible without reference to relevant data. The data made recourse to further in this paper come from the present author's experience in her professional career as translator, mainly upon her work on the monumental volumes authored by the British historian Norman Davies – written in English and rendered into Polish. The 6,000 pages of Davies' narratives – in the original and in the Polish translation – represent both a challenge for the translator and an ample source of material for the linguist.

This illustrative material itself, as well as the conclusions that follow from its analysis, is unavoidably subjective. Nevertheless, subjectivity establishes the cornerstone of most contemporary theories of language and translation alike. Linguistics, and cognitive linguistics in particular, has long since abandoned the scientist idea of objectivism, which underlays algorithmic models of natural languages. Acknowledging the importance of culture-specific factors in explaining the workings of a natural language has involved taking a decisive 'cultural turn' towards subjectivity. Translation Studies had begun its own cultural turn a decade earlier, abandoning the myth of an invisible translator – an ideal interface between two cultures, the famous 'transparent pane'. Linguists speak about linguistic expressions depending on a language user's phenomenologist conceptualizations of the world, while theorists of translation define translation as an interpretation of the original author's conceptualization of reality, with every instance coming as a reflection of the author's individual report on reality as it

seems to them to be. Therefore, the aim of all translation is to show not what things *are*, *were* or *will be*, but what the original author believed they are, were or will be *like*.

As with every original author, every translator has at his or her disposal an individual camera and a focusing ring to turn: the individual perspective on things is shaped by a particular point of view. Perspective constitutes a crucial aspect of all original narratives, and of all translation as well. The following discussion presents three crucial aspects of perspective. Thus, it deals with what is defined as *projection aspects* (Arnheim, 1954), with some effects of the process known as *mental transfer* (Langacker, 1991), and, finally, with the significance of what cognitive linguists call *conceptual integration*, or the theory of *mental spaces* (Fauconnier, 1985). Selecting a point of view and the resulting perspective upon things being viewed implies the observer's location within the system of a particular culture; hence – as advocates of the 'linguistic turn' rightly claim – all the three aspects listed above are culture-specific and culture-sensitive. Culture permeates all cognitive processes, translation proving just one of the items on that list. Therefore, the impact of culture upon translation also finds its place in the present discussion.

2. Historical or literary narrative?

Scholars who deal with historical narrative as a genre identify its property as an indirect historical account or transmission as its characteristic feature, thus putting it apart from those kinds of discourse resulting from direct evidence (cf. Pomorski, 2004: 23). On the level of language, the former is characterized, among other things, by such shifters as *I, here* or *now*, while the latter is marked by their 'non-evidential' counterparts – *he, there* or *then*. In the classical dichotomy proposed by Charles Benveniste, the opposition appears as that between *recit historique* on the one hand, and *discours* on the other. In view of cognitivist claims put forward by those who analyse cognition as a three-phase process of perception, conception and expression, there can be no strict borderlines between the two. The nature of *–ception*, that is, the postulated merger of (in)direct perception and conception, where – for indirect observation – linguistic forms as stimuli can replace the actual viewing of things, blurs the distinction even further. Getting at the objective truth – of past

and present events alike – thus becomes an unattainable goal (for a discussion, see e.g. Talmy, 2000).

Depending on their stance, historical writers can belong to either one of two opposite camps. 'Scientists' believe in the possibility of writing history in the 'mirror convention', that is, revealing objective truth about past events. At the other extreme, 'perspectivists' question this possibility and accept the category of point of view as obligatory (Pomorski, 2004; 11). The polarization is not new. In 1860, the German historian Leopold von Ranke wrote in the scientist vein: "I wish that my own <I> disappears completely, so that only affairs speak, and mighty powers make their appearance" (quoted in Pomorski, 2004: 13, transl. E.T.). A hundred years earlier, in 1752, the Lutheran theologian and historian Martin Chladenius advocated a radically different approach: "Wrong are those who require that a historiographer appears to be a man without religion, without a homeland, without a family" (in Pomorski, 2004: 12, transl. E.T.). We might claim that the two quotations define the most fundamental difference between historical and literary narrative. Yet it becomes ever more obvious that the total erasing of the *sujet parlant*, the speaking <I>, is impossible, and if recording the 'objective truth about real events' does no longer seem a realistic programme, literary narrative indeed appears to be the main strategy of historians. The result – as defined by Hayden White – becomes a "specific literary artefact" (White, 1990). On the other hand, people talk about 'historiographic metafiction', there appear 'historiographic meta-novels', "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages" (Hutcheon, 1988: 5).

On his list of properties that define narrative, the English historian Lawrence Stone has placed – besides the basic requirement of chronological organization – such features as descriptivity and concern with people and places rather than abstract circumstances (Stone, 1979). The following examples focus on these two properties.

3. Projection aspects

It is fairly trivial to repeat after Alfred Korzybski that what characterizes the relationship between extralinguistic objects and their linguistic descriptions is the frustrating truth that no matter how much we might say about an object, we

shall never be able to say everything about it that might be said. In other words, we – as speakers, writers or historians – necessarily select a particular level of specificity, or 'the grain' of a metaphorical descriptive photograph, and are well aware of the fact that maximum specificity is only a theoretical construct. This obviously holds just as true for 'historical' as it does for 'literary' narratives.

It proves equally trivial to state that objects, when observed from a particular point of view, reveal to the observer certain aspects of their appearance while hiding others from view. In other words, some projection aspects are seen, while others remain hidden (cf. Arnheim, *passim*). When we use language to describe what we perceive, we go a step further: we put into our description such aspects (and only those aspects) that for the same reason seem relevant to us in a given context. When historians produce a 'historical' description, they try to maintain the original arrangement of what they select; when writers write 'literature' they might arrange them according to their imagination. With 'historiografic metafiction' authors steer a medium course.

The principle is illustrated by our first case study. It is a historical-cum-literary description of an object existing in non-virtual reality: the memorial to World War II in Washington DC. The description runs as follows:[1]

> (1) In the United States (...) a splendid new memorial to World War Two was opened in Washington, DC, in advance of the anniversary. It takes the form of two linked oval concourses adorned with fountains, one representing the war, and the other the war across the Atlantic. It stands in the pleasant parkland beside the obelisk of the Washington Monument, and opposite the national Holocaust Museum. And it invites visitors to stroll round the fountains and to contemplate the large numbers of inscriptions and high-minded quotations on the surrounding plinths. Over the gateway at one end is the word 'PACIFIC', and over the gateway at the other end 'ATLANTIC'... (Davies, 2006).

Even a cursory look at a standard photograph of the monument reveals the literary quality of the description.

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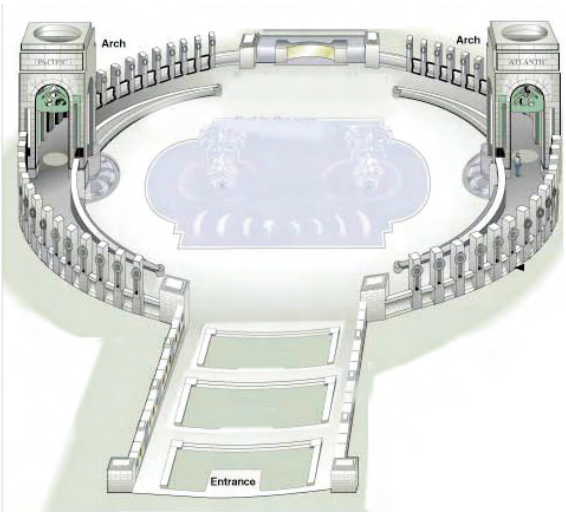
[1] Examples (2), (3) and (7) are taken from Tabakowska, 2009, example (2) was discussed – in a different context – in Tabakowska, 2005; example (4) comes from Tabakowska, 1999. For a Polish analysis of the excerpts, see Tabakowska, 2014.

It defies the principle of sequential iconicity, or spatial chronology, where the ordering of elements described follows the order in which they might reveal themselves in the event of watching. Moreover, without the visual aid, the low specificity level leaves many places of indeterminacy to be filled before a full mental image of the object emerges: How exactly are the "two concourses" linked? Where exactly are the two fountains situated and how are they arranged? What exactly is the route taken by the tourists "strolling round the fountains"? How are the gateways at the two ends (ends of what?) situated? What is the overall size of the memorial? What material is it made of? etcetera. Answers to these (and more) questions must not have seemed salient from the point of view of a historian striving to get his message across, but they may hold importance from the point of view of a translator whenever the target language – and/or culture – requires that the indeterminacy gets removed. Apart from recourse to imagination, the gaps might be filled through actual perception: looking at the object itself or at its photographs. However, where there are no 'visual aids', the translator's imagination provides the only stuff to fill them with.



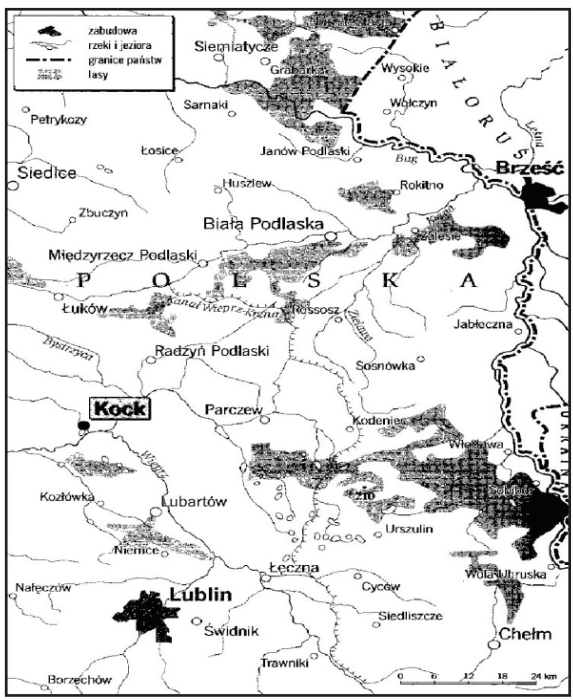
4. Mental transfer

As defined within the framework of cognitive linguistics, mental transfer incorporates the ability of language users to perceive things from their own point of view while simultaneously conceiving of these objects as if watched from somebody else's point of view. In short, mental transfer represents a case of

–ception in which the perception belongs to one observer and the conception to another. As an example of its potential importance for the narrative – in the original and in a translation – let us consider the second example provided by the following fragment:

> (2) A fierce counter-attack to the west of the Capital inflicted heavy losses on the Germans in the third week of September; and some spirited skirmishes on the frontier held up the Red Army before it swarmed through the undefended eastern provinces. A joint Nazi-Soviet victory parade was held at Brest-Litovsk whilst the Capital was still holding out. The last fighting ended on 6 October in the marshland wilderness beyond the River Bug (Davies, 2004).

A typical narrative, the fragment presents a sequence of chronologically arranged events. As seen in Fig. 2, they are also arranged in space – in agreement with the real world topology. The spatial arrangement of main events (counter-attack *inflicted* losses, the Red Army *swarmed* through undefended provinces, the last fighting *ended*) is signalled by adverbial phrases: "to the west of the Capital", "eastern provinces", and "beyond the River Bug". While



the first two, which were used to localize the counter-attack against the Wehrmacht and the march of the Red Army respectively, were readily accepted by the readers, the third proved extremely troublesome. Rendered by the translator as a close Polish equivalent (the preposition *za*), it gave rise to an avalanche of irate protests from Polish combatants and Polish experts on World War II. The fact is that the last fighting in the campaign of September 1939 was the famous battle fought near the town of Kock. Kock is situated in eastern Poland, and observed from within the borders of the country it is *in front of*, and not *beyond* the River Bug. Putting it "beyond" the river means mentally taking up the point of view of German and Soviet troops, celebrating their victory in the town of Brest-Litovsk. Although most probably in agreement with the intentions of the author, who chose to watch the "last fighting" through the eyes of troops stationed in the town of Brest-Litovsk, this spatial arrangement was not welcomed by the Poles. Nevertheless, the Red Army's march through "eastern provinces" did of course direct westwards; they marched on until they reached Brest-Litovsk, a then Polish town on the river Bug. And to those marching in the victory parade Kock was obviously *beyond* the River Bug.

Whose point of view should the translator take? That of her author or perhaps that of her projected (Polish) reader? Both the question and the possible answers reach well beyond the limits of 'historical narrative'.

Mental transfers need not be confined to physical spaces. When interpreting a verbal message we can 'place ourselves in somebody else's' shoes in a purely abstract sense, for instance, by assuming another person's moral or ideological stance. This is illustrated by our next example. When relating king William of Orange's death, Davies quotes Thomas Babington Macaulay, who wrote:

> (3) The bishops knelt down and read the commendatory prayer. When it ended William [of Orange] *was no more* (Thomas Babington Macaulay, The History of England, quoted in Norman Davies, 1999: 579; emphasis – E.T.).

The three variants negotiated for the Polish translation were:

> (3)a. *Wilhelma* ***już nie było*** [literal retranslation: *W. already was not there*]

(3)b. *Wilhelma **już nie było** na tym świecie* [literal retranslation: *W. already was not there in this world*]

(3)c. *Wilhelm **już nie żył*** [literal retranslation: *W. already was not alive*]

The sequence (3) a. – b. – c. illustrates the translator's (and her editor's) transfer from materialism (to be vs. not to be: where was the king afterwards?) through metaphysics (the king has departed for another world) to plain statement of an objective biological fact (alive vs. not alive). The question that arises at this junction is whether the translator, who is tempted or encouraged by her editor to reveal the ideological background of a seemingly simple sentence, should produce a historical narrative or a piece of historiographic metafiction. Once again, the question stretches beyond historiography: it represents mere coincidence that the main character in (3) happens to be a historical personage.

5. Language and culture

In linguistics, it is today matter of course to claim that language necessarily relates to the culture to which it belongs. The view is shared by cultural anthropologists and by numerous historians, who realize that all ontology – and historical ontology in particular – has its roots in language, in which cultural matrices are embedded and used to conceptualize the picture of the world (cf. Pomorski, 2004). Examples – ranging from linguistic labels stuck by different languages on peculiar elements of their material culture (i.e. realia) to politeness phenomena to morphology which encodes cultural concepts (e.g. the "personal sphere of influence", rendered by the Slavic Dative) – abound. Furthermore, registers of linguistic items permeated with culture extend the limits of individual lexemes or local grammatical structures. Higher levels of structural organization narratives – and historical narratives in particular – also display culture-specific properties. One case in point derives, for instance, from historiographic conventions. Polish historiography, traditionally related to German history writing of the 19th and 20th centuries, conforms to the principle that equates historical narrative with formal high style, syntactic convolutions and often plain boredom. By contrast, the British tradition, shaped by such historians as T.B. Macaulay or A.J.P. Taylor, means a combination of intellectual

rigour with forms of delivery attractive to readers. The clash between the two might prove detrimental to the professional careers of Polish translators. Target language counterparts of such colloquial adverbials as *but*, *because* or *yet* in sentence initial position are brutally removed and provoke accusations of lack of linguistic expertise. Literary or rhetoric devices must disappear as the translator fights the battle aimed at preserving strict borders between 'literary' and 'non-literary' narratives. And the borderlines can easily prove to be purely imaginative, as demonstrated by the following example:

(4) Silk, silver and sumptuous sundries saturated the salons (Davies, 1996).

The accumulation of the sound "s" is a poetic device par excellence: not only is it an instance of quantitative iconicity (where more form means more referents), but of sound symbolism as well (the sibilant sound imitates the rustling of silk). But Polish (Slavic?) cultural norms ban such gimmicks from serious historical narrative. Should the translator domesticate (which would be much easier, and ultimately much safer for her), or should she try and transplant foreign conventions to make them take root and grow in the native soil? Once again, the problems by far exceed the limits set by the historical narrative definition.

6. Background knowledge

That part of our experience of the world which is not directly expressed in a linguistic expression but proves necessary for its understanding is often referred to by the umbrella term *background knowledge*. All narrative – historical narrative included – appeals to this kind of tacit knowledge indirectly, triggering off information stored in human minds and needed to process oncoming information. In the theory of conceptual integration the structures thus built and activated are called *mental spaces.* They are defined as relatively small conceptual structures (referred to as *conceptual packets*), which users of language create 'online' in all cognitive processes in order to enhance mutual understanding, and ensure expected or desired activities on the part of the addressees of verbal messages. They are not in themselves linguistic forms or expressions but are created and modified as the discourse progresses, according to instructions and directions provided by language (Fauconnier, 1985). They are

inherently dynamic: new concepts enter them as required and old concepts are erased when no longer needed. The emergence of new mental spaces is conventionally signalled by linguistic markers, called *space builders*, i.e. linguistic units that encourage participants in the discourse to create new mental spaces, or to steer the process of movement through a network of spaces that had been created earlier. Space builders are conjunctions (*when, if*), adverbials (*at that time, in this country*), modality markers (*it is not certain, let's assume*), or grammatical tenses.

The working of mental space networks in actual discourse can be illustrated by the following example. Deploring the poor knowledge of history among his young compatriots, Davies writes:

> (5) Everyone has heard those stories about supermarket attendants who see a total of £10.66 on their check-out screen and who remark: <There we go – the Battle of Waterloo> (Davies, 1999).

The conventional expression "those stories", with the deictic pronoun (falsely) suggesting familiarity, serves as a space builder, encouraging the construction of a 'joke space'. But in order to properly understand the anecdote, the receiver of the message has to activate at least three more specific mental spaces, identified, respectively, as "supermarket check-out counter", "the Battle of Waterloo", and "the Battle of Hastings". Out of these, it is only two that are directly evoked by the text; the third one, crucial for the understanding of the joke, is triggered by reference to the battle of Waterloo and, simultaneously, by the chain of figures 1066, which belong to two different spaces at the same time. In other words, what the receiver has to know is that the battle of Waterloo was *not* fought in 1066, and that the date marks the battle of Hastings. But this is only part of the story. The context in which (5) appears triggers deeper layers of background knowledge: the position of the battle of Hastings in British culture, history syllabi in (British) primary schools, the notion of basic knowledge of history among (British) youth, the attendant's humorous predisposition, etc. Of course, the standard translation strategy is to use a footnote. However, how much information can a footnote give? For an average non-British addressee the teaching of history in British schools is the topic of a narrative just as 'historical' as the reference to the two battles. What, then, are the limits to historical narrative?

Example (5) above is not a challenge for the translator if seen from the purely linguistic point of view. But – like all narrative – historical narrative can pose problems not because some pool of background knowledge is not shared by members of source and target cultures, but because – at a given point of non-virtual time – the knowledge simply cannot be there. Such is a case, for instance, in

(6) To the north, in Scotland, the independence movement *has started* to roll again (Davies, 1996).

(6) must have been written by the historian at some time before 1996, when his book was first published. The present perfect tense clearly brings the narrative closer to the 'literary' than the 'historic' end of the scale: the author registers facts from the perspective of his 'now', which classifies it as *discours* rather than *recit historique*. The 'real world' of direct experience becomes the 'represented world' of a literary narrative. Depending on actual developments, the next editions might require changing the present perfect to simple past, and, as a result, the direct *discours* might indeed become the indirect *recit historique*. But Polish has no tense corresponding to the English Present Perfect, and so the translator has to choose between the present and the past. The decision might seem relatively simple. If the independence movement in Scotland stops rolling before the reader gets the Polish version of the book, the past tense usage will prove justified. But what if it does not stop by then? And when exactly is this 'then'?

The last example proves even more complicated as it combines all the strands discussed so far: projection aspects and mental transfer, conceptual integration, background knowledge, and – finally – the grammar. When talking about possible reasons for the failure of the Warsaw Uprising in 1944, Davies writes:

(7) The real question is whether the flaws in Boor's dispositions were so dire that they could condemn the Rising to instant failure. *Only time would tell* (Davies, 2004).

The present tense *is* in the first sentence in (7) marks the narrative as a case of *discours*, which develops in the time marked as the author's *now*. The simple past *were* builds a new mental space: that of 1944, when the person

whom Davies calls "the Boor", i.e. General Bór-Komorowski, the commander-in-chief, made mistakes that were – or were not – dire enough to produce detrimental effects. Two mental spaces are blended to give the new emergent meaning: the flaws were there, they were dire, but not so dire as to justify final conclusions.

It is the second sentence (in bold face) that makes the translation so difficult, not to say impossible. In the original, it is blissfully vague as to the answer given by "time". But the Polish translator has to choose one of the following options:

(7) a. Odpowiedzieć *może* tylko czas (literal retranslation: *To answer can only time*; meaning: there is still no answer; we have to wait)

b. Odpowiedzieć *mógłby* tylko czas (literal retranslation: *To answer could* [conditional] *only time*; meaning: time could answer but did not)

c. Odpowiedzieć *mógł* tylko czas (literal retranslation: *To answer could* [past] *only time*; meaning: time could answer, but it is not known whether it did or did not)

Judgements concerning the commander-in-chief's decision to trigger the uprising represents one of the most delicate issues in modern Polish history. Disputes go on, archives are being searched, new speculations are being put forward. The prosecutors use the horrible consequences of the defeat – a horrendous loss of lives – as an argument against the defendants. Emotions do not abate. In such a cultural context the choice, imposed by a non-equivalent system of grammatical tenses, is fundamental for the overall message of the book.

But the choice has to be made. As in earlier cases, objectivity proves to be a myth.

7. Conclusions

The first conclusion that emerges from the above discussion closes the main body of this paper; repeat: objectivity is a myth. Every narrative is inherently subjective as is every translation of every narrative. The translator as a 'transparent pane' is another myth – 'tinted glass' seems a more adequate metaphor.

As original authors of messages, we can all play historians in the sense that every narrative that does not relate events happening to the subject at the time and place of making the narrative is 'historical'. As translators, we have to be historians as every narrative that is to be translated must have crossed the border between *discours* and *recit historique* due to the displacement inherent in the process of translation. Borders between different kinds of narrative (in this case the 'historical' and the 'literary') are fuzzy, and therefore it becomes impossible to make real the dream of those who would like to design and describe – or to prescribe – clear-cut genre-bound translation strategies. On the other hand, whatever we might say about translating narratives conventionally labelled as 'historical' applies to the translation of all narrative.

Finally, we are all translators, translating all the time: –ception into expression, expressions into concepts, concepts into images, and images into words. What makes the difference between this type of translation and translation in the narrower, conventional sense is that the latter has the original author, whom the translator is obliged to think about and to be loyal to. Loyalty to the author is an ever important issue. That deserves a separate discussion, which, however, has to wait until some future occasion.

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On Translation – a Semio-cognitive Approach

Per Aage Brandt

This article first discusses the phenomenon of translation as such from a semiotic and cognitive point of view, including a subdiscussion of the untranslatable text, where the textual expression forms a functionally decisive part of its content (it 'means' its own expression). Secondly, the semio-linguistics, the pragmatics of discourse genre, the ethics and the psycho-linguistics of translation are discussed, and finally a short translation analysis of a poem by Swedish-Finnish poet Edith Södergran is presented.

1. On the possibility of translation

If signifiers and signifieds are strictly interdependent, as many semioticians and linguists – including Louis Hjelmslev and Ferdinand de Saussure – would think, then translation should be impossible, since a shift in signifier would entail a shift in signified. But translation is supposed to *trans–late* (transfer) a signified meaning from one regime of signifiers to another. The simplest formula for translation may in fact be the following (Fig. 1):

$$\frac{\textbf{Signifier 1} \rightarrow \textbf{Signifier 2}}{\textbf{Signified}}$$

According to this formula, a signified (meaning) stays stable under a change of its signifier when translation happens. Can signifieds, meanings, do that? It is quite common to say no. Of course, the imputed generic impossibility of translation disappears if the interdependence is no longer considered as an

absolute but rather as a special condition. In that case, we would have to admit that meanings sometimes can indeed stay stable and be invariable under the variation of the signifiers that express them. Meanings can be always signified by signifiers, and thus become *the* 'signifieds' of certain signifiers; but meanings are not created by their signifiers, or entirely constituted by social acts of signification. Instead, they are mental creatures issued by human cognition, including perception and conceptualization on many levels of mental complexity.[1] Such an 'admission' or view is supported by huge evidence, by the results of extensive and intensive research during a century,[2] but still not accepted by all modern philosophies; so, certain meaning skepticists claim that meanings cannot be accessed or understood, because signifiers change incessantly and thereby constantly erase what they signify.[3] Nevertheless, what we call thinking – whether narrative, theoretical, moral, poetical, musical or other – is constantly being translated, not only interlingually, from language to language, but also intralingually and between language and other semiotic media. This happens every time an idea is rephrased, expanded or compressed, reformulated, diagrammed, critically re-examined, discussed and compared to similar or contrasting ideas (as we just did with the idea of the possibility of translation). Thinking is essentially rephrasing; an idea takes on its contours when represented in more than one way. This is why dialogue is such an efficient means of contouring and developing ideas. Roman Jakobson's well-known distinction between *intralingual* and *interlingual* translation (Jakobson, 1966), and between *intrasemiotic* (such as interlingual) and *intersemiotic* translation, which

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[1] The individual mind communicates to itself and to other minds, present or absent, incessantly, by that fact of having thoughts and by the bodily surroundings as signifiers; but in order to be able to have thoughts at all, it must possess an eidetic format, which allows it to build, hold, vary, copy, negate, change single ideas; a huge cognitive set of capacities is involved.

[2] The view itself has been defended since the logical rationalism of the 17th and 18th century, and further developed in the 19th by the new science called psychology, before cognitive psychology and *Gestalt*-based phenomenology in the 20th century took it over and made it relevant to linguistics and semiotics.

[3] My favorite example is Danish philosopher K. Hvidtfelt Nielsen (2003). The first three sentences of this volume read: "In this book, I shall argue that verbal meanings are unique events happening in two equally problematic elements, or regions: mind and time, the mental and the temporal. Strictly unrepeatable and transient by nature, verbal meanings defy direct accessing by any kind of cognitively motivated understanding./ Further, I shall argue that verbal meanings happen in ways, or under circumstances, to make us systematically suppress or overlook their incompatibility with understanding." Martin Heidegger, Ludwig Wittgenstein, and Jacques Derrida are often associated with this anti-semantic and sometimes 'deconstructive' stance.

just served us above, usefully generalizes the scope of the notion of translation: synonymy, paraphrasis, summarizing, expanding, interpreting in real time, translating to other languages within genres or between genres, narrative transposing from novel to cartoon or opera – all are instances of meanings being 'transferred', 'carried on' from manifestation to manifestation, or rather of meanings re-manifested and identified, acknowledged, as being (more or less) the 'same' meanings. In this sense, translation is rather – in all of its forms – an art of variation. We 'understand' through variation. Meanings circulate, migrate, without really moving in the physical sense[4]; only their signifiers present a physical aspect giving rise to Reddy's famous 'conduit metaphor' of communication[5], which naturally extends to translation as soon as the 'reception' of a message is testified by a new rendering of the 'received'. However, the signifiers involved are not necessarily moving from place to place either; they are just 'taking over' from each other. This fact stresses the semio-cognitive reality behind the 'conduit', namely that minds that 'connect' are essentially only exchanging *signifying forms*, and that these forms are mental instructions that trigger receptive processes of conceptual reconstruction of meanings counting intuitively as 'same' as the meanings expressed. We then, after some dialogical checking, experience a 'sharing'[6] of ideas, affects, intentions, etcetera. Meaningful content is to be phrased in multiple ways, *pollakôs legomenon*, as Aristotle said about being. It is shared. That is what makes translation possible.

However, some meanings are definitely untranslatable. If an expression in a special context means what it means by being that particular expression, then the text where this happens is untranslatable. The effect is laughter.[7] So this is the case of puns. Examples:

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[4] See P. Aa. Brandt, "Culture, Creativity, and Conceptual Dynamics. A structural hypothesis", University of Aalborg (forthcoming).

[5] Example: "She gave me a good idea." COMMUNICATION IS EXCHANGING OBJECTS. See Michael J. Reddy, 1979.

[6] The expression *Sharing ideas* would of course manifest another metaphor: IDEAS ARE CAKES…, if we use the A-is-B conceptual metaphor formula, which is not the only model in the field. See Line Brandt & P. Aa. Brandt, 2005.

[7] Apparently, human beings are laughing at language itself. Or at the absurd semantic scenarios that language generates in these cases.

(1) I'm reading a book about anti-gravity. It's impossible to put down.

(2) Did you hear about the guy whose whole left side was cut off? He's all right now.

(3) It's not that the man did not know how to juggle, he just didn't have the balls to do it.

(4) I couldn't quite remember how to throw a boomerang, but eventually it came back to me.

In (1), the expression *put down* creates in the thematic context of anti-gravity the absurd scenario of a reader trying to hold on to a book that escapes him by flying upwards while he reads. This semantic scenario is generated by the particular expression, and its absurdity is ascribed to the particular ambiguity created by expression and context. It is the foregrounding of the expression that triggers the comical effect. Likewise, in (2), *being all right* is forced to take on an absurd lateral meaning. In (3), the colloquial sexual metaphor *have the balls to*… is de-metaphorized and re-literalized by the context of juggling; in a blended scenario,[8] the hearer may even imagine an artist juggling with testicles. In (4), the idiomatic metaphor *coming back* in the sense of remembering, is de-metaphorized by the boomerang in the context; but in a blended scenario, the hearer may imagine the mental return of the remembered skill as hitting the person physically. Idiomatic expressions normally do not draw our attention to their figurativity; so when a prominent element in the close context invites a figurative or non-figurative reading and the result is absurd, we get a *pun*. According to this analysis, puns can at least often be described as caused by the semantic absurdity resulting from a contextual defigurativization of a figurative expression, and calling the hearer's attention to the signifier responsible for it. We are apparently laughing at the signifier! This looks like an anthropological fact. Anyway, the formula for the untranslatable would be the following (Fig. 2):

[8] Semiotic blending theory would in fact provide an efficient analytic tool here. Cf. note 7.

Signifier ← Context

Signified 1 → Signified 2

By contrast, jokes are often translatable, namely when the foregrounded language is not idiomatic but still gives rise to alternative semantic scenarios, not necessarily absurd but always implicitly traumatic in some way:

(5) COMEDIAN: Every night I get women banging on my door backstage. Sometimes I let them out.

(6) Two hunters are out in the woods, one faints, eyes glazed, and seems to have stopped breathing. The other hunter pulls out his cellphone and calls 911. He gasps to the operator "My friend is dead! What can I do?"
The operator in a calm voice says "Take it easy. I'll help you. First, let's make sure he's dead." There's silence, and then a shot is heard. Back on the phone he says, "OK, now what?"

In (5), we expect the scenario of *letting in*, but are instead offered the scenario of *letting out* these women, who must have been caged in a perverse comedian's room. *Banging on a door* is done either from the outside or from the inside. In (6), *making sure X* is alternatively interpreted as *causing X,* because the agent is a hunter.

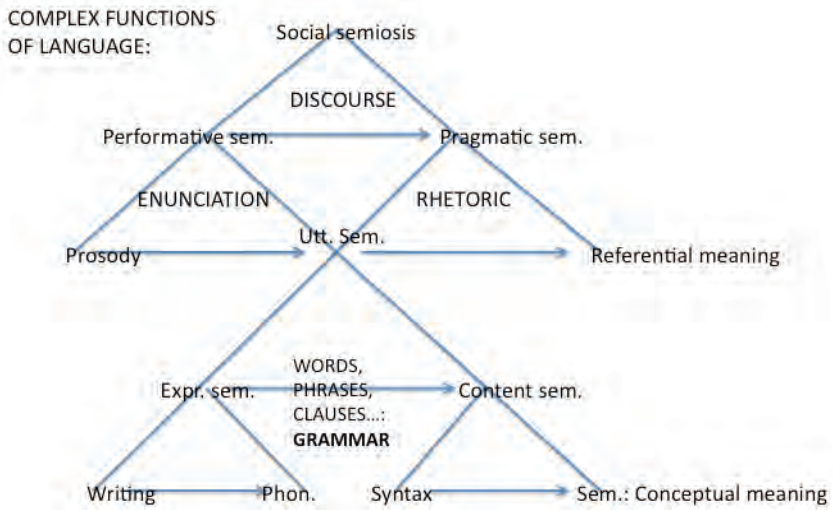
We might conclude on this point that it is the strongly autoreferential character of the pun text that makes it difficult or impossible to translate. *Autoreferentiality* also happens in poetry and in rhetorical prose, namely when an expression is demonstratively chosen not only for its meaning but also for its sound or its expressive relations to other expressions. The content then seems to justify itself by reference to its own expression. In such cases, the poetic text appears to be untranslatable. Or rather, more optimistically put, it obliges the interlingual translator to 'negotiate' or 'navigate' between solutions that follow the meaning and solutions that follow the expression, while keeping the syntax in close contact with the original.

