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Literary Translator Studies

edited by

Klaus Kaindl
Waltraud Kolb
Daniela Schlager

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Literary Translator Studies

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(Literary) Translator Studies

Shaping the field

Klaus Kaindl

In search of the translator

For decades, experts within the field of astronomy have been debating the identity of the translator responsible for the English version of Isaac Newton's Latin book *System of the World*, which is the popularised version of the third volume of Newton's monumental work *Philosophiae Naturalis Principia Mathematica*. The question regarding the identity has not yet been answered, but it has sparked a scholarly dispute in scientific circles, where attempts were made to solve the mystery with the help of text comparisons, analyses of the – anonymous – preface to the translation, and even the familial relationships between the individuals involved in the publication. The historian of mathematics Florian Cajori (1929: 513) carried out a stylistic analysis of an 850-word passage from the translation in an attempt to prove that Andrew Motte, who had translated Newton's monumental work *Principia* into English, was also responsible for the translation of *System of the World*. However, Bernard Cohen, a historian of science and Newton-expert, challenged this theory stating that "mere textual evidence" was not sufficient to determine the translator's identity (1963: 325). He therefore examined the preface and, more importantly, the context of the publication and came to the following conclusion: If Andrew Motte had been the translator of *System of the World*, his brother, who had already published the translation of *Principia*, would in all likelihood have published this volume as well instead of another publisher (1963: 326). Cohen also raised the question as to why Motte should have published this translation anonymously. Finally, the astronomer John E. Gaustad carried out a detailed investigation of the anonymous preface and discovered a false interpretation of Kepler's Second Law, which led him to conclude that Motte could not have been the translator: "It is most unlikely that a person with the mathematical background needed to translate the *Principia* would have had such a gross misunderstanding of Kepler's Second Law" (1987: 126). Ultimately, Gaustad could not solve the riddle

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of the identity – contrary to his announcement in the title of his article – but he tried to at least piece together the translator's motivations with the help of comments in old editions of *System of the World*. Finally, he concurred with a conclusion by the mathematician Augustus de Morgan, who had already suggested in the 19th century that the translation was most probably done for purely financial reasons (Gaustad 1987: 128).

This example raises three questions, which will be discussed in more detail. First, why did mathematicians, astronomers and historians of science intensely debate the identity and motives of a translator in scientific journals for decades by carrying out translation comparisons and examining the translator's preface and his/her biographical background, while Translation Studies had for a long time little or no interest in the person of the translator? The various ways of thinking and non-thinking about translators in Translation Studies will therefore first be traced and explained in a nutshell in the form of an "archaeological investigation". This can serve as a basis for deriving the theoretical and methodological prerequisites for a kind of Translation Studies that is not primarily concerned with texts but with people.

The second question that arises from the above example is the choice of adequate frameworks, concepts and sources to investigate human translators? The case of the anonymous translator of Newton showed that the sources (e.g. paratexts, translations, but of course also letters, interviews, biographies, etc.) and the concepts chosen do have an impact on the research questions. Various facets of translators are topics that have been dealt with for some time now, whereas theoretical and methodological issues have not yet been addressed in a systematic and comprehensive way. I think it is important for an emerging field like Translator Studies to develop consistent conceptual and theoretical frameworks. Theoretical and methodological awareness is crucial for not only identifying the locus of the individual translator but also pinning down the possibilities, aims and limitations of research in the field of Translator Studies.

Finally, there is the question of why translators should become the subjects of research instead of the translations. What value do insights about individuals or groups have for Translation Studies? And with the focus on the individual, might not the research be considered subjective, thus questioning the "scientific nature" of Translation Studies, laboriously accrued over the decades?

The initial spark for this book was a conference on the role, identity and personality of the literary translator at the Centre for Translation Studies in Vienna in May 2018 (see URL Translit 2018). The talks and discussions made it clear that there are many open questions as to how translator-centered research can meet scientific requirements without overly simplifying the "object of investigation": translating human beings. This book is intended to continue and deepen the

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discussion initiated at the conference. The exploration of translators in all their human dimensions may be unfinalizable. Nevertheless, it is the aim of this book to contribute to the further development of Translator Studies with a particular focus on literary translators in order to make the potentials, options and meanings of the lives of translators accessible to scholarly investigation.

The translator lost and found: From Translation Science to Translator Studies

Keeping the door closed: Dehumanized Translation Science

Strictly speaking, Translation Studies was founded on a great misconception, which led to the translator being left out of theory formation: The original idea for the creation of the discipline was based on the assumption that the translation could be done by computer and that only the corresponding theoretical foundations of communication needed to be worked out, as Weaver (1949/1955) noted in his Memorandum on Translation.[1] The necessary abstract linguistic models, the focus on language structures and the mathematical formalization of the translation process were subsequently adopted into the theory of human translation as well, resulting in translation research being characterized by scientific ideals, which were monistic and mechanistic in nature. Monistic, because there was only one ultimate goal: an unchanged reproduction of the source text. Mechanistic, because rules laid down on the basis of equivalence postulated how the source language material was to be replaced by target language material.

As far as the (non-)involvement of the translator in the theoretical considerations is concerned, there are two fundamental approaches: Firstly, the exclusionary approach, as I would call it, which completely omits the human factor. Mounin, for example, defines translation as language contact and regards the translator merely as the place where this contact takes place ("lieu de contact", 1963: 4). Catford defines translation as "an operation performed on languages: a process of substituting a text in one language for a text in another" (1965: 1), which again starkly bypasses the translator. Catford does see language as a means by which people communicate with each other in given situations, but the translator is not perceived as a communicator, not even as a person, but as an invisible instrument to replace the textual material of one language with textual material of another language. Fedorov (1953/1968: 15) has a very similar view and conceives

1. Weaver was pessimistic only with regard to literary translation, since the computer could hardly handle the "alogical elements" of literary language (1949/1955: 22).

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the task of translation theory as establishing regularities between the translation and the original without even mentioning the translator. Otto Kade's linguistic model of translation also ultimately belongs with such exclusionary approaches. In contrast to the others, it does explicitly mention the translator, albeit as a mere "code switcher" (1968: 55), a mechanistic entity recognizing translation units and replacing source-text elements with target-text elements without being affected by social, cultural or emotional dimensions.

The second group comprises representatives of a reductive approach in which the individual translator is acknowledged as an etiological factor. However, the realization that the translator is causally connected with the translation has no consequence for the formation of translation theory. This includes Otto Kade's later attempt to create a second discipline, which takes the sociological and economic dimensions of translation into account, and is independent of actual Translation Science, which only deals with the effects of language in bilingual communication (1973: 183–185). While Kade situates the translator outside the scope of Translation Studies and effectively outsources the human factor to another discipline, Nida regards the translator as an integral part of theory formation. In his seminal book *Toward a Science of Translating*, he even dedicates an entire chapter to the translator, proceeding from a statement that seems to anticipate Translator Studies: "Since the translator himself is the focal element in translating, and thus there cannot be any completely impersonal objectivity in his work – since he is part of the cultural context in which he lives – his role is central to the basic principles and procedures of translating" (1964: 145). He then names a series of translator-centered aspects, such as empathy, motivation and emotional involvement, which play a role in translation. However, he ultimately sees the individual dimension as problematic for translation and concludes almost regretfully: "the human translator is not a machine, and he inevitably leaves the stamp of his own personality on any translation he makes. This being the case, he must exert every effort to reduce to a minimum any intrusion of himself" (1964: 154). Therefore, Nida's theoretical deliberations only allow for translators in their "ideal role" (1964: 153), not unlike Chomsky's ideal speaker-listener. This also explains why he was not interested in a comprehensive understanding of the psychological processes that take place in the mind of the translator: "These we shall simply have to take for granted" (1964: 146).

Searching for an exit: The rising awareness of the human factor

The dehumanized approaches of Translation Science, which defined translation on the basis of abstract models and language systems, led to practitioners as well as scholars feeling disenfranchised from translation theory. To address this gap, since

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the 1970s several translation scholars have appealed for integrating translation reality into theoretical thinking. Two schools of thought predominated: Descriptive Translation Studies (DTS) and functional translation theory.

By coining the term Translation Studies, James Holmes, a representative of DTS, firmly established the discipline within the humanities, paving the way for a humanized gaze on translation. His famous Map includes two translator-centered areas such as "Translation Sociology" (1972/1988: 72) and "Translation Psychology or Psycho-Translation Studies" (1972/1988: 73), but the translator as a person is still invisible on his Map. A view of DTS as examining translations as they are and not prescriptively with reference to a desired optimal state would have opened the way towards a better integration of the individual translator into the scholarly debate. However, despite some approaches, such as the connection between the socialization of the individual translator and translational norms (Toury 1995: 53–55), DTS initially remained "thoroughly text-bound" (Hermans 1999: 118), which was increasingly criticized, especially from the 1990s onwards (e.g. by Simeoni 1998; Pym 1998; Merkle 2008; Meylaerts 2008). Gouanvic (2017: 15) concisely summarizes the various points of criticism: the focus on systemic-structural aspects, the over-emphasis on the target culture as a factor of translation, and the objectivity claimed by DTS. However, Pym's statement that "we would generally argue that system-based studies are dehumanizing by nature" (2009: 28) seems too harsh and neglects the fact that in Russian formalism, on which the systemic considerations of descriptivists in Translation Studies such as Even-Zohar are based, ways were indeed found to integrate the human factor. In Russian formalism, literary works were initially examined without reference to their authors, biographies or views. The focus was on language, the stylistic devices used and the function of a text, which were analyzed using concepts such as system and structure. However, this strictly formalist position was weakened over time, including by one of the central representatives of formalism: Yury Tynyanov.[2] He introduced the "literary fact" (1927/1971), a concept by which a literary work can be grasped not only by its systemic context, but also by its interaction with its environment and the personality of the author. Even-Zohar did not take this aspect on board for his polysystem theory (1990), and thus remained firmly stuck in a systemic-structural way of thinking, which only allowed for a stronger translator-centeredness when sociological concepts were introduced in the 1990s.

2. He also wrote a biography of Pushkin, in which he did indeed analyze his work against the background of his life and personality. Although Tynyanov kept this kind of biographical examination of an author's work strictly separate from his research as a representative of Russian formalism, it may also have indirectly affected his theoretical views (see Pyman 2002).

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The second culture-sensitive and target-text oriented approach, which dominated the scholarly debate in Translation Studies in the 1980s alongside DTS, is functional translation theory developed by Hans Vermeer (Reiß and Vermeer 1984) and Justa Holz-Mänttäri (1984). Although this approach is also ultimately centered on the product – the translation – and not the person of the translator, Holz-Mänttäri's theory of translatorial action does address the question of how the translator acts. Translators are no longer merely reproducers of a source text in the target language, but active decision-makers who assume responsibility for the functional adequacy of the translation. As experts, they need expert knowledge in order to transfer texts professionally, and they must also be recognized as such by their cooperative partners. However, the prescriptive stipulation that translators must be experts ultimately restricts their action as determined by a translatorial goal and the translator is reduced to acting only within a micro-sociological environment. Nevertheless, function-oriented approaches enable us to see translators not only as abstract entities, but also as real people.

Despite the fact that DTS and functional translation theory have different objectives, both deal with the reality of translation – be it in the form of explicit practical examples or of descriptions of actual translations. Even though the two approaches are primarily concerned with the translator as a generic entity, they both paved the way for future developments, which specifically deal with the translator as a person.

Finding keys: Moving closer to the translatorial subject

From the 1990s onwards, more and more works were published with the word "translator" in the title, for example Douglas Robinson's (1991)*The Translator's Turn*, Basil Hatim and Ian Mason's (1991)*Discourse and the Translator*, Lawrence Venuti's (1995)*Translator's Invisibility*, Jean Delisle and Judith Woodsworth's (1995)*Translators Through History*, Wolfram Wilss' (1996)*Knowledge and Skills in Translator Behavior*, Basil Hatim and Ian Mason's (1997)*The Translator as Communicator*. However, with the exception of the book published by Delisle und Woodsworth, the translatorial subject is seldom the central theme. This becomes particularly evident with Venuti (1995). He is primarily concerned with the question of translation strategies – foreignizing or domesticating – and the resulting consequences for dealing with the source text, the origin of which is usually concealed in translations for the US book market. However, the fact that this also affects the translator's visibility is not the focus of the book. Nevertheless, the introduction of the concept of invisibility ultimately provided an essential impulse towards making the translator visible in Translation Studies. There have been various attempts to bring the translator more into the focus of Translation

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Studies, which encompassed a variety of perspectives developed more or less independently of one another. Despite the fact that these approaches, some of which are discussed below, remained incomplete or vague with regard to their theoretical and conceptual models, they nevertheless pointed out the first concrete historical, biographical, emotional-physicalist, cognitive-psychological and sociological approaches for translator-centered research.

Three years prior to Anthony Pym's (1998: 108) criticism of the translator's lack of presence in research on translation history, Delisle and Woodsworth published an anthology focusing on translators and their cultural significance throughout the ages. This anthology explores the role of translators in different time periods and cultural spheres, such as the invention of alphabetical systems, the development of national literatures, the dissemination of knowledge, etc. The editors note in the introduction that the result is "rather like a canvas drawn with a broad brush, and readers will undoubtedly discover significant omissions" (1995: 2f). In the second edition, Woodsworth (2012) herself admits to some shortcomings, such as the focus on great and important translators[3] as well as the historiographical approach taken, which was shaped by the belief that the book should be an account of what "really" happened. Nevertheless, this anthology, which was developed in collaboration with historians, undoubtedly remains a pioneering work in historical Translation Studies as it is the first large-scale investigation focusing on the translatorial agent rather than on the text or the process.

The first scholar to attempt a biographical systematization in Translation Studies was Antoine Berman (1985). Contrary to DTS, he regards the individual translator as a central aspect in his translation analyses: "[W]hen dealing with a translation, we must firmly ask, 'Who is the translator?'" (2009: 57). To this end, he suggests a number of biographical parameters, such as what other professions a translator has, where they come from, from which languages they translate, an overview of the works they have translated, and whether they themselves believe that they are also an author. However, he dismisses aspects such as psychological factors and social background as irrelevant and justifies this with a fundamental difference between writers and translators. While the former's life and work are closely connected, and thus "psychological, existential elements" (2009: 57) are essential for understanding the work, this is only the case with translators in exceptional cases: "Apart from a few exceptions like Saint Jerome and Armand Robin, the translator's life is not our concern, and neither are his moods" (2009: 57).[4]

3. In this regard, the book is similar to the work *Les grand traducteurs français* by Edmond Cary, which was published in 1963.

4. Bain and Hubscher-Davidson (2018) have recently tried to prove empirically that moods can indeed be a relevant factor in translation.

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Despite the fact that the biographical research is thus strongly data-oriented, Berman recognises at least to some extent that the life of a translator can be relevant for the analysis of translations.

Douglas Robinson's above-mentioned book *The Translator's Turn* provides another perspective on the person of the translator. The title suggests a translator-centered approach, but, in fact, the focus is not so much on the person as on the shift from source language to target language (1991: xv). However, Robinson discusses an aspect that had previously received little attention, let alone theoretical consideration: the somatics of intercultural communication. According to Robinson, the translator reacts to the text and to the author whose work is being translated both idiosomatically, meaning the translator's individual, personal experience, and ideosomatically, meaning the translator's reactions to the collective values of a society in relation to translation. A translator should therefore no longer be seen as merely a disembodied channel of communication, but as a being of flesh and blood, with feelings and physical reactions that trigger interlingual communication.[5] Ultimately, however, Robinson's theoretical deliberations do not provide us with a deeper understanding of the individual dimension of translation. This stems from his own failure to include neuroscientific findings because – as he points out himself – he is not competent in this field. Also lacking are the psychological insights that would have been required to understand the emotional dimension recognized by Robinson. Without these, his phenomenological, social-constructivist and humanistic theses of a somatic theory remain largely speculative and only serve to make general statements regarding the emotional and physicalist dimensions of translations.

Nida (1964: 145) already regarded the investigation of the mental processes of translators as an essential future area of research, which was, however, only properly addressed in the 1980s. The rise of cognitive research in Translation Studies was undoubtedly prompted by an important observation, which Wilss (1988: 45, *my translation*) sums up as follows: "Any translation theory which excludes the person of the translator (…) runs the risk of distorting or idealising its subject area." The question of translator behavior, of the translator's abilities and competences, was, as will be explained later, not necessarily focused on the individual in their real social working environment. Nevertheless, translation-related cognitive research opened up many avenues to researchers, who were interested in the

5. Carol Maier (2006: 139–140) later described how the physical well-being of a translator can be affected by translation work: "I realized that work on the project had begun to affect me physically. I had no trouble locating words or references, but each time I returned to the translation I felt tired and dispirited; my head and shoulders ached, my legs felt heavy, and I found myself incapable of sitting still for long periods."

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question of "what translators really do" (Wilss 1996: xi), even if at first the process and not so much the person was at the forefront.

Simeoni's influential article "The Pivotal Status of the Translator's Habitus" (1998) provides an important key to unlocking a sociological view of the translator. His goal was to shift the prevailing focus of DTS "away from the properties of systemic constructs towards the main focus of translation norms, i.e. the translator" (1998: 1). This resulted in a greater emphasis on translation practices rather than the text itself and thus entailed "finer-grained analyses of the socio-cognitive emergence of translating skills and their outcome, in particular at the micro-level of stylistic variation" (1998: 33). Even though some of Simeoni's assumptions were subsequently criticized, such as the habitus of translatorial servitude and the detachment of habitus from other sociological concepts associated with it, including field, illusio and capital, this essay, as we will see later, inspired numerous sociologically motivated studies on the translatorial habitus.

Despite the shortcomings of these approaches, they did open the door to a humanized and translator-centred perspective, with the translatorial subject as its main focus. In the new millennium, the "shift from texts to translators, from systems to subjects" in Translation Studies (Paloposki 2007: 335) became increasingly evident, as ultimately reflected in an attempt to review and organize the different research areas, questions and approaches, and also to clarify what a humanized approach could and should entail theoretically and methodologically.

Translator Studies: A house with many rooms

Since the 1990s, a trend can be observed in Translation Studies as well as in other disciplines, placing the individual at the center of scholarly investigations. The above-mentioned developments can perhaps be traced back to social processes such as globalization, neoliberalism and, as Bauman (2000) would call it, the liquidization of modernity as these contributed substantially to the individual becoming central to social life. Various scholars responded to this with a number of individualization theories, e.g. Giddens (1991), Beck (1992) and Bauman (2004). Although translation scholars do not necessarily refer to these theorists when investigating the translator as a person, it seems obvious that the general scholarly debate had some measure of influence on the development of "Translator Studies".

If a new line of research comprises a critical mass of scholars and publications, it becomes necessary to organize and review the various approaches and above all to give the new field of research a name. Hu (2004: 106) was the first scholar to call for the establishment of Translator Studies in order "to establish a basis for the central status of translators". However, he was primarily interested in gaining

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a better understanding of the role of translators with a view to improving their status, which resulted in a rather restricted scope of research. Hu admitted that his proposals were "tentative", since research where translators took center stage remained scarce (2004: 111). In addition to the role and status of translators, Hu also listed a number of other possible research topics, ranging from the individuality of each translation to perspectives on translation criteria and translation history.

A few years later, a special issue of the journal *Hermes* explicitly focused on the translator. In addition to primarily sociological studies, two texts by Pym and Chesterman were published, providing a fundamental basis for the conception of Translator Studies. These will now be discussed and further elaborated on.

What does the humanization of Translation Studies mean?

Pym advocates a humanization of the research on translation history. This does not require a methodological reorientation or specific concepts, but rather a research attitude, which contrary to "the cold distanced analyses of postmodernism" should be "a little warmer and involving" (2009: 24). Even though Pym's criticism of postmodernism, which led to the introduction of essential aspects such as power and gender, and the de-essentialisation of the concept of identity into Translation Studies, does not hold water,[6] his objection to a fixation on data and systems (2009: 27) makes sense not just with a view to translation history, but Translation Studies in general. According to Pym (2009: 30), it takes "original ideas" rather than collecting data in order for translators to have their place in Translation Studies.

The collection of data can obviously serve to obtain certain relevant information about the translator; however, in order to gain a comprehensive picture of the person of the translator, it may be necessary to use other sources, which have long been neglected or underestimated in Translation Studies. For example, George Steiner pointed out that from the 1920s onwards translators increasingly documented their translation drafts, annotations, in short, their workflow. In his opinion, these documents could contribute to "a much closer, more technically and psychologically substantiated look at the activities of the translator", but in the end it would not be possible to gain general knowledge from these "individual samples" (1975: 275). Today, the attitude towards personal accounts, such as letters, diaries, autobiographies and their significance for research has changed, as evidenced by Munday (2013 and 2014), Guzmán (2013), von Bülow (2014) and Kujamäki (2018). Furthermore, personal archives of translators are used as important sources for translator-centered research (e.g. Woods 2006, 2011; Paloposki

6. For a positive assessment of postmodernism in translation history see Bandia (2006).

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2007, 2009, 2017; Guzmán 2012; Karpinski 2015; Munday 2016). Finally, translators themselves are becoming increasingly self-confident. An example of this is the website TOLEDO Translation Diaries (URL Toledo n.d.), which offers translators the opportunity to publish a wide range of meta-literary work materials, from correspondence with authors, insights into their work and decision-making processes, to glossaries for translations, and thus to create public archives, so to speak.[7] A growing number of translators also use weblogs to report on their work, opening up a new resource for Translation Studies (Dam 2013).