2. Interlingual translation, and the text

A text written 'in' a language has properties due to the grammar of the language in question but also possesses certain other properties that stem from the 'strategy' applied by the writer in order to approach his subject or in order to signal a textual or pragmatic genre. The *semiotic structure of a language*, in the large sense of grammar, enunciation, and pragmatics, can be summarized in terms of Expression/Content and functions on two main levels. A basic or 'immanent' level comprises the grammatical relation between the classical 'plane of expression' and the classical 'plane of content' in Hjelmslev's model; but the expressive 'plane' must again be analysed as a relation between its own expressive graphics and gesture, which we can subsume as *writing*, and the signified *phonetics*. Likewise, the content 'plane' comprises a meaningful *syntactic* form and a signified *semantic* whole equivalent to a cognitive act.

The superordinate or 'transcendent' level inscribes this basic structure into a content of *enunciation*, the instance that shapes the intentional profile of an enunciator approaching a specific subject, and into an expression of a referential *pragmatic* content that projects the conceptual content into the world of reception. All of this of course holds importance to translation theory and practise, because the understanding of both immanent and transcendent functions of the text affects the translator's attention to the input and the output of his work. The distinction made between conceptual meaning and referential meaning corresponds roughly to the classical distinction between *denotative* meaning and *connotative* meaning of texts. All texts operate in cultures of reception whose codings have a decisive impact on the process of phrasing, for the writer, and on the process of rephrasing, for the translator. So, writers and translators share an intuitive attention to the structural properties of language as it appears in its actual phrasal functions affecting the subjects that shape texts. The following is a diagram summarizing the complex (immanent and transcendent) *semiosis*, or semiotic functions, of language, as modelled on the basis of a recursive sign model.[9] This is what language is and does in its general configuration (Fig. 3):

[9] Semiotic recursion simply means that both the instance of Expression (E) and the instance of Content (C) in a semiotic function (f) can be unfolded as other semiotic functions: E f C –> (E f C) r (E f C) and so on.



When the translator is working within a specific discourse, or textual genre, the functions on all levels of this complex architecture are affected by that condition. In particular, this is important to the main 'ethics' of translation that varies significantly from the *literary* pole to the *commercial* pole. Translation within the literary 'discourse' stays as close as possible to the graphics, the sounding, the phrases, the figurative language, the enunciative tone of the source text, and it takes into account the degree of idiomatism of the source text as a text in the source language – some texts being more or less 'strange' or alien in their language; the translation should neither eliminate nor exaggerate the relative idiomaticity of the source text, which is in principle an important part of its particular 'music'. One might say that literary translation gives privilege to the 'rendering' of the immanent lower level of linguistic structure (and to conceptual meaning) and accepts to run the risk of hurting or shocking the sensitivity of the receiving end, of ignoring the default settings of pragmatic meaning at the reception, to offend (or contribute to reshaping) the cultural norms of the target culture and its readers.

By contrast, *commercial* translation directly targets the pragmatic meaning and aims at assuring an optimal immediate reception of the intended 'message', which is often or always tied to a commercial (performative) act of some sort. The conceptual meanings, their figurativity, and especially their metaphors, do not count when following the source text closely would be pragmatically counterproductive. Hence, one might say that commercial translation opposes

literary translation by giving privilege to the transcendent upper level of linguistic structure. This genre accepts substantial changes in the 'inner' structure of the text, in order to obtain the maximal efficiency of its 'outer' structure.

If the genres of literary and commercial translation are determined by a clear opposition between the literary and commercial discourses, it seems useful to add a third genre, which offers similarity with both opposed genres in so far as it both depends on particular stylistic features, including neologisms and idiomatic expressions, that can make it sound rather poetic, and also depends on being understood straightforwardly, without undergoing textual analyses and hermeneutic interpretation as practised in literary criticism. This genre is the *philosophical* translation, an important aspect of philosophical discourse.[10] It allows close rendering of the source idiomaticities, but also the introduction of strategically placed interpreting terms around new expressions, *explicative* circumlocutions, in short, the sort of rephrasings found in commercial translation. Philosophical translation may be called a hybrid genre in this sense.

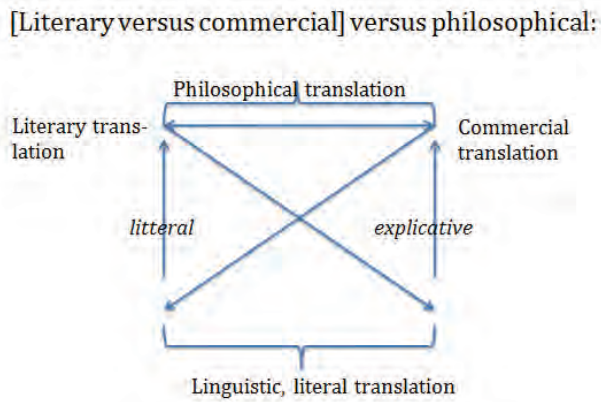
Finally, we have to mention *literal* translation, which only appears in the context of comparative linguistic analysis; the linear order of lexemes and morphemes in the source text, normally just a sentence, is replicated by a string of signs, natural or theoretical, produced by the linguist in the act of decoding, an act that may eventually give rise to a translation in ordinary prose.

The four main genres of interlingual translation mentioned can be projected onto a Greimasian[11] semiotic square of oppositions separating the major 'contrary' relations and the subordinate 'contradictory' relations (Fig. 4):

[10] Philosophers mainly write for philosophers, and are in need of both singularizing their work and making it known and influential. They constantly have to translate each other's thinking into their own singular idiolect, including interlingually, which gives rise to quite a lot of despair and confusion, and to a rich field of intertextual exchanges.

[11] The semiotic square is a model of semantic oppositions distinguishing contraries and contradictions, inspired by the Danish linguist V. Brøndal (A.J. Greimas & J. Courtés, 1979).

The main genres of translation



The deontic requirements of these genres vary significantly. Nevertheless, there are certain basic deontic principles underlying these variations. An ethics of translation contains the elementary requirement that the source text, even if commercial, should not be substantially 'improved' by the translator; the latter is not the editor of the text. This is worth mentioning because the temptation to correct is almost irresistible when the source text is experienced as being weak, broken, and in need of repair at certain points. The translator then can hardly avoid a crisis of *solidarity*: he would like to defend the supposedly important essence of the text against the weaknesses of its author by altering the text he translates – by deviating from the details of its crafting. But the result is unavoidingly a weakness of the translation *as translation*. The ethical solution to the problem (which is not often mentioned in such subjective terms in the literature on translation) is for the translator to avoid having to translate texts, especially literary texts, which he is not entirely comfortable with, or finds problematic. Psychoanalysts would perhaps say that there needs to exist an identitary transference from the translator to the implied author of the text.[12] The subjectivity of the literary or philosophical translator[13] is invested in the

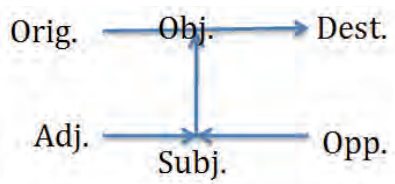
[12] Umberto Eco's famous *lector in fabula* (1979) should be supplemented with an *author in fabula*, which would be the entity concerned by this transference.

[13] The effect is considerably less perceptible in commercial translation; the intersubjective 'binding' taking place in literary and philosophical translation is less strong, since the emphasis here is on the 'message', the pragmatic meaning of the translated text, not on the full range of

work on a deep level; writers who translate will experience a long term effect of being bodily and mentally, and especially linguistically – in their own writing – influenced, involuntarily (unconsciously) changed, by the source texts and the authorial *subjectivity* they carry with them. This phenomenon can be compared to the way a friendship influences and changes a person. A text is virtually a person.

3. The dynamics of writing

The structural semantics of A.J. Greimas[14] proposed a curious model of general narrative semantics, the *actantial model*. This model combined three axes: an axis of *transfer* (of an object from a source or origin to a destination), an axis of *project* (a subject's desire to accomplish the transfer), and an axis of *conflict* (opposing an adjuvant and an opponent to the subject's project). The diagram offered as a representation of the relations between the six involved actants[15] was the following (Fig. 5):



In this diagram, an Object of value is moved by a Subject from an Origin to a Destination if the conflict between Adjuvant and Opponent makes it possible. In a folk tale, the model must be used twice, and in a circular sequencing, namely for the Object to be abducted by a Villain (Subject 1) and for the Hero (Subject 2) to rescue the Object and bring it back to the Origin. In political ideology, Subject 1 nurtures the project of transforming the society in one direction, with the

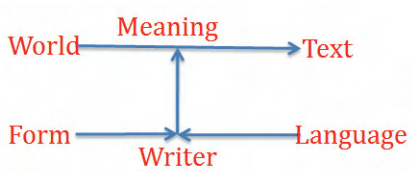
expressive properties of the source text, including the *enunciative personhood* that 'binds' the non-commercial translator.

[14] Algirdas-Julien Greimas, 1966.

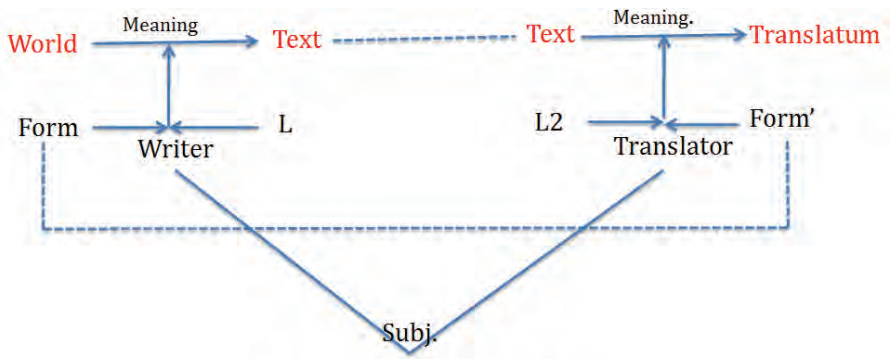
[15] Greimas imported the notion of *actant* from L. Tesnière's stemmatic syntax.

help of the people but against the will of reactionary antagonists; while Subject 2 inversely desires to bring the society back to its former situation, again with the help of the people and despite the resistance of some bad guys. If two actantial models are used for circular transports of this kind, their combination will correspond to their inscription in a semiotic square with a circulating Object in the middle. However, the number of actants would then be reduced to four. The actantial model and its dynamics could eventually schematise any project on an elementary level.

A single investment of the actantial model may illustrate the project of writing a piece of literature of some kind, and especially a rather demanding task of writing a book of poetry, a novel or a drama. In this version, the subjectivity of the writer corresponds to the Subject actant whose transfer project is to extract some meaning from an aspect of the world (Origin) and to deposit it in a text (Destination). The writer's available language of course resists the task, which otherwise would be easy and without merit. Language, the ordinary language of speech, which is an Adjuvant in communication, is thus experienced as an obstacle, an *Opponent*, when the project is to discover new perspectives or properties of the world, including the mental world, the affective world, to create knowledge. The *Adjuvant* in these cases is the whole of special methods, models, mathematics and other non-linguistic means of symbolization at the disposal of the researcher and the writer. In literature, this whole may be called *Form* (in poetry: rhythms and expressive designs, in narrative prose: formats, narrator profiles, rhetorical figures, styles of enunciation and evidentiality, etcetera). Every writer has his own arsenal of special formal devices that assists him in the fight for meaning, the *mining of meaning*, so to speak. The *dynamics of writing* is this conflict between Opponent and Adjuvant in the use of language and form. The following actantial representation corresponds to such an analysis of the dynamics of writing (Fig. 6):



If this representation is correct or plausible, it is of interest to translators, since it presents the text as a dramatic result of a dynamic process. Language may tend to oppose or block the formal work, while the formal devices mobilized by the writer to help him grasp and represent a meaningful content may tend to make the verbal rendering of this content even more difficult. To translate a text is to inherit the resulting text, but also to inherit its agonistic *actantial presuppositions*. Understanding the source text implies obtaining knowledge about the conditions of its production. The translation is in fact a similar dynamic process. Inversely, for the translator, language is of course an Adjuvant, not an Opponent, whereas the Forms mobilized by the writer have to be matched by new Formal properties, which are obstacles to the fabrication of the new text, in so far as they cannot simply be copied from the source but still have to be represented somehow. For example, the rhymes and the metrics of a classical poem translated to a modern language and culture may be matched by new rhymes and new metrics close to those of the source text, but rhyming in the new text costs considerable rewording and consequent loss and deformation of content; and metrics may have to be altered from the source verse or left aside, whereby the nerve of line and line break is damaged. Form cannot be neglected in the translation, but neither can it be copied directly from the source; it has to be invented anew by the translator. Form is now an obstacle. Thus, in summary, the dynamics of Opponent and Adjuvant are inverted, when we sequentially represent the actantial scenarios of the two processes involved, the writing of the source and the writing of the translation. We obtain an actantial diagram as the following (Fig. 7):



The Subject as Writer and as Translator

The translatum is the format in which the meaning and the form of the translated text are given back to the world, but to a culture of readers different from the culture of readers in which it originated. The possible contrast between the involved two cultures may affect the transfer but in particular it contributes to the exchange of ideas, norms, concepts and formal aesthetic sensitivities in a multi-cultural world. The perceived cultural 'strangeness' of a literary translatum is in itself a value, in the sense that it widens the horizon of the receiving culture. A pragmatic normalization of the translatum would be a culturally protective gesture keeping the reception limited to intra-cultural translata and thus limiting the effect of the exchange.

4. A poetic translation.

To illustrate the inter-actantial dynamics of form and Language in the two actantial settings, here is a recent translation of a Swedish poem by a modern classic, the Swedish-speaking Finnish poet Edith Södergran (1892-1923) (Södergran, 2011) into the English of the young American poet Brooklyn Copeland (b. 1984):

Edith Södergran (1892-1923)	Brooklyn Copeland (b. 1984)
Animalisk hymn	*Animalistic Hymn*
Den röda solen går upp	The red sun rises
Utan tankar	without intent
Och är lika mot alla.	And shines the same on all of us.
Vi fröjda os åt solen såsom barn.	We play like children under the sun.
Det kommer en dag då vort stoft skall sönderfalla,	One day, our ashes will scatter –
Det år detsamma när det sker.	It doesn't matter when.
Nu lyser solen in i våra hjartans innersta vrå	Now the sun finds our innermost hearts,
Fyllande allt med tanklöshet	fills us with oblivion
Stark som skogen, vintern och havet.	Intense as the forest, winter and sea.

This translation of a poem almost a century older by a young contemporary poet is rather characteristic of the work we currently find in international journals dedicated to poetry. It respects elementary formal requirements such as a number of lines equal to that of the original; its punctuation and syntax stay in contact with that of the source text,[16] albeit with some variation, and thereby obtain a tone of voice close to the source.

Variations from Södergran (ES) to Copeland (BC) include the following:

1. Line 2: ES: *tankar*, thoughts, plural, becomes BC: *intent*; the sun has no special purpose. In the original, the sun does not have thoughts at all, which is a bit more radical.

2. Line 3: ES The sun treats everybody the same way. BC: it *shines* the same way on all. In ES, the sun is thus an intentional person who is an egalitarian and acknowledges others without discrimination; in BC, it is just shining equally on the shinees like any meteorological state or event would do. The original again proves more radical.

3. Line 4: ES: we *rejoice* (fröjdas) at the sun like children; BC: we *play* under the sun. Lexical error. Children are likely to play, but that is not what the text has, and ES is both more hymnic and more emotional.

4. Lines 5-7: ES the fatal future, *shall*, BC: *will*… not so fatal, rather probabilistic. ES has a longer line (5) to fatalize the point, but ll. 5-7 still generally work out well. In l. 7, when ES has *lyser* (shines), this time BC has *finds*, personalizing the sun. I suspect that the *shining* here means blessing, reflecting the Bible's Psalm 66 (Hebrew 67), the Morning Prayer. The poem's first line describes a sunrise. Intertextuality should oblige the translator to let such a reference be heard. The title of the poem would support it.

5. Line 8: ES: filling everything with *thoughtlessness* (*tanklöshet*); BC… *oblivion*, negation of remembering, which in a sense comes close but does not take up the clear and evident correlation between ll. 2 and 8: the absence of *thoughts*, the animalistic blessing.

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[16] This is by no means a trivial requirement since it is not respected in commercial translation. In philosophy and poetry, by contrast, it is essential, because every sentence comes with its own specific enunciative quality and intentional (performative) value, so sentence embeddings and sentence cuts will change the discursive sound of the result. In poetry, metrical and free verse lines must be respected, as they are essential to the rhythmic textual flow; line breaks are musical events, since they happen in counterpoint to grammatical structure.

6. Line 9, the cadence: ES: *strong* (stark), BC: *intense* – does this predicate qualify the sun or the thoughtlessness? The syntactic parallelism *fyllande* (filling)/*stark* would seem to indicate that the subject is the sun; the absence of parallelism in BC gives privilege to the alternative, thoughtlessness, which may explain the lexical choice of a mental concept (*oblivion*). But again, if we follow ES's syntax, the strength of the sun is compared to that of the *forest*, the *winter*, and the *sea* (why does BC drop the articles on the latter two nouns but not on the first? ES keeps all three articles, monumentally). So, the strong sun, connoting a summer scenario, is aligned with winter and strong cold; life and joy are aligned with death, ashes and dust (*stoft*). The forest and the sea can freeze, as they can flow or grow – strength in life and strength in the approach to death would characterize the Nietzschean enunciation of the existential attitude of the human animal. The entities mentioned, forest, winter and sea, are not (BC) *intense*, as the *experience* of Californian subjects in the sun at the beach may be – but *intensity* here would lead to a different philosophy, a modern *carpe diem* figure, or a doctrine of desire, more likely to be present in BC's own writing.[17]

We see how sensitive an interpretation is to the apparently simple choices of the translator in poetry.

5. Concluding reflection

Translation is essential to the existence of *meaning* as such, since mental contents have to be signified, and variably signified, by the mind, to itself in order to be consciously intended as potentially shared by other minds. Mental contents become *thoughts* of some kind, when this happens. Animal minds do not variably signify their immediate concepts, so in that sense, animals do not 'think'; phenomenologists may call their mental activity *prereflective*.[18] Humans, as we are animals, do also practise prereflective experiencing, of course, and this is what Södergran refers to. She writes masterfully around it – writing around it is what poetry basically does – and treats it as a source of strength, as we

[17] Brooklyn Copeland, who lives in Indiana, is the editor of a journal of poetry, music, and translation *TAIGA* (Russian word meaning boreal forest, snowforest).

[18] See M. Merleau-Ponty, 1945.

have seen. It is a prereflective and pre-semiotic source of meaning, without yet being meaningful – not yet 'thought'. It can be described, as everything else, but by definition cannot be, in itself, translated. Here is the radically untranslatable. Only strong empathy can approach it. Love. Therefore, translators must love the text they translate, and therefore love, meaning, and translation are inseparable.

Quod erat demonstrandum.

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Translation and Imagination

Ana Margarida Abrantes

This paper explores the cognitive dimension of translation by focusing on the particular role of imagination in this process. Imagination is understood as the human capacity to create and sustain mental representations and to combine and rearrange them so as to create new ones. The analysis of the translation product serves here as a method for disclosing the imagery evoked in the interpretation of the initial text and how this imagery influences the rendering of that text in the translation. Two examples are analyzed: two multimodal renderings of an original haiku, as the concrete visual expressions of perceived mental images elicited by the description of the scene in the poem, and the case of a misinterpretation that results in an inaccurate translation, which illustrates the influence of cultural representations on the mental imagery elicited by a text. A brief reference is made to the implications of considering intermodal translation as providing an additional path for disclosing the imagining translating mind.

Cognition in translation

For most of the 20th century, mental phenomena, which were not manifest in behaviour and thus not amenable to direct observation, were dismissed as unscientific, which effectively meant saying uninteresting or irrelevant. This extended to most of the human mind and those mental processes involved in many human creations.[1] Translation was not excluded and only recently have

[1] A paradigmatic case of this rejection of the mind is B.F. Skinner's radical behaviourism, according to which consciousness is not a scientific question. Interestingly, though, Skinner himself led a double life as he aspired to become a 'stream-of-consciousness' writer. The case is documented in a special issue of the *Journal of Consciousness Studies*, which features an essay by Bernard Baars (Baars 2003) and open peer commentary.

there been attempts at closing in on the "black box" and describing how interpretation unfolds and choices are made in the process of rendering the contents of a text in a different language. Descriptive and experimental approaches to translation have tried to account for the mental processes involved in translation, mostly relying on introspective methods such as thinking-aloud protocols or retrospective questionnaires, contributing to an analysis of the stages of emergence of individual translations.[2]

The limitations of these methods, which interrelate with the relative delay in reporting with respect to the process, have been challenged by an increasing body of knowledge from the cognitive sciences. Since the 1980s, research on the human brain and mind has expanded and has shed new light on several corners of the black box, contributing with new insights into the disciplines devoted to the study of human cultural productions. If speaking of a cognitive turn in translation studies might overestimate the influence of cognitive science on the field, this new knowledge about mental phenomena is relevant for understanding how the translation process unfolds, and may inform new models that in turn may contribute to enhancing translation pedagogy and practice.

Cognitive Translation Studies, a newly established field in the study of translation, thus combines findings from psycholinguistics and the cognitive sciences with the study of translation (Halverson, 2010; Rojo and Ibarretxe-Antuñano, 2013), contributing with a cognitively informed revision of concepts such as bilingual competence, and analyzing how translation competence relates to schemas and frames of conceptualization. The role of memory and the organization of long-term memory storage, as well as short-term memory retrieval, are also considered. Moreover, the cognitive influence on translation studies has also paved the way for new experimental methods based on real data and informed by the new theories of human cognition, such as metacognitive problem solving or eye-tracking analysis of decision processes. Most crucially, though, the cognitive approach contributes with a new view of meaning, contrary to the pure notion of referential meaning and advocating the role of human perceptual experience and conceptual understanding. In this perspective of experiential meaning, translation also undergoes a reconceptualization: "From

[2] See Toury's work on descriptive translation studies (1995, particularly chapter 12 on product and process-oriented empirical methods) and Kussmaul and Tirkkonen-Kondit (1995), on the uses of thinking-aloud protocols for translation pedagogy, analysis of creativity in the process of translation and the development of models for successful translation.

such a cognitive perspective, translation is still regarded as a communicative process, although one which is part of the individual's mental life" (Rojo and Ibarretxe-Antuñano, 2013: 9).

Two caveats should be mentioned. The first pertains to the research of the individual brain and mind and the generalizations that might ensue. The second relates to the focus of experimental methods on observable behaviour under specific conditions.[3] These two aspects deserve consideration when the focus of the study is mostly internal and unobservable mental phenomena. Therefore, along this innovation there remains description and interpersonal exchange, such as is made possible by human symbolic language and intersubjective communication.

Regardless of how they might be investigated, mental processes are key to the process of translation: interpretation, meaning-making, simulation, linguistic encoding of conceptual representations, mediate between the two observable ends of the translation chain – the eyes that read a text in one language and the hand that renders it in a different one. The mind mediates between symbolic linguistic units and virtual (visual, aural and otherwise sensorial) perceptions – in other words, mental representations – and then between these imagined perceptions and the symbolic units of a different language, finding adequate encoding to elicit similar mental imagery in the mind of the reader of the final text. This is to say that the mind is inevitably involved all along the process, and that beyond the regular linguistic and cultural issues, such as categorical differences between languages or equivalence, mental issues also need considering for a thorough understanding of what the translation process actually incorporates.

What follows is an attempt at lighting a brief candle in the black box of the translating mind by focusing on imagination, particularly on how this is activated in reading and how this then drives the interpretation of a given text. Moreover, we consider the ultimate influence of imagination in translation choices, both in multimodal and in interlinguistic translation in view of the mental images that such choices might ensue.

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[3] To these two, a third might be added regarding the acceptability of a given translation. However, this pertains to a critical assessment of translation that includes historical and cultural embedding. This contextualization of translation is beyond the scope of this paper, which rather focuses on how translation happens in the first place.

Imagination

When considering the role of imagination in the process of translation, it is important to clarify what is meant by the concept. A definition, even if on a tentative working basis, proves difficult. Furthermore, like other mental phenomena, such as memory, attention or consciousness, imagination cannot be pinned down to a centre in the brain. It rather results from combined mental processes, which are driven by neural systems.[4]

An experiential account of imagination relates it to the capacity of creating mental images, primarily visual, but also aural and otherwise sensorial. This occurs when we are asked to imagine our childhood home, the first chords of Beethoven's fifth or the smell of fresh coffee. Under the condition of this elicitation, we are able to call up mental pictures of these sensorial perceptions, based on our prior experience of these actual stimuli.

Imagination may also refer to the ability to consider an alternative course of events or a possible or impossible plan of action, often referred to as 'counterfactual thinking'. In this sense, imagination is notably present in problem solving and encoded in linguistic categories such as mood or modality.

One further understanding of imagination equates it with the ability for figurative thinking, central for understanding conceptual metaphors, i.e. understanding a concept or idea pertaining to one domain of experience in terms of one from a different domain. It is also at the core of the process termed "theory of mind"[5] or the ability to conceive the mental states and feelings of others, by assuming that their mind is built up very much like our own.

All these views of imagination share "a reference to the human mind's capacity to elaborate concepts, images, and ideas that do not correspond to current or past reality, and that may never be actualized" (Roth, 2007: xx). In this sense, imagination is the process of envisioning things in the absence of them.

The uses of this capacity are obvious: this allows for humans to plan courses of action and anticipate their consequences, to navigate complex social settings, and to create new ideas. Imagination is fundamental to many human

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[4] For an overview of conceptions of imagination in philosophy and psychology, see O'Connor and Aardema, 2005. The authors discuss imagination in the context of consciousness and propose a phenomenological account that bridges the gap between perception and imagination.

[5] See, for example, Zunshine 2006.

activities, from daily basis problem – solving to creative solution design or scientific thinking. It is particularly crucial to that field of human experience that we call art and manifested in different cultural expressions. Imagination is the human capacity to create and sustain representations, and moreover to combine and rearrange these so as to create new ones. Such representations, often termed mental images, are at the core of what cognitive science terms 'imagery', i.e. mental representations that underlie the process of introspection or recalling to the mind images of realities in their absence (Kosslyn and Rabin, 1999).

Mental images seem inevitable upon their recalling. One is reminded here of George Lakoff's challenge: "Don't think of an elephant"[6]. They are persistent mental imprints based on experience and it takes only a negative elicitation as the former one to call them up to the mind and make them readily available. Such a process works closely with memory. Language thus offers one way of evoking these mental images, triggering not only the concept to which the word relates, but eventually associated physical sensations or emotional states (e.g. the bitterness of lemon, the pleasurable smell of earth, the fright of thunder). Underlying these evocations is both the individual experience stored in memory, which might prompt related idiosyncratic associations, but more significantly the fact that concepts are organized into significant networks that structure our conceptualizations of experience: frames, as Fillmore proposes.[7]

Besides the evocation made possible through language, mental images may also be triggered by instances of actual perceptual experience, which in turn might unfold into complex scenarios and courses of action that language allows us to describe: one needs only to think of a certain petite Madeleine

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[6] Lakoff 2004. In the book, Lakoff is more focused on the property that words have of evoking frames, which are mental structures of related concepts that influence the way we conceptualize reality, as Fillmore initially proposed (Fillmore, 1982). Notably, every word evokes a whole frame of experience. The act of negating a word also calls up the frame. For our purposes, it is important to note that Lakoff's title illustrates what we termed "calling up mental images" as we cannot avoid seeing an elephant with our mind's eye. On a different note, negation itself is only possible through imagination.

[7] "By the term 'frame' I have in mind any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits; when one of the things in such a structure is introduced into a text, or into a conversation, all of the others are automatically made available" (Fillmore, 1982: 1).

soaked in tea and how it sent a narrator off through seven volumes of thick mnemonic prose.

These examples describe only one form of imagination, namely that which simulates perception on the basis of experience. Yet, mental images might be evoked that do not retrospect the past but simulate that absent and may not have been experienced. Albrecht Dürer's *Rhinoceros*, dating from 1515, is an actual icon of an imagined, yet never seen, species; an impressively accurate rendering of the real animal, as seen by others and mediated by their reports. Dürer's work is the expression of a mental image that arises from linguistic accounts, and is a visual rendering of a process of *poiesis* that Christopher Collins describes for the relationship between imagination and literature, established in reading: "The *poiesis*, or 'making-up', like the interpretation we ascribe to the actor of a stage play, is the function of this reader, who, with nothing but graphic signs to perceive, must interpret by imagination alone the roles of actor(s) and of spectator" (Collins, 1991: xv).

Dürer's example is all the more intriguing as it is also an instance of intersemiotic translation, bringing us back to the scope of our proposed analysis, namely understanding the role of imagination, of calling up mental images of realities that are absent and that are prompted by texts, and moreover analyzing how the prompts for these images are recreated when the original text undergoes translation.

Imagination and multimodal translation

Following Roman Jakobson's linguistic account, translation is first and foremost a process of interpretation by which one linguistic sign may be rendered by other signs of the same language, by signs of a different language and by signs other than linguistic, i.e. signs pertaining to a different system of signs. Intralingual, interlingual and intersemiotic thus constitute the three kinds of translation that Jakobson proposes. Of the three, interlingual translation names the more canonical form of translation, namely that of interpretation and transposition of contents to a language different from that in which they were first expressed.

One further distinction might be added to Jakobson's original proposal. Interlingual translation may be further specified as intramodal and intermodal

translation in view of the specific modalities of the languages involved. Should we consider sign languages, the transfer that occurs between an oral language and a sign language represents both the translation between two different languages and the transfer between two modalities, namely aural to visual.[8]

The first example we would like to consider involves features of the three categories described by Jakobson: it is the rendering of a haiku in two visual poems. What we present as the initial text is already an English translation of the original Japanese poem, while the two visual poems, as instances of a multimodal genre, add one further semiotic layer to the representation. The first of the visual poems is discussed by Mike Borkent in his essay "Illusions of simplicity: A cognitive approach to visual poetry" (Borkent, 2010), in which he proposes a framework for the analysis of visual poetry and other multimodal genres such as comics or advertising.[9]

The original text is a poem by Matsuo Bashō, the 17th century Japanese master of haiku. The poem, written in the period between 1662 and 1669, reads as follows in the English translation:

old pond—
a frog jumps in
water's sound
(Bashō, in: Barnhill, 2004: 184).

This haiku depicts a very straightforward scene, which unfolds in a minimal setting rendered in the first line: an old pond. The adjective renders it a

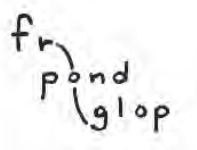
[8] Linguistic modality has not yet received proper attention in Translation Studies, although is it an important research topic in cognitive linguistics mostly related to the study of co-speech gestures in communication. The process of interlingual intermodal translation is at the core of the experience of the deaf and of users of sign languages. Alone, the fact that this kind of translation is named in the community as interpretation provides an interesting fact that deserves closer attention. The process shares some features with what in Translation Studies is termed 'interpretation' (the live rendering of discourse in a different language) but, by engaging in different modalities, this prompts a set of relevant questions for the study of translation, not least for the study of the mental processes engaged in: equivalence, translatability, loss and gain are just some of the traditional concepts of the field which would profit from a consideration of intermodal translation.

[9] Borkent's analysis is informed by concepts drawn from cognitive linguistics, such as fictive motion, frames, simulation and blending. While he demonstrates the productivity of cognitive linguistics for analyzing the semiotic complexity of multimodal genres, our focus is rather on the translation process itself and on the role of imagination in this process.

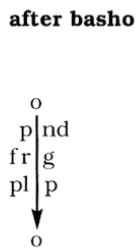
temporal depth, which invites inference and completion. An old pond is likely to be overgrown by wild plants, the water still and dark. This static image is disturbed by a sudden fleeting dynamism. A living agent, a frog, jumps into the water and a sound ensues from this jump. The fact that 'sound' is the last word in this brief composition invites not only the aural image of suddenly disturbed water, but the resonance of that sound after the poem has ended, which in turn prompts the visual effect of the water ripples, gradually expanding and fading. In actual perception, these concentric circles are a visual extension of a sound remaining in the silence that immediately follows.

The poem thus captures a fleeting occurrence, a micro narrative of the physical world. The form of this translation from the Japanese – three indented lines – is a compromise between the sequence of the scene and the rhythm suggested in the three-part original, and a deliberate intention of the translation to remain close not only to the content, but also to the form of the original text.[10] It further invites the perception of a scene in stages, highlighting the most salient facet in each one.

Bashō's old pond poem has inspired many more or less elaborate translations and versions.[11] The following are two renderings of the original text in the form of two visual poems.



(bpNichol, 1990)



(Barwin and Beaulieu, 2005)

[10] "I don't agree with the one-line method of translating Japanese haiku. They are a three-part poem, and even though they are printed in one line, the Japanese reader is aware of that rhythm in a way that readers of one line of English cannot be. On the other hand, I agree that the conventional technique of using three separate lines in translation is also misleading: there is more flow in the original, even when there is a cutting word. As a result, I translate Bashō's hokku with overlapping and indented lines, to suggest both the three-part rhythm and the continuity of the original" (Barnhill, 2004: 6).

[11] For a good and productive example, see cartoonist Jessica Tremblay's project *Old Pond Comics* (http://www.oldpondcomics.com).

These two poems are hybrids that combine both features of intralinguistic and intersemiotic translation in a multimodal rendering of the imagery initially triggered only by the words. The poems share certain features: like Barnhill's English translation, these two versions have three lines; in both the sound of the frog's water jump is rendered by an onomatopoeic word, which varies only in the first letter. The onomatopoeia shortens the distance from the symbolic representation to the enacted mental sound; its intrinsic iconicity makes the imagined aural effect of the jump more vivid than the description of "water's sound". Moreover, in both versions a graphic line intersects the words, adding the evoked motion of the scene to their symbolic meaning.

bpNichol's poem starts from the frog, the dynamic element of the scene, and follows its movement into the pond, in which the sound is the perceivable result. The curved line suggests the graceful dive, while also completing the initial "fr" with the missing "o" and "g" of "frog". In order to read the word, we must mentally simulate the movement of the frog jumping into the water. The line connects all three lines of the poem evoking a dynamic motion that the words themselves cannot entail but only elicit. The connecting element is the frog and its agency (both in the scene and as a formal element) is further stressed by the completion of the noun, which progresses as we follow the line that picks up the missing letters. We thus recreate in reading the dynamism of the frog's jump: from top to bottom, a predictive path for a jump, from left to write, the predictive path of our reading of it.

The centre of the poem is the vowel "o" of "pond" and also suggesting the jump into the middle of the pond.

Barwin and Beaulieu's version presents a similar arrangement and yet with significant variations. The graphic line is here a vertical arrow that intersects the words, cutting through them at the place where their common vowel lies to connect an upper with a lower "o". The movement indicated is fast and incisive, disrupting the setting and suggesting an accidental fall more than the impulse of a jump into the water. If Nichols' version evokes the contemplative mood and the grace of the scene in Bashō's poem, Barwin and Beaulieu's convey its caricature.

When comparing these two versions with David L. Barnhill's translation, a striking difference stems from the perception of the scene in three stages, a rhythm suggested by the indented line we mentioned before, becomes, in these two visual poems, replaced by a Gestalt effect. Even should we analyze

the gradual motion evoked by the formal composition, the visual modality of the graphic elements (the curved line, in one, the straight arrow, in the other) seems to demand the integration of the whole scene into a moment of unique perception as the visual elements (the line, the top-down schematism and left-right alignment) get foregrounded.

These graphic compositions engage our actual visual perception as much as they prompt our visual imagination. This is why reading these poems aloud fails to render their whole meaning: "the poem enacts its meaning" (Borkent, 2010: 146). The genre is multimodal and invites a different approach, which combines symbolic decoding as much as visual processing into a holistic perception of meaning.

These two visual poetic translations of the original haiku achieve an increasing materialization of the mental image than is prompted by the initial version. In other words, the *process* of imagining a brief visual and aural scene is transposed into a *product* of a given perspective of the same scene, a hybrid of iconic and symbolic elements, which in each case render a particular representation triggered by the initial verbal signs.

Although the examples are not canonical occurrences of translation, the genre they represent, specifically that of concrete or visual poetry, they do provide an insight into the workings of imagination and of the imagery elicited through communication.

There is however one element only discreetly present in all versions and yet central to the meaning of the poem as such: the contemplative attitude implied in both the exclamation mark and in the use of the adjective "old". This pond is not just out there but perceived by the voice that describes it in this way, a voice that we deem embodied and which sees the pond and qualifies it as old (how else could a pond be old?). This temporal depth is assigned by one's experience of watching it over time, or else by its appearance, perhaps muddy and overgrown, dark and sludgy. In either case, an observer is required for a pond to qualify as old. The meaning that the poem invites is not in the jump of the frog, the sound it produces, or in the pond, but in this perceptual mode of contemplation that is not explicitly stated. Bashō's haiku is less about a leaping frog than it is about the contemplation of this leap by an implied observer. The reader/viewer of these poems is invited to share this contemplative mood, while in the following three versions only the leap is actually told/shown.

The jump of a frog into a pond and the sound thereby created is less significant than the emotional atmosphere that this conveyed instance of contemplation invites. The act of zooming in an action so trivial in the natural world, of focusing subjective attention on a rather selfless little occurrence, slows down the pace of experience and invokes a mood of serenity, the disposition that qualifies this haiku as a zen poem. The mood invited by this poem, its emotional quality, is itself not named but instead shown in and by its different versions.[12] In the visual poetic renderings, this contemplative mood becomes part of experiencing the texts.

A misunderstanding

Our second example illustrates the influence of culture in the process of translation, particularly the way in which this shapes the mental images that may be engendered when interpreting the original text. "Culture furnishes the material for imagination" (Roth 2007: xxix) and this explains why the study of imagination proves ill informed if only considering aspects of the individual mind-brain setup. When the mental images engendered in reading are displayed in an inaccurate translation of the original text, tracing the path of this inaccuracy proves significant as an attempt to describe how the inaccuracy came to be and of far greater interest (and probably fairer) than categorizing this inaccuracy as an error. The process of forming mental images is as much guided by our own individual experience as embodied and cognitively equipped beings as this reflects the culture in which our embodied and cognitive experience gets shaped and edited.

Our second example comes with an excerpt from Theodor Fontane's 19th century realist novel *Effi Briest*. The book tells the story of Effi Briest, married to the considerably older nobleman Instetten, who is often absent for long periods, leaving his wife in their home in remote Kessin. Effi finds herself alone

[12] The relationship between textual structures and perceived emotional effects is one of the research foci of Cognitive Poetics and, in fact, constituting the initial research question that launched this field that straddles the study of literature and psycholinguistics and most notably featuring the work of Reuven Tsur (1992, 2002). In Translation Studies, one is reminded of the importance of *mood* in the interpretation and translation of aesthetic forms as in the fifth of the "Eight Steps in Translation" by Robert Bly.

in what she believes is a haunted house and disregarded by the local nobles. When the officer Crampas arrives, she predictably falls for him. This love, as well as the hostility between Instetten and Crampas will shape the fate of all three. Years later, the couple moves to Berlin with their daughter. Instetten instils in the latter a sense of alienation towards the mother, whom he divorces after finding her correspondence with Crampas. Instetten challenges Crampas to a duel. He kills Crampas and is left with the emptiness that his life has become. Effi, estranged by her own family, is taken back when she falls ill. As she faces death she tries to convey forgiveness to Instetten with the help of her only friend. Her parents concede regret for their daughter's misfortune, though not acknowledging the social order that led them to act as they did with her.

In the following passage, quite early in the story, the young protagonist, newly married and alone in her new home, is feeling bored and quite unhappy. She is away from her familiar environment and left on her own for long weeks by Instetten. She tries to overcome this state, busying herself with multiple small tasks that she nevertheless immediately abandons:

> Inzwischen war es Abend geworden, und die Lampe brannte schon. Effi stellte sich ans Fenster ihres Zimmers und sah auf das Wäldchen hinaus, auf dessen Zweigen der glitzernde Schnee lag. Sie war von dem Bilde ganz in Anspruch genommen und kümmerte sich nicht um das, was hinter ihr in dem Zimmer vorging. Als sie sich wieder umsah, bemerkte sie, dass Friedrich still und geräuschlos ein Couvert gelegt und ein Kabarett auf den Sofatisch gestellt hatte. »Ja so, Abendbrot ... Da werd ich mich nun wohl setzen müssen.« Aber es wollte nicht schmecken, und so stand sie wieder auf und las den an die Mama geschriebenen Brief noch einmal durch. Hatte sie schon vorher ein Gefühl der Einsamkeit gehabt, so jetzt doppelt. [...] Schließlich klappte sie den Flügel auf, um zu spielen; aber es ging nicht[13] (Fontane 2002[1896]: 76).

[13] "Meanwhile it had become evening and the lamp was already burning. Effi walked over to the window of her room and looked out at the grove, whose trees were covered by glistening snow. She was completely absorbed in the picture and took no notice of what was going on behind her in the room. When she turned around she observed that Frederick had quietly put the coffee tray on the table before the sofa and set a place for her. 'Why, yes, supper. I must sit down, I suppose.' But she could not make herself eat. So, she got up from the table and reread the letter she had written to her mother. If she had had a feeling of loneliness before, it was doubly intense now. […] Finally, she opened the grand piano to play some music, but she could not play." [Transl. by William A. Cooper, 1914, p. 56].

Effi seeks solace for her solitude in the contemplation of the wintry landscape outside, in the small tasks that offer her to herself. The quiet stillness of the surrounding setting contrasts with the restlessness of her nostalgia. The following is the Portuguese translation of this passage:

> Entretanto a noite caíra e os candeeiros já ardiam. Effi encostou-se à janela do quarto e olhou para o matagal lá fora, sobre cujos ramos a neve brilhante repousava. Ficou completamente absorvida pela imagem e não se preocupou com o que se passava atrás de si, no quarto. Quando voltou a olhar em redor, notou que Friedrich, discreto e silencioso, colocara uma coberta sobre a mesa do sofá e, em cima dela, um prato.
> – Pois bem, a ceia... Vou ter de sentar-me.
> Mas a comida não lhe sabia a nada, pelo que ela voltou a erguer-se e leu mais uma vez a carta que escrevera à Mamã. Se já antes tivera uma sensação de solidão, agora essa sensação era redobrada. [...] Finalmente abriu as abas da mesa para jogar; mas não conseguia. [Transl. by Pedro Miguel Dias, 2005: 68].

One could comment on the adequacy of this version in rendering the mood of stillness and helplessness in which Effi finds herself in the original. Instead, we shall focus on the last sentence of the passage as this contains an evident case of a misreading, a misinterpretation of the original text: “den Flügel”, masculine and singular in the original, is translated as “as abas”, plural and feminine in the Portuguese version. This alone might raise suspicions about the accuracy of the translation. Nonetheless, the mismatch is semantic more than morphological. “Der Flügel” refers in the original to a grand piano and what the protagonist seeks as she opens it is relief in music. In the Portuguese version, it is rendered as a table, one that may be opened for playing a board game. The mismatch of the words invites two clearly different readings, two different images of Effi’s activities on this particular evening.

A probable cause for this misinterpretation having occurred is the word “spielen”, a polysemic verb which entails the meanings of playing music and playing games (and furthermore, of engaging in child play, or playing roles as happens in the theatre). A decision about the meaning of the word prompts a different frame and with it an altogether different scenario, a mental image of Effi playing a game instead of her sitting at a grand piano. While the original mental image is one filled with sound, the imagined scene from the Portuguese

version is quiet. The dimension of the room itself, as imagined, is different if we consider the space required by such a large instrument. And furthermore, this mismatch also conditions the representation of this character: a young lady with versus a young lady probably without musical education.

The interpretation of Fontane's scene implied in this translation is one strongly influenced by culture, driving expectations towards the described setting and actions and leading the translator to not even realize the morphological mismatch of number in "den Flügel – as abas" and to disregard the warning sign that a polysemic word like "spielen" necessarily entails. Culture is stronger than language. There seems to be no questioning of the context of this 19th century upper middle class young woman and the likeliness of her engaging in music; culturally informed expectations make it more probable to find her playing cards (or any such game). And the result is this scene, which does happen to be different than that first imagined by Fontane.

Some conclusions and a new question

The two examples discussed provide different insights into how imagination mediates between reading and interpretation on the one hand, and the rendering of the conceived imagery in expression, on the other hand. In the visual poems after Bashō, the combination of symbolic and graphic elements renders the initial scene in a dynamic representation: the graphic line and the iconic onomatopoeia makes the representation in both cases vivid and Gestalt-like, while the initial poem was organized in stages and invited the resonance of the visual and aural scene beyond the end of the poem.

The second example, the Portuguese translation of a passage of Fontane's *Effi Briest*, illustrates the influence that cultural representations may exert over the formation of mental representations of described scenes and how these mental images may in turn influence the rendering of the original scenes in translation. In this sense, mistranslations are highly informative of how a culturally shaped mind mediates between what is read in a language and what is rendered in a different language and help to disclose the relations of perception-conception-expression (see Tabakowska in this volume). The representation of experience is the product of combined workings of perception and conception. The mental images thus formed in the imagination can be expressed in

language and shared through communication. However, in the formation of these representations in the mind, the tacit influence of culture occurs (Hanenberg, 2011), as the individual representations are formed in the imagination against the background of shared cultural representations.

In addition to these examples, the consideration of another genre of multimodal translation might prove insightful in describing the translating black box: the translation of poetry produced in sign languages into oral languages. The intrinsic visual modality of this form makes every poem a performance: the poem comes into being in the moment of its enactment and bordering on the performance and reception of a musical piece.[14] However, unlike music, the performance is not accessible to non-signers unless translated, a transposition that involves not only rendering the poem into a different language but also rendering it in a different modality. The study of this interlingual, intermodal translation is in its first stages and has been developed mostly in the fields of Sign Language and Deaf Studies.[15] The consideration of this process from the angle of Translation Studies is likely to produce findings that may not only inform new models for sign-into-oral translation practices for aesthetic forms, but might further enhance the field and inform the study of the canonical interlingual translation: reconsidering the concept of interpretation, studying the influence of modality on imagination or ascertaining patterns and paths of construal are some of the issues on this agenda and with obvious implications for the study of translation processes and products, regardless of their modality.

If one returns to the two visual depictions commonly applied to illustrate the process of translation – that of a boat crossing to the other shore, and the reverse mirroring of words – then perhaps the mirror is more suggestive of the workings of imagination: hidden in the reflection is the condition that makes such possible and which, as such, is not perceived. The mirror receives the image and reproduces in its own way a view of the object from a different angle. The reflection simultaneously lays bare both the original and the translation and

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[14] As an illustration, a sign language poetry festival hosted by the University of Santa Cruz in November 2014 was named "Eye Music" (http://arts.ucsc.edu/series/asl-festival-2014).

[15] There is already significant work done on the analysis and close reading of sign language poetry, most notably by Rachel Sutton-Spence (2005) or John Lee Clark (2009) yet work on translation of this multimodal form is still at its beginning. An ongoing MA project undertaken by Elsa Martins (*A tradução para voz de poesia concebida em língua gestual portuguesa*) seeks to analyze the translation of poetry produced in Portuguese Sign Language.

just like the impossible overlap of two incompatible perspectives in a cubist painting. The confrontation of the original with the reflection stimulates one into thinking about the mental processes that have led from one to the other. The path itself does not get shown or revealed. Instead, this is only suggested by the words and carried out in imagination.

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On the Epistemic Status of the Term 'Translation' – Some Preliminary Considerations

Ana Maria Bernardo

The aim of this paper is to shed some light on the various usages of the term 'translation', ranging from its intuitive, pre-scientific usages to more scientific ones, both inside Translation Studies and outside this disciplinary field in order to grasp the epistemic status assigned to it and, at the same time, to examine its inflationary proliferation across other disciplines. In this endeavour, our attention will be first drawn towards the polysemy of the term 'translation'. In a second step, an attempt will be made to map the different contexts and reasons that enabled new expansions of the term to other fields (semiotics, cognition and cultural studies), leading it to assume an upgraded interdisciplinary status. No doubt the cross-disciplinary trends prevailing in the last 60 years are responsible for such a widespread dissemination (and eventual decharacterization?) of the term. Finally, some of the changeable dimensions associated with translation as well as the search for some common denominators will be tackled.

One of the main purposes of these notes is to tackle different usages of the term translation and analyse which features enable its transmigration across disciplinary fields so as to characterize its epistemic status and the changes that have occurred in the last sixty years within the domain of Translation Studies. In other words, what do we really mean when we talk of translation? Do we really mean the same or nearly the same or are we rather referring to quite different issues by using the same word?

Let us first consider an intuitive, naïve, pre-scientific usage every speaker grasps at even when ignoring all the complex problems behind it. When one is not able to understand what a speaker has just said to us, one can ask him to translate his message, that is, to say it in other words, to reverbalize it. This kind of translation (in fact, an intralingual paraphrase) occurs when an expert

(for instance, a doctor) is talking to a layperson on a certain topic (a new diagnostic device). One could argue that in this case it is no translation as there are not two languages involved. However, a certain code switch – from a technical language to everyday language – is present.

Other usages of the term translation call our attention to the polysemy of the term, with its bundle of more or less fixed, stabilized meanings. Pedagogic translation, which applies to the kind of exercises practised in classroom when learning a foreign language, has quite different aims than translation proper: it is a means to control how far the apprehension of grammatical structures and lexical items has been successfully reached by the learners. Machine translation implies the use of a mechanical tool to help translators in their job whereas the accent of the phrase lies in the medium employed and not so much in the translation activity itself. In some languages, translation simultaneously refers to both the process of translating and the product which results from this activity. Very often, code-switching is implied but the main semantic core is that of the cultural and communicative change involved. As more immediate transitive usages of the verb translate, we have sentences like translating a sentence, a text, a thought, next to other transitive usages which are metaphoric such as translating cultures or translating Europe.

As an illustration of the latter, let us consider the designation of the research line "Translating Europe across the Ages". What does this designation really mean? In order to clarify its meaning, let us take the different segments of the phrase apart. In 'Translating Europe', the verb to translate is applied transitively and the use of the progressive form points at the procedural nature of the research to be undertaken. But how far is it possible to translate Europe? Does this expression account for the different kinds of transfer (text transfer and cultural transfer at large) occurring within that space? Or does it rather point to the intercultural exchanges held there and involving translated texts? Or does it even refer to the successive cultural constructions and reconstructions of Europe, partly but not exclusively undertaken by means of translation proper? An evolutionary dimension also seems present in the designation, not only chronologically but above all in its object itself – Europe. In other words, what at first sight seemed a well-defined, circumscribed, fixed object – Europe – proves a changing phenomenon, a map constantly redefined by means of the cultural changes occurring within it (historically determined and apprehended in texts). That would foster interdisciplinary research embracing such fields as history,

cultural studies, literary studies and translation. 'Across the ages' indicates the chronological scope of the research (a diachronic setting with no limit in time). The object Europe confines the extension of the research field to our continent, which might explicitly be seen as Eurocentric. However, its function is dual: both the object of research and at the same time its local delimitation.

What can be considered the main semantic core that enables usage of the term translation in all the expressions mentioned above and just which dimensions change? Apparently a transfer of some kind is taking place but its scope changes. Textual dimensions, mental transfers, discourse practices, situational variables, cultural and communicative contexts move and are submitted to changes. It is not only a case of displacement that is involved but rather the alteration in two sets of linguistic relationships which are affected, namely the implicit vs. the explicit information conveyed by the different languages involved in translation and also the obligatory vs. optional information to be communicated (which evokes Friedrich Schlegel's words about "the incommensurability of languages").

In order to illustrate the changes that occurred in the field of Translation Studies as regards the varying scope of the term translation, a close analysis of its definitions proves clarifying as this reveals the subtle changes (as well as the paradigmatic changes) going on. The different types of translation definitions that have emerged so far reveal the diversified concepts that became both fashionable and widespread, thus giving origin to different models of translation.

However, beforehand let us analyse the inner structure of a term so as to clarify which dimensions are called for in different types of definitions. A term, a technical term of any special language, comprises a concept (with its intension, i.e. its features, and its extension, i.e. the number of items covered by it) and its designation. While the designation varies from language to language, the concept is required to remain more or less stable when translated.[1] As early as 1949, in their mathematical theory of communication, Shannon and Weaver presented a definition of translation that was best suited for a field yet to come: machine translation. When dealing with questions of mathematical intralingual operations, Shannon and Weaver apply the term translation to refer to some

[1] Of course there are many cases in special languages where concepts coincide only partially in as much as their intention in the source and in the target conceptual systems may differ considerably.

of them, namely those in which one can verify the maintenance of the invariant in the case of substitution of a set of functions by another one (Shanon and Weaver, 1949: 83-85). The contamination of mathematical terminology with translation, however, fitted the presuppositions required for machine translation and had little to do with translation proper. This functional usage of the term calls our attention to what has to be kept invariant (which does not necessarily mean unchanged) when a certain transfer takes place yet it does still ignore the specific characteristics of human translation as such.

By distinguishing three types of translation (intralingual, interlingual and intersemiotic), Roman Jakobson (1959) inserts a semiotic perspective into this differentiation, thus broadening the scope of the term translation (its extension in particular) to consider other parameters beyond the linguistic. Jakobson also stresses the main problem in all types of translation: equivalence in difference.

A.G. Oettinger's definition (1960) also derives from a practical application to machine translation, avoiding any semantic problems and presupposing its general feasibility. At the time, research on machine translation was advancing with growing enthusiasm, mainly relying on the engineering possibilities to surmount linguistic obstacles (semantic and pragmatic issues). Six years later, the ALPAC Report[2] would shatter hopes of a FAHQT (fully automatic high quality translation).[3] In 1960, however, Oettinger's confidence still remained intact:

> Translating may be defined as the process of transforming signs or representations of signs into other signs or representations (Oettinger, 1960: 104).

> Interlingual translation can be defined as the replacement of elements of one language […] by equivalent elements of another language […] (Oettinger, 1960: 110).

[2] The ALPAC [Automatic Language Processing Advisory Committee] Report stated that machine translation was more expensive, slower and less efficient than human translation and that no considerable progress was to be expected in the near future. As a consequence, state supported research in the United States was immediately stopped and in Europe this decreased and diversified.

[3] This expression was coined by Bar-Hillel, one of the first mentors of machine translation from MIT, who later on abandoned the field as he recognized it was an impossible undertaking.

While considering contextualism as the appropriate background against which translation should be considered, J.C. Catford (1965) nevertheless defends a linguistic approach to translation when stating:

> Translation is an operation performed on languages: a process of substituting a text in one language for a text in another (Catford, 1965: 1).

> Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1965: 20).

Progress can be detected here as the text (and no longer the isolated word) becomes the unit requiring replacement as many problems deriving from isolated lexical items are resolvable by considering their broader context. Again, the search for equivalence is set as a condition that enables the recognition of a second text as a translation of a first text.

Alexander Ludskanov's semiotic approach to translation[4] represents a landmark in the evolution of Translation Studies in many respects. Its underlying programme is comprehensive and has a bearing on our question as it affects both the intension and the extension of the term translation.

Ludskanov's definition of translation amounts to a mere process of code switching, of the substitution of signs, by which the meaning of a sign coincides with its translation by another sign.[5]

Ludskanov undertakes a repackaging of terms until then deemed incompatible and brings them together under a more abstract heading so as to make them suitable for machine translation. This reassembling strategy resumes six terms otherwise usually seen apart: (1) both natural languages[6] and artificial languages[7] get classified as codes; (2) both written and oral translation

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[4] The original text was written in Bulgarian in 1967 and appeared as a French self-translation in 1969.

[5] This account is quite similar to Peirce's definition of a sign or representamen as an interpretant of another sign, which is the base of Peirce's semiosis (Peirce CP: 2.228, 1897, *apud* Gorlée, 1993:23).

[6] They show greater redundancy, homonym, polysemy, synonym and multistructurality.

[7] They get provided with an inventory that reduces to a minimum, a simplified logic, univocity

activities (translation and interpreting) are messages, i.e. sequences of signs codified in a language independently of their medium and of the text genres involved, and finally (3) both human and machine translation fall under the generic term translation, meaning any decoding into another language so as to retain the obligatory information invariant.

By applying these generalizations and pairings, Ludskanov broadens the extension of the term translation at the cost of a specification of its intension, which becomes more and more reduced and vague. From the 1980s onwards, this tendency became applied on a much larger scale. Thus, the way was open not only to machine translation, as was Ludskanov's immediate purpose, but also to all sorts of semantic amplification of the term translation by means of external impulses.

W. Winter (1961: 68, *apud* Koller, 2004: 81) goes a step further towards a hermeneutic approach to translation while still keeping to the linguistic expression of the understood message:

> To translate is to replace the formulation of one interpretation of a segment of the universe around us and within us by another formulation as equivalent as possible. Translation involves the replacement of an interpretation in one language by another in a second language.

Winter stands for a hermeneutic approach to translation, which may only be taken as predicting a cognitive approach based on the mental representations evoked by the source text in the translator's mind when he is about to decode it.

E.A. Nida and Ch. Taber (1969: 12) state the following bearing Bible translations in mind:

> Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.

The principle of dynamic equivalence expressed here was to be applied to Bible translation, particularly when there was no written tradition in the target culture, so that the effect of the message conveyed by the translation could

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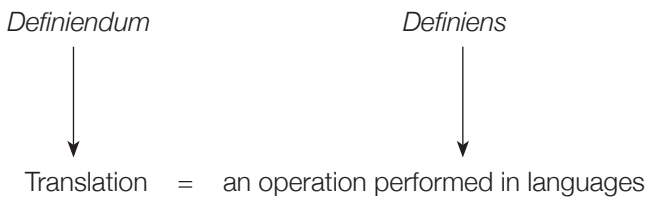
between *significant* and *signifié* and deprived of the specifications of natural languages.

prove effective. This process would not demand the target reader to be familiar with the source culture but would instead search for a homologous rendering in the target language. The suggested hierarchy of the semantic layer over the stylistic one points at the priority of content over form. Nida's and Taber's formulation sounds somewhat odd as both aspects go together and the choices made at one level bear implications for the other.

W. Wilss (1977: 72) proposes a definition of the translating process which spans two moments:

> Übersetzen ist ein Textverarbeitungs – und Textreverbalisierungsprozeß, der von einem ausgangssprachlichen Text zu einem möglichst äquivalenten zielsprachlichen Text hinüberführt und das inhaltliche und stilistische Verständnis der Textvorlage voraussetzt. [Translating is a process of textual processing and reverbalization leading from a source text to a target text as equivalent as possible and which presupposes an understanding of the content and the style of the original.][8]

What do these definitions of translation hold in common? They are explicit, i.e. they define the object at stake by stating its necessary and sufficient conditions. Significantly, explicit definitions border upon the mathematical operation of addition, often following the formula 'translation = x'. Their *definiens* (what defines something) correspondingly proves more evident than their *definiendum* (that to be defined):



Precisely in the symbol = (equal) lies a semantic ambiguity that subsequently revealed itself as both productive and fatal to the definition of the Translation Studies' object of study. The productive side is exemplified by the numerous definitions of translation based on the concept of equivalence such as those

[8] My translation.

considered above. The fatal side of the question derives from a crucial point to the establishment of the field as the definition of its actual object has inconsiderably been dismissed from discussion through to present days.

The relationships conveyed by the symbol 'equal' are of two kinds: a relationship of equality, in which an alteration of the order does not alter the result, as in the case of x + y = y + x, or a relationship of logical identity in which the symbols on the left of the equal symbol denote the same object which is denoted by the symbols on the right of =, as in 3+7=10. Both kinds of formulation imply a double bind between that before and after the sign = and a relationship based on equivalence. Both aspects apply not only to addition but also to translation as well.

Nevertheless, there are some slight changes which are well worth noticing. In fact, when applied to definitions of translation of the type we have considered, the relationship implied between *definiendum* and *definiens* is neither one of equality (contemporary translation scholars are well aware that this myth is unattainable) nor one of complete identity (as the communicative situation in both source and target texts diverge). However, the claim of equivalence (neither equality nor identity) is supposed to express a particular kind of double link between two texts that is usually called translation (furthermore in order to distinguish it from a commentary, a *résumé*, where code-switching may also be present).

To have resorted to mathematics in order to characterize the relationship between source and target text does not seem to have gained the consensus supposed. Indeed, equivalence turned into a cornerstone of dissent among scholars, causing an irreparable schism in the field. The diverging stances range from a claim as to its indispensability to any definition of translation (Koller, 2004) to the extreme conclusion that the English and German designations (equivalence and *Äquivalenz*) are not even synonymous (Snell-Hornby, 1988) and, lastly, that one could do well without them when researching about translation (Reiss and Vermeer, 1984). In recent years, however, the concept of equivalence has come in for a certain rehabilitation (for instance, Pym, 1995).

From the 1980s onwards, the situation both inside Translation Studies and in adjacent fields changed altogether. How are these changes to be accounted for? Let us first consider the evolution within the field of Translation Studies by taking a closer look at the multiple factors that have yielded profound changes in the way of focusing on the problem. With the emergence of the functionalist

approach (Vermeer) and the abandoning of any definition whatsoever of the Translation Studies object of study (above all, any essentialist definition)[9] and the blurring of its contours with Toury's concept of 'assumed translation' (any text functions as a translation in the target culture, even in the cases of pseudotranslation in which no source text exists), explicit definitions were abandoned. What were the consequences of this stance? Not only was any type of definition rejected (and with it the necessary conditions that must be present so as to talk of translation, namely the double bind between source and target text and the relationship of equivalence it presupposes – otherwise one talks of version, adaptation, commentary, review, summary) but also the question of what is *not* a translation gets left behind and is deemed irrelevant. The next step came with the opening of the field of translation to other disciplines by stressing its relevance to other areas as was the case with Cultural Studies. Translation was considered an indispensable tool to study cultural transfers as a primordial intercultural activity. The translational turn in Cultural Studies resulted in an upgrading of translation in a way similar to the relevance it detained with German Romantics (in particular, Novalis) even while, in the 1980s, this revaluation became functionalized for external purposes rather than taken into great account for its own sake.

Translation developed into a fashionable, inflationary term, coming out of its subsidiary position and becoming an umbrella concept at a higher level of abstraction.[10] The broader its extension, the narrower its intension becomes, which indeed accounts for many of its metaphorical uses.

Concluding remarks

In the evolution of Translation Studies, two different stages are detectable as regards the kind of translation definitions. Up to the 1980s, the main focus of attention is on the changeable factors involved in the process of translation:

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[9] Vermeer suggested one should proceed to more interesting questions in Reiss/Vermeer, 1984.

[10] In this respect, notice the different stance defended by Susan Bassnett (1993), who had first considered Comparative Literature as the overall discipline and translation a subset of it before later inverting her position to claim Translation Studies as the umbrella under which Comparative Literature is subsumed.

languages, codes, communicative acts. With the emergence of growing interdisciplinary relationships among several disciplines, the term 'translation' infiltrated itself into other fields of enquiry in a kind of blending phenomenon.

Around that time, most definitions of translations were of the explicit type, i.e. their *definiens* was more evident than their *definiendum* (translation). From then on, the focus moved to the circumstances, the contexts in which translation occurred (what changes occupy the background and the circumstances of these changes – why and how they change – now fell into the foreground).

From the moment onwards when both functionalists (Vermeer) and descriptivists (Toury) proclaimed one could do without any definition of translation at all (primarily within the aim of avoiding the disturbing question of equivalence), one was confronted with implicit definitions of translation, which do not share the equation form presumed by equivalence but are, on the contrary, characterized by the different propositions they are embedded in (and only these several propositions are defining). Subjectivity and relativity took their course and gave way to all sorts of fashionable metaphoric designations, thus transforming the term 'translation' into a vague, ambiguous concept in which the *definiens* reveals hardly any clarification of the *definiendum*. Not only is there no consensual definition of translation but also there is no clarification as to just what is not a translation (and therefore deserving exclusion from the Translation Studies research domain).

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To be or not to be… a translation… that is the question. Considerations on Conceptual Identity and Transversality

Teresa Seruya

This paper aims to assess the main arguments to the ongoing discussion about the concept of cultural translation, which is in itself a branch of the broader discussion about the metaphorical use of the word translation. I seek to argue that the latter is not an advantage for the institutional recognition of Translation Studies; on the other hand, 'cultural translation' may constitute a useful tool for the study of recent literary phenomena such as the so called 'intercultural literature'.

Introduction

This paper aims to revisit some of the arguments to the ongoing discussion about the metaphorical use of the word translation. One such use is the polemic concept of 'cultural translation'. The distinction between a prosaic and a poetic use of language lies at the root of our culture. Aristotle distinguished between clear words, 'standard terms' that preserve the 'greatest clarity' of style, and the use of 'alien language' ("foreign terms, metaphors […] and everything which goes beyond the standard") to achieve "grandeur and the avoidance of the ordinary" (*The Poetics of Aristotle* 1987: 56, chapters 21 and 22). I recall the old master to help me defend that there is indeed a proper use of the word translation, however diverse and often contradictory, and surely paradoxical, its many definitions may actually be. This proper usage underlies the origin of the academic discipline Translation Studies as displayed in Holmes 'map'.

On the other hand, translation and metaphor "share a common etymology in many European languages […] [and] both have suffered a similar fate in the

Western, Platonic tradition in which they have been designated as secondary forms of representation [...] having undergone similar revisions in contemporary, post-Nietzschean philosophy" (van Wyke, 2010: 17). Moreover, the concept is today deployed in the social sciences and conceived of as a "metaphor of our times", in the words of the Germanist and social scientist Sousa Ribeiro. From his perspective, the "transdisciplinary theoretic productivity of a broader concept of translation is indisputable"; this productivity reveals itself in the fact that "it now occupies an increasingly important position not only within cultural studies, but also within the social sciences and the humanities in general" (Sousa Ribeiro, 2004). Additionally, well-known researchers initially working in Translation Studies now focus explicitly on the migration in the translation category "from translation studies into other disciplinary discursive fields in the humanities", as Bachmann-Medick formulates her object of study (Bachmann-Medick, 2009: 2-3). Others, however, emphasize their stance against this "rhetoric of translation" as is the case of João Ferreira Duarte in his critical study about Homi Bhabha (Duarte, 2008: 173-184).