In this context, it should be noted that subjectivity constitutes a central aspect of a humanized approach, not only with regard to the sources, but also in relation to the research subject, i.e. the translator, as well as the scientific approach. In a scholarly debate about the relationship between objectivity and subjectivity, the former is usually the desired norm, whereas the latter is a problem to be avoided or minimized. A humanized perspective, however, requires the inclusion of subjective viewpoints as integral parts in a quest for objectivity, which must be accepted and incorporated into theoretical deliberations.[8]

Another essential aspect of humanized Translation Studies is the role of the individual. As the overview of past developments has shown, translators have long been excluded from theoretical models of translation, regarded as machine-like translator-ideals or as a homogeneous collective. In an effort to find common denominators and universally valid general principles, the translatorial individual was lost. This resulted in translators not being regarded as active individual agents but rather as – to use an analogy from Star Trek – passive Borg, beings that are half machine, half human, devoid of individual personality and collectively pursuing a goal assigned to them. In contrast, the humanizing approach does not see translators as abstract units, but as "people with flesh-and-blood bodies" (Pym 1998: 161). Consequently, they are perceived as individuals against a social and cultural background, who are subject to contextual and situational constraints, and thus become visible as real people.

In short, the humanized and de-humanized approaches with regard to the translator can be summed up as follows:

7. Another example would be the symposium organised for literary translators in November 2019, which focused on archive creation and individual data security for translators (URL Translators' Archives 2019).

8. For a detailed discussion of the relationship between objectivity and subjectivity, see Letherby, Scott and Williams (2013: 79–81).

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Table 1. Humanizing Translation Studies

Humanizing approach	Dehumanizing approach
Visibility of the subject	Invisibility of the subject
Uniqueness	Homogeneity
Agency	Passivity
Social/cultural embeddedness	Social/cultural dislocation
Individualisation	Generalisation
Focus on qualitative aspects	Focus on quantitative aspects
Reflected subjectivity	Objectivity
Life	Data

Translator Studies: Shaping the field

In view of the abundance of translator-centered publications since the 2000s, Chesterman, in line with Holmes, advocates the establishment of a separate area called "Translator Studies", which includes research that has translators "as the primary and explicit focus, the starting point, the central concept" (2009: 14). Thus, translators become the object of investigation, while translations and translation processes are, at best, sources of information about the translator. Like Holmes, Chesterman suggests a break-down of this sub-discipline into different branches. He divides the sociological branch into sociology of translators and sociology of translating. The former includes issues such as working conditions, networks, professional organizations, copyright, habitus, gender and sexual orientation. The latter examines translation practices, from processes to cooperation and interaction with colleagues and clients, to revision processes and quality controls. This comprehensive range of topics can refer both to groups and individuals as well as to the macro- or micro-sociological dimensions. The cultural branch deals with questions of ethics, ideology, history and the role of translators. Finally, the cognitive branch includes research into mental processes as well as the impact of emotions, attitudes and the personality of the translator.

Maps of a discipline are not only used to organize an area, they also serve to delimit it, which makes them, in the words of Pym, "peculiar instruments of power. They tend to make you look in certain directions; they make you overlook other directions" (1998: 2–3). Nowadays, a division into separate branches, similar to the one at the time of James Holmes, also seems difficult due to the strong interconnectedness and interference between previously clearly defined and separate disciplines. In many cases, distinguishing cultural from social aspects is just as impossible as delineating social from cognitive aspects or psychological from social

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and cognitive aspects. The attempt by Svahn, Ruokonen and Leena (2018) to distinguish between cultural and sociological Translator Studies serves as a good example of how ineffective a compartmentalization of translator-centered research can be. They do not completely separate the two areas from the outset – they see them as a continuum – but the classifications of objects of study and methods ultimately appear arbitrary and inconsistent: they assign macro-level studies, which are primarily quantitatively oriented, to the sociological area, and micro-level studies, which are qualitatively oriented, to the cultural area. However, Meylaerts has shown that sociological instruments, such as an adapted habitus concept, can indeed be used to perform micro-level qualitative analysis of translators as "socialized individuals" (2008: 93). In turn, the authors assign the habitus concept to the cultural branch (2018: 9), although it is actually a classical sociological instrument.

When placing translating human beings at the center of research with the aim of grasping their complexity and multifaceted nature, it seems to be of little use to compartmentalize the various approaches. Therefore, the frameworks and paradigms discussed below should not be understood as discrete, but rather as overlapping, complementary and combinable perspectives and contexts through which we can gain access to the person of the translator.

Frameworks, paradigms, perspectives

Depending on the respective definition of **culture**, different aspects of translators are examined. If culture is defined as intellectual, artistic, technical, scientific, etc. achievements, then the contribution of translators to the creation and differentiation of national literature, the dissemination of religions or the shaping of cultural values through their work may become the subject of research. Chesterman (2006: 11) assigns values, attitudes, ideologies and traditions to the concept of culture, while society is focused on people, group behavior and institutions. Thus, the cultural dimension involves looking at individual actions from the perspective of a traditional set of beliefs, while the social dimension deals with the material and structural conditions that influence individual actions. However, if we look at translators through this cultural filter, for example, to explore their actions against the background of certain translation traditions, attitudes and stances towards translation, then, translators' actions are not arbitrary, but depend on institutional structures, their position and origin – in short, on social factors. Since cultural and social aspects are intertwined, bisecting the two dimensions does not seem practicable. It therefore makes more sense to understand culture and social structures as constitutive dimensions for human agency and to examine them accordingly.

Consequently, the cultural dimension also has to be taken into account from the **sociological perspective**. The sociological turn, described by Wolf (2009) in its

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manifold implications, clearly played a very substantial part in the development of Translator Studies. Research projects investigating translators as social beings, as well as their social relations and interactions with other agents, their social positions, status, professional networks, image and role in society, to name but a few, have contributed to translator sociology becoming an extremely booming field of research. A brief discussion of research activities, which revolve around concepts such as identity or habitus, will follow in the section on concepts.

Research into **cognitive aspects** of the translation process has a long tradition. As early as 1910, a study on the psychology of translation was published in *Zeitschrift für Psychologie*. Von Wartensleben, who studied classical philology and psychology and applied Wertheimer's Gestalt theory to psychological questions of personality, used an experiment to investigate the behavior of students when translating Latin words and sentences into German and identified certain perceptive patterns as well as various emotional and motor reactions. The close link between cognition and psychology marked the beginning of cognitive Translation Studies. The boom in research into mental processes that began in the 1990s and which has become particularly noticeable since the year 2000 was due to the development of new technical means, which not only included interviews and think-aloud-protocols, but also keylogging and eye-tracking.[9] Initially, the processes were studied under laboratory conditions, but since the late 1990s there has been a growing realization that social, individual-psychological, economic and work-contextual factors must also be taken into account. For this purpose, cognitive and sociological perspectives were combined and the hitherto primarily experimental translation situations were extended with ethnographic approaches (e.g. Risku 2014). Most studies focus on specialist translators, while literary-translator case studies are the exception (e.g. Kolb 2011, 2013; Jones 2011). Although much of the work in this area is not so much aimed at investigating the person of the translator but rather the process and its effects on the product, cognitive research provides numerous starting points, ranging from translator-centered aspects of translation competence to questions of expertise and creativity, as well as affective attitudes towards the translation task and its motivation.

Psychology, which is also sometimes subsumed under the cognitive approach, is concerned with behavioral, affectual and cognitive patterns shaping a person's behavior. Its main aim lies in identifying individual traits, the uniqueness of a person or a certain group. To that end, it has developed a number of theories, which include cognitive as well as sociological dimensions. The fact that social psychology can also be a valuable source for Translation Studies was pointed out by Jääskelainen (2012: 192). In addition to the psychological characteristics typical

9. For an overview, see Muñoz (2016).

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of translators – discussed in more detail in the next section under the concept of personality – Translation Studies is interested in psychological factors such as intellectual curiosity and perseverance within the framework of competency models (PACTE 2003). More recently, Translation Studies has focused on emotional dimensions, combining psychological with sociological, cognitive and neuroscientific approaches. For example, Hubscher-Davidson (2018) examines the handling of emotions of translators against the background of affective science.

Gender and sexuality constitute another framework for translator-centred research. Feminist translation scholars have published a number of works on woman translators, be it in the form of "mini-biographies" such as Jean Delisle's anthology (2002: 9) or with regard to certain linguistic and cultural areas (e.g. Godayol 2008; Castro 2011; Tyulenev 2011) or a specific time period (e.g. Wolf 2005). These works examine their cultural significance, for example, regarding the dissemination of knowledge (e.g. Healy 2004) as well as their struggle to gain authorship through translation (e.g. Kronitiris 1997). Another line of research explores gender-specific differences between male and female translators. For example, Durot-Boucé (2009) examines how a male and a female translator of the same text interpret the principle of fidelity differently, and Diachuk (2017) investigates whether there are stylistic differences between male and female translators. Leonardi (2007) has conducted the only extensive empirical study in this field to date, which looks at how the gender of translators influences the process and the product. There are hardly any translator-centred studies available on gay, lesbian and transsexual translators; one of the few exceptions is Tyulenev's analysis (2018) of the relationship between homosexuality and translation using the diaries, poems and translations of a Russian translator.

Approaching the person of the translator from a **biographical perspective** also has a long tradition – from Cary (1963) to Delisle and Woodsworth (1995) and Eberharter (2018) to the creation of biographical databases of translators, such as the Swedish Translators' Encyclopaedia (URL *Svenskt översättarlexikon* n.d.), which served as a model for encyclopaedias in Germany and Turkey (see URL *Uelex* n.d. and *Translex* n.d.).[10] Moreover, attempts have been made to investigate translators via their biography (e.g. Baibikov 2011) and scholars have addressed the fundamental issue of which political, cultural and social conditions have to be in place for a translator to be considered worthy of a biography (Baer 2018). One aim of a translator's biography is to understand translatorial activity beyond the actual professional environment, and as a process of development unfolding over a lifetime, in order to understand the subjectivity of (translatorial) action.

10. However, attempts to describe the lives of translators have been made much earlier, e.g. by Humphrey (1559) or by Pellicer y Saforcada (1778).

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The biographical determinants range from individual factors such as abilities, talents, interests and social factors, to psychological and gender-based aspects. While there have been attempts to link biographies to social (e.g. Ben-Ari 2014; Osman 2014) and gender-based aspects (see Flotow 2011), the psychological dimensions in translator biographies are mostly ignored. However, the professional self is the result of a series of interactions, events and developments, which span a person's entire life. Therefore, individual data and events do not provide us with sufficient insight or in other words, as Bourdieu (1986: 71) put it, it would be like trying to explain a metro line without taking the whole metro network into account.[11]

Although biography is regarded as a literary genre, it is also closely linked to issues of **historiography**: "Taking a person as the unit of analysis is to adopt a quite particular historical approach, one that emphasizes individual agency and sees the subject as a point at which diverse historical forces converge" (Jordanova 2006: 45). Since Pym's seminal book *Method in Translation History* (1998), Translation Studies has become aware of the question of how historical events and facts are conveyed linguistically. For example, the methodological and epistemological considerations as put forward by D'hulst (2010) have provided a systematic basis that was previously lacking. In relation to a translator's story, we can differentiate between two basic perspectives, similar to Rundle's (2011: 33–35) distinction between "history of translation" and "translation in history". A history *of* translators focuses on the individual as its object of research, while an examination of translators *in* history sees the translator as a means to explore a particular time in history. While the lion's share of historic work focuses on famous translators, micro-historical approaches have also been increasingly applied in recent years. These approaches look at history from the bottom up, so to speak, and uncover translators who have thus far been hidden in the shadows of history (see Adamo 2006; Wakabayashi 2018). Another avenue for research on translators beyond the grand narratives is provided by *histoire croisée* and its derivative *biographie croisée*. *Histoire croisée* combines findings from transfer research, developed by Michel Espagne, among others (Espagne and Werner 1988), with historical comparative literature to form an interdisciplinary and multi-perspective approach, which can be used to reveal the dynamics of transnational interrelationships.[12] From this, Kaindl (2017) derived *biographie croisée*, an approach which examines the various contacts, connections and interactions between people and institutions in terms of their impact on the individual, with a particular focus on the transnational relationships in the life of a person. Another approach, strongly focused on

11. An overview of various approaches to biographical writing can be found in Chansky and Hipchen (2016), among others.

12. Described in detail by Wolf (2016).

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the individual, is *oral history*. Participants are given the opportunity to talk about events from their own perspective in the form of interviews, giving the researcher the opportunity to see "through the eyes of the people you are studying" (Bryman 1988: 61). Oral history methods with corresponding interview techniques[13] have thus far only been consistently applied in Interpreting Studies and in Torikai's study on interpreters in the diplomatic service in Japan after the Second World War (2009), while literary translators have largely been neglected.

Surprisingly, **hermeneutics** is rarely used as an approach for research on translators. The notion of "understanding" always involves an interpreting subject in their own historical context. In Translation Studies, however, the focus was primarily on textual comprehension rather than the interpreting individual, and person-related analysis usually remained on a very generic level, discussing the translator's general role as an interpreter of the text (e.g. Biere 2009). One of the few attempts to use hermeneutics as a tool for the analysis of the translatorial individual was made by Antoine Berman (2009: 58–66). By applying concepts such as the "translation position", which refers to a person's poetics of translation, the "translation project", the form of translation and the style of a translator, and above all "the horizon of the translator" – referring to the cultural, historical, literary and linguistic parameters of understanding – he tries to shed light on the actions of the individual translator.

Narratology can be a useful tool to analyse, for example, identity constructs. For this purpose, texts by translators, such as paratexts, autobiographies, letters, diaries, but also texts about translators, such as portraits, biographies or even films are examined. The description of actions, states and persons inevitably involves narrative emplotments. Every statement a translator makes about themselves is the result of a selective and constructive process. Personal facts are not presented to us as loosely related data, and are instead put in a narrative context co-created by the interests of a group or a society. Revealing narrative strategies of translators, which include not only language but all semiotic means of communication, as pointed out by Mieke Bal (1997) in her theory of the narrative, is an excellent way to move in closer to the person of the translator. In Translation Studies, Baker (2006) has made particular use of narrative theory. Although she also mentions "personal narratives", defined as "personal stories that we tell ourselves about our place in the world and our own personal history" (2006: 28), the focus of most narrative analyses to date has been on translation and not on the identity construction of translators.[14]

13. For the methodology of oral history, see Perks and Thompson (2016) and Thompson (2000).

14. An overview of narrative theory in Translation Studies is provided by Harding (2012).

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Concepts

Depending on the framework and the research objective, a number of terms are used in translator-centered research to describe different dimensions of a person. When we refer to a person, we do not refer to a static concept, but to a dynamic one, shaped by a social, cultural, emotional and interpersonal context, which in turn influences the attitudes of a person, their memories and way of thinking (Geertz 1973,1983). In turn, the terms used to describe a person such as identity, self, personality, role, etc. are equally dynamic. The following overview does not claim to be exhaustive, but it is intended to create an awareness of the possible uses of (as well as difficulties in) defining and delimiting terms.

Identity is not an immutable state, but a process in which social norms merge with individual preferences or, as Elliott (2014: xv) puts it, "the paradoxical blending of the subjective and objective". The term is usually used in the field of sociology, even though it overlaps with the self-concept, which has its roots mainly in psychology. In a sense, identity is a tool with which people can position and present themselves in society (Owens 2006: 206). It "consists in the sustaining of coherent, yet continuously revised, biographical narratives" (Giddens 1991: 5). In Translation Studies, the identity of the translator is often discussed against the background of the translator-author relationship (e.g. Woodsworth 2017; Jansen 2019); identity constructs are analyzed on the basis of metaphors (e.g. Tan 2012) or the questions focus on the "occupational dimension" (Sela-Sheffy 2011: 2) and related aspects such as status and self-esteem as well as social trajectories (Sapiro 2013). However, the various levels of identity – personal, social and collective (Owens 2006: 214–216) – interact with each other, so that it would be desirable to investigate occupational identity more closely in its full multidimensional interconnectedness. After all, the fundamental de-essentialisation of identity is owed to poststructuralist and postmodern movements, which did not see it as stable and unchangeable, but as fluid, fractured, multiple and contradictory. Postcolonial Studies introduced the concept of cultural translation (Bhabha 1994), a tool that can also be used to rethink translators with regard to their identity, penetrating and crossing cultural boundaries.

Self, a term frequently used in psychology, is the result of mental, emotional and reflective processes, which lead to the self-attribution of certain characteristics. The resulting beliefs are expressed in a person's self-concept, which includes introspection, self-perception, perception of others' reaction to oneself, and social comparison (Rosenberg 1979: 62–77). Based on the experiences we gain through this lens, we construct self-schema for certain areas of life. A translatorial self-schema would therefore be an awareness regarding one's own beliefs, attitudes and values associated with translation. One of the rare attempts to investigate the

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self not only with regard to the occupational self, but comprehensively, is Douglas Robinson's analysis of translator subjectivities, which result from a fragmented, scattered "pandemonium self" (2001: 144), a concept based on philosophical and psychological theories. The self-concept is also applied in cognitively oriented studies, where it is seen as a kind of "awareness of the multiple responsibilities and loyalties imposed by both the act and the event of translation" (Ehrensberger-Dow and Massey 2013: 106).

Role differs from self-schema in so far as the former is based on socially predetermined traits, while the latter is made up of individual ones. They are, however, also connected since "sociological theories of role-based identities have the potential to reveal the origins of self-schema in status hierarchies, social networks, and other socially patterned interactions" (McLeod and Lively 2006: 94). One of the most common role concepts was introduced by Goffman, who has also become the subject of translation research (Tyulenev 2014: 149–151). According to Goffman, we all play roles, not only for others, but also for ourselves. Depending on which role translators slip into, be it that of a servant, an expert or a mediator, they will play their part accordingly, which Goffman calls "dramatic realization" (1959: 30). However, roles are not simply defined by society; they are also consciously used by individuals. Callero (1994) introduced the concept of "role-using" to emphasize the interactive dimension of social roles: they are not merely the result of societal norms, but also serve individuals as a means to an end. An example would be hiding behind the source text, as Ammann (1992: 227) put it, as a device for translators to shirk responsibility for their actions. In Translation Studies, however, the concept of role is not just limited to social terms; it also has a cultural dimension. Numerous studies explore the contribution of translators to cultural development and how translators deal with the foreign and the unfamiliar (e.g. Delisle and Woodsworth 1995; Venuti 1995).

Personality refers to behavioral, affectual and cognitive patterns exhibited by an individual in different situations and over a longer period of time (House 1981: 527). The associated processes, which can be on the cognitive, motivational or emotional level, are examined by psychology with the help of various personality theories.[15] One of the first scholars to briefly broach the topic of the personality of the translator was Savory (1957: 54). In 1971, Reiß discussed the personality of the translator on the basis of a psychological model by Eduard Spranger, who differentiated between six personality types (theoretical, social, economic, aesthetic, aggressive and religious). Since then, trait theories have been primarily applied in Translation Studies to investigate certain individual or group characteristics of translators or to correlate personality types with such or such translation

15. Funder (2013) provides an overview.

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behavior (e.g. Hubscher-Davidson 2009, 2016; Karimnia and Mahjubi 2013; Akbari and Segers 2017).

Since Simeoni (1998), **habitus** has been one of the most frequently used, discussed and criticized concepts in translator-centered research. There are two schools of thought: A number of scholars criticize Simeoni's removal of the habitus from Bourdieu's sociological theory construct and advocate a stronger sociological embeddedness in the sense of Bourdieu. For example, Gouanvic (2005) analyzes the habitus of literary translators in connection with field, capital and illusion. Sela-Sheffy has also criticized Simeoni's one-dimensional restriction of habitus to subservience in a number of studies (e.g. 2005, 2008) and has shown that it can be diverse depending on the social and cultural context and the forms of capital at stake. Pasmatzi (2014) links habitus with Bourdieu's concept of hexis, which involves the conscious or unconscious physical expression of a person with regard to a social order, and attempts to identify a kind of translatorial hexis in identity discourses of translators. Vorderobermeier (2014) broadens the habitus discussion by examining the trajectories of literary translators with the help of Bourdieu's concepts hysteresis, project and protention, all of which refer to the temporal dimension and development of a person's trajectory. A second line of research looks for substantiation beyond Bourdieu's approach. Wolf (2011) links habitus with agency and activism, while Meylaerts uses the habitus concept of Bourdieu's student Bernard Lahire to investigate "social reality in its individualized internalized form" (2008: 94).

Posture was developed by Alain Viala (1993) and Jérôme Meizoz (2004) as an extension of Bourdieu's field theory. It is two-dimensional and encompasses discursive self-presentation both in the social field and in texts. Meizoz (2002) applies this concept by using Jean-Jacques Rousseau as an example: In public, Rousseau presented himself as one of the common people, a posture that he also adopted in his texts, in which he painted a modest and humble image of himself. Originally developed for the analysis of writers, it was recently used in Translation Studies by Grutman (2018) in order to examine the discursive self-presentation of authors who translate their texts themselves.

Agency is used for both translation as well as translators. While the agency of translation refers to its social function, the translator-centred agency refers to "the ability to exert power in an intentional way" (Buzelin 2011: 7). The lowest common denominator of the various studies on the agency of translators is the fact that translators are not neutral mediators, but agents who make conscious decisions in a social and political context. However, a clear theorization of the concept is still largely lacking. This results in a varied and rather arbitrary use as the term is equated both with the role of the translator (e.g. Tyulenev 2016: 17) and the

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"amount of creative licence that a translator should be allowed" (Voyer 2016: 65), as well as with the translator's identity (Awung 2014).