To be more precise, what really happened was *the evolution of translation as a specific class of texts to translation as a mode of human interaction, or as a policy*, e.g. in multicultural societies. So far, so good. However, Sousa Ribeiro's deduction concerning translation as an object of analysis – that it "can no longer be dealt with from a disciplinary point of view but clearly requires a multidisciplinary approach" – requires reformulation should we be able to keep on researching in the discipline of Translation Studies which, of course, does not mean excluding the 'multidisciplinary approach'. On the contrary, considering Translation Studies as an 'interdiscipline' or, one might also say a 'multidiscipline', represents a consensual conquest of researchers in the field. At this point, it is worth remembering just how long stabilizing the concept of translation in Western culture ended up taking. On the other hand, a clear-cut definition of translation proves impossible. However, the core of a translation exists, a minimalist definition of translation proper must be possible: two textual entities in two different languages undergo a correspondence relationship according to which one becomes the source text of the other – the target one. Even the least ontological definition of translation ever proposed, Toury's, "all utterances which are presented or regarded as such within the target culture, on no matter what grounds" (Toury, 1995: 32) cannot be separated from his equally famous phrase that translations are "facts of the target culture" – a

statement which reintroduces, albeit implicitly, the essential components I have just mentioned. This is not the case with Sousa Ribeiro's broad proposal: "Potentially, any situation where we try to relate meaningfully to difference can be described as a translational situation." Now, no discipline could be grounded on such an immense borderless field. Identity, as well as conceptual and disciplinary identity, needs borders, however changeable or vague they may be.

1. That's what words and concepts are for…

Should it be true that we cannot "look around our own corner",[1] as Nietzsche said in *The Gay Science* – let me make my perspective clear from the beginning: besides a subjective, scientific interest in translation matters, the academic recognition of Translation Studies in Portugal, in teaching as well as in research, similar to that existing in so many universities all over the world, constitutes the main goal of my reflections. In fact, most Departments at our Universities are grounded on clear names: History, Philosophy, Linguistics, Romance Literatures, German Studies, etcetera. "What things *are called* is incomparably more important than what they are" (Nietzsche, 1974: 122). The fact remains that powerful sectors in the Portuguese University stand in resistance to the name Translation Studies. What Susan Bassnett stated in 2007 about Translation Studies, that it "developed [very] rapidly in the 1990s and now occupies such a solid place in the academy that there is no longer any need for special pleading" does not at all apply to the Portuguese case (Bassnett, 2007: 14).

In 1972, James Holmes (1924-1986), the father of our discipline, held no doubt about what translation was. There is no need to stress the contribution of his 'map' to the successful founding of the discipline. The 'practical' side of the map, "Applied Translation Studies" has remained unchanged through to the present day. In fact, there is no doubt about the fields translators are trained for even while becoming ever more specialized: technical and scientific translation, literary translation, audio-visual translation, subtitling and dubbing to name but those most demanded by students. And, of course, the subsuming of

[1] "We cannot look around our own corner: it is a hopeless curiosity that wants to know what other kinds of intellects and perspectives there might be" (Nietzsche, 1974: 374).

interpretation under translation no longer gains overall acceptance as made very clear during the VI EST Conference. As far as research is concerned (the 'Pure' Translation Studies branch on Holmes' map), we all know about the 'turns' in Translation Studies, now easily available in Mary Snell-Hornby's book (2006). The question might revolve around whether the different ways of looking at the object (that is what turns are for) bring any real change in the definition of the object of study itself. If you take the famous 'cultural turn' as an example, what in fact proves different is not translation and translations but the focus on context, on cultural embeddings, on the power relationship between the original and the translation and hence the new status of the translator – who is thus dressed in post-colonial Brazil as a cannibal or a vampire instead of the former slave John Dryden felt being in the 17th century (Bassnett, 1993). Bassnett herself, the mother of the 'cultural turn' from 1993 ('Dedalus'), looking back at it a decade and a half later (2007), sums it up as follows: "if translation is vital to the interaction between cultures […] why not […] study translation […] to study cultural interaction" (18s). But what is interesting to stress is just how she names the object of study:

> translation offers an ideal 'laboratory situation' for the study of cultural interaction, since a *comparison of the original and the translated text* will not only show the strategies employed by translators at certain moments, but will also reveal the different status of the two texts in their several literary systems. More broadly, it will expose the relationship between the two cultural systems in which those texts are embedded (Bassnett, 2007: 19, my emphasis).

Moreover, when she next speaks of the "methodological instruments" for engaging in the process, she proposes Bourdieus' *cultural capital* and the notion of *textual grid* as "critical tools". Needless to comment that both belong to a textual paradigm.

Hence, if the 'turns' do not interfere radically with the object of study, what really has "enlarged the epistemological ambition" of Translation Studies, again according to Sousa Ribeiro, and, as I would like to add, what actually decenters and considerably threatens it is, on the one hand, the concept of 'cultural translation', which has been gaining ground in Translation Studies not only but mainly coming from scholars interested in sociological approaches to translation. On the other hand, the very broad use of translation in contemporary

social theory, as exposed brilliantly in Sousa Ribeiro's already quoted definition: "Potentially, any situation where we try to relate meaningfully to difference can be described as a translational situation." Useful and productive as it surely is, I think this to a great extent decharacterizes the 'standard' idea of translation, which is always a relationship between a past and a present, a source and a target, or a native and a migrant – should the objective involve analyzing integration issues. Temporality is essential and I see no benefits in erasing it. Admittedly, temporality means hierarchy in a certain sense – when you are *confronting* or *comparing,* one pole always proves more stable. Boaventura Sousa Santos, the example-sociologist presented by Sousa Ribeiro, refuses through his concept of translation to establish a hierarchy between different cultures, as he "recognizes their mutual incompleteness" (Sousa Ribeiro: 6). Very true, but there is always one that comes first simply because it is already there. This reminds me of João Barrento's very lucid identification of the translated text: "The dominant presence and the decisive element in translation strategies and in the possible 'applications' of the target text is the original text, which is always present on the translator's horizon and the only possible and most stable reference (within the floating limits of meaning and interpretations)" (Barrento, 2002: 47, my translation).

I now focus on 'cultural translation' as has been widely discussed in Translation Studies fora. This was first deployed in anthropology and ethnography, later in post-colonial studies, and thus very visible areas in the Social and Human Sciences.

2. 'Translation without translations': dissecting a concept

Quite a number of recent publications clearly show that 'cultural translation' has definitely found a place in Translation Studies bibliography. The second edition of the *Routledge Encyclopedia of Translation Studies* (2009) includes an entry on it by Kate Sturge. Her own position may be inferred from the fact that she ends her entry with Harish Trivedi's objections to the metaphorical uses of 'translation' in cultural anthropology and Post-Colonial Studies and quotes Doris Bachmann-Medick's warning that cultural translation "could mean the adaptation of everything to the dominant idiom of western capitalism" (Sturge, 2009: 69). We should add, however, that Bachmann-Medick's views on the

matter are not always in line with this quote, namely when she elaborates upon the translational perspective in Cultural Studies (Bachmann-Medick & Buden, 2008) or in her Introduction ("The translational turn") to Volume 2 of *Translation Studies* (2009), where she states that it is no longer possible "to ignore how crucial the processes of cultural translation and their analysis have become […] for integration strategies in multicultural societies, or for the exploration of productive interfaces between humanities and the natural sciences." Bachmann-Medick is well aware of the risks involved in this "broadening of the horizon of translation", which can eventually "dilute" the concept of translation (Bachmann-Medick, 2009: 2-3).

Mona Baker's recent anthology *Critical Readings in Translation Studies* starts out with Talal Asad's reference text "The concept of cultural translation in British social anthropology" (1986). This means that 'cultural translation' provides a certain priority to the explicit purpose of this work: "to open up the field to innovative concepts and theoretical approaches" (Baker, 2010: 1). It has to be stressed, however, that "opening up the field to new concepts" results in widening the components of the field itself...

The greatest relevance attached to 'cultural translation' in recent Translation Studies bibliography can be found in A. Pym's *Exploring Translation Theories (*2010), in which the last chapter of the book discusses what the author eventually terms a new paradigm in Translation Studies. In this chapter, translation does not explicitly refer to "finite texts" but rather to a "general activity of communication between cultural groups" (Pym, 2010: 143). According to Pym, cultural translation rather than translation proper, is a more suitable means for understanding the transfers that characterize the world today, mainly due to the high innovation potential contained: "If something new has entered the world of translation, it is probably from the migrations and changes in communication patterns, to the extent that we can no longer assume separate languages and cultures" (*ibidem*: 162). Very true, however if the goal is to ensure difference in a world tending in so many aspects to homogeneity (of cultures and in a way also of languages), then the preference for a sort of translation that 'separates' languages, that stresses difference, becomes highly recommended. Indeed, Sousa Ribeiro values difference in his wide and aforementioned concept: "translation points to how different languages, different cultures, different political contexts, can be put into contact in such a way as to provide for mutual intelligibility, without having to sacrifice difference in the interest of

blind assimilation." These words may be read as guidelines for migration problems yet what I wish to recall now is how they take root in the tradition of the so-called foreignizing translation as Schleiermacher put it in his famous 1813 Berlin lecture. From his perspective, the ideal (my adjective) reader of translations involves "a man who is well acquainted with the foreign language, yet to whom it remains nonetheless foreign […] who even where he can take pleasure unhindered in the beauty of a work, remains ever conscious of the differences between this language and his mother tongue" (Schleiermacher, 2004: 51).

Finally, let me allocate to Translation Studies one usage of 'cultural translation' that has not entirely lost the notion of translation as a specific class of text.[2] Migration literature results from a cultural encounter and may be considered a case of cultural translation where the notion of (textual) translation from a source into a target language and culture has not been erased and thus providing this literature with a specific identity. German Migration Literature constitutes a good example. Its authors have achieved excellence in the literary use of German even while German does not represent their mother tongue. They are supposed to have installed difference within contemporary German literature and are institutionally recognized as such through the Chamisso Prize. This difference may lie in the hypothesis of translation as I have already tried to show elsewhere.

The question now would be: considering the current migration of the concept of translation to so many areas in the humanities and the social sciences, considering its applicability to such diverse contexts and activities, what might justify the existence of a discipline called Translation Studies? Are we thus approaching the expiry date of Holmes' map?

3. Conclusion

To begin with, it makes good sense to again recall the strenuous birth of Translation Studies. Later, we did get the European Society for Translation Studies (EST) and similar organizations. However, it is not only the question of the

[2] This is not the case of ethnography as translation (M. Wolf, J. Clifford and W. Iser) where, according to Pym, "any sense of translations as a specific class of texts has virtually been lost" (2010: 154).

discipline that worries me, but also access to funds for research and ultimately in the scope for researching matters that matter to Portuguese culture.

When applying for funding, we encounter a systematization of the scientific fields composing the Humanities field instituted by public institutions such as the FCT, the Portuguese National Science Foundation, which proves far too vague. Translation Studies 'belong' to the more powerful Literary Studies (which bears consequences for the constitution of the evaluation teams…). Metaphorical translation becomes highly recommended from this viewpoint, as our successful research line "Translating Europe across the Ages" demonstrates. However, when it comes to a concrete narrower project, this requires a more precise concept. Such is the case with our "Intercultural Literature 1930-2000: a critical bibliography" project, based on (textual) translation as a 'standard term' (Aristotle!) – although we did have to resort to metaphor in this title after the first project for a Dictionary of Portuguese Translators did not gain FCT approval. Indeed, the Foundation does seem to mistrust translation…

The object of knowledge in Translation Studies must be translated texts. The object of knowledge within our project is translated texts and currently translated literature published in book form. Ideally, should we one day thoroughly study the role of translation in Portuguese culture, we will have to extend the subjects immensely as there are many areas where translated books have very probably played a major role in their development, as there was at the time no native expertise to produce such knowledge. Of course, a broad notion of text is indispensable while not as broad so as to become a "pan-disciplinary concept that encompasses any cultural object of investigation" (Threadgold, 2005: 346) but broad enough so as to include the media.

Should we seek to overcome the academic minority assigned by many instances to Translation Studies in Portugal, we cannot risk going back to a stage where no attention whatsoever was paid to a phenomenon which constitutes a truly relevant thread in the Portuguese literary and cultural fabric. We may thus state that the metaphorical use of translation becomes a drawback to the visibility of Translation Studies in our country. Maintaining a textual paradigm thus represents a crucial demand on the road to this visibility.

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Notes on World Literature and Translation. From Tradition to Transgression and Back?

Alexandra Lopes

> Translators are the shadow heroes of literature,
> the often forgotten instruments that make it possible
> for different cultures to talk to one another…
> *Paul Auster*

In 1992, Lawrence Venuti proposed, in the wake of Friedrich Schleiermacher and Walter Benjamin, a view of translation that "emerges as an active reconstitution of the foreign text mediated by the irreducible linguistic, discursive, and ideological differences of the target-language culture" (1992: 10). This 'translation hermeneutic' lays bare the notion of agency, which, while akin to all translatory activity, is conventionally silenced in order not to disturb the illusion of the translator's transparency. Traditionally, translators are denied bodies – and voices, and (copy)rights – and histories, so that one of the major cultural deceptions remains unshattered: that of the absolute equivalence between translated texts and their 'originals'. And an originality that probably derives from the human yearning to be unique.

In this paper, I shall look into a handful of 20th-century texts and their purported translations in order to showcase that, contrary to popular perception, every act of translation is, *must needs* be an authored inscription in the text. I would like to argue that, while this renders the texts different, it does not amount to either betrayal or counterfeit. It is rather the expression of its utter humanity.

avant propos

Over the course of history, translation has been doubted, (ab)used, outright rejected, forbidden, exalted, made compulsory, subject to metaphors (≈ translated), elected as metaphor, silenced. Never, however, has it ceased to impact on our worldview in one form or another. Translation is inescapable, both as an activity and as an ontological and epistemological necessity. In 1813, Friederich Schleiermacher famously asked whether we were not "often compelled […] to translate for ourselves the words of another person who is quite like us, but of a different temperament and mind" (Schleiermacher, 1992: 36) and then went on to reflect that we may even have to translate ourselves to ourselves. Nevertheless, Western culture still insists on seeing this as a simple tool, a matter of linguistic equivalence, often discarded as unimportant. A necessary evil. At best, a second-rate activity.

In this article, I would like to counter this ingrained notion by discussing three concepts that are key to my ongoing research – world literature, authority and translatorship – and do so with the help of concrete examples. This means that, while certainly addressing the concepts and their implications on a theoretical level, I am rather more interested in seeing how they are put to use in different texts and epochs.

'world literature' & translation

> It is impossible to write anything artistic in another language than one's own. On that we are all in agreement. But these translations! To these we all object. I confess to the heresy that I can only view them as a pitiful expedient. They eliminate the literary artistry precisely by which the author should validate himself, and the greater he is in his language, the more he loses.
>
> Georg Brandes (1899)

In spite of Brandes' indignation, the great literary tradition results, in its widest scope, from so called 'minor' rewritings. This is the working premise of this article and is hardly original. Back in the 1980s, a group that came to be known as the Manipulation School did ground-breaking work in this field, and so did Israeli scholars like Itamar Even-Zohar and Gideon Toury. However, the radicality

of the assumption still sits uneasily among scholars from every corner of the humanities, sometimes even from translation itself. The myths of originality and the sacredness of authorship – arguably displaced remnants of religious feelings and experiences – have retained an authoritative weight in large sections of the human sciences, despite the serious efforts of "Feminists, Afrocentrists, Marxists, Foucault-inspired New Historicists, or Deconstructors" (Bloom, 1995: 20), to quote the ever truculent Harold Bloom.

Literary authority is, of course, never unambiguous but perhaps never more so than in the workings of world literature. While its origins are relatively uncontroversial, reaching famously back to Goethe's 1827 dictum that "poetry is the universal possession of mankind", its current usage differs quite markedly from Goethe's postulate of literary and cultural exchange. Goethe envisaged world literature as a project, more fluid and prospective than stable and conservative: "It was", Sarah Lawall argues (1994: 13), "a leap into the future rather than a recuperation of the past, and it was to be created through the play of refracted identities". Goethe's project has, of course, echoes in the present, namely in David Darmrosh's suggestion that world literature "is not a set canon of texts but a mode of reading, a detached engagement with a world beyond our own" (Darmrosh, 2003: 297). Literature itself is, or course, far from a stable concept and the addition of 'world' renders it all the more complex. I do not intend to explore here the different takes on world literature in recent decades and their ease-slash-unease with translation's visibility in a world that is, under the pressures of globalization, becoming increasingly mono- or, in the best case scenario, bilingual.

For the purposes of this article, I would like to focus on what is 'assumed' by a particular culture to be 'world literature'. I will not, at this point, theorize about what 'should' or 'should not' be considered world literature but rather uncover what was/is taken to be the 'world' worth translating. I am particularly interested in highlighting the different perceptions of 'world', of 'literature' and, by the same token, of 'authorship' in translated literature.

on authorship as collage

> Everything is collage, even genetics. There is the hidden presence of others in us, even those we have known briefly. We contain them for the rest of our lives, at every border we cross.
>
> Michael Ondaatje (2007)

It seems fitting to begin these notes by quoting an arguably postmodern, post-colonial author for my purpose is to suggest that authorship as a concept is more akin to patchwork, albeit intellectual, than we care to admit most of the time. In fact, as Michel Foucault pointed out, authorship – or author-function, as he calls it – is inhabited by a plurality of the self:

> Everyone knows that, in a novel narrated in the first person, neither the first person pronoun, nor the present indicative refer exactly either to the writer or to the moment in which he writes, but rather to an alter ego whose distance from the author varies, often changing in the course of the work. It would be just as wrong to equate the author with the real writer as to equate him with the fictitious speaker; the author--function is carried out and operates in the scission itself, in this division and distance (Foucault, 1988: 205).

Foucault goes on to detail the more characteristic traits of the author-function. He accounts for four: (1) it is linked to juridical and institutional conceptions of creativity; (2) it is time and culture-bound; (3) it is a result of a series of complex operations; and (4) it does not refer "purely and simply to a real individual" (ibid.). As a result, Foucault questions the received assumptions and beliefs associated with the concept:

> We are accustomed […] to saying that the author is the genial creator of a work, in which he deposits, with infinite wealth and generosity, an inexhaustible world of significations. We are used to thinking that the author is so different from all other men, and so transcendent with regard to all languages that, as soon as he speaks, meaning begins to proliferate, to proliferate indefinitely (ibid.: 209).

The author as demiurge – the conception perseveres and, to some extent, thrives against the background of our fractured experience of the world. Its

longevity, I suspect, owes much to the human need to fill in the void which has been gaping at us ever since God was erased from everyday experience. Hence, George Steiner may be right in assuming that "the wager on the meaning of meaning, on the potential of insight and response when one human voice addresses another, when we come face to face with the text and work of art or music, which is to say when we encounter the other in its condition of freedom, is a wager on transcendence" (1989: 4). Be that as it may, it is incumbent on the humanities to question this wager and think it through, uncovering its fragility and pondering on its impact on perception. The more immediate consequence is the sacralization of origin and meaning. Notwithstanding the reassuring, not-to-be-underestimated power of providing certainties, sacralizing also means to immobilize. Now, meaning is anything but immobile. Signification is and has always been fluid, nondogmatic, full of contradictions as again Foucault is keen to emphasize:

> [T]he author is not an indefinite source of significations which fill a work; the author does not precede the works, he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction. In fact, if we are accustomed to presenting the author as a genius, as a perpetual surging of invention, it is because, in reality, we make him function in exactly the opposite fashion (Foucault, 1988: 209).

Thus reconceptualized, authorship becomes the site of multiple forms of unending creativeness, instead of the locus of absolute originality, and as such this opens up new and challenging forms of authoredness. As José Saramago has famously argued, "writers create national literatures with their language, but world literature is written by translators".

of shadows and ghosts: a museum of translatorship

> Translators are the shadow heroes of literature, the often forgotten instruments that make it possible for different cultures to talk to one another…
>
> Paul Auster (2007)

In 1992, Lawrence Venuti suggested, in the wake of Friedrich Schleiermacher and Walter Benjamin, a view of translation that "emerges as an active reconstitution of the foreign text mediated by the irreducible linguistic, discursive, and ideological differences of the target-language culture" (1992: 10). This 'translation hermeneutics' lays bare the notion of agency, which, while akin to all translatory activity, is conventionally silenced in order not to disturb the illusion of transparency. Traditionally, translators are denied bodies and histories – as well as voices and (copy)rights –, so that one of the major cultural deceptions remains unshattered: that of the equivalence between translated texts and their 'originals'.

For the purposes of the present reflection, I suggest we take texts, regardless of the measure of novelty ascribed to them, as products of human creativity. By creativity I understand, with Derek Attridge, "a handling of language whereby something we might call 'otherness,' or 'alterity,' or 'the other,' is made, or allowed, to impact upon the existing configurations of an individual's mental world-which is to say, upon a particular cultural field as it is embodied in a single subjectivity" (2004: 19). Thus, we discard the unattainable notion of 'originality' while keeping the sister concept of 'singularity'. According to this conception, merit would lie in the possibility of combination. George Steiner has expounded beautifully on this:

> All human constructs are combinatorial. Which is simply to say that they are artefacts made up of a selection and combination of pre-existent elements. […] Combinations can be novel and without strict precedent. […] But even the most revolutionary of designs, of chromatic assemblages, of new tints, makes inevitable use of extant material, which is itself circumscribed by the limitations of our optical nerves (Steiner, 2002: 119).

When applied to language and literature, the *ars combinatoria* pervades every single act of understanding and communication. To put it simply, to speak and to write is to be able to combine pre-existing words, sounds, inflections, meanings.

> Language is its own past. The meanings of a word are its history, recorded and unrecorded. They are its usage. […] Words mean. In the most rigorous sense, meaning is etymology. […] The serious writer […] is a man or woman in an utterly paradoxical language situation. He or she will be exceptionally attuned to the history of words and to grammatical resources. He will hear in the word the remote echoes, the soundings in depth, of its origins. But he or she will be auditive of and able to register the overtones, undertones, connotations, family kinships which vibrate around the word (ibid.:119-121).

And so will the serious translator. Or would, were translation cherished as the creative exercise it is rather than a necessary evil, a task anybody can do, and will do regardless of qualification and talent.

From this point onwards, I would like to reflect on the often paradoxical role played by translation in the imaginings of 'world literature' in 20th century Portugal. My observations revolve around the common perception of 'world literature' and its inscription in the reading habits and imaginative (re)compositions of the other, to borrow a title by André Lefevere (Bassnett and Trivedi, 1999: 75-94). The most pervasive conception of world literature in 20th century Portugal, particularly in its first half, has tended to be, in actual fact, less inclusive and fluid than the product of a vertical and potentially exclusive understanding of the literary. The briefest perusal of collections of 'world literature' leaves little room for doubt: the what, the who and the why of the selection speak of a mostly Western, mostly male, mostly white set of authors. Moreover, it is my conviction that many of these collections have tended to 'overlook' the fact that they owe their very existence to translation. In an important sense, to speak of 'world literature' is to speak of translation. Indeed, far from being secondary or marginal, translation is central to the definition and circulation of books that transcend the boundaries of a given linguistic community. This narrative is, however, obfuscated and rendered invisible by the impositions of a canon that perpetuates the belief that originality as singularity survives translation untouched as authorship seems to prevail whatever the language – the illusion of

sustained authority and authorship. Thus, while translation does indeed rule the inner workings of 'world literature', most readers remain oblivious to it.

I shall briefly discuss three different works in order to showcase that, contrary to popular perception, every act of translation is, must needs be, an authored inscription in the text. I would like to argue that, while this renders the works different, it does not amount to either betrayal or counterfeit. It is rather the expression of its humanity and a precondition for the survival of literature. Hence, contrary to popular belief, *traduttori non sono traditori.*

exhibit # 1 – the politics of 'world making'

> Worldmaking as we know it always starts from worlds already on hand; the making is a remaking.
>
> Nelson Goodman (1978)

In this section, the focus will be on one particular collection, which I read as a large ongoing macrotext, as the collection is framed by a most intriguing paratextuality, one that presents and 'authenticates' a canon of literary works. To some extent, this is achieved by a (re/dis)figuration of the narratives it engages with. The collection I am referring to is the most influential – albeit controversial – *Selected Works by Selected Authors* published by Romano Torres. Composed entirely of translated novels, the series constitutes both a (meta) discourse on the novel and a canon-forming undertaking.

Published in the 1940s through to the 1960s, this set of translations is of great interest, as it raises important issues regarding literature, literacy and translation in Salazar's Portugal. The keyword is, of course, 'selected'. English-speaking novelists of the 'great tradition' are taken as insurmountable models. In the narratives that constitute the collection, one finds only two non-English speaking authors: the Polish Henryk Sienkiewicz and the French Alexandre Dumas. This is all the more astonishing as the prestige language and culture in the Portugal of the time was French. The most represented authors are Walter Scott with 17 titles and Charles Dickens with 11. Scott had been a favourite in Portugal since the 1830s but this volume of translations is staggering as the author's star had already long before started to wane. On the other hand, the inclusion of works by Jane Austen and the Brontë sisters proves rather refreshing and surprising.

The agenda behind the series is enhanced by the fact that every translation offers novel images of the works and the authors translated, thereby actively producing new understandings of authorship, authority and literary language. This is effected through different translatory strategies that insist on the readability of texts, thus imposing an otherness on the authoritative narratives. The first signal of textual 'domestication' is the approach to titles: *Jane Eyre* becomes *Jane Eyre's Great Love*, *Shirley* is *Shirley's Heart*, *Waverley* is rendered as *The Adventure of Waverley*, etcetera. The titles showcase the reasons behind the selection and the underlying strategies of interpretation of the 'great works'. Furthermore, novels are cut into 'digested' chapters bearing titles, descriptions are cut short, fluency dominates – the narratives are reduced to stories. Scott, Austen, the Brontës, Dickens, Thackeray – all lose their idiolect as they become paragons of readability and models of 'great' literature. In the context of Salazar's regime, 'great' literature was, it should be stressed, a morally sound literature. Thus, piousness becomes synonymous with domestication. Content trumps form every time.

Viewed critically, authority and alterity in the collection are concepts in transit as they keep getting relocated. While the sanctity of the novels and their authors is emphatically reiterated in the paratextual material, authorship and authorial idiolect are metamorphosed into acceptability.

The most singular case is that of Charles Dickens's *The Mystery of Edwin Drood*, which gets translated and completed in the collection. As is well known, Dickens died before finishing the novel but that does not deter the editor. An experienced translator, Mário Domingues, is asked to complete it. Therefore, the "modest Portuguese translator" – the words are his – informs the reader in an addendum to the translation that he has "dared to collaborate with the great English novelist" in order to serve the reader in the best possible way (Dickens, 1958: 443). The 'cooperation' results in 14 new chapters (=147 pages), penned by the translator, who was also a journalist and a writer in his own right. The book is presented as a novel by Charles Dickens and the average reader will read it as such. There are only two moments when the 'counterfeit' is made explicit. On the colophon there is an inscription that reads: Complete Translation and Conclusion by Mário Domingues. No further information is provided except at the end where one finds a "Final Note". Written in the 1st person singular, the note by the self-proclaimed "humble Portuguese translator" contextualizes the novel's circumstances and informs the reader that his is just one

among many efforts to complete the novel. However, the effort is presented as an impertinence, justified only by the need to "diminish as much as possible the feeling of desolation that an unfinished novel leaves in us". Thus, the translator, "who dared to collaborate with the great English novelist, hopes that the reader, while condemning his natural shortcomings, will take into consideration the good will shown by the former who had only one wish: to serve the reader the best he could."

Translators of the collection – a surprisingly stable group – are at the same time omnipresent and invisible and the authors and their singularity are enthroned and subsequently silenced. Invisibility here often rhymes with ubiquity. Even though their names appear on the colophon, translators are mostly invisible. Their labour is, however, unmistakable. Authors, on the other hand, are highly visible but are in a way rendered voiceless for they seem to speak in unison – as one undistinguishable voice.

The most ubiquitous presence is that of the general editor, Gentil Marques, who adds structure to the project by writing overflowing prefaces on the immortality of the authors. The paratexts appear in almost every volume under the title of "Brief introduction" or "In the manner of a preface". As general editor, Gentil Marques expounds in the first volume of the collection, Jane Austen's *Persuasion*, the rationale behind the collection – the first tenet seems to be that of promoting a particular concept of literacy: "… nowadays reading is no longer a whim or a simple pastime, it rather constitutes an object of culture, a source of wisdom, spiritual food. Books are conquering a worthy position among the vital needs of any civilised people" (Austen, 1961: 5). This, in a country that had one of the highest rates of illiteracy in Europe, is not irrelevant. The editor goes on to argue that "any reader who is worthy of the name cannot read everything, or rather he should not read everything. Life is too short for us to have the possibility to absorb – in a serious reading plan, one that implies critical observation and cultural assimilation – the whole literary panorama with its centuries and centuries of existence" *(ibidem)*. Thus, the general editor was born and, with him, the idea of collections. Collections of selected books for a selected audience. Of course, neither the introduction to the collection nor any other paratext in the following volumes ponders the position of the editor. His is an unquestioned – and, most probably, unquestionable – authority as he is, in every significant way, the collection's 'real' author. It is him who gives substance to the collection as a large macrotext, for his paratexts serve as a kind of *nihil*

obstat, an authentication of the true meaning and interpretation of the novels. While the novels are trivialized in translation, Gentil Marques extols the authors' singularity, in their writings as in life.

Seen in this light, this 'trivialization' achieves two goals: firstly, it serves a 'civilizing' purpose – an attempt to 'educate' the public and to foster 'literary taste'; secondly, it paradoxically restores the relevance of the authors and texts in a different context as it finds a way of communicating their novels and enlarging their readership. That all this seems perhaps shocking today does not – should not – blind us to the fact that collections like the one I have been briefly discussing have helped in shaping the images of other cultures, authors and texts, thereby creating a network of associations, images and discursive practices that inscribe themselves into the intellectual and cultural life of a community.

exhibit # 2: the politics of authenticity: Esther Meynell

> Translation is the most intimate act of reading. Unless the translator has earned the right to become the intimate reader, she cannot surrender to the test, cannot respond to the special call of the text.
>
> Gayatri Chakravorty Spivak (1993)

However factual, biography is always dependent on imagination and remains a hybrid construct permanently lost in the contact zone between historiography and fiction. While the data may belong to the realm of the verifiable, the flux of narrative, its meanders and sequentiality always comes afterwards as does the sense of completeness, of well-roundedness – in short: of a meaningful life. Thus, all biography tends to be conservative in gesture, aiming, as it usually does, to construct and/or preserve the notion of life as (stable) narrative. Rethinking biography and the expectations it raises is all the more significant when discussing texts that wilfully remain on the borders of established genres such as is the case of a tale of the life of J. S. Bach: *The Little Chronicle of Magdalena Bach*. Published in 1925, the text does not so much attempt to be a biography in the academic sense, rather it is supposed to be a personal account of Bach's life by his second wife, Anna Magdalena, dedicated "to all who love Johann Sebastian Bach".

The gesture is reinforced by anonymity, as the first edition of the book omits any reference to an author, thereby allowing the function of the author to be

taken up by the 1st-person narrator: Anna Magdalena herself. While hardly interesting by contemporary literary standards, the text posits challenging questions regarding genre, gender, translatory and (broadly speaking) cultural issues, one of the most interesting being the problem of how literary authority is achieved in the absence of the name of the author. Arguably, authority is gained here by a double gesture: one that effaces every sign of 'external' authorship, while recreating intratextually the 'flavour' of a translated text. Through this strategy and a clever understanding of the power of language in translation, the book manages to manipulate the reader's expectations of both biography and translation and effectively creates a pseudotranslation and a fictional biography. It is, in a sense, a forgery.

Divided into seven parts, *The Little Chronicle* is a long flashback into Bach's life, the timeline being generally organised in a chronological fashion. The text is very simple, in tune with the purpose stated in the title – it propounds to be a little chronicle. Not a biography, naturally, as that would create quite different expectations regarding authorship and gender. The title, therefore, is the first indicator of textual fragility, reinforced by the dedication that leaves no room for speculation as to the book's intent: this is a labour of love, not intellect. It is only fitting, then, that the authorship is at best diffuse but always 'feminine'. Both effacement and feminization are strategies consonant with what appears to be the overall design of the book: to erect a literary *lieu de mémoire* for Bach.