Implied translator: While the author was present in Literary Studies in a variety of ways and with different concepts[16] – even beyond the "death of the author" postulated by Barthes – the translator as "a discursive figure" (Suchet 2013: 12) appears relatively late in Translation Studies. A pioneering work in this respect is a study by Versteegen (1988). With the help of the concept of the implied translator he analyzed the individual translation decisions of four translators of Joyce's Ulysses. According to Versteegen, the implied translator can be determined by both text-oriented and reader-oriented parameters. The former refer to interpretative aspects, and the latter to the translator's intention, fuelled by the desire to produce not only a convincing work of art, but also a convincing translation. Since the 1990s, the concept has been used repeatedly to capture the subjective dimension of the translator's discursive presence (e.g. Schiavi 1996; O'Sullivan 2003; Bosseau 2007).

Voice is a concept for the analysis of manifest interventions of translators. Folkart (1991: 385–386) was the first scholar to introduce this concept to Translation Studies, which indicates the subjectivity of the translator and is applied to both paratexts, such as prefaces and epilogues, footnotes or metalinguistic comments (Hermans 1996: 28) and translations themselves. Voice is associated with certain stylistic characteristics of a translator (e.g. Qvale 2003; Pekkanen 2013), with values (O'Sullivan 2003) or with a "negotiation of a distance" to the source text (Suchet 2013: 16), which can range from total identification to complete detachment.[17] The concept of **attitude**, which was introduced to Translation Studies by Hermans (2007), is closely connected to that of voice. It is inevitably adopted by translators and encompasses both an ideological and an ethical dimension. Winters (2010), among others, explores how such an attitude can be determined with specific linguistic elements.

The concept of **positionality** is put forward by Munday (2012: 227) and refers to the translator's set of values. However, in a discourse-analytical socio-psychological context it has a much broader definition and serves to analyze how subjects are influenced by the discourses surrounding them, how they react to them, and reciprocally, how the subjects contribute to shaping the discourses. In this respect, positionality in its discourse-analytical definition can also be used as a tool

16. These range from the implied author (Booth 1961), which the reader imagines in the course of reading, to the narrative voices in Genette (1980).

17. One of the first scholars to recognise the individual style of translators as worth investigating and to link it to their social, cultural, and ideological positioning was Baker (2000: 248).

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for exploring the interrelatedness of "master narratives" and "individual agency" (Bamberg 2005: 224).

Telos was first introduced by Chesterman in an interview with Mona Baker (Baker and Chesterman 2008). In contrast to the "skopos" in functional translation theory, telos does not refer to texts but to people and serves "to describe the personal goal of a translator" (2008: 31) and – as Baker suggests in the interview – can also refer to the ethical dimension of the translator's profession. Chesterman regards the concept as "open for potential development" (2008: 31) and takes it up in the above-mentioned article on Translator Studies (Chesterman 2009). In an essay published in the same year (2009/2017: 368), Chesterman states that the "concept of a translator's telos needs to be worked out in more detail". Since then, the concept has been referenced several times (e.g. Saint 2018).

The aims of Translator Studies

Translator Studies, as I understand it, is the antithesis to the mechanisation of Translation Studies. By this, I do not mean the technical dimension in the form of translation tools, machine translation and the like, but the view of the translator as a functional element, as a functioning unit, instead of looking at the human being in its uniqueness. Translator Studies focuses on the "being-in-the-world" of a person, to quote an expression by Heidegger (2010: 53), and thereby opens our eyes not only to the way translators are in the world, but ultimately also to the "worldliness" (2010: 63) of translation. Translator Studies does not seek to supplant Translation Studies but wants to use the personal perspectives of translators to confirm, correct or relativize our current understanding of translation and translators. In this respect, the theorization of the translatorial subject complements translation research.

There is little more complex and complicated than the study of a person. Life is not logical, unambiguous, linear, stringent, objective, static – it is usually quite the opposite. Scientists do not like to deal with illogicalities, fuzziness, subjectivity, ephemerality. Capturing the translator as a person with all their realized and unrealized potential, options and meaning is an unfinalizable task. Therefore, we have to be willing to look beyond methodological restrictions and data collection to what Robert Ezra Park calls "nosing around" (quoted in Jagmohan 2008: 120). This involves an empathetic exploration of life contexts, the willingness to accept contradicting actions, thoughts and feelings of translators, and not shying away from the fact that not everything can be explained scientifically.

The goals of translator-centered research are manifold. Finding out facts about a person, about their understanding of their occupation and profession, or

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about the difficulties and the opportunities associated with it, means contributing to the (self-)awareness of translators. Appreciating and acknowledging their achievements also shines a light on their contribution to the cultural and social spheres of life.

Just as the social and cultural context shapes the individual, so the individual shapes society and culture. Every translator has a personal story, a personal potential and responds in a personal way to translation norms. His or her translatorial decisions might be at odds with society's expectations, rules or conventions. The investigation of the personal response of a translator to social structures, cultural traditions and ideological values helps to detect the cracks, conflicts and contradictions in the grand narratives of translation.

Putting the translator center stage also enables us to show which (life) paths lead to translation and what role or significance translation can play in a person's life. In doing so, we can explore the social, psychological, physical, emotional and cognitive effects that translation can have on a person, as well as developing and changing attitudes to the profession and to translation. By not reducing translators to their profession but instead perceiving them as human beings, we ultimately promote a holistic understanding of translation.

"To live is to give meaning to one's life; indeed, the process of such meaning construction may be viewed as the very centre of human life" (Brockmeier and Harré 2001: 49). A scholarly investigation of the meaning translators give to their lives requires integrity on the part of the researcher. In other words, if we encounter incommensurabilities of translatorial existence, we should not seek to smooth them over or force them into a system, but instead strive to create a theoretical, methodological and conceptual space that allows for an adequate representation. The way we deal with people in our research ultimately also says something about ourselves. With this in mind, I would like to conclude with a modified quote by Heidegger: Tell me what you think of translators, and I will tell you who you are.[18]

The focus of the book: The literary translator

This volume sets out to firmly position the literary translator as a subject of research in the theoretical and conceptual landscape of Translator Studies. The various books on literary translation that present overviews of the field deal with theoretical thematic approaches (e.g., Boase-Beier, Fischer and Furukawa 2018; Washbourne

18. The original quotation reads as follows: "Sag mir, was du vom Übersetzen hältst, und ich sage dir, wer du bist." (Heidegger 1984: 76) [Tell me what you think about translation, and I will tell you who you are.]

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and van Wyke 2019), practical-methodological considerations (e.g. Landers 2001; Wright 2016; Scott 2018) or historical overviews (e.g., *The Oxford History of Literary Translation in English*, which currently consists of four volumes edited by France and Stuart 2005–2010, the *Histoire des traductions en langue française* edited by Chevrel, D'hulst and Lombez 2012, and the *Historia de la traducción en España* edited by Lafarga and Pegenaute 2004) and offer systematic investigations of translations, in other words, textual dimensions, but the translators are largely neglected. This volume shifts the focus and presents a multifaceted vision of possible scholarly approaches to the person of the translator. The avenues may vary considerably, but the authors of the individual chapters share the belief that investigating the personal response of a translator to social structures, cultural traditions, ideological values and texts helps us to detect the cracks, conflicts and contradictions in the grand narratives of translation. Furthermore, what makes it worthwhile to explore individual translators is that the history of a society – and translation is part of society – cannot be understood without the life of the individual. We need to understand both.

The chapters are divided into four parts, each of which presents a different methodological and conceptual approach to researching literary translators. The first section deals with historical-biographical approaches and discusses related theoretical and methodological questions. The chapters of the second section approach literary translators from the perspective of empirical social and process research and combine this with various concepts from sociology, psychology and narrative identity research. The third part centers around the use of paratexts to reveal the translators' motivations, constructions of translatorial identities and manifestations of teloi and voices. The fourth section examines how translations and translation fictions can be used as a source to shed light on aspects of the identity, personality and role of translators.

The first section of historical-biographical analyses opens with the chapter by **Mary Bardet**, which offers insights into issues associated with a humanized approach. This micro-historical study of the translator Jeanne Heywood links her personal, social and cultural position and her experience as a translator with the general socio-historical context of the early 20th century. Discovering the translator Jeanne Heywood is like detective work, leading the researcher to various archives, where she collects pieces of a puzzle. As she puts them together, the complex image of a woman gradually emerges who is responsible for a number of vanguard translations. At the same time, it becomes clear how such a micro-historical approach, which brings together the scattered pieces of a translator's life by the means of narration, also weaves in the researcher's point of view, which then becomes an inseparable part of the research process and the research results.

Sabine Strümper-Krobb explores the biography of women translators at the end of the 19th century. Unlike Jeanne Heywood, however, the two protagonists,

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Eleanor Marx and George Egerton, are by no means invisible or forgotten, which is above all due to their socio-political status. Eleanor Marx was the daughter of Karl Marx and executor of her father's estate as well as a political activist; George Egerton made a name for herself as a fighter for women's rights. Strümper-Krobb refrains from employing the biographism otherwise applied to these two translators, which links their translation activities mainly to their private lives. Instead, she relates their translations of Scandinavian literature to their positioning in the literary and political landscape. This creates a more differentiated picture of the two translators, which also helps to explain their translational strategies.

Based on the analysis of four Galician translators in the 19th century, **Markus Eberharter's** chapter outlines a model for the biographical research of literary translators. He is not interested in portraying their lives in all their facets, but rather in identifying key elements through which the translatorial dimensions of a translator biography can be captured and which sources can be used for this purpose. In addition to the question of how literary translators acquired their language skills and how their literary socialisation took place, the circumstances which led them to becoming translators and a review of their translation work also play an important role. The aim of such a translator-centered biography is to capture the translatorial identity of the research subject, a concept that encompasses both self-definition as a translator and social perception, i.e., whether or how they are perceived as a translator.

The (biographical) invisibility of translators becomes particularly evident when we examine entries in bibliographic catalogues. In their study, **Belén Santana López** and **Críspulo Travieso Rodríguez** link Translator Studies with Library and Information Studies in order to identify methodological and practical problems. By using the example of the Spanish National Library, they show that data on translators are not consistently recorded in bibliographic resources and are therefore more difficult to access. Based on this critical survey, a new methodological approach is developed, which builds on a corpus of all German-Spanish translations from 1970 to 2010. This approach makes it possible to use bibliographic catalogues as a means of raising awareness in society of the role of translators as knowledge generators.

The second section deals with social scientific and process-oriented approaches to researching literary translators and opens with the chapter by **Waltraud Kolb**. She explores the self-concepts of five experienced literary translators based on verbal reports the translators generated while translating a short story by Ernest Hemingway in the context of a larger empirical study of literary translation processes. Drawing on a three-dimensional conceptualisation of the self from psychology, she traces the participants' mental concepts of who they are *as translators*, the attitudes, goals and evaluative judgments they verbalised during the process.

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She identifies different self-concepts that oscillate between author-oriented and self-oriented and become manifest especially in cases of difficult translatorial decisions. As the study shows, such process data that record the deliberations, doubts and decisions of translators open up an unmediated view of the self-concepts of translators *at work* and their relationship with the source text and its author.

Anu Heino bases her study on biographical narrative interviews with twelve Finnish translators, six of whom studied translation, while the other half hold other university degrees. The evaluation of the interviews focuses on how translators describe their paths into the profession and what being a translator means to them. The aim of the study is to understand how translators – consciously and unconsciously – construct their professional identities narratively. In order to capture the causal emplotment in these narratives, Heino draws on findings from narrative theory and borrows from them a concept of identity that emphasizes the active participation of the individual in the construction of their own identity. Deliberating issues of individual and group-specific identity, Heino seeks to answer the question of whether literary translators exhibit common narrative constructions of translatorial identities.

Yvonne Lindqvist conducted a study of fifteen Swedish literary translators, investigating the extent to which they achieved stardom against a Bourdieusian framework, which defines literary translation as a separate subfield of the literary field. Lindqvist calls the symbolic capital at stake the individual translation capital. The chapter focuses on the question of how this individual translation capital is acquired in the translation trajectories of the individual translators. For this purpose, a four-part scale of consecration is developed, through which the different phases of consecration in the Swedish translation subfield become evident, and which allows for a differentiation of literary translators into different groups in terms of their translatorial prestige. It is revealed that only relatively few of the investigated translators achieve 'stardom', which, as Lindqvist shows, is due to the specific structuring of the Swedish literary translation field.

The third section focuses on studies that use paratexts as a source for the analysis of translator-related aspects and explore these by employing various concepts and methods. **Nitsa Ben-Ari** opens with a brief historical overview of the various forms and functions of translators' notes, which have been abundant in recent years – at least in the Israeli context under investigation. Using a corpus of 30 translations from 2015 to 2017 and a comparative corpus from 2012 to 2015, she examines the extent to which translators base their paratexts on classical models or newer forms. She then explores the motivations and reasons why translators write prefaces or afterwords as well as the role that gender plays in this context. Ben Ari's first results provide impetus for further studies on other cultures and time periods.

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In **Anna Fornalczyk-Lipska's** chapter, a narratological differentiation of the various paratextual manifestations forms the starting point for the analysis of the motivations of translators and their understanding of their role. She advocates the use of not only peritexts, in other words, prefaces and afterwords, but also epitexts, such as interviews, since the different functions and discursive features of each of these text types also produce different facets of translatorial discourse. It is only by means of an integrative overview, she argues, that one can gain a holistic understanding of how translators explain their translation decisions and whom they assume as their implied readership. In this chapter, content and discourse analyses are used to examine peri- and epitexts of children's literature translated into Polish over the last two decades to determine to what extent translators pursue their own goals or place their activities at the service of their readership.

Daniela Schlager's chapter focuses on Harriet Martineau, who is known for her influential translation of Auguste Comte's main work, *The Positive Philosophy of Auguste Comte, Freely Translated and Condensed by Harriet Martineau*. Martineau's preface to this translation and her autobiography provide the basis for a discussion of two concepts that have recently been introduced into Translation Studies, the 'telos' concept by Chesterman and the 'multiple lives' concept by Meylaerts. Different aspects of Martineau's translatorial teloi and other goals, as well as the multiple lives and multipositionality of this 19th-century British 'not-only' translator, are explored and related to each other. The chapter illustrates the potential of both concepts to yield insights into the people behind the texts and shows how they intertwine and complement each other.

Beatrijs Vanacker's chapter traces the translatorial trajectory of the Dutch proto-feminist writer and translator Elisabeth Wolff, who lived during the second half of the 18th century. For this purpose, both the translator's detailed paratexts and her extensive private correspondence are used and linked together. Using the sociologically motivated concept of *posture* and the concept of 'middle-voice' developed with regard to a gender-specific agency, Vanacker analyzes the 'transla(u)t(h)orial' position of the translator as a process of self-definition and self-affirmation which is defined by the translator's multiple interactions with and positioning vis-à-vis certain agents. This analysis not only presents an individual case study, but also provides an opportunity to rethink and redefine the Dutch literary landscape of the period.

In the fourth section, translations along with paratexts are the main source for translator-centered research. **Michelle Woods** illustrates in her chapter how these two can be linked, focusing on three of the earliest translators of Tolstoy's work. The basis of her investigation is the metaphor of movement, which Woods identifies on three interconnected levels: First, the physical journey of the three translators who traveled to Russia to meet Tolstoy, documenting their experiences and

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encounters with Tolstoy and his wife in their own texts. Second, the movement of translating Tolstoy's works from Russian into English. And third, Tolstoy's depiction of travel scenes and how the translators reacted to them. Against this background, her subtle close reading of the translations in comparison to the originals reveals how the traveling translators subversively incorporate their own experiences and views in Tolstoy's depictions of gender, thus adding their own voice to the translations.

In the following chapter, **Elke Brems** and **Jack McMartin** trace the translatorial voice of one of the central scholars of Translation Studies, James S. Holmes. For this purpose, they not only draw on a corpus of translations of experimental poetry by Holmes and other translators, but also on paratexts in the form of an interview and published reflections on his translation practice, Holmes's own poetic texts as well as his statements about his gay identity. These diverse sources are used in an integrative approach to capturing Holmes's translatorial presence, focusing primarily on his translation strategies and his translatorial treatment of gendered physicality. An examination of 'the big picture' consisting of Holmes's translations, his theoretical reflections, his authorship and his sexual orientation makes it clear that the translator's voice is polyphonic and plural in nature and can only be adequately grasped through a multi-perspective analytical approach.

The concept of voice is closely related to the concept of attitude, which serves as the basis for **Susanne Hagemann's** chapter. It focuses on Wilhelm Adolf Lindau, the German translator of Walter Scott's novels. Using prefaces, Lindau's comments in the translations as well as the translations themselves, she critically reviews the concept of voice – a concept proposed by Theo Hermans and currently experiencing great popularity in Translation Studies. Passages from Lindau's prefaces and translations which point to a particular attitude are contrasted with those where such an attribution cannot be made with certainty; and finally, there are also several instances where it is impossible to identify a specific attitude. In addition to demonstrating that several translatorial attitudes can coexist in a text, the chapter is above all a call to further elaborate attitudes both conceptually and methodologically.

In the penultimate chapter, **Andrew Chesterman** tackles the case of an unusual translator, Douglas Hofstadter, the author of the world-famous book *Gödel, Escher, Bach: an eternal golden braid*. In addition to being a mathematician, physicist, computer scientist and cognitive scientist, Hofstadter has intensively concerned himself with questions of translation and translatability and is a literary translator himself. Chesterman examines how Hofstadter's stylistic decisions are related to a very specific habitus that can be traced in a number of paratexts as well as to a somewhat theoretical work on translation, and to what extent Hofstadter's unique personality is reflected in his translations. Furthermore, Chesterman addresses the

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question of the epistemological value of such case studies for Translation Studies or Translator Studies.

An analysis of fictional translators, a topic which also features in Chesterman's 2009 map of Translator Studies, is at the center of the concluding chapter by **Judith Woodsworth**. She investigates two recently published novels, in which two literary translators are the protagonists. Their self-doubt together with the themes of fidelity, betrayal, insecurity and invisibility form the background against which the similarities and differences in identity and role perception of translators and writers are portrayed in literature. The analysis of this complex relationship, which is not only based on a close reading of the novels, but is also underpinned by reviews and interviews that Woodsworth conducted with the authors of the two novels, shows that this relationship, and the related understanding of identity, is not static and rigid, but fluid and processual.

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PART 1

Biographical and bibliographical avenues

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CHAPTER 1

Literary detection in the archives

Revealing Jeanne Heywood (1856–1909)

Mary Bardet

The fine line between academic researcher and literary detective is one that is rarely broached in academic papers and scholarly journals. Increasingly entrenched in theory and rhetorical arguments, we forget to emphasis the thrill of tracking down forgotten stories, the pure excitement of uncovering the lives of neglected players, and the joy of finally being able to connect up seemingly unrelated dots. However, detective work is paramount to exploring translation history, a subject that has an increasing tendency to look beyond the texts, to explore the human side of translation, to look to those responsible for actually performing the translations and examine their lives and working environment. This paper is a story of discovery, one that takes the reader step by step on a voyage of literary detection towards uncovering the identity of one such literary translator: Jeanne Heywood. It looks at the detailed process of enquiry needed, couples deduction with discovery and lures the researcher away from the comfort of their own desk into the carefully guarded realm of the archive. It follows the progress of the literary detective from private archives secluded away in an abbey in Caen, all the way to Special Collections housed in research institutes in Chicago and New York, from the Musée Rodin in Paris to the German Literature Archive in Marbach, gradually tracing a path which allows "access to knowledge of the past by means of various clues, signs and symptoms" (Levi 2001: 110).

Adopting a microhistorical approach

In order to uncover the living and working conditions of a particular translator it is important to access and recount the trials and tribulations of their everyday life (Ginzburg 1993, Munday 2014). A microhistorical approach was thus adopted for this paper, homing in on the details of Heywood's life and conducting "a microscopic analysis and an intensive study of the documentary material" available

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(Levi 2001: 95). Microhistory allows for the recovery of details concerning the everyday experience of the translator (Munday 2014), it concentrates on the small scale, it conveys the personal experience and links the individual to the general socio-historical context. Heywood may be just one translator amongst a myriad who languish in the margins of translation history, but history is made up of a mosaic of tiny players; by studying these outliers and contextualising their lives we add a small fragment to the larger overall picture of the history of translation.

Munday's microhistorical approach endorses using primary source texts as the basic starting point for investigations whilst also looking at extra-textual sources to provide insights into both translation methods and the historical context. All too often the world of translation lies hidden in the wings and the researcher needs to dig deep to find any contextual traces of the translator and their work; much time is spent delving into the 'miscellaneous' and 'general letters' files in the hope that correspondence has been preserved or pertinent names mentioned. In microhistory "the researcher's point of view becomes an intrinsic part of the account" (Levi 2001: 106) and in this paper the researcher's quest becomes entwined with the research itself as the story of Heywood is teased out from the fragmented evidence of her life that lay dormant in archives around the globe. However, Levi also draws our attention to a common difficulty shared across the field of microhistory: the problem of narrative and how the research material should be communicated to the reader (Levi 2001: 109). He suggests incorporating the procedures of the research into the main body of the narrative itself, flagging up the documentary limitations and interpretations, so that "the reader is involved in a sort of dialogue and participates in the whole process of constructing the historical argument" (Levi 2001: 110). A transparent narrative approach has thus been applied, simultaneously revealing method and material and gradually moving the reader towards the translator behind the texts. By piecing together fragments of information we finally begin to catch a glimpse of Heywood and discover a little more about the woman who lay behind a series of vanguard translations.

Who was Jeanne Heywood?

The words *Traduit par Mme Heywood* are to be found in the front of an early twentieth century children's book, *La Fée des Sables* (1906), the first French translation of Edith Nesbit's classic children's tale *Five Children and It* (1902). Nesbit's work has had a lasting influence on Anglophone children's literature and her texts remain firmly part of an established canon. Her work is full of culturally bound references, with frequent mentions of English celebrations, food and locations, and heavily laden with intertextuality and literary allusions. It was therefore

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intriguing to discover that a contemporary of Nesbit's had chosen to translate her work for prospective young readers in France. Heywood had obviously recognised the originality present in Nesbit's innovative style, one that had already proved popular with young English readers, and felt that she could adapt the work to suit a new French audience. Recent developments in the humanisation of Translation Studies have pushed the researcher to ask the question "Quis? – who is the translator?", inciting a more thorough investigation of biographical details (D'hulst 2010: 399). But who was Jeanne Heywood and how should one actually go about the task? Where does one begin researching a little known early twentieth century French translator?

The catalogues of the Bibliothèque nationale de France indicate that Jeanne Heywood was only actively translating for a very short time, yet between 1905 and 1908 she translated at least ten full-length novels. Whilst only four of these were published during Heywood's lifetime, the others were issued posthumously and several of her texts were still being printed into the nineteen-thirties. Heywood's short career had begun with the translation of children's literature, perhaps under the widespread and highly mistaken assumption that books for children are simpler and therefore easier to translate. However, her interests clearly lay in translating innovative work by contemporary writers. All of her translations were of recently published creative works already successful in the English-speaking world. Alongside Nesbit's books for children she translated novels by Rinehart and Oppenheim and several works by Anna Catherine Green, the prolific American writer who helped shape the modern detective story and carve out a space for the female literary sleuth.

This tells us what Heywood had translated, but it still was not revealing anything more about Jeanne herself. As *La Fée des Sables* was the first of Heywood's translations to be published, research began in the archives of the French publisher Hachette situated in an former abbey in France. Here, a slim file under Heywood's name disclosed a letter to Heywood from Nesbit's London literary agent James Pinker granting Heywood permission to translate Nesbit's *The Psammead* (later renamed *Five Children and It*). If the initial corresponding letter from Heywood to Pinker could be found it would provide trace evidence of the first step in her journey to becoming a published translator and maybe a key to learning more about the woman behind the name.

Tracing British archives in American collections

James Pinker was unquestionably one of the foremost literary agents in the first part of the twentieth century, representing many of the major names in English literature of the time. His record keeping was meticulous and the notoriety of his

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clients meant that his papers were considered to have significant cultural and historical value and consequently have been carefully preserved. Following the demise of the Pinker publishing company, the wealth of the archives was divided up and sold to a variety of institutions, almost all of them in the United States. This division resulted in one hundred and eleven boxes of incoming correspondence, including a selection of miscellaneous letters and papers, being delivered to The Charles Deering Library in Chicago. If the letter from a little known translator was going to be anywhere, it was likely to be here hidden amongst this mixed assortment of papers.

As with so many research journeys the thrill of the chase is combined with the fear that one should never expect too much from the archives; the tangible possibility of disappointment looms large. Online searches had revealed no traces of Heywood's correspondence at any of the institutions holding Pinker's papers, on arrival at the Charles Deering Library a request was duly submitted for Pinker's general correspondence papers. There, filed under the letter H, sat not only the much sought-after original correspondence, but three other letters written from Heywood to Pinker. There's nothing quite like that rush of adrenaline when a key document is found hiding in a file of forgotten paper. As the academic journey progresses the researcher gets to know their subject's handwriting so well that it can be instantly recognised in a pile of random handwritten notes. The script appears to call out to them, they see it immediately, even in the most unexpected of places, and their heart begins to pound as they rush to decipher the longhand script scrawled across the page. Heywood's letters to Pinker (Heywood 1906) not only requested permission to translate *The Psammead* and *The Story of the Treasure Seekers* (1899), but also asked for further synopses of Nesbit's work. Underlying her words lay the sense of a desperate need for money; this did not appear to be an idle woman, but one who needed the income to pay her bills. Despite the anxious assertion of her requests, the letters also clearly relay the real agency of the literary translator at this period. The translator is shown to be a key player in the process, actively seeking out source texts suitable for translation, approaching publishers with propositions, and negotiating terms and conditions with the literary agents.

From Chicago, the search moved to the Berg collection, housed within New York Public Library. This collection holds Pinker's archives containing his direct correspondence with Nesbit and could perhaps help to provide a further connection between Nesbit and her translator. Nesbit's letters to her agent provide us with the dates of her movements including several lengthy trips to Paris around the time of Jeanne's translations, but did the two women ever meet? No conclusive evidence was found, but the letters confirm that they were definitely moving in the same social circles in Paris and London and attending similar cultural events. Furthermore, Heywood's requests to translate Nesbit's work fall each time just

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after one of Nesbit's visits to the French capital. If the two women did not actually meet in person it is highly probable that they had heard of one another socially, or had one or more mutual acquaintances.

With one connection exhausted it was time to turn back to the Hachette archives and the slim file of business correspondence pertaining to Heywood which would reveal two other relevant documents: a contract signed by Heywood's husband and an accountancy paper signed on her behalf by the Marquise de Brion. Microhistory uses the concept of "the small clue as [a] scientific paradigm" (Levi 2001: 113) and, by focusing in on these names, two clear lines of enquiry began to form.

Mr C. Heywood Esquire

Heywood's work contract, drawn up by Hachette in 1905, contains the portentous phrase: "Madame Heywood, with the authorisation and spousal presence of M. Heywood, with whom she is living at 37, rue des Belles-Feuilles in Paris"[1] (Hachette 1905). In fact Mr Heywood had not been living in Paris for some time, but the concept of *puissance maritale* was still firmly written into the French Civil Code, stipulating that a married woman was under the strict tutelage of her husband. Therefore, although the contract specifies that it pertains to Jeanne's translation of Nesbit's work, the paperwork had to be co-signed by her husband for it to be a legal and binding document. There was no record to indicate the full name of Heywood's husband, but the signature at the foot of the page reads 'C. Heywood'. Extensive online searches suggested the possibility of it referring to a M. Courtney Heywood, a *Professeur agrégé* working in Paris during the appropriate time period. However, other than their shared surname, at first there appeared to be no clear connection to Jeanne.

A search at the French national library revealed Courtney Heywood be a teacher, an author and, towards the latter part of his life, a translator. However, Courtney Heywood is more widely acknowledged for his various sporting contributions to France. A product of the English public school system, he was very keen to bring sport into the French school curriculum. Instrumental to introducing both football and rugby to the French capital, he worked closely with Pierre de Coubertin who declared Mr Heywood to be the very soul of French football during the years 1881–82 (Courbertin 1909: 83). There still appeared to be no association to Jeanne, but working on the premise that "a doubt without an end is not even a doubt" (Wittgenstein in Levi 2001: 97) enquiries were pursued through

1. My translation.

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the history of French rugby to the history of South African rugby, eventually leading to a family biography *Six Generations in Southern Africa* (Morum 2016). There within lay a photograph and the final confirmation that Jeanne Heywood, née Robellaz was indeed the wife of Courtney Heywood.

Armed with Jeanne's full name it was now possible to track down her gravestone in Paris, which revealed the dates of her birth and death, and in turn led to the discovery of her death certificate in the City of Paris archives. Jeanne's tombstone in Passy cemetery revealed that she had been buried in the Robellaz family crypt, which showed no sign of her husband or children, and her death certificate was to throw up yet more questions. The certificate, dated 11th March, 1909, states that her husband, Courtney, was living in London at the time and thus two employees in her service had made the formal declaration of her death (Robellaz 1909). The document also claims that at the time of her demise she was "sans profession" (without occupation), a statement that is clearly untrue: Heywood was actively working on her translations right up to the end of her life.

So Heywood's husband appears not to have been present at her deathbed, but was this just an unfortunate circumstance, or rather a permanent state of affairs? Could it have been her single status that prompted her to seek out translations as a means to earn her living? Indeed, the separation was not new. The United Kingdom population census of 1901 shows Courtney Heywood to be already living in London and teaching at University College School. Six years later, in 1907, a headmaster's report held in the school archives shows an announcement that "Heywood, a most brilliant French scholar, has left us to take up other work in Paris" (UCL 1907). The expression "other work in Paris" is rather vague and in fact documents show Courtney was still residing in London at the time of Jeanne's death two years later.

Exploring judicial evidence

Judicial archives differ from all others in that they reveal things "that would have remained unsaid if a destabilizing social event had not taken place" (Farge 2013: 6). They brutally disclose events and situations that would otherwise have gone unmentioned; everything is retained, there is no archivist deciding what is worth keeping, what is not suitable for public consumption. These are documents comprised of words, true or false, that are there to help the courts make measured legal decisions. The voices heard in judicial archives never intended to be authors of their circumstances, never thought to be leaving a written trace of their actions and as such the reader has a sense of grasping "the real" of no longer seeing historical events as a narrative discourse (Farge 2013: 7–8). In this instance a

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search of legal cases in the British National Archives finds Courtney Heywood's name linked as co-respondent in a divorce case in 1908, just three months prior to Jeanne's death. According to the court documents Courtney Heywood had been committing adultery with the petitioner's wife for several years. Startlingly, a supporting letter found in the court documents proclaims "Mrs Heywood cannot live long and the best thing you can do is to live with Heywood as soon as decency permits. That will allow me to get a divorce and so make us both free" (Weston 1906).

Oblivious to this erroneous prediction of her death, 1906 would be a rather productive and positive year for Jeanne in terms of work. She was actively translating and seeking out new translations. Hachette accepted her suggestion of a translation of *The Story of the Treasure Seekers* (Nesbit 1899) and she acted as an agent between Hachette and Pinker for the translation rights. She received payment from Hachette for her translation of *The Woman in the Alcove* (Green 1906) and began working on a translation of Oppenheim's *A Monk of Cruza* (1894) that would be serialised in *Le Radical* newspaper in 1907. Her first translation of *The Psammead* (Nesbit 1902), was published, both as a serialisation in *Mon Journal* and in a full-length book form; to use a paraphrase, news of her impending death had been greatly exaggerated!

Jeanne and her husband were not totally estranged during this period and court documents record Courtney's mistress accompanying the Heywoods to Ventnor, on the Isle of Wight, as a housekeeper in August 1907 and then returning with them to Paris in the spring of 1908. However, according to court proceedings, the liaison ended very shortly after Jeanne's death and Courtney finally returned to life in Paris. Here he turned his roving eye instead to Jeanne's papers and numerous publishing contracts: several of Jeanne's translations would be subsequently 'revised' and published erroneously under her husband's name. At this point we are left with a rather bleak picture of the woman translator: abandoned by her husband, turning to translation as a means to pay the bills and cheated even after death. Fortunately microhistory calls for a particularly intensive study of the documentary material (Levi 2001: 99) and by returning to the initial documents and focusing on the "little facts" (Szijàrtó 2002: 210) a more complete picture can be built up, one which shows us the interaction between the translator, other individuals and organisations (Munday 2014: 77). Although we have already constructed one image of Jeanne Heywood, it is paramount to explore other lines of enquiry and ask who is the Marquise de Brion, and why did she sign a settlement of accounts with Hachette on Jeanne's behalf?

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Connections to the Kessler family

Wilma Kessler, Marquise de Brion was the younger sister of sophisticated aristocrat and flamboyant figure of the Belle Epoque, Count Harry Kessler. Whilst there has been very little published about Wilma herself, Harry Kessler's diaries have been the source of several translations and reveal a fascinating slice of early twentieth century social history. Recent publications in English and French highlight his connections and influence within the art world. The two books present selected extracts from his personal journals, and each contains a single reference to Jeanne Heywood. Each book makes mention of her on different days and paint a very different picture to the downtrodden translator conjured up to-date. Easton's 2011 translation into English includes an entry for 8th January 1902 that records Kessler's presence at one of Jeanne's salons, "In the evening with Gee[2] at Mrs. Heywood's. People of every ideology meet in her salon, clericals, Faubourg St. Germain, and anarchists. Only cleverness is a requirement" (Kessler 2011: 262). Through his words we can surmise that Jeanne was not merely a sycophant to the *beau monde*, but a positive facilitator in the world of intellectual gatherings occurring in Paris at this time, opening her home to a whole wealth of political persuasions. *La salonnière* has been described as a woman of rich intelligence and magnetic spirit and suddenly Jeanne Heywood emerges in a very different light. The picture of a much stronger woman is beginning to materialize: one who is independent, cultivated, intelligent and very much an active participant in the Parisian social scene of the time.

The more recent 2017 French publication, *Regards sur l'art et les artistes contemporains, 1889–1937, Comte Harry Kessler* (Kessler 2017) mentions Jeanne on a different date and separate occasion. It sets her amongst the *beau monde* at a luncheon with Kessler and Rodin in 1907, "Rodin a déjeuné avec moi chez Ledoyen, il y avait aussi les Nostitz, Gee, Mirbach, Thadée Natanson et Mrs Heywood" (Kessler 2017). *Ledoyen* was at that time one of the most fashionable addresses in Paris at which to dine, or to be seen dining; pictured seated next to leading artists and socialites of the period, a different side of Heywood was emerging. Enquiries thus moved to the *fonds historiques* of the *Musée Rodin* in Paris. There, amongst personal papers and correspondence, was a letter from Jeanne addressed to Auguste Rodin referring to her visit to his workshop in June 1907, a document providing further corroboration of her affinity for the Arts, her social connections and her strong ties to Kessler family (Heywood 1907).

Turning back to the complete nine-volume German edition of Kessler's diaries (Kessler 2019) it can be seen that Kessler's original writing included not two, but

2. Kessler's pet name for his sister Wilma.

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seventeen mentions of Jeanne Heywood between 1899 and 1909. The diaries show Jeanne and Kessler's sister Wilma as constant companions and during his frequent trips to Paris, Kessler joined them in their whirl of social activities and outings. His diaries recount their numerous shared dinners, their trips to the theatre to see the very latest shows, and outings to the opera to witness new productions by Wagner and Strauss. Far from the abandoned wife subsiding on the pittance earned from her own translations, he evokes a woman rubbing shoulders with the upper echelons of Parisian society, one living in a whirlwind of social activities and cultural events. However, the fact that only two entries pertaining to Jeanne were retained in the abridged publications of 2011 and 2017 reminds us that translations are always a form of rewriting tailored to the particular interests and demands of a target audience. A lively presence in Kessler's original writing, Heywood has been delicately side-lined in the edited translations of his diaries, considered too minor a player in Kessler's impressive social line-up to warrant further interest or investigation. Even the comprehensive name register added to the latest German editions of Kessler's journals simply label Jeanne as "enge Freundin v. Kesslers Schwester"/ an intimate friend of Kessler's sister (Kessler 2005: 1069).

Kessler's personal papers held at the German Literature Archive include a portion of the Kessler family's private correspondence, including letters written by Kessler's sister Wilma de Brion and his mother Alice. These communications contain no less than sixty separate mentions of Jeanne Heywood, nevertheless it is vitally important to remember that these are examples of private correspondence filled with personal opinions, gossip and hearsay. We need to consider who may be lying and who telling the truth? There is a longing to believe it all, yet an absolute need to question everything, as one begins to look for a glimmer of truth in what might in fact be a tissue of lies. The researcher must be wary not only of the material that has been retained, but also that which appears to have been discarded along the way. Several of Alice Kessler's letters have 'disappeared' and many more have been censored, lines and even whole paragraphs scored through with black pen, but even so facts and small details filter through. We learn that Jeanne was suffering from severe dropsy and related heart problems; that she enjoyed extended periods of convalescence in Switzerland, Germany and Normandy. We are told of her atheist beliefs, her faith in herbalism, her love of literature and her ferocious appetite for the Arts in all its forms (Kessler 1903–1905). Yet overriding all this is a desperate sense of a need for money and it becomes increasingly clear that her financial straits, coupled with increasingly bad health, forced her to look for paid occupation and led her into the realms of translation.

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Evaluating archival research

Whilst piecing together the material evidence gathered in the archives, the researcher must also be aware of the limitations of archival enquiries, carefully considering the inherent value of each piece of evidence uncovered. There is already a sense of intrinsic value attached to articles that have been preserved in archival collections (Munday 2017). These are items that have already passed through a subjective selection process, have been considered 'worthy' of preservation and retained, almost as if the very act of conservation itself bestows an extra sense of value on an item. The decision to dispose of a document is not one that can be made lightly and it remains an arbitrary choice, however when considering which items to conserve the physical space needed to house large archives can place enormous pressure on curators. With the increasing use of technology to scan, store and share documents these difficulties of finding physical storage space are becoming less problematic. Virtual copies of paper archives can be an excellent means of conserving a greater number of items and improve preservation. Accessing documents via electronic copies results in reducing the amount of physical handling of fragile artefacts as well as limiting their exposure to aggressive environmental agents. However, it also denies the researcher the physical pleasure of actually manipulating the material first-hand. There is a certain delight to be derived in touching the actual document held by your research subject, in literally holding history in your hand; an immeasurable advantage to being able to examine other papers physically surrounding it; in being able to contextualise your document by consulting other related files, files that may provide cross references, decode events, provide dates and shed light on the actors involved.

Whilst personal letters and diaries can be a rich source of material when using a microhistorical approach, the researcher must also constantly be aware of the unreliable nature of personal opinions and individual judgements. Looking at the opinion of just one witness will only show events through the eyes of one particular person. It will show events via one person's perception or, in some cases, as they want things to be perceived. Gathering a greater range of opinions is not always possible and may sometimes confuse the issue even further, as was the case with personal opinions concerning Jeanne Heywood. Private family letters found in the German Literature Archives gave very different interpretations of Heywood's character. Whereas Wilma de Brion refers to Heywood as "the tenderest friend I think one could find" (Brion 1901), her mother labels Jeanne "Oh selfish, selfish Mrs H" (A. Kessler 1903), but Wilma's brother, the Count Harry Kessler appears to be in agreement with his sister referring to Jeanne Heywood as "a most sweet and devoted friend" (H. Kessler 1903). These depictions of the translator's character are so virulently opposed, that one has to question which of the narrators

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was the most impartial: Wilma Kessler, who considered Jeanne her best friend, Harry Kessler who visited Jeanne regularly throughout the later part of her life or Alice Kessler who declared herself to be jealous of Jeanne's relationship with her daughter? In such cases the microhistorian has to tread carefully, yet it is in small details such as these, found in the depths of personal correspondence, that we can see the "complexity of the relationships that connect any individual to a particular society" (Ginzburg and Poni 1991: 5).

The archival evidence uncovered appears to show us a curious intelligent woman, interested in new ideas and literary trends, yet over time Jeanne Heywood's existence has been gradually squeezed into the margins of historical records. Like so many women translators, the story of her working life has gone largely unrecorded but, by using methods gleaned from microhistory, it has been possible to locate scraps of evidence from the archives and begin to piece together an image of the woman behind the name. We may never really know if any of these reveal the true Jeanne Heywood, but hopefully as the area of translation history continues to expand other researchers will be inspired to set out on a similar voyage of literary detection and discover who else may be lurking in the depths of forgotten archives.

Whilst it may be true that "to write history from the archives comes from somewhere between passion and reason" (Farge 2013: 14–15), archival research also needs to be both rigorous and methodical. Barbara L'Eplattenier reasons that readers should be granted "a sense of what was examined, how it was examined and where it is currently located" (2009: 71–72). She encourages the researcher to draw back the curtain on the archival work they have performed and allow the reader to decide for themselves whether they can trust this history and how much they want to trust it (2009: 74). With that in mind it should be noted that this paper draws on research undertaken at the archival institutes listed below:

The Berg Collection, New York Public Library, New York, USA; Bibliothèque nationale de France, Paris, France; Bibliothèque de Genève, Geneva, Switzerland; Bodleian Library, Oxford, UK; Charles Deering Collection, Northwestern University, Chicago, USA; Deutsches Literatur Archiv, Marbach am Neckar, Germany; Nelson & Son, Edinburgh University Library Research Collection, Edinburgh, Scotland; Hachette, IMEC, Caen, France; Musée Rodin, Paris, France; Tallandier, IMEC, Caen, France.

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CHAPTER 2

George Egerton and Eleanor Marx as mediators of Scandinavian literature

Sabine Strümper-Krobb

Introduction

During the last two decades of the 19th century, Scandinavia, a region at the geographical periphery of Europe, became a literary heavy weight. Authors of the so-called Scandinavian Breakthrough who followed Danish critic Georg Brandes's call for literature to lead the debate on topical issues, made inroads into foreign book markets, and Germany in particular became a gateway to reach European and wider international audiences (Paul 2007). While in the English-speaking world interest lagged somewhat behind, modern Scandinavian authors attracted attention there also, and, just as in Germany, the name of Henrik Ibsen loomed large.

Given the relatively small number of people who would have been able to read Norwegian, Danish or Swedish literature in the original, transmission depended on translations, reviews, criticism and adaptations. Authors and foreign publishers shared a common interest in launching translations of Scandinavian works: authors were keen to become known beyond the limited market of their home countries while foreign publishers were able to tap into an ever-increasing interest in Scandinavian literature (Bjerring-Hansen et al. 2016: 9). Moreover, publishing Scandinavian authors was cheap. At a time when translation rights for Scandinavian works were still unregulated (Norway, Denmark and Sweden only signed up to the Berne Convention governing copyright in 1896, 1903 and 1904, respectively), there was no obligation to seek permission to publish a translated work, pay any royalties to the original author, or consult them about the translation. Negotiations between authors and foreign publishers were often conducted through translators who acted not only as linguistic experts but also as literary agents in promoting particular authors or works.