Little is known about Esther Meynell, the author, apart from the fact that she was an organist and author of a number of different works, including a biography of Bach, written in 1934 for a collection entitled Great Lives. Her inclination for biography is apparent from the titles she published. The suppression of the author's name from *The Little Chronicle of Magdalena Bach* cannot therefore be explained by a desire for anonymity. On the contrary, it seems fair to assume it was a wilful act of intellectual counterfeit, a forgery which would infect Europe within five years of its publication in Great Britain. Even if the process is not at all new or original, Meynell's enterprise singularly illustrates the conditions under which works are produced, distributed and read, highlighting the expectations readers have towards so-called original works and translations. Gideon Toury expounds on the phenomenon of pseudotranslation as follows:

> Being persons-in-the-culture themselves, producers of texts are often well aware of the position translations and translating have in their culture, which may go hand in

> hand with some identifiable textual linguistic features […]. On occasion, they may even decide to make active use of this awareness of theirs and present, even compose their texts as if they were actually translated (Toury, 1995: 40).

By choosing self-effacement, Esther Meynell exposes authorship as a fragile construct, an empty place to be filled at will, and undertakes ironically and *avant la lettre* the task of killing the author. By the same token, she inverts the power relations in literature, deploying translation as a means to effectively increase the market value of her book and astutely play off literary conventions and beliefs.

> An author wishing to put on a serious act as a (pseudo)translator would do well to invest some efforts. S/he would not only have to find (or carve out) the appropriate niche for his/her prospective text (in terms of the systemic organization of the culture which would host it), such as combining a (pseudo)source language with a text-type which would be in keeping with it. S/he would also have to invest some efforts in the formation of the text itself in a way which would be sufficiently persuasive (*ibidem*: 45).

And persuasive it was. Because it was published anonymously, because it was narrated in the 1st person singular, and because it was full of Germanisms, it was obvious for persons-in-the-culture that *The Little Chronicle* was a translation. It was therefore read, and translated into other European languages, as such. Thus, anonymity, the clever play on preconceptions of verisimilitude, authorship, biography and translation have produced a complex web of imaginary contexts and a representation of historical figures, which the success of the book rendered even more intricate.

The book was a success across Europe. In Germany alone, it sold approximately 300,000 copies from 1930 to 1940. Thus, for two or three generations, the images produced by the little chronicle came to represent the true Bach, a truth directly inferred from the first person narration.

In 1930, the first German translation of the text is published. Besides there being no mention in the book to the fact that *Der kleine Chronik der Anna Magdalena Bach* is a translation, the version enacts two significant changes in the text. First, it erases the little note at the end of the English text: “Those familiar with the known and authenticated facts of Bach’s life will realise that

certain episodes in this book are imaginary" (Meynell, 1925). Granted, the note was small and hidden away at the very end of the book but, as it was the only breach in the text's self-presentation as a fictitious translation, the German text strongly reinforces, by deleting it, the resemblance of truthfulness, making it impossible for the reader to uncover the forgery. Secondly, the German edition makes changes on the macrotextual level, introducing a preface-like text and a small summary at the beginning of each of the seven parts. Furthermore, it intersperses documentary data (reproductions of paintings, musical sheets, photographs of musical instruments, etc.) among the pages of the text as illustrations of what is being narrated, thereby authenticating the biography.

In the anonymous preface, the author is always referred to as "die Verfasserin", which is a rather interesting way of deflecting the question of authorship, while at the same time reinforcing the idea that "die Verfasserin" is indeed Anna Magdalena. Henceforth, the set-up is complete. The French, Spanish and Portuguese translations follow suit and, to all intents and purposes, authenticate the German version as the original text. As Theo Hermans puts it, "[e]quivalence between a translation and its original is established through an external, institutional, perlocutionary speech act. Rather than being an inherent feature of relations between texts, equivalence is declared. Establishing equivalence amounts to an act of authentication" (Hermans, 2007: 24). In the present case, the act of authentication is implicit but when all the literary agents throughout Europe validate the German text as the original, is that not institutionalisation enough? "Authentication confers authority and instigates equivalence. Translations that are authenticated cease to be translations and become authentic texts" (*ibidem*: 18) – such is the case of *The Little Chronicle of Magdalena Bach* as the German translation effectively erases the English text and annuls the translation's past as translation. Authentication brings about amnesia (*ibidem*, 24).

Only in 1940 do the German editors acknowledge authorship, however back-handedly. On a page where the number of past editions, 24 no less, is listed, one finds in very small print the following information: "Aus dem Englischen: The Little Chronicle of Magdalena Bach by Esther Meynell". By then, it is too late. The mischief is complete.

exhibit # 3. the politics of humour: David Lodge

> Most of the time one hopes earnestly for the best, trusts to luck and tries to suppress those horrible suspicions. That Bulgarian edition of *A Good Man in Africa* with a naked black lady spread-eagled across the endpapers… Someone completely mystified by the expression 'Tallyho!' and asking for an explanation… what, no dictionary to hand? And if 'Tallyho!' was such a poser what in God's name did he make of 'Haughmagandie'? So why wasn't he asking about it? And so on. But these instances are rare. On the whole I have exceptionally good relations with my translators…
>
> William Boyd (2005)

David Lodge's novel *Deaf Sentence* is simultaneously an act of homage to translators and a statement in defiance of translation. While dedicating the work to translators, in general, and his translators, in particular, Lodge is aware of the many (un)solvable difficulties his text on a deaf professor purports to its translation into any other language: "Conscious that this novel, from its English title onwards, presents special problems for translators, I dedicate it to all those who, over many years, have applied their skills to the translation of my work into various languages..."

Desmond Bates, the main character, is a retired, self-deprecatory linguistics professor who makes the task of translators all the more complex because he handles his deafness with a mixture of humour, sadness and erudition. The juxtaposition of humour and erudition compounds the difficulty of translating all the witticisms and peculiarities of the comings and goings of the deaf professor who uninterruptedly quotes poets, writers and thinkers in order to come to terms with his frail condition.

Furthermore, the depiction of deafness in narrative terms implies many language-based misprisions and confusions which may be entirely lost in translation because they are dependent on the inner workings of the English language. The complexity unfolds from the very beginning with the novel's title – *Deaf Sentence* –, a pun involving the near homophone 'death' and 'deaf'. The play on the words death/deaf pervades the entire text, as the protagonist acknowledges at the end of the novel: " 'Deafness is comic, blindness is tragic,' I wrote earlier in this journal, and I have played with variations on the phonetic near-equivalence of 'deaf' and 'death' " (Lodge, 2008: 305). This is

further complicated by the narrator's penchant to misquote idioms, such as "[d]amn your ears" and "[t]here's more than meets the ear", as well as children's songs in order to prove that deafness is indeed comic.

The question is, of course: if translation – the idea of translation as well as translating in very mundane circumstances – permeates the novel, what will the actual translations of the work need to achieve to do justice to the text?, how have different translators in various languages negotiated the information load, the humour, the many instances of intertextuality with English textual tradition and the translational misunderstandings due to the protagonist's deafness?

The four translations of the novel – *Vidas em Surdina* (Tânia Ganho), *Wie bitte?* (Renate Orth-Guttmann), *La vie en sourdine* (Maurice and Yvonne Couturier), and *La vida en sordina* (Jaime Zulaika) – showcase the difficult translatability of fragility, be it in the form of a physical disability (deafness) or in the instability of meaning (humour, quips, misunderstandings) or even of the ever controversial attempt at making the other (text, language, culture) intelligible. All four translations are unique, presenting different strategies and anticipating different textual readers. Each translator's voice is audible and individual. Those who, beyond every reasonable presupposition, still expect/require translation to be an exact copy of the 'original' would be confounded by the degree of individuality that each text presents.

Each version clearly results from different approaches both to translation and to language and humour. This may be all the more puzzling as all four renderings share some relevant common ground: (1) they all appeared within two years of the publication of Lodge's book (2008), (2) they were all produced in Western Europe, (3) three out of the four are translations into Romance languages, and (4) the five translators are experienced and have translated a wide range of English-speaking authors. Still, difference proves the operating word when we look at these four texts with their translators seemingly keen to showcase the assumption that "it is absurd to see translation as anything other than a creative literary activity" (Bassnett, 2006: 174).

Diversity in the four translations is the answer to the quasi insurmountable difficulty of translating the misunderstandings occasioned by Desmond's deafness as these are often language-bound and cannot be changed without risking losing at least some content. Sometimes translators – notably the French and the Portuguese – resort to footnotes, while at other times the French and Spanish translators decide to avoid the problem by cutting the difficult

segment. Mostly, though, all four translators force their languages into flexibility, in order to safeguard meaning. The text, therefore, becomes less plausible, as there are sounds that would not be mistaken in the various target languages. On the other hand, this could be seen as a further illustration of translating as a passageway, a geography where mobility of meaning is at its most visible.

final remarks

> Translation always helps us to know, to see from a different angle, to attribute new value to what once may have been unfamiliar. As nations and as individuals, we have a critical need for that kind of understanding and insight. The alternative is unthinkable.
>
> Edith Grossman (2010)

As a mode of reading, 'world literature' cannot escape movement. Translation is movement etymologically. For the translation historian, this is hardly disputable: texts move as do the readers' understandings of them. Therefore, in order to make some sense of the experience, rather than the concept, of 'world literature' at different times, one should begin to make a gesture towards the sometimes radical alterity of different times.

As the site of difference in any culture, translation cannot – should not – be disregarded as a poor relation to literature. Literature, in fact, would be unimaginably poorer without translation. Adjectives like Dantesque, Kafkaesque, Beckettian are part of our contemporary worldview – how many readers have read the authors in the original language? Is a purely national literature even conceivable, not to mention desirable? Would literature thrive if deprived of its others? Translation, along with translators, is an immense geography sprawling from Babel to Pentecostal Jerusalem. It is, to be sure, the messiest geography imaginable, compounded with traffic, pollution, accidents and noise but this mess so precisely and so well mirrors our condition as men and women who wager on the meaning of meaning. "Translation is irreducible: it always leaves loose ends, is always hybrid, plural, and different" (Hermans, 1996: 45).

As the site of difference, translation cannot but be a site where authoredness gets transformed and rewritten. As Lawrence Venuti reminds us, "translations never simply communicate foreign texts because they make possible

only a domesticated understanding, however much defamiliarized, however much subversive or supportive of the domestic" (2000: 469). We have to come to terms with the knowledge that, in order to experience the other, we must be willing to accept – and, of course, discuss and question – the presence of a translator as an agent who does not (cannot!) forfeit his or her history and circumstances. We must accept that these constraints must necessarily transform the text and enrich it with another voice for, as St. Jerome stated in the preface to the Pentateuch, "it is one thing to be a prophet, and another to be a translator: there the Spirit foretells things to come: here, learning and an abundance of words brings across those things it understands."

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Translations, Voices & Manipulations

Maria Lin Moniz

We quite commonly hear someone stating their having read Balzac, Shakespeare, Dostoevsky, Thomas Mann, Jaroslav Hašek, etcetera, even when such a reader has not read the 'original' texts because he/she does not master the respective languages of those authors. It is, in fact, far less common to hear someone stating having read translations of those authors.

This fact reflects evidence as to the translator's invisibility, a condition expected by the translator, based on the assumption that, besides being transparent, the translation is also an accurate duplicate of the source text and that the translator merely expresses the author's ideas and style.

In this paper, I seek to convey, with practical examples, the misleading character of such assumptions. In translation, it is not (only) the author's voice which is heard but rather a plurality of voices that re-shape and manipulate the so called 'original' text.

When talking about the classics of foreign literatures, people are commonly heard saying they have read Dostoevsky, Shakespeare, Goethe, Thomas Mann, Balzac, Jaroslav Hašek, etcetera, without even noticing the incongruence of such statements. Unless they know and/or have had access to the languages in which such works were written, what those people have actually read was the translations and not the originals. However, although people are aware that they are before a translation, this fact does not seem to interfere in the reception of such authors, thus completely ignoring the presence both of 'others' and of other voices.

In the essay "The translator's voice in translated narrative" (Hermans, 1996), Theo Hermans explains this blind spot in translation through cultural and ideological assumptions deeming, the translation not only transparent but also a duplicate and coinciding exactly with the original text. This idea does not,

however, contradict the traditionally inferior position attributed to translation since the translated text plays the role of a kind of 'proxy' for the former text.

Remaining with Hermans, this attitude towards translation ignores the plurivocality of the speech because to accept this means "to upset established hierarchies, to deny the primacy and inviolability of the original, to stress the intertextual transformative streak in all writing" (Hermans, 1996: 44) and, consequently, destabilising and decentralising the speaking subject. The translator is therefore expected to remain as discreet, i.e. as invisible as possible and to do no more than to express, most accurately, the author's ideas and style, without mixing his/her own ideas or expressions (Hermans, 1996: 44).

However, in fact, it is the translator's voice that is heard even when keeping very close to the narrator's voice. In some situations, however, the translator deliberately breaks up such unison. Hermans identifies three such situations: 1) when necessary to facilitate, or even establish, communication with the implied reader, considering that the reader of the translation is temporally, culturally and geographically distinct from the reader of the source text, thus forcing the translator to provide the necessary information to bridge the two contexts; 2) when communication itself lacks self-reflexiveness and self-referentiality as is the case with intranslatability, namely word games and polisemy, among others, or when the texts claim to be written in a certain language other than the language of the translation; and 3) in case of contextual overdetermination, i.e. when the context of the narrative forces the translator to intrude explicitly in the translated text. Hermans exemplifies with a specific case, when certain initials are originally associated to a proverb with the same number of words beginning with the same initials. Since the name cannot be changed, the original proverb cannot be directly translated without losing its meaning. The translator thus gets forced into adding a "translator's note" in order to explain the situation.

What Hermans intends to prove is that the translator's voice is always present as co-producer of the speech. And, although that voice is expected to be completely transparent and not to interfere in the speech, the truth is that such a claim is nothing but illusion as languages and cultures are neither symmetric nor isomorphic systems. In translation, it is not only the language that changes; the context, the intentionality, the function and the whole communicative situation all change. Opacity and untidiness therefore become its main characteristics.

Let us then focus on the translator's voice. We take as an example of the clear visibility of the translator a series of 73 short stories translated by António Arroio[1] and published in the literary magazine *A Águia* between January 1917 and October 1921 and taking World War I as their topic.

Besides stating his objectives in the introduction, Arroio plays the role of an active and intervening subject. Through the translator's notes, he explains, refutes or supports opinions expressed in the texts he translates, he adds or corrects information, suggests other essays published on the topic in question and correspondingly revealing literary and artistic knowledge on music, architecture and painting, for example. Sometimes he provides detailed information about the meaning of certain words, quotes his sources of information and briefly elaborates on some translating difficulties. One example comes with the translator's note in the 34th text of the series, "O Kaiser megalómano" [The megalomaniac Kaiser]:[2] "Very often, certain French expressions, either from artistic studios or from ordinary language, do not have any equivalent among us; hence the translating difficulties present in this text".[3]

Another translator's note reminds the reader of the difficulty in translating cultural habits. One of the characters of the story "A vidente" [The seer], Tereza, became mad with joy when informed that her husband was in good health and "grabbed the nice lady by the neck and gave her a big kiss". Arroio ironically comments:

> It is difficult to translate this gesture in our common language. The kissing among Portuguese women as a way of greeting, instead of the male, and not less dangerous,

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[1] António Arroio (1856-1934) was a public works engineer and thus forced to travel constantly, both in Portugal and abroad. He even resided in Brussels at one point in time. He was the head of the organising commission responsible for Portugal's participation in the 1900 World Exhibition in Paris and also authored important reports about industrial and commercial teaching in Portugal and abroad. He was also the author of major studies on literary and artistic topics, such as *A Tetralogia de Wagner* [Wagner's Tetralogy] (1909) or *Singularidades da minha terra – na arte e na música* [Singularities of my home land – in art and music] (1917), among others. The António Arroio School of Applied Arts still remains today as a tribute to this prominent Portuguese personality.

[2] The translation of titles and quotes is my own responsibility.

[3] "Certas locuções francesas, quer da língua dos ateliers artísticos, quer da linguagem ordinária, não podem muitas vezes encontrar equivalência entre nós; daí as dificuldades de tradução do presente trecho" (No. 85-87 – January to March 1919, p. 32).

> common handshake, are not known in France. So, the kiss in this story is different from those of our miladies, either quantitatively or qualitatively speaking.[4]

In "A educação do Iunkâr" [The education of the Junker], Arroio does more than explaining the meaning of the word 'Junker'. He finds a sort of phonetic transcription of the German word and indicates texts he considers useful to get a good understanding of the education of the young Junker. Also in the same text, Arroio quotes the Larousse dictionary to provide additional information about the tragedy "Athalie" by Racine. In another text, "Nas vésperas da Guerra" [On the eve of war], he suggests reading the newspaper *Le Temps* as this provides further information on the topic.

One plausible explanation for such visibility by the translator, i.e. his rather intervening attitude, may stem from the pedagogical objectives underlying the purposes of the *A Águia* magazine, the official publication of a cultural movement located in Oporto, which included important members of the Portuguese literary elite. Jaime Cortesão, the important mentor of the movement, expressed "the need to found an Association of Portuguese artists and intellectuals with the main purpose of advancing their function, free from political bias, within the present society. A guiding and educational action in a context like ours, where no great ideas can be found nor great men can impose themselves".[5]

Continuing with the Great War literature, *Skagerrak* (1935) serves as an example for strong visibility as translator. Captains Esteves Pereira and Almeida Campos include a five-page "Advertência" [Warning] at the beginning of the book, where they give their own opinions on technical, military, human and historical aspects of that battle. The speech in the first person of the plural is evident: "As far as we are concerned, we see the issue differently". They express their support to the author, Georg von Hase, the commander of the German war vessel *Derfflinger*, as well as to the German sailors as they state "this book

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[4] "É difícil de verter este gesto em vernáculo. As beijocas entre mulheres portuguesas que se cumprimentam, em substituição do masculino e não menos perigoso e banal aperto de mão, não são conhecidas em França. E por isso o beijo do conto é diverso do das nossas madamas, quer quantitiva, quer qualitativamente considerado" (No. 94-96 – October to December: 142).

[5] "a necessidade de fundar uma Associação dos artistas e dos intelectuais portugueses com o fim principal de exercer a sua acção, isenta de facciosismos políticos dentro da actual sociedade. Acção social orientadora e educativa num meio como o nosso, onde não há grandes ideias, nem grandes homens que se imponham" (Santos, 1990: 78).

is a eulogy written by von Hase to the tenacity, competence and self-denial of the German Navy".[6]

Throughout the narrative, the translators' voice gets noticed in the countless technical explanations provided on the actions of war vessels, putting forward their names and positioning when in formation as well as geographical references.

They even comment on the author's opinion. At a certain point, the author fears "having bored [his] readers with the description of all these artillery installations" and decides not to go any further. Such a decision is commented on by the translators: "We think, on the contrary, that not only this chapter but also the next one are very useful to fully understanding the several manoeuvres described in the next chapters about the battle of Jutland".[7]

In other cases, however, we find a less obvious manipulation by the translator. In the Portuguese version of *Mare Nostrum*, a novel by Blasco Ibañez, some details were added. Sometimes, the translator draws the reader's attention to this fact but on other occasions there is no reference at all.

In the Spanish edition, for example, we read: "El hombre le tendía la trampa de sus almadrabas en las costas de España y de Francia, en Cerdeña, el estrecho de Mesina y las aguas del Adriático." (Blasco Ibañez, 1919: 40). The Portuguese translator, Agostinho Fortes, wrote without any comment: "The man spread the trap of his fishing nets off the coasts of Portugal, Spain and France, off Sardinia, in the Strait of Messina and in the waters of the Adriatic Sea"[8] (Our highlight).

The following excerpt also belongs to the same Portuguese text:

> It was necessary to travel to the newly discovered Indias, and the Catalan or the Genoese sailor remained here in the Strait for several weeks, struggling against

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[6] "este livro é um hino escrito por von Hase à tenacidade, à disciplina, à competência e ao espírito de sacrifício da marinha alemã" (Hase, 1935: 13).

[7] "Julgamos, pelo contrário, da maior utilidade todo este capítulo e, de resto, o seguinte, para a exacta compreensão das várias manobras descritas, nos capítulos seguintes, sobre a batalha da Jutlândia" (Hase, 1935: 94).

[8] "O homem estendia-lhe a negaça das suas almadravas nas costas de Portugal, Espanha e França, na Sardenha, no estreito de Messina e nas águas do Adriático" (Ibañez, 1927: 37-38) (Our highlight).

> the client and the unfavourable waters, whereas the Portuguese, Galician, Basque, French and English sailors, who had departed from their harbours at the same time, were already nearing America… We were lucky, since steam navigation made us all equal[9] (My highlight).

However, in this excerpt, the reader does get a translator's note, explaining why he decided to include "the Portuguese":

> The author does not refer to Portuguese sailors; but we think it is now absolutely necessary to recall our most important personalities because, during the Maritime Discoveries, the Portuguese people were the greatest and the most unselfish heroes.[10]

This translator's attitude has to be understood in its historical context. Agostinho Fortes (1869-1940) is among the several authors producing histories of Portuguese literature published in the 1930s. In a period of emerging nationalisms, a Portuguese publisher, *Livraria Popular*, published Fortes' *História da literatura portuguesa*. *Manual escolar profusamente ilustrado* [History of the Portuguese Literature. A profusely illustrated textbook]. As expected, any history of literature is supposed to value its national authors, but some opinions expressed by Agostinho Fortes about the Portuguese and other European peoples are particularly interesting. For example, he says the following about the Portuguese people:

> The roots of our travel narratives are not to be found in French, German or English Romanticism, rather in our adventurous and audacious spirit, in our natural disposition to travel around the world and spread the faith in ancestral wanderings, which is one of the major virtues of the Portuguese people.[11]

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[9] "Era necessário ir às Índias ultimamente descobertas, e o marinheiro catalão ou o genovês ficavam aqui no estreito semanas e semanas, lutando com a atmosfera e a água contrária, ao passo que os portugueses, galegos, bascos, franceses e ingleses, que tinham saído ao mesmo tempo dos seus portos, iam já perto da América… Por felicidade nossa, a navegação a vapor igualou-nos a todos" (Blasco Ibañez, 1927: 278).

[10] "O autor não se refere aos portugueses; mas julgamos dever imprescindível lembrarmos os nossos maiores nesta altura, porque da epopeia dos descobrimentos marítimos foram os portugueses os maiores e mais desinteressados heróis" (Blasco Ibañez, 1927: 278).

[11] "As narrações de viagem, entre nós, não vêm do romantismo francês, alemão ou inglês, mas do nosso gosto aventuroso e ousado, da nossa propensão natural de ir por esses mundos a

On the influence of foreign cultures on the Portuguese, he declares:

> As we have already said, Portugal initiated Romanticism in 1825, having suffered, in its initial stage, from the direct influence of Britain and Germany, for particular circumstances of our political context since our nationality still remained affected by the brutality of the French Invasions. Later, however, we became spiritually influenced by France, the country that, even today, undoubtedly represents our intellectual and literary mentor. It is through France that we usually know about other farther literatures, such as the Russian and the Scandinavian.[12]

Whereas France gets acknowledged as the undeniable "intellectual and literary mentor" despite the deplorable episode of the French Invasions, Spain, "our ambitious neighbour", is approached by Fortes from a radically different perspective. He states: "The absorption averted by the battle fields would have taken place now had we not had a mental dike against that overwhelming current [the influence of Castile]"[13] or "It is worth noticing that these poets [João de Matos Fragoso or D. Francisco Manuel de Melo and many others] very often made recourse to the Castilian language, thus aggravating an evil that, as we have said, had already been contaminating national literature for a long time."[14]

Although Fortes does not underestimate the quality of the Spanish writers, he does not appreciate their influence in Portuguese literature. A certain resentment emerges from his observations, whose origins are found rather in

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dar fé em vagabundagens que são ancestrais e que constituem uma das grandes virtudes do tipo português" (Fortes, 1936: 448).

[12] "Portugal, como já dissemos, iniciou o romantismo em 1825, recebendo este, na fase inicial, a acção directa da Inglaterra e da Alemanha, por circunstâncias particulares da nossa vida política, pois a nacionalidade se sentia ainda escarmentada pela brutalidade das invasões francesas. Mais tarde, porém, voltamos a ser actuados espiritualmente pela França, país que hoje ainda, incontestavelmente, é o nosso mentor intelectual e literário, sendo, em regra, por seu intermédio que tomamos conhecimento de outras literaturas mais afastadas, como a russa e a dos países escandinavos" (Fortes 1936: 17).

[13] "A absorção que os campos de batalha impediram, ter-se-ia dado agora, se não possuíssemos também contra essa corrente avassaladora [influência de Castela] um dique mental" (Fortes 1936: 56).

[14] "De notar é também que todos estes poetas [João de Matos Fragoso ou D. Francisco Manuel de Melo e muitos outros] empregaram largamente a língua castelhana, agravando assim um mal que, como dissemos, de há muito vinha gafando as letras pátrias" (Fortes 1936: 235).

historical past events than in literary issues. Bearing this in mind, it is not surprising that Fortes tried to dignify the national image at all costs, even if he, as a translator, had to openly and deliberately interfere in the source text.

We believe, however, that besides the translator's voice, there are other voices requiring consideration sometimes even determining the translator's voice, whether superimposing or even silencing it. This might stem from the case of the publisher's voice, for example.

Although becoming evident only in paratexts such as previous notes or back cover texts, publishers may determine the way in which narratives are read and understood. The following example is taken from *Os quatro cavaleiros do Apocalipse* [The four Knights of the Apocalypse] by Blasco Ibañez, in Raul Proença's translation.

> In a literary survey recently made in the United States of America in order to ascertain *the most widely read work published in the last fifty years*, this work was rated second. Thousands of copies have been sold so far. This publishing house will successively publish other works of this *worldwide known writer* and will be announced in due course[15] (My highlights).

It is worth stressing how the underlined expressions may shape the reader's expectations in a true marketing procedure.

When paratexts are not found, the publisher's voice is barely perceptible even while any published translation is known to have been framed by a certain editorial project, which is ideologically, culturally and socially determined. In some cases, the voice or interference of the publisher may only be sensed through the translator's silences. We can take as an example excerpts of source texts which are not translated. Such situations are only detected when comparing source and target texts or through references in other sources. The foreword "To the reader" included in the Portuguese translation of *Mare Nostrum* by Blasco Ibañez represents a paradigmatic case. This refers not only to

[15] "Num inquérito literário feito há pouco tempo nos Estados Unidos da América do Norte, sobre qual era a obra mais lida, publicada nos últimos cinquenta anos, foi esta classificada em segundo lugar, tendo já, até à data milhares de edições. Esta casa irá publicar sucessivamente outras obras deste escritor mundial, as quais oportunamente serão anunciadas" (Blasco Ibañez, 1924).

the omissions found in the French translation but also confirms the wide circulation of French texts in Portugal; this enunciates some characteristics of the editorial project and criticises the subservient attitude of the Portuguese people towards the Other, i.e. the Foreign.

> This year [1927], a French translation of *Mare Nostrum* appeared in our bookshops. This is the outstanding novel by Blasco Ibañez that we bring to light in the Portuguese language. Unfortunately, there is among us the morbid tendency to depreciate what is ours and be enraptured by what bears a foreign mark, thus preferring the bad things coming from abroad to our good things. This is the reason we consider it our imperative duty to declare that our Portuguese translation is the full version, that not even a single period of the original has been omitted, whereas the French translation has surely ignored one third of the original for no reasons probably other than merely industrial ones. This explanation was due to the reader, so that he/she can appreciate the honest transparency of our editions and the accuracy of our translations.[16]

Our curiosity was raised by this foreword and we compared the three texts: the Spanish, the French and the Portuguese. We could see that, in fact, the Portuguese text was very close to the Spanish and no significant omissions were detected. The French text, on the contrary, confirmed the accusation by the Portuguese publisher, as a large number of excerpts were left out. Whereas the Spanish and the Portuguese versions account for 446 and 442 pages respectively, the French text has only 372. After analysing the 'silenced' excerpts we eventually came to the same conclusion as the Portuguese publisher, i.e., that the omissions probably met commercial purposes. We believe that the omitted excerpts – more or less detailed and extensive descriptions, historical

[16] "Apareceu, este ano [1927], nas nossas livrarias uma tradução francesa do Mare Nostrum, o extraordinário romance de Blasco Ibañez, que damos a lume em linguagem portuguesa. Porque entre nós, infelizmente, há a mórbida tendência de deprimirmos o que nosso seja, para ficarmos estarrecidos perante o que traga marca estrangeira, desprezando o nosso bom pelo mau de fora, julgamos dever impreterível declarar que a tradução portuguesa por nós apresentada é completa, não se havendo omitido um período sequer do original, ao passo que a tradução francesa pôs de parte, sem que saibamos porquê, a não ser por motivos meramente industriais, nada menos do que seguramente um terço do original. Devíamos esta explicação ao leitor, para este apreciar a honesta lisura das nossas edições, e o escrúpulo que empregamos nas nossas traduções" (Blasco Ibañez, 1927: 5).

and/or geographical considerations, etcetera – were deemed unnecessary to the plot. Below is one example of the many cases where more extensive excerpts get drastically reduced in the French version.

Spanish	Portuguese	French
Un delfin complaciente iba y venía llevando recados entre Poseidón y la nereida, hasta que, rendida por la elocuencia de este proxeneta saltarín de olas, aceptaba Anfitrita ser esposa del dios, y el Mediterráneo parecía adquirir nueva hermosura. Ella era la aurora que asoma sus dedos de rosa por la inmensa rendija entre el cielo y el mar; la hora tibia del meiodía que adormece las aguas bajo un manto de oros inquietos; la bifurcada lengua de espuma que lame las dos caras de la proa rumorosa; el viento cargado de aromas que hincha la vela como un suspiro de virgen; el beso piadoso que hace adormecerse al ahogado, sin cólera y sin resistencia, antes de bajar al abismo. Su marido – Poseidón en las costas griegas y Neptuno en las latinas – despertaba las tempestades al montar en su carro. Los caballos de cascos de bronce creaban con su pataleo las olas que tragan á los navíos. Los tritones de su cortejo lanzaban por sus caracolas los mugidos atmosféricos que tronchan los los mástiles como cañas. (Blasco Ibáñez 1919: 43-44)	Um delfim condescendente ia e vinha levando e trazendo recados entre Poseidon e a nereida, até que, rendida pela eloquência deste alcoviteiro, dançarino das águas, Anfitrite aceita ser esposa do deus e o Mediterrâneo pareceu adquirir nova formosura. Ela era a aurora que mostra os róseos dedos pela imensa ranhura entre o céu e o mar; era a hora tépida do meio dia que adormece as águas sob um manto de ouro movediço; era a bipartida língua de espuma que lambe os dois flancos da proa rumorosa; era o vento carregado de aromas que incha a vela como um suspiro de virgem; era o beijo piedoso que faz adormecer o afogado, sem cólera e sem resistência, antes de descer ao abismo. O marido, Poseidon nas costas gregas e Neptuno nas latinas, desencadeava as tempestades quando montava o seu carro. Os cavalos de casco de bronze faziam nascer com as suas patadas as ondas que tragam os navios. Os tritões do seu cortejo lançavam pelos seus bualos os mugidos atmosféricos que cortam cerce os mastros, como se estes fossem canas. (Blasco Ibañez 1927: 40)	Pourtant un dauphin, qui servait de messager à Poseidon, finit par la persuader et elle accepta d'être d'épouse du dieu. La Méditerranée sembla y gagner une beauté nouvelle. Elle était l'aurore rose ; elle était l'heure tiède du milieu du jour ; elle était la double langue d'écume qui lèche les deux côtés de la proue bruissante, le vent parfumé qui gonfle les voiles, le baiser pieux qui apaise et endort le naufragé avant qu'il glisse dans l'abîme. (Blasco Ibañez 1924: 39

Apparently, however, omissions were not an exclusive characteristic of French translations. The 11th September 1938 edition of *O Diabo*, published a letter, signed by M. Guerra Roque and addressed to the President of the Academy of Sciences and to the President of the Association of Publishers and Booksellers, vehemently denouncing what was considered an 'editorial scandal', committed by a certain publishing house: "A publisher who cuts, changes and reduces literary master-pieces in order to sell them for a lower price". The author elaborated on the subject as follows:

> We were told, quite a long time ago, that in a collection of original works and translations of authors chosen from among the immense production of literary works, a certain Portuguese publishing house committed the unspeakable abuse of misinterpreting the translated works, changing, sometimes reducing, whole pages of the original, even daring to suppress whole excerpts from one book.
>
> All this to enable them to sell a work of indisputable literary value for three *escudos*, which another bookseller, less greedy and more honest, could not sell for less than five to eight *escudos* per volume.
>
> Is such a thing possible? Could a publisher reach the point of not minding over presenting a work impoverished in its literary essence, which has to remain absolutely untouched? Would it be possible that a translator was consciously willing to accomplish the criminal and despicable task of adulterating, by mutilating it, the bright work of a Goethe or a Dostoevsky, undeniable literary references?
>
> This is what we cool-headedly intended to verify in order to ascertain just how justifiable our suspicions were.
>
> The results obtained, simply alarming, exceeded any expectations.
>
> We chose, at random, two very well-known novels: *Ana Karenina* by Tolstoy and *O sonho* [The dream] by Zola.
>
> We compared the Portuguese translation of *Ana Karenina*, two volumes in a cheap edition, with the French translation, a Hachette edition.
>
> Well, very few are the pages of the French translation that do not contain lines lacking in its Portuguese equivalent. Gesture, attitudes, psychological details, descriptions are suppressed by the translator as long as they do not affect the mere sequence of events (…).

On other occasions, the translator, in an impulse of generosity, does not simply cut. He/she abridges. He/she leaves only the essential. We have literature in pills… Thus, chapter X of the 1st volume, which has 93 lines in French became so abridged in the Portuguese translation that it was reduced to merely 26 lines (…).

From this translation, changed here and there, with the replacement of rare words by their corresponding synonyms, a popular edition of the book was produced, without any reference to the translator's name…

At first sight, this statement may seem daring. We are ready to prove its authenticity.[17]

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[17] "Vinha-nos constando, há algum tempo já, que uma certa casa editora portuguesa, numa colecção, em duas séries, de obras originais e traduções de autores escolhidos entre a vastíssima produção literária mundial, cometia o abuso inqualificável de adulterar as obras traduzidas, imprimindo-lhes alterações de forma, resumindo às vezes páginas inteiras da prosa original, indo até ao atrevimento de suprimir trechos completos do livro.

Isto tudo para que lhe fosse possível vender a três escudos uma obra de incontestável interesse literário que outro livreiro, menos ganancioso e mais honesto, não poderia vender por menos de cinco a oito escudos o volume.

Era possível uma coisa destas? Podia descer tanto um editor, que não se importasse de apresentar uma obra empobrecida na sua essência literária, que por força tem de ser intangível? Seria possível encontrar um tradutor que se prestasse, conscientemente, à tarefa criminosa e mesquinha de corromper, mutilando-a, a obra luminosa dum Goethe ou dum Dostoiewsky, padrões definitivos duma literatura?

Foi o que, serenamente, nos propusemos averiguar, pretendendo saber até que ponto eram fundadas as nossas suspeitas.

Os resultados que obtivemos, simplesmente alarmantes, excederam toda a expectativa.

Escolhemos ao acaso, para exemplo, duas obras conhecidíssimas: «Ana Karenina», de Tolstoi e «O Sonho», de Zola.

Comparámos a tradução portuguesa de «Ana Karenina», dois volumes numa edição barata, com a tradução francesa, edição Hachette.

Pois bem. É rara a página da tradução francesa que não tem, na sua correspondente em português, algumas linhas a menos. Um gesto, uma atitude, um pormenor psicológico, uma mancha de descritivo, são coisas que o tradutor suprime desde que não briguem com o simples desenrolar dos acontecimentos. (…)

Outras vezes, o tradutor, num assomo de *generosidade*, não corta, pura e simplesmente. Resume. Deixa ficar apenas o essencial. Temos literatura em comprimidos… Assim, o capítulo X do 1º volume que, em francês, tem 93 linhas, foi resumido na tradução portuguesa de tal modo que fiou reduzido a umas escassas 26 linhas. (…)

Desta tradução, alterada aqui e ali, com substituição de raras palavras pelos sinónimos correspondentes, saiu a edição popular do livro, sem indicação do nome do tradutor…

Pode parecer, à primeira vista, arrojada esta afirmação. Estamos pontos a demonstrar a sua autenticidade."

The author of the letter proceeds with the listing of the disastrous consequences of "this brutal disrespect of court and moral laws that should govern the intellectual property" concerning Portuguese culture and the education of young Portuguese people if no end was put to such publishing attitudes.

This protest would be supported by the addressees of the letter. In the same newspaper, *O Diabo,* such procedures were condemned, especially when consecrated authors like Tolstoy, for example, were at stake. However, such principles were not universal since the following exception was considered: "It is true that not all authors deserve the same respect. If this happened with Perez Escrich,[18] the writer of ultra-light literature, we would evidently not feel very disgusted".[19] The opposition canonical/non-canonical thus becomes clear in the light of which canonical authors are deemed untouchable whereas all kinds of disregard would be acceptable in relation to non-canonical authors.

Finally, we also have to consider other voices that interpose between a text and its translation – the mediating texts. As an example, we refer here to *O valente soldado Chveik*, the Portuguese translation of the novel by the Czech author Jaroslav Hašek, *Osudy dobrtitle ého vojáka Švejka za světové války* (1926, date of the German edition). The translation by Alexandre Cabral, referring to the original title in Czech, was first published in 1961 by Portugália Editora. The same translation was later published in 1971 by another publisher (Publicações Europa-América) and referring in its second 1988 edition to the German title *Die Abenteuer des braven Soldaten Schwejk*. Our initial assumption was that, while the first translation mentioned the Czech title, it would not have been directly translated from Czech but probably rather from German if not from French.

It seems fair to assume that *O valente soldado Chveik* results from translating the French text when comparing the title in the three languages:

[18] Enrique Pérez Escrich (1823-1897) was a very popular Spanish author among Portuguese readers considering that about 40 of his novels were translated and published in Portugal.

[19] "É certo que nem todos os autores merecem igual respeito. Se o caso se pusesse com o ultra-banal folhetinista Perez Escrich evidentemente que não nos indignaria muito" (*O Diabo*, 2 Out. 1938).

German: *Die Abenteuer des braven Soldaten Schwejk* (1976)
French: *Le brave soldat Chvéïk* (2002)
Portuguese: *O Valente Soldado Chveik* (1971)

The spelling of the soldier's name is identical in both the French and the Portuguese versions. Besides, none of these titles include the word "adventures", which would be the expected translation of the German "Abenteuer". Furthermore, comparing the three versions, our assumptions were confirmed. Several of the novel's chapter titles deserve attention:

	1st Chapter	2nd Chapter	4th Chapter	10th Chapter	11th Chapter
German	1. Das Eingreifen des braven Soldaten Schwejk in den Weltkrieg	2. Der brave Soldat Schwejk auf der Polizeidirektion	4. Schwejks Hinauswurf aus dem Irrenhaus	10. Schwejk als Offiziersdiener beim Feldkuraten	11. Schwejk zelebriert mit dem Feldkuraten die Feldmesse
French	I. Comment le brave soldat Chvéïk intervint dans la grande guerre	II. A la direction de la police	IV. Comment Chvéïk fut mis à la porte de l'asile d'aliénés	X. Comment Chvéïk devint le tampon de l'aumônier militaire	XI. Chvéïk sert la messe au camp
Portuguese	I – De que maneira o valente soldado Chveik intervém na Grande Guerra	II – Na Directoria da Polícia	IV – De que maneira Chveik foi mandado embora do asilo de alienados	X – A maneira como Chveik se tornou impedido do capelão	XI – Chveik ajuda à missa campal

The numbering of the chapters is significant: with Arabic numerals used in German, whereas the French and Portuguese works adopted Roman numerals. Additionally, many French titles start with the word "Comment", which is translated into Portuguese as "De que maneira" or "A maneira como", expressions not found in the German titles.

A more detailed analysis of the three versions reinforces our assumptions. Here are some examples:[20]

German	French	Portuguese
"Also sie ham uns den Ferdinand erschlagen", sagte die Bedienerin zu Herrn Schwejk… (9)	«C'est du propre! m'sieur le patron», prononça la logeuse de M. Chvéik… (27)	É abominável, patrão! – exclamou a hospedeira do Sr. Chveik… (9)
Da schau her, im Automobil, Frau Müller, ja, so ein Herr kann sich das erlauben und denkt gar nicht dran, wie so eine Fahrt im Automobil unglücklich ausgehn kann. Und noch dazu in Sarajevo, das is in Bosnia, Frau Müller. Das ham sicher die Türken gemacht. Wir hätten ihnen halt dieses Bosnien und Herzegowina nich nehmen solln. No also, Frau Müller. Der Herr Erzherzog ruht also schon in Gottes Schoß. Hat er sich lang geplagt? (9-10)	Ça, par exemple! Bien oui, en auto… Vous voyez ce qu'c'est, m'ame Muller, *on s'achète une auto* et on ne pense pas à la fin… Un déplacement, ça peut toujours mal finir, *même pour un segneur comme l'archiduc…* Et surtout à Saraïevo! C'est en Bosnie, *vous savez, m'ame Muller, et il n'y a que les Turcs qui sont capable de faire un sale coup pareil*. On n'aurait pas dû leur prendre la Bosnie et l'Herzégovine, voilà tout. *Ils se vengent à présent. Alors notre bon archiduc est monté au ciel, m'ame Muller? Ça n'a pas traîné, vrai! Et a-t-il rendu son âme en tout repos, ou bien a-t-il beaucoup souffert à sa dernière heure?* (28)	– Essa, agora! Aí está, de automóvel… Veja bem como as coisas são, Sr.ª Müller: *compra-se um automóvel* e não se pensa que depois… Um passeio pode sempre acabar mal, *mesmo para um senhor como o arquiduque…* Ainda por cima em Sarajevo! *A Sr.ª Müller sabe*, fica na Bósnia, e *só os Turcos seriam capazes de uma patifaria dessas*. A verdade é que não deveríamos ter-lhes tomado a Bósnia e a Herzegovina. *Agora eles vingam-se*. Com que então, Sr.ª Müller, *o nosso querido arquiduque foi para o Céu? Que rapidez! E entregou a alma tranquilamente ou, pelo contrário, sofreu muito na hora do trespasse?* (9)
Erinnern Sie sich doch, wie sie damals in Portugal ihren König erschossen ham? Der war auch so dick. *No, selbstverständlich wird ein König nicht mager sein*. – Also ich geh jetzt ins Wirthaus ‚Zum Kelch', … (p. 12)	On l'a bien vu au Portugal. Vous vous rappelez cette histoire du roi troué de balles? Celui-là *était aussi dans le genre de l'archiduc, gros comme tout*. Dites donc, m'ame Muller, je m'en vais maintenant à mon restaurant Au Calice. (32)	Teve-se a prova em Portugal. A senhora lembra-se dessa história do rei varado de balas? *Era também do género do arquiduque, corpulento como tudo*. Ora bem, Sr.ª Muller, eu agora vou ao meu restaurante O Cálice. (11)

[20] My highlights.

The highlighted expressions have no direct correspondence in the three texts or, at least, between the German on the one hand and the French and Portuguese versions on the other hand. Except for rare cases, such as the excerpt highlighted at the end of the German text, either such do not exist in German or they undergo significant changes. For example, the German text does not include any judgements in relation to the Turks, since "Das ham sicher die Türken gemacht" could be translated as "Foram de certeza os turcos que fizeram isso" [It was certainly the Turks who did it]. "Un sale coup pareil" or "uma patifaria dessas" [such a villainy] attributes a negative judgement to a more neutral expression in the German version. Similarly, there is no sense of revenge in the German text, which is clearly expressed in the French and the Portuguese. At the end of the German excerpt of pages 9-10, the character simply asks if the archduke had suffered for a long time, whereas the French version includes "à sa dernière heure" whilst the Portuguese text adds a mocking tone to the situation with the expression "na hora do trespasse".

The analysis carried out in this study is far from exhaustive but we do hope it may have somehow served the purpose of exemplifying the intrusion of multiple voices and the subsequent manipulation of the so-called original text when speaking about translation.

Norman Shapiro's metaphor of the glass pane is far from adequate since translation is never perfectly transparent as we have here tried to prove.

According to the so-called hard sciences, what we actually 'see' does not incorporate the objects proper but rather the images formed in our brain through our senses. Hence, although the objects are the same, the images they produce change from individual to individual, determined by the most various factors. As this happens with our sensorial perceptions, what can we say when emotions, the way we understand, interpret or judge that around us interfere, when we are influenced by the historical, geographical, social and cultural context we live in and by the language we speak, which, in turn, becomes an instrument of representation, figuration, transfiguration and manipulation of our own individual world?

We intended to pay attention to the several voices that interplay in translation. As stated before, we believe that no translation is completely and absolutely transparent or innocuous. According to Maria Tymoczko, translation represents a "form of metastatement" (Pérez, 2003: 181-201), i.e. a text which is

an interpretation of a source-text. This is why we agree that the inevitable manipulations either deliberate or unconscious, external or internal, reveal much of the historical, social and cultural contexts in which the texts are produced and, above all, of the dominant ideology. Ideology does not necessarily have to be associated to negative characteristics only. As Maria Calzada Pérez wrote, ideology is "not limited to political spheres. Instead, it allows researchers to investigate modes of thinking, forms of evaluating, and codes of behaviour which govern a community by virtue of being regarded as the norm" (Pérez, 2003: 5).

And again paraphrasing Maria Tymoczko, "the ideology of a translation resides not simply in the text translated, but in the voicing and stance of the translator, and in its relevance to the receiving audience" (Pérez, 2003: 183).

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The Translator's Voice in Contemporary Juvenile Novels

Maria Amélia Cruz

Most scholars share the opinion that the translation of children and youth literature holds its own specificities, depending on the state of development, the capabilities and the repertoire of skills of its target audience. Hence, just as translation for children and young people poses some challenges that are not present in the act of translating adult literature, translating for small children or for young adolescents also does not prove the same.

This paper focuses on the role of the translator of contemporary youth novels, with the aim of promoting debate on the following question: to what extent should she/he – as a mediator in the process of transfer of this kind of narrative across linguistic, literary and cultural boundaries – silence her/his voice, in order to give total visibility to the cultural traits present in the source texts, and to what extent should she/he make her/his voice heard so that these traits become perceptible to the target audience? This constitutes a question that the translator may often ask her/himself and that represents here the central point of my reflection.

Translation Studies concerning Children and Youth Literature are only now taking their first steps, which proves unsurprising when considering that the study of this branch of literature was itself only established as an autonomous discipline in the 1980s, and was until recently regarded as not a particularly serious issue. However, with the consolidation of Children and Youth Literary Studies and the exponential increase in translations of books for the youngest, especially in the last two decades, we are today witnessing a growing interest in research in this area of translation and an expansion of the debate about its specific questions and challenges.

Most scholars, in spite of focusing their studies on various issues and approaching from different perspectives, share the view that the translation of

Children and Youth Literature holds its own specificities, which largely result from a determining factor: the asymmetric form of communication established between the partners involved in a process where adults (including translators) assign texts to children and young people, and thereby conveying the dominant norms, values and ideals (O'Sullivan, 2009). Clearly, this target-audience includes individuals of different ages and at different stages of development so that one cannot simply ignore the requirements, capabilities and the repertoire of skills attained by those for whom these books are intended. This means that, even within the domain of Children and Youth Literature, the challenges arising in the translation of books for children or for young readers are never exactly the same. Zohar Shavit (2009) correspondingly states that the translator of this kind of literature, due to its peripheral position in the literary polysystem, retains greater freedom to manipulate the texts than the translator of adult literature but must, nevertheless, respect the following principles ruling the act of translating for children (or for young people):

> an adjustment of the text to make it appropriate and useful to the child in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of the plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend (Shavit, 2009: 113).

This article focuses on the role of translators of the contemporary juvenile novel or, more specifically, of the *adolescent novel*,[1] a narrative subgenre that besides being intended for a young audience is characterized by having as its main characters, young adolescents inserted into their own geographical, social and cultural contexts. The point that I wish to discuss here stems from the following: to what extent should the translator – as a mediator in the process of transfer of this kind of narratives across the linguistic, literary and cultural boundaries – silence her/his voice in order to give total visibility to the cultural traits present in the source text, and to what extent should she/he make her/his voice heard so that these traits become perceptible to the target audience?

[1] Although I have not encountered this designation in the Portuguese literary universe, I apply it in the sense of the German *Adoleszenzroman* or the English *adolescent novel* and am quite certain there are fictional narratives in contemporary Portuguese youth literature eligible for this category.

This is a question that a translator of Children and Youth Literature might often ask her/himself. In fact, as Riitta Oittinen states, "when a translator translates for the child [or the adolescent], she/he also reads, writes, and carries on a discussion with her/his present and former self" (Oittinen, 2006: 90). This issue, which I consider fundamental for the debate about the act of translating for children and young people, provides the central point of my reflection in this article.

I. Translation Studies of Children and Youth Literature – the emergence of a new discipline

As mentioned above, research carried out in the field of translation of Children and Youth Literature still remains very recent even while the work undertaken in this area by some scholars deserves highlighting: "Reinbert Tabbert […] and Emer O'Sullivan in Germany, Jean Perrot in France, Marisa Fernández López in Spain and Riitta Oittinen in Finland", who, as Gillian Lathey underlines, "have been working towards an understanding of the international progress and influence of children's texts through the medium of translation" (Lathey, 2006: 3).

Also according to Lathey (2006), the new millennium is witnessing a major turning point in this field with the publication of two seminal works: *Kinderliterarische Komparatistik* (2000), by Emer O'Sullivan – whose main ideas came also to light in an English version, entitled *Comparative Children's Literature* (first published in 2005) – and *Translating for Children* (2000), by Riitta Oittinen.

O'Sullivan, who advocates a comparative approach to Children and Youth Literature, proposes that Translation Studies are included in Contact and Transfer Studies, a field of research that deals with the various forms of cultural exchange – translation, reception, multilateral influences – between the literatures of different countries, languages and cultures.

In turn, Riitta Oittinen, who is not only a well-known researcher in this area, but also a translator, a writer and an illustrator of children's books, focuses her research on the potential responses of young readers to the translated texts and proposes a child-centred approach to translations of children's books. About the key aspects that characterize this translational act, Oittinen underlines:

> We create texts for different purposes, different situations, and different audiences, so any 'text' to be translated is much more than a mere text. It is the unity of the original text in words and pictures, the creators, and cultural, social and historical milieu, and text contexts such as the child images, which mirror our cultures and societies. It involves a whole situation with several different perspectives, and includes what the translator brings to the situation as a human being with her/his own background, language, culture and gender (Oittinen, 2006: 84).

II. The Translation of Children and Youth Literature - research areas and challenges

First of all, the concept of 'translation' is deployed here in the sense of a transfer process of texts from a source language/culture to a target language/culture, a process in which the translator, as a mediator, plays an important role, which still today does not always gain proper valuation. In this article, I confine the scope to the specific challenge that the translator of *adolescent novels* must face and strive to obtain an answer to the question raised above: to what extent does the translator hold the freedom to (re)create a new text from the original, applying the strategies and taking the options that, at each step, she/he considers most appropriate to the contents undergoing translation, whether in linguistic, literary or cultural terms?

Other aspects related to the translation of Children and Youth Literature might be addressed here and including the translation of its visual dimension, an important point in the context of literature for children, a literature that lives exclusively or almost exclusively from the image, but also with regard to some illustrated books for young people whenever their pictures constitute an indispensable component to their semantic contents. As Gillian Lathey highlights:

> Images play an essential role in the narrative enactment that takes place when an adult shares a picture book with a young child, or when line drawing interacts with written text in longer stories. Developments from the illustrated book to the modern picture book have meant that, to use Anthea Bell's words, translators of children's books frequently operate in a 'no-man's land' between source text, target text and image. (Lathey, 2006: 11)

Another area of great relevance within the context of Translation Studies on Children and Youth Literature is the 'intersemiotic translation' or *transmutation* as understood by Roman Jakobson, who defines this kind of translation as being "an interpretation of verbal signs by means of signs of non-verbal sign systems" (Jakobson, 2009: 139). In fact, this may prove an interesting field of research as we today witness the emergence of numerous adaptations to film or television of written works targeting children and young people. However, the focus on these or on other important issues would require their detailed examination and incurring the risk of straying from the central theme of this article: the role of the *adolescent novel* translator, the great challenges she/he must face, to what extent should she/he remain attached to the source text and to what extent is she/he allowed to change, to adapt, to (re)create it in order to render it accessible to the target audience in the target culture and yet without erasing its original cultural marks. This, indeed, proves a paradoxical question as Emer O'Sullivan points out:

> There is a paradox at the heart of the translation of children's literature: it is commonly held that books are translated in order to enrich the children's literature of the target language and to introduce children to foreign cultures, yet at the same time that foreign element itself is often eradicated from translations which are heavily adapted to their target culture, allegedly on the grounds that young readers will not understand it (O'Sullivan, 2009: 74).

III – The translator's role in Children and Youth Literature

As I mentioned before, the translation of Children and Youth Literature has its own peculiarities – which distinguish it from the translation of literature for adults – and stemming from a deciding factor: the asymmetric communication established between the partners involved in a process, where the adults (writers, publishers, booksellers, literary critics) are located on the dominant pole of the communicative axis and the children and young readers on the opposite side. According to O'Sullivan, this communication provides the basis of the main differences between Children and Youth Literature and literature in general because as she highlights:

> the principles of communication between the adult author and the child reader are unequal in terms of their command of language, their experience of the world, and their positions in society, an inequality that decreases in the course of the young reader's development. Children's literature is thus regarded as literature that must adapt to the requirements and capabilities of its readers (O'Sullivan, 2009: 14).

This scholar also argues that this asymmetry – which does not necessarily have to be negative – not only determines the status of the Children and Youth Literature in the literary polysystem in general but also all aspects of their transfer across the linguistic and literary boundaries. In this sense, we come to the conclusion that the translated books will maintain in the target literature/culture the same asymmetrical communication between the partners involved in the communicative process, in which the translator now occupies the place that formerly belonged to the writer in the source literature/culture.

It should also be pointed out that this aspect which characterizes Children and Youth Literature – its asymmetrical communicative dimension - cannot be dissociated from the functions socially assigned to it and which involve, not only entertainment and developing a love for reading in the youngest strata of society, but also and especially their socialization through a branch of literature that aims to convey the norms and values prevalent in any given culture. Referring to the pedagogical and formative potentialities of this literature, Emer O'Sullivan underlines:

> Belonging firmly within the 'domain of cultural practices which exist for the purpose of socializing their target audience' (Stephens, 1992: 8), it [children's literature] is a body of literature into which the dominant social, cultural and educational norms are inscribed (O'Sullivan, 2009: 13).

Considering how the translator of children's and/or youth texts is positioned on the dominant pole of the translational communicative process – very often in a situation of (inter)dependence on the other agents involved – and how the original text carries with it values and norms from the source culture, leads us to conclude that she/he must face some major challenges, resulting mainly from her/his responsibility for the choices that must be taken at each moment of the translating act.

In this difficult and sometimes misunderstood task, the translator is expected to know well not only the source language, literature and culture but also the receptive capabilities and requirements of young readers, their worldviews, the spaces where they live and the norms, conventions and values of the target culture. In some cases, this last aspect may assume great importance because, should the presence of certain ethical or moral contents in a source text enter into conflict with dominant values in the target culture, its translation necessarily faces some obstacles or may even be forbidden. As O'Sullivan details:

> When scholars or critics identify 'changes', 'adaptations' or 'manipulations' in translations of children's literature, they often rightly describe and analyse them in terms of the differing social, educational or literary norms prevailing in the source and target languages, cultures or literatures at that given time (O'Sullivan, 2006: 98).

Before turning my attention to the question of the limits to the translator's freedom in the case of the *adolescent novel*, it is important to briefly mention some characteristic aspects of this type of juvenile fiction. It is a narrative subgenre in which the central characters are teenagers living in their own social, economic and cultural contexts, who are experiencing a process of development which is often of great grief and inner conflict, and marked by confrontations with the same problems that young people today face in real life. This therefore represents a kind of youth literature in which we may detect and analyze representations of 'adolescence' inserted into specific social, economic and cultural contexts of contemporary Western societies, and which reflect the deep changes constantly ongoing in these contexts in today's global world (Ewers, 1997, 2009; Gansel, 2010).

I shall now focus on the translator's position in the process of transferring juvenile novels across linguistic, literary and cultural boundaries. To achieve this, I will adopt a theoretical and analytical tool proposed by O'Sullivan (2005, 2006), a communicative model of translation that connects the theoretical fields of narratology and translation and that, according to this author, is applicable to all fictional literature. Sullivan's model will not be presented here in detail with reference only to some of its key categories and the underlying theoretical assumptions.

According to this model, translation, understood within the terms of narrative communication, involves two sequential processes of communication: in

the first instance, "the translator acts […] as a real reader of the source text" (O'Sullivan, 2009: 105), because, as someone who knows the source language and culture as well as its rules, conventions, codes and values, she/he is in a position to assume this role. In the second stage, the translator, as the creator of the translated text, "acts as a counterpart to the real author of the source text" (ibid.); she/he holds responsibility for making the original text – a text that carries with it not only the language, but also many other marks of the source culture – understandable to its new target group. However, in this process,

> the translator does not produce a completely new message, but rather, as Giuliana Schiavi who identified the translator's presence in narratological terms writes, "intercepts the communication and transmits it – re-processed – to the new reader who will receive the message" (Schiavi, 1996, *apud* O'Sullivan, 2009: 105).

The question now becomes: just where, in the act of translating, is the translator allowed to make her/his voice heard? According to Emer O'Sullivan, as the author of the paratextual information, the translator's presence can be visible in the preface, in the metalinguistic explanations, in the footnotes. However, her/his discursive presence is to be found at an abstract level, as the *implied translator*. At this level, she/he can make changes, adaptations, based on the image she/he has of the target audience, the *implied reader*. Again quoting Emer O'Sullivan:

> This particular voice [translator's voice] would seem to be more evident in children's literature than in other bodies of literature due to the specific, asymmetrical communication structure which characterizes texts which are written and published by adults for children. In these texts, contemporary and culture-specific notions of childhood play some part in determining the construction of the implied reader (O'Sullivan, 2006: 108).

In this sense, in the translation of adolescent novels, many strategies and options taken by the translator are also largely determined by her/his notions of the potential target audience – the young readers –, of the society where they live and of the culture they belong to.

To conclude, in my opinion the translation theory of Children and Youth Literature should not be prescriptive but rather descriptive of the translational

phenomena and of the agencies involved in the translation processes. This means that, in the act of translating Children and Youth Literature in general and adolescent novels in particular, the translator must know when she/he should silence her/his voice so that the cultural markers present in the source text can be fully heard. In fact, only in this way will the translated text fulfil its function of bringing to the young audience in the respective target culture the cultural elements that it carries within: how young people from other cultures live, their interests and tastes, their contexts and worldviews as they are respectively represented (fictionally constructed) in the source literature. However, on other occasions, the translator may feel the need to make her/his voice heard, to explain certain linguistic and/or cultural contents so that the translated text can duly be understood by its new intended audience.

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The Lusíads' Opening Sentence

Landeg White

The Lusíads' Opening Sentence as attempted by six different English translators, of varying ability, at different periods, and following contrasting translation fashions.

The translations considered are those of Richard Fanshawe 1655, William Mickle 1776, Richard Burton 1880, J.J. Aubertin 1884, Leonard Bacon 1950, William Atkinson 1952, and Landeg White 1997.

"Poetry is what is left out in translation" (Robert Frost)

"Poetry is translation" (Aristotle)[1]

The full title of this paper is *The Lusiads'* Opening Sentence as attempted by six different English translator, of varying ability, at different periods, and following contrasting translation fashion. The translators discussed are Sir Richard Fanshawe 1655, William Mickle 1776, Sir Richard Burton 1880, J.J. Aubertin 1884, Leonard Bacon 1950, William Atkinson 1952 and Landeg White 1997.[2] In practice, the opening sentence takes up the first two stanzas of Canto One of the epic.

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[1] A provocation: Aristotle said no such thing. But he is often quoted as saying "Poetry is metaphor". He seems not to have said that either, but it stands as a fair summary of his views on the language of poetry. Metaphor in turn is usually translated as "a carrying over" as too is the act of translation. My fiction therefore expresses a truth which I stand by.

[2] Other translations include those by Thomas Moore Musgrave (London, 1826), "Amalia" (Mrs Harris?), (Porto, 1844-45), Edward Quillinan (London, 1853), Thomas Livingstone Mitchell (London, 1854), Robert French Duff (London, 1880), James Edwin Hewitt (Lisbon, 1881 & Rio de Janeiro 1883), Leonard Bacon (New York, 1950), and Hugh Finn (Salisbury, Rhodesia, 1972). Guy Butler published a version of Canto 5 in M. Van Wyk Smith (ed.), *Shades of Adamastor: an Anthology of Poetry* (Rhodes University, 1988). LUSITANICUS (M.C. Tait), included 243 stanzas from *Os Lusíadas* in his privately printed *The Werewolf and Other Poems and Translations* (1932).

When proposing this topic, I had not realized that 130 years ago Sir Richard Burton had done something very similar. After publishing his translation of *The Lusiads* in 1880, he followed it with a two-volume *Commentary* (Burton, 1881: 128-193) and his comments included criticism of earlier translations, taking their opening two stanzas by way of example. In practice, his focus is on the accuracy, fluency and sweetness of the translations as a whole, rather than just the two stanzas of which I intend to speak. But I like the way he introduces his theme, viz., "I have contented myself with the two opening stanzas than which, perhaps, there are none more unmanageable in the whole poem" (Burton, 1881: 127).

Luís de Camões 1572

As armas e os barões assinalados,
Que da ocidental praia Lusitana,
Por mares nunca dantes navegados,
Passaram ainda além da Taprobana,
Em perigos e guerras esforçados,
Mais do que prometia a força humana,
E entre gente remota edificaram
Novo Reino, que tanto sublimaram;

E também as memórias gloriosas
Daqueles reis, que foram dilatando
A Fé, o Império, e as terras viciosas
De África e de Ásia andaram devastando;
E aqueles, que por obras valerosas
Se vão da lei da Morte libertando;
– Cantando espalharei por toda parte,
Se a tanto me ajudar o engenho e arte
(Camões, 1947, IV: 1-2)

The first challenge to the translator is the sheer momentum of these lines. The subject is announced ("As armas e os barões assinalados") but there can be no pause at the line's end. Both the meaning and the rhythm tumble the

reader forward – but forward into an extended sub-clause which continues to the end of the stanza, marked by a semi-colon. Then the first words of stanza 2, "E também", announce a subordinate subject, followed in turn by its own by extended sub-clause, occupying three lines, before "E aquelles" broaches a third subject with yet another sub-clause – all this before we finally reach the main verb in line 15, "cantando espalharei". At no point as we read these lines has it been possible to break off. Suspense builds up, both semantically, as the meaning unfolds, and syntactically as the sentence's grammar is completed. All this is helped rhythmically by the heavy stresses on key words – "armas", "barões assinalados", "perigos", "guerras esforçados","Novo Reino", "A Fé", "o Império", "por toda parte" – these lines demand to be declaimed, not muttered in private.

All this is possible in Portuguese because the inflexions guide you through the complexities, declaring which words belong together as noun and verb phrases or as modifiers. What's 'unmanageable', to use Burton's word, is to represent this in English, which for the most part lacks inflections so that meaning is almost completely dependent on word order.

A case in point is the famous sixteen-line, blank verse sentence with which Milton begins *Paradise Lost* (Milton, 1998: 121). Despite the Latinate construction, Milton cannot postpone the main verb ('Sing Heavenly Muse') beyond line 6, and the period is divided by a colon in line 10, each side being grammatically complete (in short, there is a second main verb).

That's the translator's biggest problem, but there are other decisions to be made. "As armas e os barões" consciously echoes Virgil's "Arma virumque cano", though Camões deliberately makes it plural. Does the reference matter for modern English readers with little knowledge of the classics? Meanwhile, where is Taprobana? Does the fact that Camões eventually identifies it as Ceylon[3] justify calling it so (or even Sri Lanka?) at this point? Finally, what is to be done with "tanto sublimaram". How does modern English, or the English of any age since Milton, cope with 'the sublime'?

[3] Camões, 1947, IV: 10, 51.

Sir Richard Fanshawe 1655

Armes and the Men above the vulgar file,
Who from the Western Lusitanian shore
Past ev'n beyond the *Taprobanian*-Isle,
Through *Seas* which never *Ship* had sayld before;
Who (brave in *action*, patient in long *Toyle*,
Beyond what strength of *humane* nature bore)
'Mongst *Nations*, under *other Stars*, acquir'd
A *modern Scepter* which to *Heaven* aspir'd.

Likewise those *Kings of glorious memory*,
Who sow'd and propagated where they past
The Faith with the *new Empire* (making dry
the *Breasts* of ASIA, and laying waste
Black AFFRICK's vitious Glebe) And *Those* who by
Their deeds at *home* left not their names defac'd,
My *Song* shall spread where ever there are *Men*
If *Wit* and *Art* will so much guide my *Pen*
(Fanshawe, 1963: 59).

Fanshawe was the first to translate *Os Lusíadas* into English and most subsequent translators have great affection for "good old Fanshawe" (Burton, 1881: 143) as Burton calls him. My own tribute was to say "his version still best captures the intellectual vitality of the original" (White, 1997: xxi). His version was undertaken while he was under house-arrest at Tankersley in Yorkshire during the Commonwealth. Under Charles I, he had served as secretary to the English Ambassador in Madrid and he was closely identified with the royalist cause. Cromwell, however, seems to have been fond of him so he was not forced into exile. His qualifications for translating Camões were that he spoke excellent Spanish and that he had available at Tankersley the massive commentary on the poem published by Faria e Sousa in 1639.