In the case of Germany and Austria, as well as the Low Countries, many of the transmitters of Scandinavian literature at the end of the 19th century were women. Their role as translators, critics and literary networkers has long been

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acknowledged (Gallagher 2000; Bang 2004; Broomans 2006; Strümper-Krobb 2007; Jiresch 2013), following a more general trend within Translation Studies to place greater emphasis on the actors involved in translation rather than on processes and products (Chesterman 2009; Pym 2009). With translation frequently considered an inferior, secondary activity and for that reason "more suitable for women than, for example, 'original' writing", female translators have often been rendered doubly invisible (Bland and Brown 2013: 12) and have thus become a particular focus of scholarly interest. With regards to Scandinavian literature in the English-speaking world, however, the role of female transmitters has not yet received much attention. Accolade for pioneers of English Ibsen reception, for example, is usually reserved for men like Edmund Gosse, author of the first Ibsen monograph (Gosse 1907), and William Archer, the first to translate Ibsen's drama on a larger scale (Johnston 2006: 6), with Bernard Shaw, whose paper at the Fabian Society in London in 1890 was published as "The Quintessence of Ibsenism" (Shaw 1891), and Havelock Ellis, editor of the first collection of plays by Ibsen in 1888 (Ibsen 1888), also frequently receiving a mention. Appearances to the contrary, however, bringing Ibsen and other modern Scandinavian authors to the English-speaking world at the end of the 19th century was not an all-male affair.

Two women who were among the first advocates of Henrik Ibsen and his contemporary Knut Hamsun present interesting cases in this regard, not least because, unlike many other female translators, they seem to defy the stereotype of 'invisibility'. While the focus on the work and biographies of translating women is often aimed at lifting these transmitters from the shadows of general anonymity, Eleanor Marx and George Egerton (a pseudonym of Mary Chavelita Dunne) both had audible voices in the literary, political and social landscape of late 19th-century England. Marx (1855–1898) was a prolific political activist and editor of her father's key political texts while Egerton (1859–1945) was a successful author in her own right. Both have been associated with the 'New Woman' of the 1890s, a term synonymous with defying the conventions of Victorian values and culture, especially with regards to sexuality and gender, although neither identified fully with this label. Egerton did share with other New Woman writers "an insistence on the need to explore, redefine and celebrate women's sexuality", and in her stories gave expression to female sexual desires in innovative narrative forms (Shaw and Randolph 2007: 9), but she was not particularly invested in women's political rights. For Marx, on the other hand, suffrage and the liberation from the conventions of marriage were important goals, but oppression was not a matter of gender for her. Instead, she defined the 'Woman Question' as one of class, and ultimately of economics (Richardson and Willis 2001: 27). In their work, Marx and Egerton both fed off stimuli derived from foreign writings – which is precisely why their work as translators and mediators plays such an important part in their overall

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output. However, their actual translational or, more broadly, cultural transmission activity has often been overlooked or misrepresented.

There are two main reasons for this: firstly, the tendency to regard their work as translators as a product of their gender and their biography; secondly – especially in the case of Egerton – the assumption of domesticating translation strategies informing, in particular, first translations into the Anglo-American system. It is against this backdrop that Eleanor Marx and George Egerton are deserving of renewed interest.

Eleanor Marx

The first public performances of two Ibsen plays in England ignited fervent debates: the 1889 production of *A Doll's House* in which the heroine, disillusioned with her marriage, leaves her husband and small children, and the 1891 production of *Ghosts* which addresses topics such as alcoholism, incest and syphilis, split the Ibsen reception in Victorian England into fiercely opposing camps. This occurred because the themes of the plays were already a matter of controversy. Ibsen's work subsequently became a focal point for an alliance of Marxists, Socialists, Fabians and feminists, who gathered under the banners of 'Ibsenist' causes (Ledger 1997: 53).

Eleanor Marx regarded Ibsen as a "herald of change", both recording and accelerating what she hoped would be an implosion of the bourgeois social order. For her, "Nora's domestic oppression was analogous to the exploitation of labour" (Ledger 1997: 80). The wish to "make people understand our Ibsen a little more" (Ledger 2000: 53), was the main focus of Marx's efforts: she promoted his plays through private gatherings; she translated three of Ibsen's plays: *En Folkefiende* (*An Enemy of Society*, 1888), *Fruen fra Havet* (*The Lady from the Sea*, 1890), and *Vildanden* (*The Wild Duck*, 1890), and, together with Israel Zangwill, she co-wrote the parody *A Doll's House Repaired* (1891) as a response to conservative criticism of Ibsen's play.

Marx's role as "Ibsenite propagandist of the 1880s" (Durbach 1994: 234) has frequently been acknowledged. In contrast to her role as advocate, Marx's translational engagement with the author has received less attention. Credit for making Ibsen accessible in English is given first and foremost to William Archer who provided the most influential and comprehensive English edition before abdicating that role to the "Oxford Ibsen", edited by James Walter McFarlane and published between 1960 and 1977. Archer actively silenced Eleanor Marx's voice as an Ibsen translator, for instance by absorbing her translation of *En Folkefiende*, that had first been published in Havelock Ellis's collection of Ibsen plays, into his "Ibsen project"

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(Newey 2005: 127), in the process changing the title from *An Enemy of Society* to *An Enemy of the People* (under which the play became known in England) (Ibsen 1907a: 1–188), and by replacing her translation of *Fruen Fra Havet* with one produced by his wife (Ibsen 1907b: 165–349).

When Eleanor Marx's efforts as translator and transmitter of Ibsen's work are mentioned, they are frequently linked to her private life. In particular, her problematic relationship with her common-law husband Edward Aveling seems to have given grounds to highlighting the translator's identification with Ibsen's female protagonists as the main driving force in her translation work. This kind of biographism, to which women's writing in general seems to be especially susceptible (Hofmann 1997: 49), distracts from the analysis of specific cross-influences between her translation work and her political activism. While Merkle (2010: 106) references numerous studies that "deal specifically with her [Marx's] translation activities", this applies mostly to Marx's rendering of Flaubert's *Madame Bovary* (1886), rather than to her translation of Scandinavian literature. Even in the few more specialized studies (Dukore 1990; Ledger 2000), biographical links are highlighted when, for example, the "sexual entanglements and disappointments from *The Lady from the Sea*" are related to "Marx's own desires and disappointments" (Ledger 2000: 64). Biographers, most recently Rachel Holmes, have supported such approaches by claiming that Eleanor Marx "recognized in Ibsen's work what she struggled with in herself. […] In her private, personal relationship there were many points of identification and resonance between Eleanor and Ibsen's Nora Helmer and Ellida Wangel." (Holmes 2014: 335) When Ludmilla Melchior-Yahil (2017: 151) criticizes Holmes for moulding Eleanor Marx into a "feminist antiheroine from a Victorian novel" in order to fit her own image of a revolutionary feminist, then Holmes's conflation of Marx's private struggle with that of Ibsen's protagonists serves as a case in point – with Holmes suggesting an analogy between Ibsen's heroines rebelling against the strictures of a middle-class married life and Eleanor Marx herself whose decision to live with a man outside of marriage was regarded a violation of accepted norms.

Relegating Marx's rewriting efforts to a footnote either of an Ibsen scholarship which foregrounds other prominent – and usually male – mediators, or of her biography, necessarily downplays the way in which her work was informed by her political beliefs. The Marx/Zangwill parody of *A Doll's House*, for example, deserves to be appreciated as a sharp and scathing commentary on conservative Ibsen criticism, and as a piece that reiterates one of the main ideas expressed in Marx and Aveling's essay "The Woman question", namely the view that the "position of women rests, as everything in our complex modern society rests, on an economic basis" (Aveling and Marx Aveling 1886). This then also establishes a clear link to the play *The Lady from the Sea*, of which Marx produced the first English

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translation (Ibsen 1890a). The ideological convergence, highlighted in the following examples, may even have motivated her translation of the play in the first place.

A Doll's House Repaired picks up the action of Ibsen's play in Act 3, after Thorvald Helmer has found out about the fraud Nora committed to secure funds needed to help his reconvalescence. Marx/Zangwill add a scene, in which Krogstadt, whose knowledge of the fraud could ruin Helmer, promises to keep it a secret because of his own happiness about his recent engagement. During the conversation both men express negative views about middle-class women who become economically independent by working outside of the home. Helmer, rather pompously, proclaims that "women of our class should be the guardians of the hearth; the spirit of beauty and holiness sanctifying home-life". Not only does middle class women's gainful employment shock "one's sense of womanliness", but "what is worse, it makes the wife independent of her husband" (Marx Aveling and Zangwill 1891). The scene highlights the view of bourgeois marriage as an economic transaction in which the wife gives up her freedom in exchange for financial security. This view is echoed in *The Lady from the Sea* in the tendentious rendition of the Norwegian "handel" as an English "bargain"[1] when referring to the marriage between Ellida Wangel, the eponymous heroine of that play, and Dr Wangel (Ibsen 1890a: 140), and in Marx's very close adherence to Ibsen's original text when Ellida casts her marriage in terms of commodity exchange ("For the truth – the pure and simple truth is – that you came out there and bought me"; Ibsen 1890a: 140). That the transaction also has a narcissistic aspect is made clear in the added scene in *A Doll's House Repaired* in Krogstad's intention to make his future wife "my true helpmate by making her dependent on me" (Marx Aveling and Zangwill 1891). Again, this finds a parallel in *The Lady from the Sea*, namely in the sculptor Lyngstrand's description of marriage as "a sort of miracle – that a woman should gradually change until she is like her husband" (Ibsen 1890a: 122).

While Eleanor Marx's selection of *Fruen fra Havet* for translation, and her poignant and accusatory rewriting of *Et Dukkehjem* thus emphasize the economic foundations of sexual relationships, her political leanings are also reflected in the translation of Alexander Kielland's story "Balstemning" (1879) ("A Ball Mood", 1890), published in the same year as *The Lady from the Sea* and a year before the *Doll's House* parody. Alongside Ibsen, Bjørnson and Lie, Kielland was one of the so-called 'big four' of 19th-century Norwegian literature. In modern criticism he is usually overshadowed by Ibsen – and consequently Marx's efforts on his behalf are also overlooked. Kielland's works reflect influences by John Stuart Mill and Georg Brandes, especially in their focus on social criticism. His literary debut, the

1. "Trade" would have been another possibility – with a similar connotation of a business deal but less demeaning.

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short story collection *Novelletter* (1879), became an immediate success. According to Tor Obrestad (1996: 142–143), the stories that deal with social questions were the most impactful, in particular the piece "Balstemning" that highlights the abyss between the privileged and the lower classes. The narrative is set in Paris and consists of three parts: a long introduction provides the back story of the female protagonist, a girl from a poor background who was taken in by a rich man and eventually married him. A main part sees the young woman arriving at a ball as one of many privileged guests showing off their wealth while being observed by the poor and resentful people of the city – this evokes in her half-forgotten memories of her childhood. The third part portrays an episode during the ball in which the protagonist reveals her empathy with the poor to her aristocratic dance partner. The text is structured around sharp contrasts emphasizing class differences, something in which Marx's translation follows the source closely despite the impression of stylistic awkwardness. However, a few subtle changes indicate that Marx was informed not only by the principle of close adherence to the source text, but also by her political persuasion. In the descriptions of the Parisians who have assembled to witness the arrival of the illustrious ball guests, the class divide is reflected in the contrast between long lines of carriages and the spectators, packed tightly on both sides and thus both separated from and posing a silent threat to the nobility. The narrator refers to them as "en stor Mængde Mennesker" (Kielland 1879/1907: 29). By translating this into "a great mass of people" (Kielland 1890) (rather than, for example, a "crowd" which the Norwegian "Mængde" would also allow), Eleanor Marx adopts vocabulary overtly reminiscent of Marxist rhetoric.[2]

Other translation decisions in Kielland's story can be read in a similar manner: when the protagonist questions if she belongs to those "in the soft, elegant equipage, amid the tyrants and blood-suckers" or "to those without, to the swaying masses, those children of hate" (Kielland 1890), the phrase "to those without" is an addition by the translator, emphasizing that the contrast is one of economic status. Later, Marx proceeds much more quickly to the climax of a scene, namely the remark that the dance floor "trembles beneath the hate of millions" (Kielland 1890), by shortening a dialogue between the protagonist and her aristocratic dance partner, full of sexual innuendoes and references to fairies. She thus privileges political comment, conveying the threat that the oppression of the lower classes poses to the privileged classes of the aristocracy, over the parody of social mores.

2. Another example of this political visibility could be Marx's first Ibsen translation: in rendering the title of Ibsen's play *En Folkefiende* as *An Enemy of Society* rather than *An Enemy of the People* (the wording of later English translations), her translation avoids the suggestion of conflict between the truth-telling, anti-establishment hero Dr Stockmann and the common people, with whom Marx would have sympathized (Ledger 2000: 62–63).

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While these relatively minor departures from the source text in her translation of Kielland's story are illustrative of the translator's political agenda, just as with *Fruen fra Havet*, what is most significant is the very choice of this particular text for translation. It illustrates that, for Marx, translation was not just a sideline, or indeed an opportunity to generate income. Instead, her translations and other rewritings must be seen as an integral part of Marx's activism, and they demonstrate synergies between the different discourses in which she participated.

George Egerton (Mary Chavelita Dunne)

In "Now Spring has come", a story from the collection *Keynotes* (1893a) by George Egerton, the first person narrator travels to a coastal town in Norway to meet a writer with whom she has become infatuated. The attraction appears to be mutual at first, but a second visit dashes any hopes she has for a joint future, and she leaves, devastated by his rejection (Egerton 1893b: 37–67). It is generally acknowledged that the story fictionalizes Egerton's encounter with the Norwegian writer Knut Hamsun after she had expressed her interest in translating his debut prose work *Sult* (1890). There is no doubt about the autobiographical nature of the narrative – the book which sparks the narrator's interest is a clear allusion to Hamsun's *Sult*, and the comment that author and narrator were "both of an age" (Egerton 1893b: 48) references the fact that Egerton and Hamsun were born in the same year. However, the extent to which the fictional encounter has been taken as a true account of the nature of Egerton's relationship with Hamsun blurs any borderline between biographical fact and fiction, impacting on the assessment of her transmission of Hamsun's ground-breaking work. In his edition of Egerton's correspondence, her nephew Terence de Vere White quotes directly from the story to describe Egerton's perception of Hamsun: "They met in a little town on the coast. […] She fell instantly in love with him. 'I had felt no breath of it as maid, wife or widow'. He was like 'an American bison or lion. You might put his head among the rarest and handsomest heads in the world.'" (de Vere White 1958: 4546)[3] A relative of Egerton and author of a number of novels and biographies, Terence de Vere White may perhaps not be expected to adopt the most objective perspective. However, Hamsun's biographer Robert Ferguson, while suggesting that Egerton's story may have changed the nature of the relationship slightly, similarly fails to distinguish clearly between autobiographical fact and fiction and takes the "tone

3. The single quotation marks signal direct quotations from Egerton's story. This, however, is not acknowledged.

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of her story" as proof that Egerton did in fact fall in love with the author and even proposed to him (Ferguson 1987: 117).

The story of the male genius author and the female translator who takes on the role of lover or mistress fits perfectly into one of the master narratives of translation (Chamberlain 1988: 454–472; Simon 1996). In a way, "Now Spring has come" develops a well-established gendered metaphor of translation into a piece of translation fiction, which has over-shadowed Egerton's actual translation of Hamsun's work. This was not all due to Egerton's story, though, nor to her own confession to her father to be deeply unhappy because of the "Hamsun affair" (de Vere White 1958: 18). Rather, Knut Hamsun himself played into this interpretation with remarks he made in a number of letters about his encounter with the potential translator. In September 1890, he wrote to Bolette Pavels Larsen:

> I have been in Arendal for business for a few days – just imagine! There was an eccentric Englishwoman who had obviously read Sult, and then she sent a telegram that she wanted to come. […] And now she wants to translate my books! By the way, the person is a widow, 29 years of age, very rich; I cannot remember her name, otherwise I would tell you. There is a bit of a story about her which was in the newspapers recently (in the Norwegian ones under the title: An English life story in Norway), but I don't remember any of it, as I didn't read it.
>
> (Hamsun 1994: 204)[4]

The article, which Hamsun claims not to have read, probably referred to Egerton's relationship with a married Englishman, Henry Higginson, with whom she had eloped and then lived in Norway until his death in 1889. While this may have justified the attribute "eccentric", Hamsun's report elsewhere that the visitor proposed to him on the spot and that he now had a good catch in his back pocket should he ever need to bail himself out of dire financial straits (Letter to Arne Garborg, 10 September 1890; Hamsun 1994: 200), seems somewhat embellished. In any case, Hamsun's financial interest in Egerton was probably less based on the prospect of a personal relationship than on the author's hope of increasing his market. Like other Scandinavian writers, Hamsun was keen to get his work translated into other languages, especially as *Sult* was initially not very successful in Scandinavia. In his correspondence, he tries to advertise the work in literary circles. Not least in

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4. "Sagen er, at jeg har været I Arendal I nogle Dager I Forretninger – tænk! Jo, det var nemlig en excentrisk Englænderinde, som vel have læst 'Sult', og saa telegraferer hun, at hun ville komme. […] Og nu vil hun oversætte mine Bøger! Mennesket er forresten Enke, 29 Aar, meget rik; jeg er ikke istand til at huske, hvad hun hedder, ellers vilde jeg sagt Dem det. Hun har nemligt havt en Historie og har staaet I Aviserne nyligt (I de norske under Titlen En engelsk Livsroman I Norge); men jeg husker ingenting af det, for jeg læste det ikke." All translations from Norwegian are by me.

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an attempt to promote his book at home, he claims interest for his work abroad, without revealing that he often instigated such interest himself or that agreements with publishers abroad may not be as far advanced as suggested. In July 1890, for example, he asks the England-based Norwegian journalist and translator Hans Lien Brækstad on his opinion on the prospect for *Sult* to come out in English and suggests William Archer as a possible translator (Hamsun 1994: 178). In the same month he already boasts, in a letter to Gustaf af Gejerstam, that, in addition to proposals from German translators, an English translation of *Sult* is imminent (Hamsun 1994: 185). However, some months later he contemplates the possible outcome of the visit from the “eccentric Englishwoman”: “If she wanted to translate my books and send me English pounds, I would be so terribly fond of her” (Letter to Bolette Pavels Larsen, September 1890; Hamsun 1994: 206).[5] Not only does this remark reveal that an English version of *Sult* was still purely hypothetical; it also once more shows Hamsun’s tongue-in-cheek attitude to his flirtation with Egerton.

If one legend has thus been created around George Egerton’s ‘relationship’ with Hamsun, allocating to her the role of a somewhat erratic, love-sick woman, another fabrication concerns her actual translation of *Sult*, which was eventually published as *Hunger* in 1899 (Hamsun 1899). This second myth is the assessment of her translation as inadequate, heavily influenced by the morals of Victorian society and suppressing any features of the text that would run counter to conservative ideology or conventional narrative technique. Almost 100 years after Egerton’s *Hunger* first appeared, Sverre Lyngstad introduced his retranslation of Hamsun’s *Sult* with a preface in which he accuses his predecessor of “bowdlerization” and unfaithfulness especially with regards to the “explicitly erotic content” of the source text. He conjectures that the most Egerton “allowed to slip through the Victorian censor that must have been operating at the back of her mind was a kiss or an embrace” (Lyngstad 1999: xi). Subsequently, this verdict has found entry not only into reviews of Lyngstad’s retranslation (Garton 2007: 607), but also into the English reception history of Hamsun’s text more generally. The conclusion that the translator “deletes all the explicitly erotic passages” in *Hunger* is repeated, without any evidence, for example in the *Encyclopedia of Literary Translation into English* (Casse 2000: 610). It seems that the story of a translator who has internalized the morally restrictive code of Victorian society to such a degree that she suppresses pertinent features in the source text fits in neatly with the narrative of domestication dominating the history of translations into English.

5. “Hvis hun vil oversætte mine Bøger og sende mig engelske Pund, saa er jeg saa glad I hende, at det er svært.”

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However, close analysis makes it easy to dispel Lyngstad's verdict as it shows that Egerton does not hesitate to include descriptions of sexual encounters, or other erotic connotations that would have shocked Victorian society, nor does she conventionalize Hamsun's narrative style. In fact, the direct comparison between Hamsun's original and Egerton's translation contradicts Lyngstad's criticism to such a degree that Tore Rem (2002: 70) even suggests the re-translator may have been fooled by some bowdlerized version of Egerton's text. While this is possible, Lyngstad's evaluation may also simply testify to a common paradigm, refuted only relatively recently, namely that first translations inevitably adopt firmly domesticating strategies while later translations allow themselves a more adequate rendering of source text features (Gürçaĝlar 2009: 232–233). Furthermore, the image that Lyngstad constructs of Egerton's translation conveniently confirms Lawrence Venuti's (1995) claim that translations into the Anglo-American literature and culture have historically tended to domesticate the text according to target cultural linguistic and literary expectations. With regards to Hamsun's text, relevant norms are particularly those relating to narrative strategy and perspective, and the alleged exclusion of sexual or erotic content, but it is precisely here that the mismatch between Lyngstad's evaluation and the actual translation becomes most apparent. Rather than peddling in assumptions about an eccentric, yet, in her translational practice, conventional and timid woman, or repeating evidence-free assertions based on gender stereotype, a look at Egerton's position in the literary landscape and indeed a closer examination of her actual English text, might arrive at a more nuanced evaluation.