Fanshawe never laid down any 'theory' of translation, but his close friend, the poet John Denham, described his translation of Guarini's *Pastor Fido* in these terms:

> Others preserve the ashes, thou the flame
> True to his sense, but truer to his flame
> (Fanshawe, 1963: 22).

A year after *The Lusiads* appeared, Denham commented further,

> I conceive it is a vulgar error in translating poets, to affect being *fidus interpres*… for poetry is of so subtile a spirit, that in the pouring out of one language into another, it will all evaporate, and if a new spirit be not added in the transformation, there will remain nothing but a *caput mortuum*, there being certain graces and happinesses peculiar to every language, which give life and energy to the words (Fanshawe, 1963: 22-23).

The essay continues, "if Virgil must needs speak English, it were fit he should speak … as a man of this age" (*ibidem*).

Most accounts of poetic translation in English begin with John Dryden's preface to his *Fables Ancient and Modern* (Dryden, 1958: 520-539). But Denham's comments (1656) precede Dryden's by 24 years. It should be added that Fanshawe was born in 1608 and the poets that mattered when he was a young man were still the Elizabethans and Metaphysicals, lively intellectual poets with widely ranging imagery and rhythms matching those of contemporary speech. Milton and Dryden had not yet become the dominant influences in English poetry and this shows.

There is an energy and vigour about the two opening stanzas of Fanshawe's version, with little obvious searching after 'poetic' effects. As with Donne, the stresses fall, as they would in spoken English, on the words carrying the meaning. Even the form – *ottava rima* – isn't allowed to impose itself. The lines are not treated as units, as we'll see later, but carry over as the sense demands, until the final couplet restores some feeling of order. This is especially true of the second stanza, where lines 2 to 5 threaten to fall apart until line 6 is end-stopped with a strong rhyme and the stanza moves to a concluding couplet.

He has, of course, made two sentences of Camões' opening. Nevertheless, he captures the momentum of the original, and his translation reads throughout like a thinking man's version, conveying the sheer intellectual excitement of opening up the world that remains central to the poem's meaning. Modern

English readers still have much to gain from Fanshawe and it is good that his version remains in print.[4]

William Mickle 1776

ARMS and the Heroes, who from Lisbon's shore,
Thro' seas where sail was never spread before,
Beyond where Ceylon lifts her spicy breast,
And waves her woods above the wat'ry waste,
With prowess more than human forc'd their way
To the fair kingdoms of the rising day:
What wars they wag'd, what seas, what dangers pass'd,
What glorious empire crown'd their toils at last,
Vent'rous I sing, on soaring pinions borne,
And all my country's wars the song adorn;
What kings, what heroes of my native land
Thunder'd on Asia's and on Afric's strand:
Illustrious shades, who levell'd in the dust
The idol-temples and the shrines of lust:
And where, erewhile, foul demons were rever'd,
To Holy Faith unnumber'd altars rear'd:
Illustrious names, with deathless laurels crown'd,
While time rolls on in every clime renown'd!
(Mickle, 1900: 1-2)

Self-evidently, Mickle's chosen form is the heroic couplet, that dominant form in eighteenth-century English verse, following on the examples set by Dryden, Pope and Samuel Johnson. For the satire of the period, it was the perfect vehicle, synthetic and barbed, and proceeding through antithesis, balancing one phrase, thought or image against its opposite and requiring the reader to discriminate. For an age that prided itself on being the age of reason, ridiculing all departures from 'sense', the heroic couplet proved the perfect fit of form to content.

[4] £17.99 from EEBO editions or £233 from OUP.

For narrative, however, in the hands of anyone less technically skilled than Dryden or especially Pope, it could prove disastrous. The couplets tend to be self-contained, the heavy rhymes ensuring the poem comes to a complete halt every second line, requiring they be jump-started. Mickle's deployment of colons cannot disguise the fact that he has turned Camões's opening into no less than five complete sentences, with further pauses at the completion of each rhyme. All momentum is lost, both in this opening sentence and in the epic as a whole, which proceeds not stanza by stanza but couplet by couplet, the rhythm of Camões's careful divisions supplanted by an entirely different and alien rhythm. The whole architecture of the epic has been altered.

Notice too that Mickle takes 18 lines to translate Camões's 16, lines 4 and 14 of his translation having no basis in the original. This, again, is representative. Throughout the translation, Mickle persistently adds material of his own, most notably in Canto 9 where 154 couplets are intruded describing a non-existent sea-battle. He justifies this with reference to eighteenth century taste, claiming the freedom to infuse his version with the 'spirit of an original' work (Mickle, 1900: xxxii). It proves true that much eighteenth-century poetry proceeds in this fashion. Pope's *Epistles* are modelled on Horace (he calls them 'imitations'), while Johnson's "London" and "Vanity of Human Wishes" are contemporary versions of Juvenal. Even the hymn writer Isaac Watts describes himself as modernizing the Book of Psalms, bringing them into line with the later revelations of the Gospels, but in a manner completely in accord with the tastes of the age.

It would be more exact to say that Mickle transforms rather than translates the poem. In his hands, it becomes no longer the Portuguese national epic but a founding text for the British East India Company. *The Lusiad* is, he says, "the epic poem of the birth of commerce, and, in a particular manner, the epic poem of whatever country has the control and possession of the commerce of India" (Mickle, 1900: xxx-xxxi). As his introduction further summarizes:

> The abolition of the feudal system, a system of absolute slavery, and that equality of mankind which affords the protection of property, are the glorious gifts which the spirit of commerce, awakened by Prince Henry of Portugal, has bestowed upon Europe in general; and, as if directed by the manes of his mother, a daughter of England, upon the British empire in particular (Mickle, 1900: xlvii).

With this theme in mind, Portugal's role in the epic is consistently minimized.[5] In these opening lines, for example, the "ocidental praia Lusitana", becomes simply "Lisbon's shore". This apparently very minor change draws force from the consistency with which Mickle applies it, with references to Portugal or Lusitania being regularly substituted by Lisbon or "the Tagus". Having reduced the origin of the voyage to a matter of geography, when Mickle continues in these lines to speak of "what glorious empire", or "my country's wars", or "my native land", the hint is clear it is Britain he really refers to.

Notice too how he identifies Taprobana with Ceylon and adds a line and a half describing it. Mickle's readers know perfectly well where Ceylon is (it was to be captured by Britain just 20 years later) and there is no longer any mystery about the limits of the known world.

That said, none of the other 17 English translations of *The Lusíads* has proved as enduring as Mickle's. It remained in print in popular editions until the early twentieth century and a new scholarly edition was published as recently as April 2010.[6]

J.J. Aubertin 1878

Arms and the heroes signalised in fame,
Who from the western Lusitanian shore
Beyond e'en Taprobana sailing came,
O'er seas that ne're had been traversed before;
Harassed with wars and dangers without name,
Beyond what seemed of human prowess bore,
Raised a new kingdom midst a distant clime,
Which afterwards they rendered so sublime:

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[5] In her essay "Uma leitura de *Os Lusíadas* (William Julius Mickle)", Isabel Simões Ferreira quotes a contemporary reviewer of Mickle's translation declaring in The Edinburgh Magazine that the poem's "principal defect" is the account of Portuguese history in cantos 3 and 4 which has 'no relation to the subject of the poem' (See Machado de Sousa, 1992: 80).

[6] *The Lusiad: or the Discovery of India: an epic poem* by William Julius Mickle and John Archer (Bibliobazaar, 2010).

> Also those kings of glorious memory,
> Who, spreading wide the faith and empire's sway,
> Went forth where Africa and Asia be,
> Sweeping the wicked of those lands away;
> And they, who, working many a prodigy
> Of valour, death's own laws e'en held at bay,
> Shall in my song be o'er the world displayed,
> If art and genius so far lend their aid
> (Aubertin, 1878: 3).

I have great admiration for Aubertin's translation. He was the first translator of *Os Lusíadas* to speak fluent Portuguese (as an Anglican clergyman, he had spent many years in Brazil) and for sheer accuracy he sets the standard very high. In this spirit, he compares the art of translation with "the engraving of a picture" (Aubertin, 1878: XVIII) – that is, the translator produces an exact copy in a lesser medium. It is hard to dissent from this.

He was also the first to produce parallel text version (left page Portuguese, right page English), explaining, "My ambition has been to introduce Camoens to English literature in his own language, and so to interpret him, side by side with himself, in ours, as it seemed to me he would have written his 'Lusiads' had he written them in English" (Aubertin, 1878: XVI). His version actually functions as an excellent crib. For each stanza, the page on the right in English tells you exactly what is happening on the page on the left in Portuguese. Add its skilful rhymes and you might wonder why translations of *The Lusíads* did not stop with Aubertin (why, for instance, did Sir Richard Burton, his close friend, feel the need to do his own version just three years later).

My own reaction on first encountering Aubertin's translation was indeed to wonder why I was bothering with my own (at that stage, two-thirds accomplished). I copied out sentence after sentence only to break off repeatedly with the realization this was not really English, but a sort of mid-way language, an uncanny approximation of English to Portuguese. More precisely, the vocabulary was English but the syntax was Portuguese. I am not complaining about the 'e'ens' and 'ne'ers' employed in these two opening stanzas – these were standard elisions in nineteenth century poetry – but about the inverted order of the nouns and adjectives or the verbs and auxiliaries, the distortions of syntax necessary to secure the rhymes. Lines like "Beyond e'en Taprobana sailing

came" ought strictly to be phrased "Came sailing e'en beyond Taprobana", while "Shall in my song be o'er the world displayed" would be better expressed as "shall be displayed o'er the world in my song". Ironically, the result is that in order to read Aubertin's translation, it actually helps to know some Portuguese, the parallel text helping you find your way through the tangled maze of Aubertin's English sentences. Otherwise, his translation is occasionally impenetrable.

Interestingly, though, these comments do not apply to Aubertin's version of the two opening stanzas. Confirming Burton's comments about their intractability, Aubertin has responded by simplifying the challenge they present. The stanzas are separated by a colon, but they represent two separate sentences, with a new verb 'raised a new kingdom' introduced in line 7. He has also altered the sequence of the clauses so that the parallel texts do not correspond anything like so closely as elsewhere in his version. Taprobana, for instance, appears in line 3, not line 4, and Africa and Asia in line 11 instead of 12.

These are very minor points, indicating a slight struggle with the syntax and poetic form, barely noticeable except by contrast with the skill he demonstrates elsewhere. His version is both more accurate and more technically accomplished than any other currently in existence.

Sir Richard Burton 1881

The feats of Arms, and famed heroic Host,
from occidental Lusitanian strand,
who o'er the waters ne'er by seaman crost,
fared beyond the Taprobáne-land,
forceful in perils and in battle-post,
with more than promised force of mortal hand:
and in the regions of a distant race
rear'd a new throne so haught in Pride of Place:

And, eke, the Kings of memory grand and glorious,
who hied them Holy Faith and Reign to spread,
converting, conquering, and in lands notorious,
Africk and Asia, devastation made;
nor less the Lieges who by deeds memorious
brake from the doom that binds the vulgar dead;
my song would sound o'er Earth´s extremest part
were mine the genius, mine the Poet's art
(Burton, 1881, I: 5).

Translation theorists distinguish between domesticating and foreignizing strategies, meaning those that employ all the resources and norms of the target language to make the translation seem the work of a native speaker, and those that take pains to remind the reader that the text in question comes from another culture and another age.[7] This defines a graph rather than absolute distinction for few translations are entirely one or the other. But of those considered in this essay, Burton's is by far the most 'foreignized' – imitating Portuguese syntax (as his friend Aubertin had done) and deploying a vocabulary packed with reminders that this is a sixteenth century poem. "I have", he says, "purposely introduced archaisms … to give a sort of Quinhentista flavour" (Burton, 1881: 188). He goes on to deny aiming to represent "the English of the period", but he adds "a certain air of antiquity is only decent in translating from an author who dated before Spenser".

No reader can doubt that this was a labour of love. I quote from his Preface:

> None but a poet can translate a poet … Let me add that none but a traveller can do justice to a traveller. ... I have not only visited almost every place named in the epos of commerce: in many I have spent months and even years. … During how many hopeless days and sleepless night Camoens was my companion, my consoler, my friend; – on board raft and canoe; sailer and steamer; on the camel and the mule; under the tent and in the jungle-tree; upon the fire-peak and the snow-peak; on the prairie, the campo, the steppe, the desert … my ruling passion compelled me to

[7] The terms were first used by Friedrich Schleiermacher in a lecture 'On the different methods of Translating' (1813). 'Either the translator leaves the author in peace, as much as possible, and moves the reader towards him. Or he leaves the reader in peace, as much as possible, and moves the author towards him.´ Schleiermacher preferred the former (Baker, 1998: 342).

> seek a talisman against homesickness ... I found this talisman in Camoens (Burton, 1880: vol. 1, pp. xiv-xv).

Nor can there be any question that Burton's version is unreadable. Despite his deployment of colons at the ends of lines 6 and 8, of semi-colons in lines 12 and 14, he had in fact closely reproduced Portuguese syntax in what works as a single sentence. But the Quinhentista flavour of his vocabulary is that his language dates before English poetry found its voice – before Spenser, Sydney, Marlowe, Shakespeare, Donne, etcetera – rummaging around with minor poets like Wyatt and Surrey.

Take, for instance, the word "haught" in line 8 (meaning 'proud'). According to the OED, this represents a corrupted version of the French 'hault' (misspelt on the model of words like 'caught' and 'taught'), and last used, in the sense in which Burton uses it, in 1590. Similarly, "hied" in line 10, meaning 'hastened' was obsolete as early as 1500. As for the compound "battle-post" (l.5), this does not even make it into the OED at all. Burton was quite unabashed about this. He writes, "I do not doubt that my 'vocabulary' will lose me many a reader, but these will not be of the class by which I would be read, and the loss will rather be looked on as a gain" (Burton, 1881: 192).

The bravado is typical but extremely odd. After all, translations exist as a compromise, to make foreign texts accessible to those with insufficient knowledge to read them in the original. In practice, it is easier to learn to read Portuguese than to struggle with Burton's pastiche sixteenth-century English.

Leonard Bacon 1950

> Arms and those matchless chiefs who from the shore
> Of Western Lusitania began
> To track the oceans none had sailed before,
> Yet past Tapróbané's far limit ran,
> And daring every danger, every war,
> With courage that excelled the powers of Man,
> Amid remotest nations caused to rise
> Young empire which they carried to the skies;

So, roo, good memory of those kings who went
Afar, religion, and our rule to spread;
And who, through either hateful continent,
Afric or Asia, like destruction sped;
And theirs, whose valiant acts magnificent
Saved them from the dominion of the dead,
My song shall sow through the world's every part,
So help me this my genius and my art.
(Bacon, 1950: 3)

Leonard Bacon's is the only American version of *The Lusíads*, a fact perhaps better illustrated by the generous space awarded to his entertaining annotations than by any particular features of his style. He taught briefly at the University of California, Berkeley, before retiring at 36 to devote himself full time to poetry. For many years, he published under the pseudonym Autholocus in the *Saturday Review of Literature* before contributing under his own name to a wider succession of journals. His eight volumes of poetry included a mock epic *Ulug Beg* (1923), and the Pulitzer Prize winning *Sunderland Capture* (1940). Among his translations are versions of the *Chanson de Roland* (1914) and of *El Cid* (1919). He died in 1954, four years after publishing his translation of *The Lusíads*, and is now little known.

As with Fanshawe and Aubertin, *ottava rima* is his chosen form but he does not surpass them in ease, or indeed modernity, of expression. Though the two stanzas are divided by a semi-colon, he has, in fact, made them two sentences. The subject of the former ('Arms and those matchless chiefs') is separated by seven lines from the verb ('caused to rise'), and of the latter ('good memory') by a further seven lines from the verb ('my song shall sow'). This makes for congested syntax, the sub-clauses packaged awkwardly and, to achieve rhythm and rhyme, he is forced into the same kinds of elisions ('Afric') and inversions ('acts magnificent') that were evident in Aubertin. His notes, which rival Burton's for erudition, mention Fanshawe's and Burton's translations but not Aubertin's. Was he aware that the task of rendering *The Lusíads* in late-nineteenth century English verse had already been accomplished?

The worst feature of these lines is, in fact, their lack of drive. There is none of the sense of being tumbled headlong into the poem that characterises Camões's original. Each has its too-correct ten syllables, while the rhymes fall

ploddingly, imposing heavy pauses where none should exist – such as that between 'began / To track' (lines 2-3) or that between 'went / Afar' (lines 9-10). But his version has charm and is engagingly enthusiastic. His solutions to translation cruxes always prove worth consulting. In my own version, he has, at times, a ghostly presence.

William C. Atkinson 1952

> This is the story of heroes who, leaving their native Portugal behind them, opened a way to Ceylon, and further, across seas no man had ever sailed before. They were men of no ordinary stature, equally at home in war and in dangers of every kind: they founded a new kingdom among distant peoples, and made it great. It is the story too of a line of kings who kept ever advancing the boundaries of faith and empire, spreading havoc among the infidels of Africa and Asia and achieving immortality through their illustrious exploits. If my inspiration but prove equal to the task, all men shall know of them (Atkinson, 1952: 39).

Atkinson's is, to date, the only prose translation of *Os Lusíadas* in English and the first surprise is that he has not taken advantage of the freedom of prose (without the constraints of rhyme or verse form) to produce the most accurate version available. Those readers requiring a crib to help them follow Camões´s Portuguese are, ironically, much better served by Aubertin. A great deal of the original text is simply omitted. In Canto I, 56, for example, after the fleet's arrival at Mozambique Island, Camões writes as follows:

> Nisto, Febo nas águas encerrou
> Co'o carro de cristal o claro dia,
> Dando cargo à irmã que alumiasse
> O largo mundo, enquanto repousasse.
> (Camões, 1947, IV: 1, LVI)

Atkinson translates this baldly as "The sun was setting" – not a word more, the poetry apparently being regarded as superfluous.

His *Introduction* sheds a curious light on this. He claims that, for the very first time, he offers *The Lusiads* to the English reader in a plain text "unencumbered

by a single footnote" (Atkinson, 1952: 36). Anything that might need explaining to the general English reader, largely ignorant of Homer, Virgil and Ovid, has simply been expunged. Nevertheless, Atkinson goes further, complaining of "The abuse of epithet and adverb" in Camões's text, "the lapse into tag and padding, the sheer prose of many a weary mechanical solution to the ever-recurring problem in a historical-geographical narrative, of versifying the essentially prosaic" (Atkinson, 1952: 32). He conveys the distinct impression that by turning the epic back into the prose of its original sources, he is restoring the *status quo ante* and doing Camões a good turn.

The long opening sentence of *Os Lusíadas* becomes four distinct sentences with four main verbs. They are resolutely matter of fact. Virgil disappears, Taprobana becomes Ceylon, and the sublime becomes simply "all men shall know of them". In my own translator's note, I described Atkinson's style as "academic prose laced by Shakespearean echoes" (White, 1997: xxi). Actually, this was rather too kind. As with Mickle's heroic couplets, Atkinson's prose obscures the architecture of *Os Lusíadas*, substituting rhythms wholly alien to the original. As for these opening sentences, they are totally dependent on tired cliché – 'men of no ordinary stature, equally at home in war and dangers of every kind, spreading havoc, and but prove equal to the task'. This is tired writing effectively as far from poetry as it gets.

He also does not appear to have enjoyed the exercise very much. The book is dedicated to his wife 'who kept the translator to it'. This is translation undertaken as a chore, something translation theory does not seem to address but which must apply to quite a high proportion of the work of professional translators.

Landeg White 1997

Arms are my theme, and those matchless heroes
Who from Portugal's far western shores
By oceans where none had ventured
Voyaged to Taprobana and beyond,
Enduring hazards and assaults
Such as drew on more than human prowess
Among far distant peoples, to proclaim
A New Age and win undying fame:

Kings likewise of glorious memory
Who magnified Christ and the Empire,
Bringing ruin on the degenerate
Lands of Africa and Asia;
And others whose immortal deeds
Have conquered death's oblivion:
– These words will go wherever there are men
If art and invention steer my pen.
(White, 1997: 3)

I struggled with this opening sentence for several weeks, unknowingly confirming Burton's comment about its unmanageability and wondering how long the whole poem was going to take at this rate. My notebooks preserve some dozen or so versions, before hitting on what you see before you. In practice, of course, I was already resolving a number of key issues which do not need revisiting. Of these, by far the most important was that of form. My translation proceeds in eight-line units, each concluding with a rhymed couplet – a sort of ersatz *ottava rima*, preserving the original architecture of *Os Lusíadas*, with its regular pauses, while freeing me from the syntactical acrobatics necessary to preserving the original rhyme scheme in an effort to reproduce in English the ease and lucidity of Camões's style. Virgil, of course, had to be retained, at the expense of an explanatory footnote. So, too, did Taprobana, given that, for the ancient world, the southern tip of India marked for ships under sail the same kind of barrier to the China Seas as the Cape of Good Hope marked for the Indian Ocean.

My immediate problem, however, was Camões's syntax and that problem was resolved when I abandoned Miltonic pastiches and shifted the main verb from line 15 to where it belongs in English, that is in line 1 alongside the subject. Thus, my version begins 'Arms are my theme', with subject, verb and complement in just four words. This finally clinched for me what I had not hitherto put in so many words, that my translation was to be in late-twentieth-century English as lucid to modern English readers as Camões's sixteenth-century Portuguese was to his. I was also very pleased to have captured what I have termed the momentum of Camões's opening sentence. Try reading the opening line to yourself ("Arms are my theme, and those matchless heroes"): there can be no pause after heroes, as both meaning and rhythm carry you forward.

There is much else I could discuss but let me focus on just one phrase, not least because this is one area of this essay that touches on the theme of cognition. The phrase "tanto sublimaram", the closing words of Camões's opening sentence, meaning "made themselves sublime". The sublime has been assumed, at least since Longinus (Murray and Dorsh, 2000) to be the very essence of the Epic and the word brought home to me very forcibly that I was attempting to render 'the sublime' in English. My version goes simply:

> Among far distant peoples to proclaim
> A new age, and win undying fame.
> (White, 1997: 4)

No 'sublime', you note, just an insistence on the historic importance of Vasco da Gama's voyage. But the doubt remained in my mind. Had I turned a sublime epic into an easily read verse novel?

At one level, this was probably inevitable. Modern English, the English inherited from the eighteenth century that Yeats complained of so bitterly,[8] is a secular language, simplified in syntax (all but a handful of inflections abolished), and direct and business-like in its address. Certain states seventeenth-century prose was once capable of expressing now no longer seem possible. Compare, for example, 'The Magnificat', the Virgin Mary's hymn of joy at the Annunciation:[9] in the *Authorised Version* (1611) is an exultant, unforgettable poem of spiritual exaltation: in the *New English Bible* (1961) it sounds like a party political manifesto ("He has scattered those whose pride wells up from the sheer arrogance of their hearts"). This is not just the fault of the translators but has something to do with irreversible changes in the language.

While I was pondering this, a book came to my rescue. The book is by Philip Fisher and entitled *Wonder, the Rainbow, and the Aesthetics of Rare Experiences* (1999). Fisher is very critical of the idea of the sublime – or rather, critical of the idea that you can have the sublime without religion. The sublime, he claims, secularised religious feelings of the infinite and of the relative insignificance of human powers allowing the modern intellectual to hold on to covert

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[8] "Locke sank into a swoon; / The Garden died; God took the spinning-jenny / Out of his side" (Yeats, 1989: 321).

[9] *Luke* I, 46-55.

religious feelings under an aesthetic guise. For post-Romantic art, the sublime has been far more a matter of critical theory than of artistic practice, being peddled (he says) by reactionary critics who refuse to give up on transcendental illusions of religion.

In its place, Fisher proposes *wonder*, as the essential emotion of aesthetic experience. He quotes Socrates that 'Wonder is the beginning of philosophy', and Descartes that wonder is the first of the passions, 'a sudden surprise of the soul'. Most important of all, wonder is not diminished by scientific understanding. Fisher does not, for example, accept Keats' argument that Newton has destroyed the mythical power of the rainbow. It is the role of art, science and criticism to restore to our minds that wonder that sparks all thought.

As you see, his argument is ambitious and his book dauntingly erudite. But I found it a retrospective validation of what I had less consciously been trying to do. I do not believe that Vasco da Gama's voyage was divinely ordained or that European colonialism was part of God's design for human history. However, in opting for the secular rather than the religious, the scientific rather than the mythical, the geographical rather than the imperial, I was opting for wonder rather than sublimity, and the wonder of the *Lusíads*, as the first great poem to reveal our planet's true dimensions, its wealth and multiplicity of peoples, is everywhere.

But the word 'sublime' had troubled me, I did find a place for it in the final couplet of stanza 5, where Camões concludes his introduction.

> Give me a poem worthy of the exploits
> Of those heroes so inspired by Mars
> To propagate their deeds through space and time
> If poetry can rise to the sublime.

As you see, the word occurs in the context of a doubt about whether the kind of poetry I write is capable of 'sublimity'.

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Monolingual Dictionaries Anybody?

Isabel Casanova

> History has often shown that the greatest and most epoch defining events very often become those that slip deepest into forgetfulness. I would suggest that history very much shows how much we underestimate and downplay the relevance of facets that mean so much to our daily realities: from telephones to televisions, food mixers, books, chairs, lamps to those doors that manage to open as we approach, and not to mention cups, forks and napkins or whatever else enhances our lives.
>
> Within this perspective, a person making recourse to a dictionary today has everything made quite perfectly clear.

From the Anglo-Saxon period through to the Middle Ages, the teaching of Latin incorporated the practice of interlinear glosses within the scope of the text itself before later giving way to interlinear glosses in English on Latin and French texts. These glosses, fundamentally designed to facilitate the decodification and understanding of Latin texts would, step by step, evolve into tables and bilingual glossaries, destined to enable a more fluid learning of foreign languages, especially Latin but also, on a lesser scale, French.

The first bilingual dictionaries still retained the format of horizontally laid out glosses alongside the original text in the foreign language. Later, there came dictionaries in which the translated items were already set out in columns, even while not yet alphabetically listed (in and around the 15th century).

As strange as it might now seem to users of contemporary dictionaries, alphabetic ordering was not an automatic no-brainer and actually perceived as neither necessary nor useful. What organisation can be made out in these manuals designed for teaching relates to a vaguely thematic approach covering those words deemed necessary to the study and interpretation of erudite texts. Only towards the end of the 16th century did alphabetic ordering begin to

become commonplace and widely adopted and was indeed the practice that we shall find applied in the very first monolingual dictionaries.

The first English monolingual dictionary dates to 1640 and specifically states in the preface:

> If thou be desirous (gentle Reader) rightly and readily to vnderstand, and to profit by this Table, and such like, then thou must learne the Alphabet, to wit, the order of the Letters as they stand, perfecty without booke, and where euery Letter standeth: as (b) neere the beginning, (n) about the middest, and (t) toward the end. Nowe if the word, which thou art desirous to finde, begin with (a) then looke in the beginning of this Table, but if with (v) looke towards the end. Againe, if thy word beginne with (ca) looke in the beginning of the letter (c) but if with (cu) then looke toward the end of that letter. And so of all the rest. &c.

As the 17th century advanced, dictionaries very much became the flavour of the day and attracting great interest with the masters, poets and dramatists already having available vast sources of information and inspiration. The rising profile of language and literature would develop hand-in-hand with the growing interest in the vernacular, the history and the literature of the Classical period as well as in religious controversy. This generalised interest was certainly a factor in the inventions made by Gutenberg and Caxton as they sought to open up easier access to written texts. However, the practice of study and the translation of foreign texts would serve to raise awareness about the sheer difficulties in decoding one's own native language. This was furthermore accompanied by – at least the first stirrings of – efforts to 'normalise' and 'stabilise' the English language. The concerns expressed by Caxton are renowned: (in his *Prologue to the Eneydos* (1490))

> […] a mercer, came into a house and asked for meat, and especially he asked after eggs; and the good wife answered that she could speak no French, and the merchant was angry for he also could speak no French, but would have had eggs, and she understood him not. And then at last another said, that he would have "eyren"; then the goodwife said that she understood him well.

And Caxton questions: "What should a man in these days now write, eggs or eyren?"

This feeling of insecurity that also began to afflict the intellectual class of the time was also and especially due to the Renaissance period expansion of cultures: the European Renaissance would enhance the wish to dignify modern nations and within the scope of which 'linguistic awareness' would play a crucial role in the development of a 'national awareness'. Correspondingly, in the mid-16th century, scholars and the learned began to express their alarm at linguistic innovations, which they considered as representing the loss of dignity for the English language. Similarly, there were then raised indignant voices arguing that a language, when systematically borrowing and never paying its own way, would always be on the verge of bankruptcy.

However, all of the efforts that would subsequently be put into verification so as to render the English language pure and to purify it of any undue foreign influences proved rather curious in practice: it turned out that foreign referred to all words imported from French, from Italian,... but not from Latin or Classical Greek.

As Cawdrey set out in writing for his readers:

> And further vnderstand, that whereas all such words as are deriued & drawne from the Greek, are noted with these (* sic *) letter, (g). And the French are marked thus (fr) but such words as are deriued from the latin, haue no marke at all.

The English language would prove a pioneer. The English 16th century thus saw the first efforts made to stabilise norms for erudite English. These were almost all the Latin and Greek words that had had English terminations added. These words were known among the erudite English as the 'choicest words' or 'inkhorn terms'. Such words did not make up part of the day-to-day reality of the English but were deemed 'pure' and worthy of being known by the educated and learned. Nevertheless, they were, without a shadow of a doubt, difficult words and, similar to what had already been achieved with foreign language glossaries, designed to help students and learners deal with classical texts, there then emerged the idea to do the same with decodifications of these difficult English words. Hence, in 1582, Richard Mulcaster (1527: 187) would propose the drafting of a new type of book, an English-English dictionary.

Thus far, nobody had seemed to miss the presence of a monolingual dictionary: after all, the key issue was about decoding foreign languages and one's own language was already known to everybody. However, this new reality

would seem to point in a different direction. The late 16th century had already experienced some monolingual glossaries that to a greater or lesser extent resembled the bilingual glossaries: glossaries of English language words but which ensured that they corresponded to words from different eras.

In effect, they prepared the terrain for what came to be considered the first English language monolingual dictionary. The date was 1604 and the author was Robert Cawdrey, who would subsequently be assisted by his son Thomas, also a school-master in London. It was entitled:

> A Table Alphabeticall, conteyning and teaching the true writing, and understanding of hard usuall English wordes, borrowed from the Hebrew, Greeke, Latine or French &c.
> With the interpretation thereof by plaine English wordes, gathered for the benefit & helpe of Ladies, Gentlewomen or any other unskilfull persons.
> Whereby they may the more easilie and better understand many hard English wordes, which they shall heare or read in Scriptures, Sermons, or elsewhere, and also be made to use the same aptly themselves.

And it bore the motto: *Legere, et non intellegere, neglegere est* (Reading and not understanding is as if not reading).

This work was fiercely loyal to the spirit of the period. It dealt only with those difficult words, words eminently erudite in character. After all, just what would be the point in writing a book explaining all those words that everybody already knew? What sense did it make to write a book that defined what was, for example, a table, a chair or a bed?

What did matter was to focus attention on those words that the English in reality were not aware of: the difficult words, those Latin and Greek words that had been rendered 'English' generally by a simple process of suffixation. However, for the sake of clarity the key issue was: this dictionary would only include difficult words and these were naturally erudite words, vocabulary unknown to the broader public and words that did not fall into patterns of daily conversation. It should be noted that *hard wordes* occurs twice in the work's title alone.

The dictionary ended up playing an important educational role. Its objective was to open up insights into the meanings of difficult words, all of an erudite formation that the reader would find on engaging with the best works by the best authors. However, Robert Cawdrey also displayed another most relevant

concern: the transposition of words of an erudite origin into words of an Anglo-Saxon formation *(that is, plain English words).* The dictionary sought to exalt the native language without ever forgetting what may be considered as basic training: knowledge on the Latin words.

At the beginning of the 17th century, English lexicography began to reach out to a broader public. This no longer was, as Cawdrey had put it, a glossary of words of benefit to ‘‘unskilfull persons’’ or, as some dictionary-makers say, to the ignorant.

The number of entries increased substantially, the explanations grew longer even though the dictionary still remained a glorified glossary of difficult words. Such a conception would also remain in effect throughout following works.

In the 17th century, the ranges of interests expanded to include the arts and ended up by also including *terms of divinity, law, mathematics, anatomy, war,* to cite but a few examples*.* The difficult words remained under study but now came alongside etymological explanations and historical observations. Between 1616 and 1755, the dictionary came with the introduction: ‘‘Of great worth to all those who seek to understand that which they read.’’

It should be noted that there was already the awareness that the objectives of a dictionary should not be limited only to being a source of reference for difficult words. However, I would draw your attention to how the study of “the best words used in the language” still does in fact make reference to the difficult words that really do always seem to be present in the minds of lexicographers. Also very much troubling the thoughts of Cawdrey, at a time when society seemed concerned with the level of learning of women – I believe what underlies this is not that the men were erudite but that the purity of the language should issue forth from the mouths of women – the work furthermore highlights the concern over education and learning that is shared with the very first authors but now also focuses upon the ‘traders’ and ‘artisans’. Furthermore, while alphabetic ordering was now a generalised practice, it is of interest that the author still feels the need to make reference to its adoption.