In fact, Egerton's life and her views on literature were anything but conventional. Born in Australia to an Irish father and Welsh mother, Mary Chavelita Dunne spent some of her childhood in Ireland, with a period also in a boarding school in Germany (de Vere White 1958: 12–15). While her first encounter with Scandinavian literature may have been facilitated by German translations, Dunne later learnt Norwegian during her time in Norway – enabling her to read authors like Ibsen and Hamsun in the original. Shortly after her encounter with Hamsun, Dunne turned to writing her own texts. After setting up home in Ireland with her new husband George Egerton Clairmonte, Dunne sent her first literary attempts to Thomas P. Gill, Irish cultural editor of the London *Weekly Sun*. Gill praised the submissions enthusiastically but then proceeded to offer some advice to the author, whom he clearly believed to be a man, providing insight into morals and expectations of a conservative Victorian readership. Referring to a passage, in which "the husband falls on his knees over the wife and then takes her up and carries her off in his arms 'to their own room'", Gill asks the author to consider toning down the "mere effects of starkness and of appeals to the sexual senses" and practically accuses him of voyeurism: "To put it brutally you would not (however Scandinavian

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your ideas may be) invite your coachman, or even your bosom friend, to 'assist' while you and your wife were engaged in the sacred mysteries." (de Vere White 1958: 23) Gill's advice illustrates the unequivocal association, in the early 1890s, of 'Scandinavian ideas' with daring subject matter, but Egerton had clearly no intention of respecting Victorian prudishness. In fact, she had little time for the hysteria evoked by such 'Scandinavian ideas' in the English press and ridicules the outrage about the infamous production of Ibsen's *Ghosts* in 1891, proclaiming that "I see more to be shocked at in one walk through the Strand or Leicester Square, let us say, at 11 p.m." (de Vere White 1958: 11). Egerton's prose collection *Keynotes* was eventually (and with the passage to which Gill had objected still intact) accepted by John Lane at the liberal publishing house The Bodley Head, who quickly recognized its marketing potential and decided to use the title for an entire series of publications of New Woman writers (Vicinus 1983: xiii).

As a writer, Egerton felt an affinity with Hamsun who had found a new form of literary expression for decidedly modern sensitivities. His prose debut *Sult* follows the anonymous first person narrator as he roams the streets of the Norwegian capital and allows the reader what appears to be unfiltered access to his fantasies and hallucinations. The construction of the narrative, in which any kind of linearity is undermined by frequent tense changes, contravened conventions of the time. The connections between Hamsun's and Egerton's writing styles, their common emphasis on the irrationality of the human psyche, have frequently been acknowledged in Egerton scholarship (Bjørhovde 1987: 130; O'Toole 2000: 153; Jusová 2005: 52). However, with regards to her transmission of *Sult*, the exclusive focus on the very fleeting relationship between author and translator has obscured the innovative force of Egerton's version which, like Hamsun's original, defies narrative conventions and genre expectations. It retains, if not always in the same places, Hamsun's frequent shift of tense and includes all explicit erotic and sexual scenes. Egerton's close adherence to Hamsun's narrative style is implied in a contemporary review whose author struggles with the unconventionality of the fragmentary form and episodic structure of the text while acknowledging its "graphic power, the audacious realism". The reviewer then comments that a passage he refers to as a "seduction scene" would not have been left unchanged by many London publishers (review in *The Academy*, June 1899, cited in Graves 1998: 23), highlighting Egerton's disregard for Victorian sensibilities. In fact, in her translation of the scene that describes an increasingly disturbing encounter between the narrator and a woman, Egerton follows the source text nearly word for word, even where Hamsun himself exercised self-censorship for later editions of his text.[6] After a

6. On the rather complex editorial history of Hamsun's text, see Rem (2002: 69–70) and Dingstad (1998: 30–38).

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flirtatious beginning during which the woman unbuttons her dress and allows him to see her breasts, the narrator gets increasingly frustrated and angry about her decision to button up again and persists in his advances:

> No nonsense now …. It was just a matter of going at it, and if it was just a matter of going at it, […] I laid her down – simply laid her down on the sofa. She struggled, quite feebly by the way, and looked astonished. […] Ha! She asked me what I wanted. Go at it was what I wanted – go right at it. It was not only from a distance that I was able to go at it […] … and I went at it. (Hamsun 1899: 251252)

When she protests and asks him to leave her flat, he refuses:

> No, I couldn't let her be. No damned nonsense late in the evening on a sofa. "Off with that petticoat!" (Hamsun 1899: 253)

Egerton retains both the effect of the frequent repetition of the first person narrator's resolve "to go at it" (a literal translation of the wording "gaa paa", used in the original; Hamsun 1890: 352) and the very graphic and explicit "Off now with that petticoat", a phrase which Hamsun himself eliminated in subsequent editions (Rem 2002: 69). Such daring rendition of stark source material is in keeping with Egerton's objections to any mollifying of a source text as a translation strategy. In a letter to the Austrian Berta Franzos, who wanted to translate Egerton's work into German, Egerton warned that Franzos should "not expurgate or soften anything" but instead let the author appear "naked and unashamed" in translation (Egerton 1903).

With regards to the translation of *Sult*, the delay in its publication may be viewed as further indication of Egerton's refusal to bow to Victorian censorship. In 1896 Egerton accuses John Lane of holding on to her *Hunger* manuscript rather than rejecting it. In the same letter, she complains that changes requested by Lane for one of her original manuscripts would turn it into a "milk and water" book (de Vere White 1958: 41). The appetite for innovative practices and provocative subject matter had changed in the wake of the Oscar Wilde trials in 1895 (O'Toole 2000: 147). As the publisher of the *Yellow Book*, to which Wilde had contributed and of which he had allegedly carried a copy when he was arrested, John Lane had to watch his step and turn much more mainstream if he wanted to stay in business. Unhappy with the resulting policies, Egerton eventually parted ways with Lane and found a new home with Leonard Smithers, who continued to support avant-garde writers and artists even in the conservative climate of the second half of the 1890s (Nelson 2000: 4). When Smithers eventually published *Hunger* in 1899, the translation remained very much under the radar, though, until Hamsun won the Nobel Prize for Literature in 1920, which prompted several new editions of his works in English, including Egerton's *Hunger*. In the shadow of the giant Ibsen,

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Knut Hamsun's radically innovative prose and George Egerton's transmission efforts would have always had a difficult time to occupy a prominent position in British modernism. What is obvious, however, is that Egerton's *Hunger* is reflective of her position in the literary landscape and supportive of, rather than trying to suppress, the formal and thematic innovation of Hamsun's text.

Conclusion

The increased attention given to translators is symptomatic of an attempt to humanize translation, to interlink the historical and the individual in the history of cultural and literary translation. This increased attention, first promoted by scholars such as Lawrence Venuti (1995) or Antoine Berman (1995), and more recently reflected in the new sub-discipline of Translator Studies, places the biographies of translators center-stage, often with the aim to unearth information about hitherto unknown or forgotten transmitters.[7] However, the cases of Eleanor Marx and George Egerton are somewhat different, as both women were well-known public figures, with their lives and their contributions to the political, cultural and literary scene of their time the topic of biographies and other studies. Rather than being overlooked entirely, their translation work has often been linked to aspects of their personal life in a way that seems to starkly reveal gendered biographism. The methodological dilemma, as pointed out by Heike Hofmann, when dealing with an author's biography, namely "how to take the author's gendered life into consideration without reducing the work to its autobiographical components" (Hofmann 1997: 49), has left the evaluation of Marx's and Egerton's transmission of Scandinavian literature follow similar patterns: typically clichéd concerns prejudice against significant dimensions of these female mediators' achievements by diverting interest from their work and from the integral role their translational activity played in wider contexts of their output. Especially in the case of Egerton, the biographical angle is also used to support certain assumptions about the prevalence of domesticating tendencies in translation and retranslation.

This does not mean, however, that a translator-focused approach is futile when trying to make visible the role of Marx and Egerton in the exchange and transmission between English and Scandinavian literature around 1900. On the contrary, exploring relevant aspects of the translators' biographies, such as the networks in

7. Large-scale projects such as the *Germersheimer Übersetzerlexikon* in Germany, or the Swedish *Svenskt översättarlexikon* are just two relatively recent ventures whose aim it is to provide broad bio-bibliographical databases for further research in the respective linguistic and cultural systems (Kelletat, Tashinsky and Boguna 2016: 7).

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which they participated and the social and cultural contexts that determined their work, may show their translational activities as embedded in more complex coordinates than a biographist reductionism or clichés of translation studies discourse allow for. What becomes visible is a profile of literary and cultural transmitters who display vigour and courage, and who are in prominent positions instrumental in transnational communication of decidedly modernist ideas.

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8. Eleanor Marx Aveling is sometimes spelled with a hyphen and sometimes without. The bibliography follows the spelling as given in the source, which explains the inconsistency between different entries.

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CHAPTER 3

Translator biographies as a contribution to Translator Studies

Case studies from nineteenth-century Galicia

Markus Eberharter

This chapter is devoted to four literary translators operating in Lviv and Galicia between 1816–1895. Before presenting the historical and cultural context, as well as the lives of the translators in question (Section 2 and 3), I would like to begin by closely defining the notion of "translator biography". This term refers to the most important and in a sense characteristic biographical elements for many translators, such as the acquisition of appropriate language and literary competences, motivation to address translation, reflection on the essence of translation and on their own role, etc., and can therefore serve as a holistic and comprehensive description of the life and work of a given translator. In the last part of this chapter (Section 4), an attempt is made to apply the concept of a translator biography to research on specific characteristics and aspects of the activities of selected translators. The selection of source materials is also a subject of reflection, as this text is based on materials rarely used in the field of Translation Studies.

The translator biography – an outline of the research paradigm

The key question in researching the biographies of translators is the extent to which they can lead to a better understanding of their individual translations and whether it can therefore be assumed that there is a direct relationship between their lives and their translation work in general. This is all the more important if the translator is understood as one who, on the basis of the cultural, social, or historical conditions in which he or she lives, decides what works will be introduced into the target culture and in what form. Of course, there can be no causal relationship in the sense of nineteenth-century positivism, but rather a flexible mutual relationship between the translator, and his or her biography, and the overall environment in which he or she

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lives and works. In this connection, the question arises concerning how to capture a given translator and describe his or her biography. In this regard, it seems that Translation Studies should take advantage of the conclusions of modern biography, which have rightly pointed out the fundamental ambiguity of biography as a genre and key issues related to biographical writing, such as the immanent fictionality of biography and the representation of facts in the biographical narrative, the construction and referential nature of the latter, so-called "biographical dignity" etc.[1] The most convincing justification for biographical research on translators is undoubtedly the fact that very often very little is known about them, which is largely the result of their longstanding "invisibility" in both literary circulation and Translation Studies.

"No scholar", write Andreas Kelletat and Aleksey Tashinskiy in the preface to their first volume about research on the life and work of translators (2014: 7), published in Germersheim,[2] "can at that moment exhaustively determine who, when and under what conditions translated which texts, with what intent and methods, and with what effect on German."[3] This quote clearly shows to what extent systematic research on the biographies of translators in many ways is still in its infancy. Following on from these works of Kelletat and Tashinskiy, as well as from those of Andrew Chesterman (2009), concerning the concept and object of the so-called "Translator Studies", and from the argument of Anthony Pym's "Humanizing Translation History" as well as the research paradigms he developed (cf. 2009: 30–44), the term "translator biography" used in this chapter, that is, biography 'as a translator', could prove useful to deeper and more systematic research on particular translators, taking into account their biography and their work. Thus the aim is not the biography of translators in the classical sense, purporting to provide the fullest possible account of their lives, but rather, a closer examination of those key biographical elements that were important for translation activities, in order to facilitate a better understanding of the translators and their translations, and shed light on why certain translations were created at a given time and in a given form. Regarding the key issues of biography mentioned at the outset, in the case of the translator biography one should first and foremost take into account its latent fictionality (Nünning 2009: 21–27), resulting, among other things, from the research-

1. Due to limited space, I can here only indicate some of the most important features concerning an in-depth theoretical and methodological reflection on the translator biography, as well as on its goals, which would be a separate research task on its own. Cf. for a first orientation in the most important issues of biography the relevant chapters from parts I-IV in Klein (2009: 1–220).

2. Noteworthy is *Germersheimer Übersetzerlexikon*, a lexicon of translators that provides online information on translator profiles for German (URL *Uelex* n.d.).

3. All quotations from German and Polish texts were translated for the purpose of this chapter. I would like to thank John Cornell for his English translation of my text.

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er's attempt to attribute actual significance to certain biographical events in the context of how a given person became a translator (see also Saunders 2017: 4–6).

Further inspiration for the present study has been provided by two articles by another researcher from Germersheim, Renata Makarska, in which she formulated the concept of a "new biography of translators" (2014: 52) while distinguishing four segments or components of translator biographies (cf. 2014: 56–60 and 2016: 216–219). They include, first of all, a *language and topographical biography*, and secondly a *network of contacts* ("Netzwerke") with authors, publishers, critics or scholars that affect the work of the translator. Thirdly, Makarska draws attention to the *(auto-) presentation of the translator*, apparent, for example, in speeches on the occasion of awards as well as in critical approaches to translations, that is, evaluations of the translations. The fourth segment referred to by Makarska is the *relationship between translation work and other activities* that translators often undertake.

Makarska's very useful categories can be supplemented with a few more or, depending on the research project, modified slightly. Undoubtedly, the first element of the translator biography is the *acquisition of language competencies* important to the role of translator which Makarska describes as a "language biography" (cf. 2014: 56–57). This usually pertains to foreign languages, and in relation to the situation of nineteenth-century Poland occupied by Austria, Prussia, and Russia, one should also take into account the acquisition of competences in their own native language, which was often marginalized as a language of education and culture. A common element for example of the biographies of Jan Nepomucen Kamiński, Walenty Chłędowski and Wiktor Baworowski, three of the four translators presented in this chapter, is undoubtedly their difficult path to the Polish language – that into which they would later translate. In the first two instances, an important role was played by their German-language Galician education, and in Baworowski's case by French-language education, which was also widespread at that time in the wealthier noble circles. All three of them, therefore, acquired or deepened their knowledge of the Polish language on their own initiative, as a result of their own studies, and in some cases only in early adulthood.

Also important for the translator is the *acquisition of specific literary competences*. This refers both to the ability to adequately understand literary texts in terms of their aesthetic values in the scope of form and language, as well as their appropriate rendering in the target language, since literary skills akin to those of professional writers are often required of translators. For the development of these kinds of competences, reading experience and how the reading of specific texts has shaped the given translator as part of his or her literary socialization is also important. In this context, one can also ask about material resources, that is, access to literature in general, and also whether the translator left behind a library of his own – as is often the case with well-known authors.

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Another element of the translator biography is the *moment of transition to translation*, a specific step, which in turn implies questions about the motivation that underlay the decision to deal in a professional manner with literary translation, and the route taken by the translator to this activity. This can often be related to specific life situations, such as emigration, for example. Naturally, it is almost impossible to determine exactly at what moment someone becomes a literary translator, although in many cases it is the first major published translation that marks a given person's advent on the literary scene as a translator.[4]

An indispensable and in some sense key element of the translator biography is the so-called *translation oeuvre*. This ideally encompasses a full and systematic review of all translations, including – if available – those left by the translator in unpublished manuscript form, and the identification of certain points of prominence in them. These may be, for example, translations of specific authors, text forms, or texts of a given historical period. It cannot be assumed, of course, that a *translation oeuvre* is created entirely in accordance with a previously established plan and thus constitutes a more or less coherent whole. Random texts always appear, translated under the influence of the requirements of the moment or circumstance. Most translators, however, have their preferred texts, styles, or authors, which they will translate if circumstances and working conditions allow. When describing a translator's body of work, one must also take into account the reviews and other texts that relate to individual translations, because they show the contemporary reception of a given translation. In connection with the translator's body of work one should also take into account other aspects of the translator's activity, which Pym called "follow[ing] the multidiscursive" (2009: 33–35), and which Makarska referred to as "contexts" (2016: 219).

The final step in systematically investigating and describing the translator biography should be to try to determine what one might call a *translatorial identity*. Under this concept one should understand both the issue of self-definition, i.e., the concept of self as a translator (rather than, for example, as a writer, critic, editor, theater director, bibliophile, etc.), as well as the image of one's role as a translator and of tasks fulfilled in this role, including the method of work and its evaluation. Of particular importance here is social perception, that is, who a given translator is in the assessment of his or her milieu, whether he or she is perceived as a translator or as someone else. Description of these aspects can be based on various texts: Makarska mentions, among others, accolades on the occasion of translation awards (2014: 59–60), while in the 19th century, when no translation

4. This is different than in the case of e.g. sworn translators requiring specific professional training and qualification. It is unnecessary to recall that the history of literature knows countless examples of excellent literary translators who have never completed philological studies.

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awards were given, one can rely on (auto-) biographical sketches, paratexts from translators accompanying their translations, portraits in newspapers and magazines, articles in encyclopedias and dictionaries, obituaries, etc. In such sources, some information, often fragmented, can be found about a given translator as a person, the importance of the translator's work in his or her life, and how it was entwined with his or her biography. Correspondence may also serve as a source of information. Naturally, the key evidence of the *translatorial identity* are the texts about the translation, written by the translators themselves, containing reflections on translation and its tasks. In the case of the protagonists of this text, we have, with the exception of Zipper, longer statements of this type, the most interesting of which is Baworowski's text, still available only in manuscript form, and probably for this reason virtually absent from scholarly discourse to date.[5] On the other hand, the networks of contacts of the translators discussed here (i.e., their contacts with other agents of literary, cultural and political life of Lviv in the 19th century) are difficult to investigate, with the exception of Zipper, who left rich a correspondence with writers, scholars and cultural activists from Poland, Germany and Austria.

It can be seen from the previous remarks that the estimation of the *translatorial identity* of a given translator takes place in practice on the basis of numerous and often marginal traces in various texts, wherein it should be generally assumed that the (re)construction of this *identity* is only possible in fragments and that it is to some extent a product of the researcher's assumptions and conclusions regarding a given person. The *translatorial identity* is therefore certainly an element of the translator biography in which the two previously mentioned characteristic features of each biographical narrative are best seen: its constructedness and the fact that this *identity* in relation to a given translator's career is fashioned or captured only through its formulation at the linguistic level (cf. Hanuschek 2009: 12–16 and Kolesch 2009: 45–53). This should be taken into account when describing the *translatorial identity* in order to avoid overgeneralizing conclusions, and also whenever autobiographical texts of translators might be used (see Wagner-Egelhaaf 2005: 10–15 and 45–47).

5. These are the following texts: Kamiński (1831), Chłędowski (1837) and Baworowski (n.d.). A thorough discussion of them would exceed the scope of this article, but I have done so elsewhere, cf. Eberharter (2018: 315–336).

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Historical and cultural context

By the early nineteenth century, when, as the result of the three partitions of Poland of 1772–1795 the southern lands of the former Polish Commonwealth had already been under Austrian rule for a few decades as the Kingdom of Galicia and Lodomeria, the influences of the culture of the German-speaking areas were becoming more and more visible alongside the traditional cultural ties with Warsaw and Vilnius. After 1810, the literature of the German Sturm und Drang (Storm and Stress) period was read intensively, especially Friedrich Schiller, Johann Gottfried Herder and Johann Wolfgang Goethe, who became very important authors for the Polish Romanticism that was being shaped at that time. At the same time, the prestige of the German language was negatively influenced by the fact that it was, after all, the language of the partitioning powers – Austria and Prussia – moreover in Polish culture, beginning with the Enlightenment, a central role had been attributed to the French language. As to the role of literary translation in this particular historical period, it should be remembered that it played a fundamentally different part from that which it does today, which is first and foremost enabling the reception of foreign-language texts. In nineteenth-century Lviv, the case was very different: In principle, every educated recipient of literature was able to read German authors in the original, and did so. The point, however, was to be able to read them also – or even only – in Polish.

This approach resulted from certain tendencies which became more and more pronounced after the third partition of Poland in 1795. When Poland disappeared altogether from the map of Europe, people in some circles began to consciously seek to preserve the national community through the development of culture, while trying to act in accordance with the laws and in line with the policy of the partitioning powers, as opposed to pursuing the (next) armed uprising, which would have been subject to violent suppression and further repression from the invaders. A wide range of such activities were undertaken by the Warsaw Society of Friends of Science, devoted in particular to nurturing and developing the Polish language, literature, and historiography. At the same time, efforts were made to provide Polish culture with a tangible material basis, collecting source texts and creating collections of manuscripts, old prints, works of art, etc. One of the protagonists of the present study, count Wiktor Baworowski, for example, created one of the largest and most valuable Polish library collections of the nineteenth century, and it is possible to demonstrate many connections and references between his activities as a bibliophilic collector and as a translator, because, as will be further discussed, both were based on the same cultural and political assumptions.