As Duarte Nunes do Leão, an important Portuguese scholar of the 16th century, stated:

> As it is as indecent for a rustic and badly composed word to be issued by a man of such high position and noble creation as it for a rusty sword to be drawn from a golden or richly enamelled scabbard.

18th century lexicographers then took up an interest in the etymology of words. However, while the most important English language lexicographic works of the first half of the 18th century remained focused on the study of difficult words, they began to be faced by words from the daily reality. The dictionary was slowly losing its primordial objectives of explaining difficult words, many of erudite origin, and exalting that deemed perfect language.

The dictionaries that followed still continued to make reference to the most difficult words but they began to defend the explanation of simple and trivial words according to the example given by one leading author: "The Complete English Dictionary, Explaining most of those Hard Words, which are found in the Best English Writers." They nevertheless defended the study of real words, far distant to the difficult.

The profile of the monolingual dictionary was gradually being built up but it was Samuel Johnson who would set out the modern lexicographic problematic. In two fundamental works – the Plan and the preface to his dictionary – Johnson proves aware of the difficulties facing the lexicographer. Although the explanation had already been practically accepted, Johnson still felt the need to justify the integration of such words into a dictionary.

Samuel Johnson was a thorough individual. And, out of all that thoroughness, he included in his dictionary some definitions that would be unthinkable in contemporary times. As regards the entrances for *etch, minnock, skilt* and *stammel,* for example, Johnson displays his accuracy, coherence and humility in merely registering: "Of this word I know not the meaning."

As regards *dogbolt,* Johnson posits:

> *Of this word I know not the meaning, unless it be,* that when meal or flower is sifted or bolted to a certain degree, the coarser part is called *dogbolt*, or flower for *dogs.* (my highlight)

The doubts are many and the uncertainties only foster speculation. For *penguin:*

> This bird was found with this name, *as is supposed*, by the first discoverers of America […] (my highlight)

Throughout the nine years in which he was working on the dictionary, the thinking of Johnson moved on. Having once set out "to fix the English Language", Johnson ended up aware that it was not down to the lexicographer to intervene in the historical fate of words. As he stated in the dictionary preface:

> When we see men grow old and die at a certain time one after another, from century to century, we laugh at the elixir that promises to prolong life to a thousand years; and with equal justice may the lexicographer be derided, who being able to produce no example of a nation that has preserved their words and phrases from mutability, shall imagine that his dictionary can embalm his language, and secure it from corruption and decay.

In some aspects, this represented the launch of the modern monolingual dictionary. Johnson was concerned about orthography, pronunciation, etymology, the contextual distribution, contextual interpretation and the thematic issues that contemporary dictionaries certainly always include, and in the awareness that a dictionary is also a work of reference for current words and that lexicographers should not tie themselves up over prescriptive concepts as to just what the language should be.

Inspired by what was taking place in the rest of Europe – and we are now already well into the mid-19th century – Britain began to feel the need to define just exactly what was and what was not the English language and that meant a standard pattern of language would have to be defined. Correspondingly, some form of linguistic authority had to be mustered. Indeed, given the level of excellence that English was now deemed to have attained, it was worth definitively – as Johnson had once experienced – affixing and preserving it in all of its purity. Samuel Johnson, despite once being susceptible to such suggestions, did discover that such would never be possible. Nevertheless, this remained the sentiment prevailing throughout the intellectual classes.

In harmony with Johnson's position would come Trench (1857: 6), the great driver behind the OED.

However, establishing this inventory was not sufficient in and of itself according to Trench. He maintained that there had to be a biography of words, ascertaining just when they were born, when they died and how they had lived. Hence, while an inventory was necessary, this had to be a complete inventory. The dictionary was to contain ALL the words making up the language.

Similar to events taking place in other European countries, the great monolingual dictionary was on its way: the *Oxford English Dictionary*.

To build up a complete history, James Murray stressed the gathering of citations, excerpts gathered from literature that, when in sufficient number, would enable the range of meanings attributed to each word to be expanded. These citations do not only hold the function they had in the work by Johnson – proving and 'citing' the explanation made of the word – but rather accompany the entire historical background to the word, from its cradle to its grave.

Other experiences

England, and now Britain, it would seem, were well on their way.

Indeed, it was only between 1726 and 1739, that the Spanish Royal Academy, founded in 1713, produced its *Diccionario de la Lengua Castellana.* The Russian Academy of Arts, located in St. Petersburg, would only finish and publish its dictionary still later – between 1789 and 1794.

Germany was also somewhat behind the rest of Europe: only in 1741 would the field of German lexicography produce the work of Johann Leonhard Frisch and still bilingual in nature – *Teutsch/Lateinisches Wörterbuch* – even while many of its citations were drawn from German literature. The brothers Grimm, born towards the end of the 18th century, did make recourse to this work into the 19th century.

The Italian and French academies had in fact been the major pioneers in drafting monolingual dictionaries. In addition to the great interest elicited, the *Vocabolario degli Accademici della Crusca* immediately resulted in a storm of protests over both the criteria adopted and the choice of an archaic 'Florentinism' but which, nevertheless, still represented an especially valuable and wealthy cultural treasure within an Italy divided both politically and linguistically. On the contrary, however, the French Academy Dictionary made no recourse to quotations.

From Melo Bacellar to the work of the Academy

In Portugal, Father Rafael Bluteau edited his *Vocabulário Português e Latino*. Between 1712 and 1727, the public steadily learned about this ten volume work produced and published by the Theatine scholar. This, however, did remain a bilingual dictionary.

Only later in 1783 was this work followed by the *Dictionary of the Portuguese Language in which you shall Find Copied the Words that Bluteau Included, and all the other Dictionaries together: their actual meanings: the roots of them all: the accentuation: and the selection of the most used and polished: the Philosophic Grammar, and the Rational Orthography at the beginning, and the explanations of the abbreviations at the end of the Work*, authored by Bernardo Lima and Melo Bacellar, Prior of the Alentejo; in 1789 the *Dictionary of the Portuguese Language*, by António de Morais Silva – 1st edition still under the name of Rafael Bluteau – in 1793, the *Dictionary of the Portuguese Language* published by the Royal Academy of Sciences of Lisbon (with the only tomb published dealing with the letter A, from *A* to *Azurrar*).

These were the three main Portuguese monolingual dictionaries reaching publication in the 18th century even if the Lisbon Royal Academy of Sciences Dictionary did not make it past the letter A and would indeed only be fully completed in 2001.

Hence, we find that the first Portuguese dictionary only came out towards the end of the 18th century (1783), thus twenty eight years after Samuel Johnson and almost two centuries on from Cawdrey. However, the Portuguese version would not have to go through the primitive versions that the English dictionary experienced, already benefiting from the experience gathered within the framework of the *Accademia della Crusca* dictionary (published almost two centuries earlier), that of the *Académie Française* (dating to almost a century earlier) as well as that of the *Academia Real Española* (in this case around half a century earlier). This lag would nevertheless result in Portugal experiencing many beneficial effects.

The Royal Academy of Sciences of Lisbon, that would be named the Academy of Sciences of Lisbon on the declaration of the Portuguese Republic, published a magnificent first volume for the letter A in 1793. Unfortunately, the generalised prevailing political instability prevented the Academy from proceeding with its labours. Indeed, a second version of the first volume – again only

covering the letter A – was released in 1975 and only in 2001 would a complete edition of the dictionary be finished.

Hence, beyond the first volume of the Royal Academy of Sciences of Lisbon dictionary, the 18th century also saw two important dictionaries published which I mentioned before and that we may identify as the first two major Portuguese language dictionaries: the works by Bernardo Lima and Melo Bacellar (1783) and António Morais Silva (1789).

Neither work features preparatory texts nor does either refer to any of the difficulties encountered along the way or how such issues were overcome. However, both do refer in their prefaces to some complaints about the work done and make some vague references to the options assumed.

Furthermore, the difficulties basically turned out to be the same. Bernardo Lima and Melo Bacellar sought to deal with words "even of the least importance". Please do note how once again the lexicographers experienced this need to highlight and justify the attention awarded to the common and everyday words whose meanings the public certainly knew. No such need for self-justification is experienced by contemporary lexicographers.

The dictionary broadens the range of words included even while Melo Bacellar warns that people should consult an "Encyclopedia, and not the language dictionaries that are not under any obligation to provide scientific definitions". Hence, his dictionary presents a "Philosophic Grammar of the Main Portuguese Language; which shall teach the awareness and place the Vocabularies of the following Dictionary reasonably and with facility" in annex.

In 1793, the Royal Academy of Sciences dictionary single-handedly proved able to demonstrate that a dictionary could not be the work of but a single person and that many difficulties should be subject to consideration for the coherent development of the work. Furthermore, this work is the first to present, in addition to a Prologue, a "Plan for Establishing a Dictionary of the Portuguese Language". It should nevertheless be noted that the "Plan" was submitted to the Academy in a public session on July 4th, 1780 and approved on 24 November in the same year. Thus, the Plan itself preceded the publication of the first letter A volume by a full thirteen years.

The Prologue also reflects the prescriptive effect so specific to the spirit of the era: ''With this title, the Academy does not intend to come out with a simple Vocabulary of Portuguese Words; but to generally affix the language of the patria.''

This objective of *affixing the language of the patria* was deeply rooted in the spirit of the 18th century. Johnson also knew this dream even while practical experience would lead him to abandon it.

Similar to the tradition of the first English language dictionaries, the Academy dictionary proves a believer, as had been expressed in the objectives of the French Academy, in the lexicographic holy grail as somehow turning (or helping in turning) the language pure and eloquent and hence coherent with the practices of the 'best writers' and the 'the choicest words'. While Johnson may have quit along the way, the Portuguese Academy still believed it was within their power not only to fix the national language but achieve this through recourse to the "authority of our best writers".

Current dictionaries have now begun, indeed similar to many of the English language dictionaries, to provide additional details in parentheses (*this acceptance accompanied by a first capital letter*, for example). And such information proves of importance in the case of binomials such as Earth */ earth, Sun / sun,* for example.

As regards the classification of sub-entries, all these dictionaries already display a certain concern as to accuracy and detail. Some, for example, specify that the meaning is figurative and not always in any systematic form.

Exalting the language. The contribution from the Academies

Founded in 1542, the Accademia Fiorentina would experience competition from Accademia della Crusca, which, founded four decades later by five dissidents from the former establishment, became the first European Academy to release its own dictionary.

Crusca means bran and the role of academics – the *brigata dei crusconi* – consisted in separating the bran from the flower of the flour, hence, dividing impure language from pure language. Hence, they adopted as their motto a verse from Petrarch – it picks of the most beautiful flower – alongside the image of the machine used to sieve and purify flour: the *frullone*.

Rich in excerpts from Italian literature, the first edition of the *Vocabolario degli Accademici della Crusca* was published in 1612, only eight years on from the first English dictionary that, as seen above, was still structured as a form of glossary of difficult words.

In France, in January 1635, King Louis XIII signed the founding charters for the Académie Française. The charters render perfectly clear the concern with exalting and dignifying the language as a means of exalting and fostering the very sense of Nation itself.

In these founding charters, the King also stipulated that the Academy should be made up of forty members and their works should be of "great public utility". This vision of public utility shall also be very present, as we shall see, in the spirit presiding over the founding of the Royal Academy of Sciences of Lisbon. The motto of the French Academy is: "À l'immortalité."

Spain was also caught up in this European 'trend'. Strongly inspired by the French academy model, Juan Manuel Fernández Pacheco, Marquis of Villena and Duke of Escalona, established the Royal Spanish Academy in 1717, with the objective of: "affixing the voices and vocabularies of the Castilian language with all its propriety, elegance and purity."

We thus continue to find this idea of some need to *affix* and *purify* the national language and that such a role would undoubtedly be best met by the academies. This idea, as we have had due occasion to highlight, would later be abandoned or at least enthusiasms would be cooled among the academics that would following in these initial footsteps.

This idea of purity would, however, enter into the very motto of the Spanish Royal Academy: "Clean, affixed and splendorous" and take up the symbol of a burning crucible. Language would therefore be symbolically subject to purification inside a crucible, a utensil used to smelt and purify precious metals.

Portugal founded the Royal Academy of Sciences of Lisbon on 24 December 1779. The county was then under the reign of Queen D. Maria I and the main objective of the Academy was to promote science and teaching. Thus, this was not, as happened with the Fiorentina and della Crusca academies, nor with their French and Spanish peers, an academy with a particular vocation for the development and exaltation of the language as a means of improving the nation.

The Royal Academy of Sciences of Lisbon took as its slogan a verse from the fable by Phaedrus: "Unless what we do is useful, our fame is vain."

The motto of the Portuguese academy seems to open up some distance to those already listed: those of the Accademia della Crusca and Real Academia Española express a desire to *purify* the language, a highly important assumption in an era when there was much attention on raising the awareness and

the grandeur of vernacular languages. Perhaps because this is not the primary objective of the Portuguese academy, the verse reflects the idea of its public utility statute that the other academies, sooner or later, would also recognise.

This version forms part of a fable by Phaedrus *(Arbores in deorum tutela / Trees in the care of the gods)* that I include here so as to better understand the range of the motto:

The story goes that one day the gods decided to choose which trees they would take into their care: Jupiter chose the oak, Venus the myrtle, Phoebe the laurel, Cibele the pine and Hercules the poplar. Minerva was surprised and asked for what reason had they all chosen trees that do not bear fruit, with Jupiter answering that it was not appropriate to choose a tree simply for its fruit. However, Minerva chose the olive tree simply because of its fruit. The god of the gods and creator of men then declared he well understood why she was known as the goddess of wisdom as when whatever we do serves no purpose, vain is our glory. The fable conveys the moral: you should only do that which bears some kind of utility.

The Academy's objective was clear. The Portuguese institution wanted to foster the scientific and cultural development of the country. It neither sought to "clean, fix and make splendorous" nor did it seek to study and 'purify' the language, separating the bran from the flower of the flour. The slogan of the Lisbon Royal Academy of Sciences centres attention on the objective of public utility. While the gods may not have particularly appreciated the choice of the tree, not due to its beauty but rather due to its fruit, the father of the gods said that, on choosing the olive tree on account of its fruit, Minerva showed very well why she had been called the *wise.* Minerva is the goddess of wisdom and hence her intervention served as the inspiration for the Academy's adopted theme.

As from the 20th century, with the statute of the non-prescriptive study of language, dictionaries began to record not only how words should be spoken and written but how they actually were spoken and written. This raised a problem that thus far has proven difficult to resolve: what is the objective of a monolingual dictionary? It has lost its statute as a glossary of difficult words just as it has shed the objective of somehow affixing and exalting the language. The lexicographer seems to have given up on 'advising' or 'reprimanding'. Johnson, for example, expressed his opinion through the following 'scientific' comments:

GRO'CER, *n. s.* [*this should be written grosser,* from *gross,* a large quantity; a *grocer* originally being one who delt by wholesale …]

GOOSE, *n. s.* plural *geese.* […] A large waterfowl proverbially noted, *I know not why*, for foolishness.

SHABBY, *adj.* [A word that has crept into conversation and *low writing*; but *ought not to be admitted into the language*.]

(my highlights)

Together, it would seem accepted that such are what a dictionary should not attempt to do.

It would also generally be accepted that a dictionary:

– should contain ALL words in a particular language,

– that these words should be presented alphabetically,

– that entries should contain classifications by grammar, etymology, phonetics, orthographic and registry indications: formal, informal, pejorative...,

– that the dictionary should not take a prescriptive approach in which the dictionary-maker comments and counsels.

However, in making up a work of reference, what is a non-prescriptive role? Should this extend to exalting the language? Should it only be based on the best authors, the languages of individuals deemed cultured? Who are the good authors? Who are these cultured persons? Are they persons who talk well? And who talks well? Cultured persons? Or should a dictionary represent an inventory and explanation of the words independently of their erudite or otherwise character?

Lexicographers still do not have any answers but, as Samuel Johnson once stated: "Dictionaries are like watches, the worst is better than none, and the best cannot be expected to be quite true."

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Across Languages and Cultures: Translation in a Mobile World

Maria João Cordeiro

Mobility practices are a major phenomenon in contemporary world. Flows of people, objects, information and images occur presently at an unprecedented scale and at an unimaginable velocity, contributing thus to a redefinition of proximity and distance and calling for a reflection on the generally overlooked issue of language phenomena and translation in a world thick with intercultural encounters and linguistic experiences.

The movements across languages and cultures, which are intrinsic both to human migrations and to the speedy circulation of representations around the globe, are of paramount importance. Being mobile in today's world is being aware of its polyglossic nature; we live in a permanently translated world, in which not only do we permanently consume translation products, provided very often by an anonymous legion of translators working for frictionless communicative exchanges, but we are also, to a large extent, permanent translators, constantly on the move between cultural constructions, seeking meanings, equivalences and interpretations.

The present paper aims to reflect on the ubiquitous role of translation in today's mobile and highly mediatized world. It will more especially draw on examples from tourism, one of the world's allegedly most powerful forces influencing cultural processes today, which develops around multilingual settings and heavily relies on communication, cultural mediation and translation.

Mobility is a major phenomenon in the contemporary world. Literally everything travels today on an unprecedented scale and at an unimaginable velocity – living bodies and objects, images and symbols, ideas, information, technologies and money, configuring the unstable, fluid and complex tissue of today's world of global *scapes*, to use the term created by anthropologist Arjun Appadurai (1996).

High-speed communication technologies have created numerous possibilities of worldwide virtual and actual mobility, interconnectedness and interdependency: goods and services are traded transnationally in an era of global markets; business is done in a seemingly borderless world, beyond the political spheres and cultural limits of nation-states (Ohmae, 1990), in which information and knowledge circulate through a complex and vast system of networks, nodes and flows (Castells, 2000).

A significant part of this mobile configuration of the world relates to what Lash and Urry (1994) term the economy of "signs and symbols" in the post-industrial world: according to these authors, subjects and objects are emptied out of their materiality, acquiring sign-values and symbolic content and proliferating as mediated representations. On the other hand, people are increasingly less confined or tied to specific places, "thrown together" (Massey, 2005) in actual or virtual spaces, exposed to unpredictable encounters with 'others' in transnational networks and communities. Contemporary social life increasingly involves practices of border-crossing, of forced or voluntary displacement, de-territorialization and cosmopolitanism (Kaplan, 1996; Tomlinson, 1999); it increasingly entails experiences of being "connected while on the move", of adhering to a certain nomadic way of life, of "transgressing" virtual and imaginative borders, of "travelling-in-dwelling" (Clifford, 1997) for example, simply by channel-hopping, mouse-clicking around the world or visiting the ethnic restaurants in the neighbourhood.

Mobility is clearly a defining feature of late modernity with pervasive effects upon all aspects of our lives. A (generally overlooked) dimension of mobility, be it virtual or corporeal, are the movements across languages and cultures it intrinsically and inescapably involves. Knowledge-sharing, exchange, interaction and mediation occur through communicative processes, constant passages to and from languages and cultures, and, of course, through translation.

Being mobile in today's world is being aware of its polyglossic nature. We live in a permanently translated world, in which not only do we permanently consume translation products, provided very often by an anonymous legion of translators working for frictionless communicative exchanges, but we are also, to a large extent, permanent translators, constantly on the move between cultural constructions, seeking meanings, equivalences and interpretations.

Globalization and mobility are therefore all about translation. Interconnectedness and interdependence at a global scale and in an informational era can

only ever occur through multiple connections between multiple languages and cultures, generating a correspondingly ever-growing need to make information available to the highest possible number of people and accessible in all possible languages and – above all – in real and at the same time.

As the internet grows to be the most important means of communication in the global economy, there is a dramatic increase in the volume of digital content. Recently, a Eurobarometer survey (2011) on user language preferences online has shown that 90% prefer to visit a website in their own first language; about 44% of Internet users in the EU think they miss interesting information because websites are not available in a language they understand; 42% never buy on-line in a language different to their own. These figures suffice to reveal how highly sensitive to language differences the digital world and most particularly e-commerce is: "English is no longer a universally effective medium of communication in the context of Web-based environments" (O´Hagan and Ashworth, 2002: 12), especially considering that this emerging marketplace and the corresponding Internet population are expected to rise in non-native English speaking realms.

Translation demands have unsurprisingly increased immensely in the field of so-called localization: this can be generally defined as a tailoring process of products and services to suit local markets, involving target-oriented translations and cultural adaptations of products, brand, technologies or websites to a specific country, region or market, in order to attract potential customers from all over the world: for every product intended to be successfully global, it is therefore crucial that there is a localized version of the relevant information.

Significant sources of huge information output are international organizations and supra-national institutions, such as the United Nations (UN), the World Trade Organization (WTO), the International Monetary Fund (IMF), the Organization for Economic Cooperation and Development (OECD), just to name but a few, which have in the past decades become major political and economical world forces influencing vast territories and communities of citizens. Translation services are constantly needed in many language combinations not only for the inner functioning of these institutions (meetings, seminars, conferences, missions, etc.), but also for the effectiveness of their decisions, measures and agreements, which have to reach the people directly affected (Cronin, 2003).

In an informational world, accessibility to information in one's own language and content delivery in multiple languages represent crucial concerns. While non-existent, translation, contrary to its traditional status, becomes undesirably visible. One recent example is provided by the agreement established between the Portuguese government and the IMF, whose translation was in fact only made available in Portuguese about a fortnight after the agreement was signed. For this fortnight, there was a sort of frustrating informational language vacuum on a highly sensitive national issue.

In a world of "informational ubiquity" (Cronin, 2003: 21), translators are called upon to perform a major task in particularly difficult circumstances: setting up the necessary conditions and providing the medium on which depends the fulfilment of the accelerated and frictionless mobility paradigm which characterizes late modernity. In the above cited episode, a fortnight was considered an intolerable span of time to await a translation.

Translation can be seen as a "lubricant of exchange" (Cronin, 2003: 49) of paramount importance, playing a decisive role in rendering digital content linguistically and culturally accessible to everyone: texts have become ubiquitous in today's mediated world of shared information. As de Certeau (1988) puts it: "The media transforms the great silence of things into its opposite. […] the real now talks constantly. News reports, information, statistics, and surveys are everywhere. No story has ever spoken so much or shown so much."

As texts invade the real, the real has never been so dependent on translation-mediated communication and the fact that "the real now constantly speaks" means obviously that great pressure is put on translation – because the real now speaks, of course, not only in many languages, but increasingly faster.

Multilingualism is a major threat to the fluidity of communication in a speeded-up world. To use popular metaphors provided to conceptualize today's world, language differences give rise to many valleys and peaks, turning the world less "flat" (Friedman, 2005) and much more "spiky" (Florida, 2008).

The time-space compression process, the ever-increasing speed of exchange in the post-industrial world, the paradigm of instantaneous communication have dramatic consequences on the comparatively slow, arduous and time-consuming process of translation still carried out by human beings. The development of automatic and computer-assisted translation aims to provide a competent response to the growing demand for 'instantaneous' translation.

Software, online tools, language forums, search engines with embedded translation services are currently profusely available. Theoretically, one no longer needs to speak a word of English, the *lingua franca* of globalization, to communicate globally – at least in the cyberspace.

'Instantaneous translation' fuels the pervasive utopia of a world of accelerated mobility, easy and frictionless communication exchanges. Many images and slogans which advertise translation products and services reinforce, in fact, the idea that language differences are the least of one's problems in the global era.

I turn now to one of the world's allegedly most powerful forces influencing cultural processes today, which develops around multilingual settings and heavily relies on communication, cultural mediation and translation. As any other major stakeholder in a globalized world, tourism sets in motion massive flows of people, who move extensively, carrying with them their languages and cultural values and allowing for multiple contacts with tourism staff in travel destinations and/or with other travellers also on the move, who speak different languages. The intense intermingling of languages characterizing tourist sites is considered a potentially ungovernable chaos-creating factor by the travel and tourism industry. As Phipps (2007: 16) notes, drawing on Mary Douglas's work, multilingualism is a "matter 'out of place'", a destabilizing problem to be dealt with on behalf of the efficient management of tourist settings and the successful organization of tourist life.

Language management is at the core of tourism management as tourist sites are truly impregnated by written and oral texts: instructions, directions, warnings, words of advice, advertisements, schedules, descriptions, explanations and interpretations – from museum wall labels, to restaurant menus, hotel guest instructions and guided tour descriptions, the tourist experience is fully constructed through language and translation. And to a large majority of tourists and travellers, the tourist experience remains in many cases an Anglophone experience: the world is permanently translated into English.

The tourism industry has dealt with the intrinsic babelic nature of travelling by stimulating the growth of risk-reducing infrastructures for travellers, what Cronin (2000) calls "the monoglossic bubble of international tourism", in which the universal use of English as *lingua franca*, as Cronin (2000) further notes, has also created the illusion of a frictionless *monoglossia* and linguistic homogeneity.

Much of the tourism experience relies heavily on linguistic performances (Crang, 1999); travellers are not only bodies in transit, carrying out ritualised acts; they are also language speakers, decisively contributing to the diversified soundscapes of (tourist) mobilities, engaged in a set of interactions, permanently translating, moving in and out of languages, permanently in between cultures and places. Tourist intercultural activity and communication are constructed through translation and depend on the translational competence of tourists. Contrary to its traditional invisible status, in tourism translation, is pervasively visible and clearly audible; it plays of course an essential functional role in the so-called host-guest relationships: to be a good host, as Cronin (2003) acutely points out, involves being a good translator; foreign-language knowledge is considered a basic skill required by the travel industry for its proper and smooth running: welcoming guests in a comprehensible or even their own languages proves one important rule of hospitality, sparing the foreigner, as Derrida (2000) would say, the "first violence" of communicating in a foreign language. On the part of the guest or foreigner, on the other hand, the ability to speak the language of the host is also sometimes felt as the ultimate accomplishment for fitting into the local landscape. To speak a local language is somehow to play at being a local, 'to go native'; not to speak the local language or to have a poor command of the foreign language potentially implies a wide spectrum of interactional dramas and linguistic struggles, often accompanied by a discomforting feeling of helplessness. Most tourist encounters emerge from attempts to deal with everyday needs and concerns, such as ordering food, getting on the right subway line or finding the way back to the hotel. Surviving in an unfamiliar environment and making one's way through various linguistic negotiations lie at the heart of every tourist's anxieties. "Culture shock", as Pearce (2005: 130) notes, entails an expanded range of complexities that goes beyond the mere spatial disorientation or physical difficulties resulting, for example, from time changes or different food; an important component of the phenomenon resides in potentially stressful communication and translation challenges.

Not surprisingly, tourism has led to an overwhelming proliferation of a wide range of textual genres allegedly aimed at preventing or minimizing cultural shocks. The most established, indispensable of these genres is of course the guidebook, which literally floods the book market every year and whose primary function is the preparation of the tourist for a different cultural and linguistic space. The guidebook, with its tradition and long-living best-selling condition,

categorizes and classifies cultures, turning them into commoditized, portable and easy acquirable goods. Just as much as local languages.

A large language-learning industry has impressively flourished supposedly on behalf of travellers and tourists: additionally to language sections included in guidebooks there is a profusion of pocket language guides, "essential guides", "mini dictionaries", "phrase books", "conversation guides" in all possible languages. Not only cultures, countries, regions and cities, but also languages have been packed to be taken on the move. They take most commonly the form of 'translation kits', themed glossaries, lists of phrases and vocabulary, selected questions followed by answers. All of them share the conviction that language learning is easy, fast and effortless; they all promote the seductive idea of smooth linguistic, intercultural interaction, transferring the fiction of speedy and frictionless mobility across space to effortless, pleasurable movements across languages and cultures – which actually involve, as we well know, a considerable investment of time and effort.

The metaphor of 'liquidity', famously put forward by Zygmunt Bauman (2000) to describe today's speeded-up and mobile world, has been fully absorbed by the language learning industry. One elucidating example is provided by a text advertising an Ethiopian Amharic phrasebook by the well-known guidebook publishing house Lonely Planet, whose promises of linguistic achievements are truly amazing:

> Haggling at markets, deciphering street signs, chatting to kids, asking someone's hand in marriage... just some of the situations you might experience while travelling in Ethiopia. Lucky for you, they're all covered in our Ethiopian Amharic phrasebook. So get reading and start talking![1]

Being a good tourist is also being a good translator: being able to read and interpret cultural signs, symbols and artefacts, to speak and interact in tourist spaces – all this involves some translational competence. The tourist identity is partly established through acts of translation – however poor, successful or unsuccessful, willing or unwilling these might be.

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[1] http://shop.lonelyplanet.com/ethiopia/ethiopian-amharic-phrasebook-3 (Accessed March 15, 2012)

Travelling to a country whose language(s) are not completely unknown to us, trying to speak them and negotiate in a different culture engender the inevitable and painful distance brought about by the continuing effort of translation: we become more conscious of the words used, the idioms employed, and, in our obsessive search for equivalences, we become aware of language differences and even of our own respective language. The pitfalls of translation, the treacheries of false friends, rough approximations, incorrect pronunciations, funny accents, the slowness of linguistic negotiations – they all contribute to an experience of linguistic estrangement. As Alison Phipps notes, tourism very often involves "an inversion from fluent speaker to a 'foolish' gesticulation in a variety of contexts of communication, as translation fails" (Phipps, 2007: 128). In fact, travelling to another country with a different language means permanently travelling in translation; it means constantly engaging in forward and backward movements between worlds.

However, translation in tourism is not only a purely interlingual phenomenon; it runs much deeper than that given the huge semiotic work involved in both tourist consumption and production.

Being and acting like a tourist implies a significant semiotic work, i.e. translating difference into a familiar code of otherness. As Jonathan Culler famously put it:

> All over the world the unsung armies of semiotics, the tourists, are fanning out in search of signs of Frenchness, typical Italian behavior, exemplary Oriental scenes, typical American thruways, traditional English pubs; […] In their most specifically touristic behavior […], tourists are the agents of semiotics: all over the world they are engaged in reading cities, landscapes and cultures as sign systems (Culler, 1988: 155).

Guidebooks and phrasebooks are powerful cultural mediators, which provide solutions for perceiving and appropriating otherness. Entire cultures, countries, regions and cities are digested into culturally "manageable chunks" (Jack and Phipps, 2005: 86); they contain "sign structures or symbolic complexes" (Culler, 1988: 163), which define and label tourist sites as exotic, interesting, authentic, true or untouched. They disseminate symbolic meanings, used by their readers to select what to see and interpret signs of foreignness detected on their journeys. Guidebooks make it possible to deal with differences,

translating 'the other' into familiar conceptual instruments and models, cultural images and frequently stereotyped formulas, simplifying sometimes complex and overwhelming realities.

Tourism is a major "site of representation", where "others" are portrayed (Hall, 1997: 232) and clear-cut boundaries between 'them' and 'us' are drawn. As tourism grows as the world's leading global industry, so does every nation, region and city become more and more aware of the importance of being visibly marked 'on the map' of tourist flows. Many places in the world seek to attain a bright status on the mediatized arena of tourism. To a great extent, this largely means 'packaging', i.e. translating their cultural distinctiveness into existing overarching and highly ideological discourses which prevail in the global marketplace of tourism; to a great extent, this means construing a tourist identity according to a prevailing "stock of knowledge [...] highly ideological and selective" (Morgan and Pritchard, 1998: 241), which fits into an imaginary geography of dreamlands and fantasised utopias.

Regardless of the language they are written in, regardless of the tourists they are targeted at, guidebooks seem to share the same mechanisms of cultural (mis)representation, participating actively in the dissemination of homogenizing and homogenized tourist discourses. [2]

The contemporary, globalized world has huge implications for translation: in an informational global era and in a mobile world thick with intercultural encounters, translation plays a decisive role in the fulfilment of frictionless networking, exchange and communication. This is particularly crucial in the case of tourism, which has dealt with multilingualism by developing around monoglossic paths and settings. These have paradoxically led to the linguistic encapsulation of tourists; more importantly though, translation produces and reproduces powerful and pervasive cultural representations in the mediated arena of tourism, not only disseminating but homogenizing discourses on identity and difference.

[2] For guidebook analyzes and deconstructions of tourism discourses, see for example Cordeiro, 2010; Dybiec, 2004; Thurlow and Jaworski, 2010.

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Current research in Translation Studies has expanded the perspective on Translation – and the notion of its centrality not only as a question of language but also as a crucial issue for the study of culture and the human mind. The present volume builds upon these developments, endowing a new visibility to culture, translation and cognition in their conceptual interdependence. Following a multidimensional and thus multidisciplinary approach, it deals with topics such as the translation of historical narrative, a semio-cognitive approach to translation, translation and imagination, the epistemic status of the term translation and its conceptual identity and transversality, notes on world literature and translation, the voice of the translator, the issue of dictionaries and the question of translation in a mobile world.

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