It is in just such a socio-cultural configuration that literary translation has a special significance. One could even investigate whether and to what extent, in

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the period under discussion, translation as a means and method for developing one's own language replaced original literary production, the cultivation of which was sometimes significantly hindered and limited by the restrictive policy of the partitioning powers and severe censorship. Corroboration of this might be the fact that literary texts considered important were sometimes published in bilingual editions. Readers could thus easily compare the translation with the original, assess whether and how well the translation met the requirements of the original, and the extent to which it sometimes even surpassed it. This is nicely shown in the example of one of the first Lviv editions of Schiller (Szyller 1820), translated by Jan Nepomucen Kamiński, another protagonist of this chapter. The text of the advertisement for this edition, written by the publisher, Lviv bookseller Karol Wild, is a very apt illustration of these considerations:

> Next to the translation, the original is printed, which surely will be desirable for any reader; for he will be able to compare the charm and beauty of the verse with the original, judge how well the translator has matched the author, that is, if all the phrases and thoughts he used equal the power and properties of the original and where the translation has surpassed it; finally he will be glad to ascertain that Polish, under a skillful pen, is capable of measuring up to every language in the sound, in the power of its abundance and in the expression of beauty of all kinds. (Doniesienie o nowym dziele 1820: n.p.).[6]

From the preliminary observations above, it is clear that literary translation in nineteenth-century Lviv was slightly different from today and – especially with regard to translation from German to Polish – that it took place in specific historical and cultural conditions. Thus, the political domination of the two German-speaking countries in the former Polish territories also led to the fact that Polish culture was under some pressure, which it had to face and which inhibited its free development. This also applied to literature, including translations. Starting from these considerations, I would like to take a look at four translators and their biographies, translating in the nineteenth century above all from German to Polish. To begin with, a few words about the men themselves.

6. In the original Polish: "Obok przekładu drukowany iest oryginał, co zapewnie dla każdego czytelnika pożądaną będzie rzeczą; albowiem poiąć się wdziękiem wiersza i pięknościami poezyi, będzie mógł oraz porównywać ie z oryginałem, sądzić, iak dalece tłumacz autorowi wyrównał, czyli wszystkie zwroty i myśli oddał z mocą i właściwością oryginału i gdzie go przewyższył; nakoniec mile mu przydzie przekonać się, że iezyk polski pod zręcznym piórem, zdolny iest mierzyć się z każdym w dźwięku, mocy obfitości i w wyrażaniu piękności wszelkiego rodzaiu".

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The translators[7]

The oldest of them, Jan Nepomucen Kamiński, was born in 1777 and in his early years showed great interest in the theater. From 1809, as the director of a Polish theater he created in Lviv, he regularly put on plays in Polish. During this same time, he faced numerous difficulties, beginning with huge debts coupled with harassment on the part of Lviv's government and also on the part of the local German theater, which feared competition. That he managed to run the theater in such circumstances without interruption until 1842 was probably due in large measure to the personal support of Emperor Franz I, who once gave Kamiński a private audience. For the purposes of his theater's repertoire, Kamiński translated some 160 plays, while also being active as a writer, columnist, and essayist on the philosophy of language. He died in 1855.

The second of the translators discussed in this chapter is Walenty Chłędowski, born in 1797. By 1815 he had already become an important figure in cultural life as the editor of the first Polish-language magazines in Galicia with a cultural and literary profile: first *Pamiętnik Lwowskiego*, and then *Pszczoły Polskiej*. Both titles contributed significantly to the revival of cultural life in Galicia in the years following the Congress of Vienna. He was also involved in the creation of a student literary society with the significant, though somewhat protracted name of "Society for Exercising Young People in Native Literature" ("Towarzystwo Ćwiczącej się Młodzieży w Literaturze Ojczystej"). The aim of this organization was, as the name suggests, self-education and the development of skills in the field of Polish literature and language. It was in this setting that Chłędowski made his first translations, from Herder, Gellert and Schiller. In later years Chłędowski was also active as a literary critic: in his published essays he repeatedly referred to German literature and included extensive fragments of literary texts translated by himself. He also dealt intensively with German philosophy – though unfortunately his translations in this field remain unknown. He died in 1846.

The next subject of this chapter is Count Wiktor Baworowski, born in 1826. After graduating from university he worked for several years in Galician administration, but gave up his work more or less at the time when his first major translation, *Oberon*, an epic verse by Christoph Martin Wieland, appeared. Thanks to the inheritance he received he became one of the richest people in Galicia, and could

7. Biographical information on the first three translators is based primarily on biographical sketches included in the *Polish Biographical Dictionary* (Jabłoński 1990, Tyrowicz 1989 and Baworowski 1989). The information about Zipper is based on the texts of Bieńkowski (1996) and Kuczyński (2001). All listed items also provide the most important bibliographic information regarding further literature on the four translators discussed.

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therefore devote himself unrestrictedly to his literary passions and translation work, as well as to creating the library that has been mentioned above. Baworowski maintained close ties with many significant writers of his era, including Henryk Sienkiewicz and Victor Hugo. Probably because of the progressive loss of his eyesight, he took his own life in 1894.

The fourth and final translator in this chapter is Albert Zipper, born in 1855. He attended school in Lviv and Vienna, where he also studied classics and German philology (receiving a doctorate in 1880 in Krakow) as well as law. From 1882, he worked in Lviv as a secondary school teacher of German and classical philology, and he lectured in German literature at the Polytechnic. He spent the years of the First World War in Vienna, and after he retired, he lived in Kraków until his death in 1936. In addition to his teaching activities, he worked as a Germanist, translator, editor and publisher, columnist, and literary critic, publishing many of his own texts, translations and articles as well as research in the field of German and Polish literature and their mutual relations.

A comparative analysis of these four translators – their output and biographies – gives us the opportunity to look at their roles and positions and general issues related to translation in the nineteenth century, beginning in 1816, when Jan Kamiński published his first translations, until about the mid-nineties, when Wiktor Baworowski died (1894) and Albert Zipper abandoned his translation work, which he had begun with great energy only about ten years earlier.[8] As it happens, in the case of these four translators, we also have evidence of their personal contacts: Kamiński and Chłędowski were close friends, while for Baworowski, Kamiński was akin to a teacher and mentor in matters pertaining to language and literature, and perhaps even translation. Baworowski and Zipper also knew each other and cooperated on, among other matters, specific publishing projects.

Another argument for not limiting such analysis to one person only is the issue of sources and materials for research, especially in relation to more distant epochs – in this case, the nineteenth century. Besides the translations themselves, these include biographical materials such as discussions and portraits in magazines, tributes, biographical notes or obituaries, etc., but also, for example, manuscript records of translators, preserved in various archives and in Polish and Ukrainian libraries.[9] It often happens that we can analyze and describe a given

8. For this reason, the date 1895 was given at the outset as the end of the period considered in this article, even though Zipper died only in 1936. He did in fact publish translations also after 1895, but only a few, and not with the intensity of previous years.

9. It should be noted here that numerous digitalization projects are implemented today in European archives and libraries, thanks to which searching for source materials and gaining access to them have become much easier in recent years.

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aspect using the example of one translator, whereas in the case of another we do not have the appropriate materials at our disposal. Comparative study thus allows us to draw some conclusions by analogy, thanks to which the image of each of the interpreters examined becomes more complete. What is essential to me is, above all, tracing how in the specific cultural, social and literary conditions of their time, Kamiński, Chłędowski, Baworowski and Zipper became translators, how they worked, how they understood their role, and to what degree they were perceived by their milieu as translators.

Elements of Galician translator biographies

In the last section of this chapter, using these four Galician translators as examples, I would like to describe several aspects of their translator biographies, in order to show the practical application of this concept in research.[10]

With regard to Kamiński, Chłędowski, and Baworowski, I have already mentioned the difficulties associated with the acquisition of competences in languages – not only in foreign but also native. In the case of Zipper we see a very unusual process of language socialization. He came from an Austrian family of government officials, hence the language spoken at home was German. Also, most of his school education took place in Vienna. As a young adult, as we read in a letter which he wrote to the Polish writer Józef Ignacy Kraszewski, he emphasizes that he feels more Polish, but at the same time realizes that he will never master Polish to the same degree as German (Zipper 1877: 393b and 394b). With only one exception, all of Zipper's translations were from Polish to German.

It cannot be ruled out that the discovery of Polish literature, which he read intensively during his secondary school years, had a major impact on Zipper's increasingly clear self-identification as a Pole. Regarding the literary socialization of the other three translators, it is worth noting that, like the native language itself, Polish literature was not as readily available to them as German literature. This was connected both with the specificity of the educational system and with the fact that Polish books were much scarcer on the market in Galicia in the first half of the 19th century than German books from Vienna, Berlin or Leipzig. At the same time, as I have already mentioned, the German literature of the Sturm und Drang period and early Romanticism was, especially for the generation born

10. Of necessity, I limit myself to only a few aspects. A full description of the translator biographies of Kamiński, Chłędowski and Baworowski can be found in my book about them (Eberharter 2018), about Zipper cf. my biography of him for *Germersheimer Übersetzerlexikon* (Eberharter 2019).

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around 1800, a very important element of literary education, crucial for seeking new forms of expression – and also for Polish literature at the end of Classicism.

This often opened the path to translation, as working on texts considered important gave an opportunity to practice in Polish and Polish literature – such was the case with Chłędowski and Baworowski. In Chłędowski's works this is also manifested in the fact that in translating foreign-language works he supplemented them with lines of his own authorship.[11] Kamiński, in turn, was led to translation, as often happens, by life circumstances. Orphaned at an early age, he initially earned a living translating documents and official letters for the Galician Governorate. At the same time, the guest appearances of Wojciech Bogusławski's theater in Lviv strengthened his fascination with theater and led him to translate plays for the stage. As for Baworowski's turn toward literature and translation, it gave him the opportunity to withdraw from his family and social environment, which were not sympathetic to his interests and pursuits. He moved to Myszkowice, far to the east, where he devoted himself entirely to working on his translations. Zipper, who grew up in the period of Galician autonomy after 1867 with a fairly free access to Polish literature and culture, had a completely different motivation to engage with translation, which may have resulted, at least partly, from his bicultural origin (as a Pole who spoke German better than Polish). He was keen, as he writes to Kraszewski (1877: 396a–396b), to bring the best and most beautiful works of Polish literature closer to Germans, and thus act as an intermediary between nations, contributing to their better mutual understanding.

Thus in Zipper's *translation oeuvre*, which, as I mentioned above, was created in just a few years, the authors of nineteenth-century Romanticism, a key period for Polish literature, dominate. These include both its best-known representatives Adam Mickiewicz and Juliusz Słowacki, as well as exponents of the Galician and Ukrainian school: Kornel Ujejski, Antoni Malczewski and Bohdan Zaleski. It can be assumed that Zipper himself chose the texts he wanted to translate, and one can also identify many similarities between his work as a translator and other activities he undertook, whether as a publisher, literary expert, columnist, or literary critic, in which he also often dealt in part with the relations between Polish and German literature as well as with issues of mutual understanding and reception.

Similarly in the case of Kamiński, translation was closely related to his other activities, foremost of which to his undertakings for the Polish theater in Lviv, because it was one of the ways to provide repertoire. From the very beginning, Kamiński

11. This means that Chłędowski slips into his translations additional lines he has written, therefore his Polish translations of some poems, eg. by Johann Wilhelm Ludwig Gleim, Christian Fürchtegott Gellert and especially Friedrich Schiller, are longer than their German originals. For a more detailed description see Eberharter (2018: 265–270).

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translated many – above all German – authors, and he often had to do so very quickly, so that the stage production of a play could be opened on time. Often, as in the case of Calderon or Shakespeare, for example, he did not use the originals, but rather German translations which were more readily available to him, as well as more accessible in terms of language. Kamiński furthermore left behind the most comprehensive *oeuvre* of the translators discussed here, amounting, as I have mentioned, to about 160 plays. Among them were translations (and subsequent stagings) that played an important role in the Romanticism that was taking shape in Poland and inspired discussions on the new understanding of drama and literature in general. In addition to the two authors mentioned above, the name of Schiller should be mentioned here first and foremost. Kamiński translated both his dramas and poetry, using a completely new language more suited to the romantic imagination and to fully expressing feelings and emotions. This was a language unknown up until that time in Polish literature and was an important element in changing the paradigm from Polish Classicism to the coming Romanticism of the 1820s. It was precisely the translation of Schiller's poems, some of which are still in literary circulation, that gave Kamiński a permanent place in the history of the Polish reception of Schiller.

As regards Chłędowski, any answer to questions about the characteristics of his translation output and the role of translation for him can only be formulated with reservations, as it should be assumed that a large part of his translation work remains unknown today.[12] On the other hand, his example shows that the absorption of German literature was associated with the search for new forms of literary expression in the period of transition between Classicism and Romanticism. This can already be observed in the early period, during his involvement in creating the student literary association for literary self-education described above. It was at that time that translations of authors important for this era of great discovery, such as Schiller and Herder, were created, and during which he also reached for new forms (for example the ballad). His translation of the *Polycrates' Ring* is still published to this day. Moreover, one can point out a significant convergence between Chłędowski's translations and his contemporaneously written texts in the field of literary theory and criticism.

It was different with Baworowski: when he took up the translation of Wieland or Byron, the time of these artists' greatest popularity had passed and their works

12. The reason for this supposition is based on his translations of Schiller, who for Chłędowski was one of the most important authors and whom he had already translated around 1818. Further translations are only known from 1827–1828, and because it seems unlikely that Chłędowski would not have engaged with Schiller during these ten years, it should be presumed that evidence of this (including translations) simply has not been uncovered as of today (specifically regarding this aspect see Eberharter 2018: 267–268).

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no longer played an important role in the development of literature. To some extent, this can also be said of Victor Hugo, the third author who dominated the translation work of Baworowski, intensively translated by him toward the end of his life. However, the importance of Baworowski's translations lies somewhere other than in their current status – instead, one should see in them a contribution to the development and nurturing of the Polish language. The idea was to show, by translating an ambitious literary and linguistic text, that the Polish language could reach an equally high aesthetic level as the originals. In his aforementioned theoretical text about translations, Baworowski even speaks of a "Polish school of translation" (n.d.:2b-3), whose aim is not to faithfully reproduce the original, but rather to re-create the work with the means of one's own language, in the spirit of its own literary traditions and sensitivity.

From the above remarks about the translation work of all four translators, one can draw several conclusions regarding their *translatorial identity*, that is, who they were as translators, how they worked, and how they understood the task. For Baworowski, for example, translation was not related to a professional activity, nor was he forced to earn a living in this way. He could therefore sometimes work on a single translation for years, striving to faithfully reproduce all the nuances and subtleties of the original. Many of his translations were published in fragments over several years, such as the translations of some (but not all!) of Byron's *Songs of Don Juan*, or never left the manuscript stage at all, like many of his translations of Victor Hugo. When Baworowski did decide to publish his translations, he could afford to finance the publication and allocate the income to charity. Herein lie many similarities with Baworowski's bibliophile activity, including his founding of one of the largest and most valuable libraries of the 19th century, as noted above.

Kamiński's approach was different: his understanding of translation was the most practically oriented, and many of his translations, especially of comedies and dramas, were actually more adaptations or even distortions, as he often adapted the text of a given piece to Galician realities, meeting the expectations of the Lviv audience. Exceptions here are his translations of Schiller, both of poetry and drama. To these he was clearly paying the closest attention, also trying in most cases to have them published. Kamiński's biography, moreover, provides evidence that Schiller's work had a great personal meaning for him from an early age.

We have only limited information on how Chłędowski and Zipper saw themselves as translators and how they worked. In general, it should be noted that the study of *translatorial identity* is the most difficult task in describing a given translator biography, mainly due to the frequent lack of appropriate source material. This does not mean, however, that such a challenge should not be taken up, also in relation to earlier periods.

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Zipper's case makes us aware of another element that can be a part of a given translator biography, namely its sudden end. In spite of promising and intensive beginnings around 1880, when he published several ambitious translations, his career as a translator broke off about 10 years later: starting from the 1890s, only very few translations can be detected. The reasons for such a change are unclear, as Zipper remained a very active teacher, columnist, and literary critic. Perhaps this can be attributed simply to his poor and deteriorating eyesight, of which he complained from a fairly young age, stating for example that he could not read by the light of a lamp (Zipper 1877: 397b-398a). In any event, it is not always possible to assume that someone who has started working as a translator and has already achieved some associated successes will continue this activity throughout his or her life.

Conclusion

One has to agree with Pym (cf. 2009: 25–30 and 32–33), who in the study of translators underlines the foremost importance of "unearth[ing] the obscure", while also rightly drawing attention to the fact that collecting and gathering data and facts cannot and should not be an end in itself. Therefore, in the end I would like to point to the possibilities and necessity of applying the results of biographical research on translators to particular translations. This allows us to pick up on points of convergence between their lives and the practice of translation, and thus to turn back to the texts with sharper insight. The study of translation has for many years focused almost exclusively on the texts themselves, losing sight of the translator. Conversely, the necessary expansion of the field of research involves, of course, the inclusion of the translator, though not an automatic abdication of work on the texts themselves. Both the selection of texts for translation and the manner of grappling with them, not to mention issues of editing, publication, and reception, stand in relation to the translator as well as to the cultural and social context in which he or she lives, works, and in which translations are made. In this respect, biographical research on a translator can be combined with the aims of a sociology of translation, which seeks to show the genesis and reception of a given translation within a given situation. One can also try to relate the described translator biographies to the biographies of other contemporary translators, which will allow them to be embedded in a broader context and lead to a better understanding of their role in the literary life of a given era and country. Finally, the study and analysis of translator biographies from a historical perspective not only grants us an insight into the determinants of the intellectual life and cultural situation of the time, but also allows us to reflect on contemporary issues related to construction processes of *translatorial identities* and the role of translators in general.

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CHAPTER 4

Staging the literary translator in bibliographic catalogs

Belén Santana López and Críspulo Travieso Rodríguez

Translator Studies meet Library and Information Science

Looking at the professional practice of translators and librarians, the close relationship between Translator Studies (TS) and Library and Information Science (LIS) becomes more than evident: on the one hand, translators require all kinds of bibliographic resources in their everyday job and, on the other, librarians very often need to work with translated data. At least in Europe, this interdependence can also be found in an academic context, where almost every curriculum of a Translation Studies degree includes at least one course on (digital) information sources, thus permitting didactic and research synergies. In fact, some scholars even speak of "Documentation for Translation Studies" or "Information Literacy for Translators" as an independent discipline (Sales Salvador 2007). In addition to this applied dimension, there are at least three further levels of interdependence. First of all, specialized information resources themselves are a common ground for both areas, since they are consulted daily by translators and constitute a *raison d'être* for library and information science experts. Secondly, there is a social dimension related to aspects like deontology, visibility, and social recognition of professionals working in both fields. Analyzing their relevance, their mission, and their symbolic capital is fundamental for encouraging their further development and adaptation to the constant changes happening in today's globalized world. Thirdly, translators and LIS experts are linked by the concept of language itself – provided it is understood in general terms (as native or foreign tongue, a controlled vocabulary or a markup language) – because it is vital to the effective generation, dissemination, and exchange of knowledge.

Despite the natural bonds between TS and LIS, scientific literature on this synergy is not particularly extensive. However, some relevant contributions have been made in the field of Translation History. On the one hand, there is an emerging research area called "microhistory of translation and translators" (Munday 2014)

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which focuses on the analysis of translator histories, working practices, and translator-publisher relations in light of archival documents (Paloposki 2017), such as interviews (Kohlmayer 2002) and other texts surrounding the translator's sociography – (auto)biographies, memoirs, and paratexts. On the other, there are inspiring methodological approaches to the use of bibliographies to analyze translation flows in general or one phenomenon in particular, for example retranslation (Pym 1996; Poupaud 2009; Paloposki 2018). Such bibliographies have also given rise to so-called translator dictionaries, a further way of staging the literary translator on a lexicographical basis. The *Svenskt översättarlexikon* (Kleberg 2009) played a pioneering role in this respect and led to further initiatives like the *Germesheimer Übersetzerlexikon* (Kelletat and Tashinskiy 2015). In Spain there are similar endeavors, such as Benítez's *Diccionario de traductores* (1992), the *Diccionario histórico de la traducción en España* byLafarga and Pegenaute (2009), and a bibliography on Translation History Studies by Lafarga (2017). These contributions aim to make literary translators visible and honor their role as discoverers and generators of national literatures (Kelletat and Tashinskiy 2014). They also provide valuable material for a deeper analysis of the translator's subjectivity as a cultural agent in a specific socio-historical context.

Nonetheless, there is no specific literature on the use of bibliographic catalogs as a methodological instrument applied to either Translation Studies in general or Literary Translation Studies in particular, with special reference to the translator. It should be noted that here the word "catalogs" refers only to Online Public Access Catalogs (OPACs), not to the distinction established by Pym (1996) between "catalogs" and "corpora" applied to bibliographies. This lack of literature is particularly surprising in light of the fact that consulting one or several OPACs is practically inevitable in any Translation History study. We therefore agree with Paloposki (2018: 26) when she underscores the importance of not only finding the needle but also analyzing the haystack. Aside from the fact that methodological rigor requires an understanding of how the tools we use work, imperfect as they may be, those tools can provide more information than expected and open up new research horizons.

According to our initial classification of areas of interdependence between TS and LIS, this article is a combination of the specialized use of OPACs by translators and LIS experts and the social dimension of the professionals involved. Given the close relationship between bibliographic resource management operations and the degree of public recognition granted to said professionals in consequence, we intend to analyze the visibility of the literary translator in bibliographic catalogs, with a view to assessing the potential of the latter as a methodological tool. In the field of Translation Studies, the concept of visibility introduced by Venuti (1995) is widely known and has been the subject of numerous debates. This has

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paved the way for a new field of research that addresses questions such as the political dimension of translation, the power relationships established by translation agents through intercultural contact activities and the socio-historical reasons for the translator's invisibility. As for the latter, one of the less studied areas in which literary translators should be visible – both as authors and as literary actors – is precisely the field of bibliographic catalogs. It is important to note that, from the perspective of knowledge organization, the formulas established by Library and Information Science to facilitate the description and retrieval of information also determine the position and visibility of the agents involved in creating, disseminating, and sharing that information. As is true of any attempt to systematize reality after the fact, the way we formulate representations of documents using library science criteria intrinsically conveys a certain view of the importance or relative weight of each participant's contribution – in other words, of their visibility. However, many studies on the visibility of translators and translations are based on the results of bibliographic searches, making the assumption that these are both complete and representative.

Consequently, we explore a new methodological approach, considering both the limitations and the possibilities of library catalogs as a tool for staging and researching the literary translator. Bearing in mind that descriptive approaches based on bibliographic data are fairly common in Literary Translation Studies research, we believe that it is worthwhile to look more closely at the tools we all work with, instead of accepting all the data found (or not found) in a library catalog at face value. At the same time, we want to table the question of whether the representation of translators in bibliographic catalogs is partly responsible for or merely a consequence of their (in)visibility in today's societies. To achieve all this, we will analyze the translator's visibility in Spanish catalogs in general, and in the OPAC of the Biblioteca Nacional de España (National Library of Spain) in particular, with the aim of extracting methodological guidelines about how these tools work that can be used to undertake broader experimental studies.

The translator's (in)visibility in bibliographic catalogs

On the basis of the foregoing, our preliminary hypothesis was that data about literary *translators* – as opposed to *translations* – in OPACs are not always consistent or easily accessible, thus perpetuating the literary translator's invisibility. To test this hypothesis, we selected a corpus consisting of all works translated from German into Spanish published between 1970 and 2010. This period was chosen because it gave us a manageable amount of data, but it was also long enough to reflect social and cultural changes that might affect translator visibility, particularly

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the consolidation of the legal deposit system in Spain and the ratification of the Spanish Intellectual Property Act (1987). It should be noted that we had to start from translations rather than translators; this is because, as we shall see, the majority of available catalogs do not have a specific field for running searches using only the translator's name. Once the corpus had been established, the next step was to choose the most suitable OPACs for our purposes, which had to meet the following bibliographic requirements:

1. Specific field search interface
2. Maximum number of potentially useful retrieved records
3. Most exhaustive level of bibliographic description[1]
4. Compatible technical standards
5. Updated information

By applying these criteria, we came up with a list of potential OPACs (although restricted to a specific period and language combination, the search was general enough to include international catalogs like Worldcat and Index Translationum). As we soon discovered in this initial process, there was no ideal resource for running searches that we could use as an infallible benchmark. The strengths and weaknesses of these resources are briefly described below. This will lead to our first set of general conclusions.

Biblioteca Nacional de España (BNE, National Library of Spain)

The Biblioteca Nacional de España, founded in 1711, receives and preserves copies of every book published in Spain. It is Spain's pre-eminent library institution and the head of the national library system. In 1896, a royal decree made it mandatory to deliver one copy of every work printed in Spain to the national library. The Legal Deposit Act was ratified in 1957 and updated by a law passed on 30 July 2011. This new legislation, the product of a broad consensus among librarians, met the need to adapt the compilation – and consequently the conservation and dissemination – of bibliographic heritage to reflect changes in the publishing world as the result of new technologies, especially online publications. Legal deposit is mandatory for all bibliographic, audio, visual, audiovisual, and digital works produced or published in Spain by any production, publication, or dissemination procedure and distributed in any format, whether tangible or intangible (Ley de depósito legal, 2011). In fulfilment of its duty to preserve and disseminate Spanish

1. There are four possible levels of bibliographic description, depending on the number and length of recorded elements. These are, in descending order of completeness: authoritative, comprehensive, enhanced, and basic (IFLA 2009: 29).

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documentary heritage, the BNE offers a variety of tools, such as the automated catalog, the authorities catalog, the thematic collections catalogs, the union catalog of periodicals, and the union catalog of bibliographic heritage.

Spanish ISBN Agency and Distribuidor de información de libro español en venta (DILVE)

In Spain, the obligation to assign an ISBN number, an international code that identifies each published book, has existed since 1972. This assignment was initially handled by the national government with the creation of the Spanish ISBN Agency, but after 2015 the responsibility was transferred to the Federación de Gremios de Editores de España (Spanish Federation of Publishers' Guilds). Books published in Spain can be consulted via a platform called DILVE plus: Distribuidor de información del libro español en venta (Information Distributor on Spanish Books in Print). This platform is managed by the aforementioned federation, a private association funded by publishers and subsidized by the Centro Español de Derechos Reprográficos (CEDRO, Spanish Centre for Reprographic Rights), among other institutions. The DILVE plus platform contains the database of books published in Spain, managed by the Spanish ISBN Agency, and data provided by the publishers themselves (DILVE).

A subscription is required to access DILVE plus and retrieve records. After submitting a request for research purposes, we were able to access the platform and retrieve the necessary data. According to information supplied by DILVE, the Spanish ISBN Agency includes approximately 17,000 publishers, most of which are inactive. Other publishers do not subscribe to the DILVE platform, into which the old ISBN bases have been imported (as these were originally on paper, a significant amount of data may be missing or outdated). Each publisher is responsible for completing and updating information on DILVE.

REBIUN (Red de Bibliotecas Universitarias) Union Catalog

The Red de Bibliotecas Universitarias Españolas (REBIUN, Network of Spanish Academic Libraries) is a sectoral commission of the Conferencia de Rectores de las Universidades Españolas (CRUE, Conference of Rectors of Spanish Universities). Since it was created by a group of library directors in 1988, REBIUN has been a stable body in which all Spanish academic and research libraries are represented, specifically 76 universities and the Consejo Superior de Investigaciones Científicas (CSIC, Spanish National Research Council).

The purpose of this body is to promote cooperation and joint projects between academic libraries as a means of providing documentary support for education

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and research activities. To this end, the REBIUN Union Catalog was made accessible online in the year 2000, and since then it has compiled all records of any type of document, regardless of format or age, entered by the various public and private academic libraries in Spain. Given its nature, this catalog logically prioritizes academic works.

WorldCat

WorldCat, the world's largest network of library content and services, is managed by the OCLC (Online Computer Library Center). Since 1971, it has united the catalogs of thousands of public and private libraries, providing a joint interface to search their holdings and bibliographic resources as well as other online services related to document searches.

As this first phase of our study is limited to Spain, and the data records in this catalog are entered by Spanish libraries themselves, we did not consider it a primary source for our research. On the other hand, the documentation prepared by Worldcat does exhibit gaps in the cataloging of translators (Smith-Yoshimura 2014).

UNESCO Index Translationum (IT)

The Index Translationum is a list of books translated around the world, i.e., an international bibliography of translations, created in 1932. The database contains cumulative bibliographical information on books translated and published in approximately one hundred UNESCO Member States between 1979 and 2009. The heterogeneous nature of the data supplied by each country is one of the principal difficulties encountered in search attempts. Records are submitted by the different national bibliographic agencies; in the case of Spain, management of the Index Translationum fell to the BNE, but the institution itself admits that the information is not up to date, another drawback of this resource (Paloposki 2018). The IT page shows that the last year in which it received information from Spain was 2012, and the last published year is 2008 ("2009, 2010, 2011 and 2012 currently being processed by the INDEX team"). We contacted the IT via its official portal to enquire about this situation but received no reply.

After analyzing all these resources in light of our selection criteria, we decided that our search should focus on the catalog of the Biblioteca Nacional as the resource that offers the best and most exhaustive coverage of the period in question, especially after 1986, when the legal obligation to deposit a copy of every printed work began to be enforced more rigorously. Moreover, in 1987 the Spanish Intellectual Property Act came into effect, which recognized the translator's

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authorial status in Article 46, and stated in Article 64 that publishers are under the obligation to "reproduce the work in the agreed form, without making any alteration to which the author has not consented, and including the name, by-line or sign that identifies the author on all copies of the work" (Ley de propiedad intelectual, 1987). Finally, as this study pertains to the visibility of the translator as a conveyor of publishing knowledge in society, we decided to give priority to an open-access resource.

The Biblioteca Nacional de España as an example

As shown in Figure 1, the power search interface of the Biblioteca Nacional de España does not contain a field labelled *traducción* (translation) or *traductor* (translator), something that would have greatly facilitated the task of obtaining the desired results as a point of departure for assessing translator visibility in bibliographic tools of this type.

Given the absence of a specific search field, users who access the OPAC via the library's website and want to find works translated by a certain translator or translations of a particular work must use the Title or All Fields boxes. In both cases, this entails searching for information in general descriptive fields which contain extensive and varied bibliographic data, making it necessary to use search queries that include the right-hand truncation for words in the semantic family of "translation" (*trad** for *traducción*).

We devised a search strategy for this purpose, and after running the search we found that the set of data obtained in this way was surprisingly low in comparison to statistics on translations previously obtained from the Spanish Ministry of Culture, which gave us a rough idea of the completeness of the search results. The next step was to contact the BNE team and ask them to design a specific search strategy.

In this respect, it must be noted that in MARC, the international bibliographic format for exchanging information between library systems, the details of a cataloged work are structured in description fields codified by numbers and signs that theoretically offer the possibility of a high level of completeness. And although the bibliographic record shown in catalogs is based on that structure, this does not necessarily mean that all fields are visible or that they all have the same level of detail. In fact, it is actually possible to search for translations in a given combination using specific codes for source and target languages (Language field – No. 041), as long as this field and its corresponding subfields are registered in the pertinent record.

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Autor Y
Título Y
Materia Y
Colección/Serie Y
Notas Y
ISBN, ISSN, etc. Y
Datos de edición
Buscar Restablecer
Idioma: CUALQUIERA
Tipo de documento: Todos
Año de pub:
Ordenar por: Título

Figure 1. Power Search Interface of the Biblioteca Nacional de España

However, the point here is that an ordinary user accessing the catalog via the public interface cannot find reliable data about either a set of translations in a given language combination for a certain period or all the works by a specific translator. There are two reasons for this difficulty: one is a technical issue, as not all descriptive fields are available on the OPAC interface; and the other is inconsistent bibliographic control, usually because the translator's name is not always recorded in the same format and field.

International standards for bibliographic records (and their automated format, MARC) allow the translator's name to be recorded as a statement of responsibility within the Title Statement field (No. 245) or as a separate Added Entry – Personal Name (No. 700). As a result, findability and visualization of translation data can vary considerably, and non-expert users may overlook this fact when designing their queries in OPACs. In other words, sometimes the information has not been recorded or is located in different places.

The statement of responsibility (as it is technically called) depends on whether the cataloger considers the translator or any other person involved in the publishing process (e.g., illustrators, prologue writers, etc.) relevant enough to state his/her responsibility for the cataloged document. If this is the case – because the cataloger extracts information from the prescribed source (the title page), the original

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text is considered prestigious, the illustrator or translator is well known, or for any other reason – the cataloger decides to create an Added Entry – Personal Name field. This field, like the statement of responsibility in the Title Statement field, makes it possible to run a direct search for the name of a translator or illustrator.

To illustrate the lack of consistency in references to translator names, we chose a work by the German philosopher Friedrich Engels, originally published in 1884 and translated into Spanish several times: *Der Ursprung der Familie, des Eigentums und des Staats* (known in English as *The Origin of the Family, Private Property, and the State*). A search query entered in the BNE OPAC power search interface in the Author ("engels, friedrich") and Title fields ("origen familia") retrieved 37 records with four different levels of visibility. Figure 2 shows what we have called the first or "zero visibility" level.

Ver signatura/s **Registro del catálogo**

Orígen de la familia, de la propiedad privada y del Estado [Texto impreso]
Engels, Friedrich 1820-1895

CDU:	316.356.2(091)
CDU:	332.2(091)
CDU:	321.01(091)
Autor personal:	Engels, Friedrich (1820-1895)
Título:	Orígen de la familia, de la propiedad privada y del Estado [Texto impreso] / por Federico Engels
Publicación:	Madrid : Edit. Roja, [193-?]
Descripción física:	229 p. ; 19 cm
Serie:	(Libros proletarios)
Encabez. materia:	Familias -- Historia
Encabez. materia:	Propiedad -- Historia
Encabez. materia:	Estado -- Historia

Figure 2. Zero visibility level

The information provided in this record consists of the author's name and biographical data, followed by the book title, format (*texto impreso* = printed text), and the author's name translated into Spanish (common practice in Spain at the time the book was published). The exact year of publication is not accurately recorded (193-?). From this record, the user can neither infer that the book is a translation from the German nor find the name of the translator. Given the year of publication, the editorial conventions of that era, and the potentially controversial content of the book, it is reasonable to assume that these information gaps are not necessarily attributable to the cataloger.

On the second or "low visibility" level, we found 28 records, including reprints of Engels's essay, from which the user can deduce that the book is a translation, although neither the source language nor the translator's name are provided. By way of example, Figure 3 shows the record of a translation published in 2017.

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Ver signatura/s **Registro del catálogo**

El origen de la familia, de la propiedad privada y del Estado : en relación con las investigaciones de L.H. Morgan
Engels, Friedrich 1820-1895

N.º depósito legal:	M 3761-2017 Oficina Depósito Legal Madrid
ISBN:	978-84-460-4394-2
CDU:	316.356.2(091)
CDU:	332.2(091)
CDU:	321.01(091)
Autor personal:	Engels, Friedrich (1820-1895)
Título uniforme:	[Der Ursprung der Familie, des Privateigenthums und des Staats. Español]
Título:	El origen de la familia, de la propiedad privada y del Estado : en relación con las investigaciones de L.H. Morgan / Friedrich Engels
Publicación:	Tres Cantos, Madrid : Akal, D.L. 2017
Descripción física:	253 p. ; 18 cm
Tipo de contenido:	Texto (visual)
Tipo de medio:	sin mediación
Serie:	(Akal básica de bolsillo ; 334. Serie Clásicos del pensamiento político)

Figure 3. Low visibility level

In this case, the original German title of the book is added in square brackets after the author's name and biographical data in the Uniform Title (Título uniforme) field. Unless users are familiar with Engels's life and/or the German language, they will simply conclude that the book was originally written in a foreign language and must therefore be a translation. The lack of information about the translator is especially remarkable considering that this book was published in 2017. As explained above, the Spanish Intellectual Property Act passed in the late 1980s made it compulsory to mention the translator's full name on the copyright page. However, it is not possible to ascertain whether this lack of visibility is attributable to the cataloger or to the publisher. Given that, in recent decades, the translator's name is usually mentioned (Santana López et al. 2017), we would optimistically suggest that this oversight originated with the publisher, who may have reprinted an old translation now in the public domain and may not even know the identity of the translator.

The third level is what we have called "medium visibility", where the word *traducción* (translation) and the translator's name actually appear in the entry. In the case of Engels's book, two records in the BNE OPAC meet this requirement. Figure 4 shows an example of a translation published in 2005.

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Ver signatura/s **Registro del catálogo**

El origen de la familia, de la propiedad privada y del estado [Texto impreso] ; Del socialismo utópico al socialismo científico
Engels, Friedrich 1820-1895

N.º depósito legal:	M 13338-2005 Oficina Depósito Legal Madrid
ISBN:	84-95311-79-8
CDU:	316.356.2(091)
CDU:	332.2(091)
CDU:	321.01(091)
CDU:	330.84/.86
Autor personal:	Engels, Friedrich (1820-1895)
Título uniforme:	[Der Ursprung der Familie, des Privateigenthums und des Staats. Español]
Título:	El origen de la familia, de la propiedad privada y del estado [Texto impreso] ; Del socialismo utópico al socialismo científico / Friedrich Engels ; [traducción, P.J. Domínguez]
Edición:	2ª ed.
Publicación:	Algete (Madrid) : Jorge A. Mestas, 2005
Descripción física:	317 p. ; 19 cm
Serie:	(Biblioteca de filosofía ; 11)
Encabez. materia:	Familias -- Historia
Encabez. materia:	Propiedad -- Historia
Encabez. materia:	Estado -- Historia
Encabez. materia:	Socialismo
Autor:	Engels, Friedrich (1820-1895). Entwicklung des sozialismus von der utopie zur wissenschaft. Español
Otro título:	Del socialismo utópico al socialismo científico
Secundaria de serie - título uniforme:	Biblioteca de filosofía (Algete) ; 11

Figure 4. Medium visibility level

In this record, information about the author and the uniform title is followed by a Title field that indicates the book is a translation and provides the name of the translator. The cataloger also introduced an Added Entry – Personal Name field, though this is for the author, not the translator. Consequently, the average user searching for translations by P. J. Domínguez would only find this record by entering the translator's name in the Title field. In a general search for translations of Engels's book, the translator's name can only be found by using the power search option, entering the author's name and the book title, and then going through and opening all results by selecting the Catalog Record (*Registro del catálogo*) display option, which is not shown automatically.

Finally, six records of Engels's book in the BNE OPAC achieve a high level of translator visibility. Figure 5 shows a record of a translation published in 1925.

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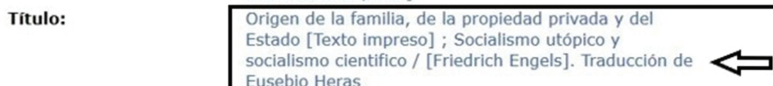

Ver signatura/s **Registro del catálogo**

Origen de la familia, de la propiedad privada y del Estado [Texto impreso] ; Socialismo utópico y socialismo cientifico
Engels, Friedrich 1820-1895

CDU:	316.356.2(091)
CDU:	332.2(091)
CDU:	321.01(091)
CDU:	330.84/.86
Autor personal:	Engels, Friedrich (1820-1895)
Título uniforme:	[Der Ursprung der Familie, des Privateigenthums und des Staats. Español]
Título:	Origen de la familia, de la propiedad privada y del Estado [Texto impreso] ; Socialismo utópico y socialismo cientifico / [Friedrich Engels]. Traducción de Eusebio Heras
Publicación:	Valencia : F. Sempere y Compª, [1925]
Descripción física:	2 v. ; 8º mlla. (19 cm)
Encabez. materia:	Familias -- Historia
Encabez. materia:	Propiedad -- Historia
Encabez. materia:	Estado -- Historia
Encabez. materia:	Socialismo
Autor:	Heras Hernández, Eusebio
Autor:	Engels, Friedrich (1820-1895). Entwicklung des sozialismus von der utopie zur wissenschaft. Español
Otro título:	Del socialismo utópico al socialismo científico

Figure 5. High visibility level

In this case, the translator's full name is not only registered as part of the Title field, but also in a specific Added Entry – Personal Name field, under the heading *Autor* or "Author". This additional information provided by the cataloger makes the record directly accessible to the user by entering the translator's name in both the Title and Author fields (as long as the user knows the name of the translator and is aware of this search strategy). On the one hand, using "Author" as a category to register the translator's name credits his or her authorship of the translated text, in compliance with Spanish law; on the other, a non-specialized OPAC user may find it rather puzzling to see two authors in one entry. As explained before, added entry fields for personal names are introduced at the discretion of the cataloger and may include any person involved in the publishing process, e.g., illustrators, prologue writers, etc.

The Engels example clearly illustrates how widely a translator's visibility can vary for a single book within the same OPAC. Furthermore, a comparison of Figures 3 and 5 – records of translations published in 2017 and 1925, respectively – shows that it would be wrong to assume there is a direct correlation between the imprint date and the translator's visibility. Of course, there may be many, predominantly editorial reasons for the different levels of visibility in the case of this specific book, which merit a deeper socio-historical analysis. At the same time, it is impossible to draw quantitatively valid conclusions about translator visibility in

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the BNE OPAC from one example. However, in terms of methodological reflection, the example supports the hypothesis by showing that the OPAC is not consistently built, despite meeting international bibliographic standards. Furthermore, it raises awareness of the consequences this may have both for specialized and non-specialized users interested in the translator's visibility.

Bibliographic catalogs under discussion

Regarding the use of bibliographic catalogs in general, what are the methodological consequences of staging the translator? After studying the search queries that were run, two sets of conclusions can be drawn.

1. The first has to do with bibliographic information resources in general:
– Not all resources cover the same periods, and not all of them are updated with the same regularity.
– They often use different levels of bibliographic description simultaneously and heterogeneous types of documents.
– As is the case of most digital tools for information research, interoperability (whether technical or semantic) is not successfully achieved.
– Statements of responsibility regarding the translator are not consistent.

2. The second set of conclusions is specific to the BNE catalog:
– The statement of responsibility regarding the translator has been completed retroactively and not always consistently. As a working hypothesis, this may depend on the prestige of the author, translator, or language concerned, among other factors.
– At least in Spain, cataloging standards are usually conditioned by publishing criteria and legal considerations.
– In a considerable number of records, the translator's name is actually mentioned (Santana López et al. 2017). The translator's invisibility is due to the fact that information is included or excluded from the record and made accessible to the general public on an arbitrary basis. In recent times, and especially where literary translations are concerned, there have been efforts to make the translator more visible.

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Concluding remarks – towards a new methodology

The preceding discussion allows us to conclude with some general remarks about the importance of being aware of how OPACs work, i.e., understanding their possibilities and their limitations in order to use them appropriately, thus preventing undesirable methodological consequences and possibly opening up new research horizons.

With regard to the possibilities of OPACs, these are tools of knowledge organization that can be used to understand the development of literary translations and translators, be it on a small scale (for instance, conducting studies on a specific translator) or on a big data basis (conducting research about certain genres, language combinations, gender-related topics, etc.). Unlike other search engines, OPACs are organized sets of knowledge, filtered by specialists and built according to international standards. As we have seen, in most cases data about literary translators are already registered; however, there is a strong need to make them visible and easily accessible not only to translation scholars but also to the general public.

Unfortunately, despite all standardizing efforts, well-intentioned catalogers, and valuable non-profit initiatives like Index Translationum, OPAC users in general and researchers in particular encounter obstacles (outdated resources, inconsistent cataloging criteria) and technical difficulties (compatibility problems), especially if they need to handle large amounts of data. Regarding the former, it should be noted that catalogers are not exclusively to blame for the lack of consistency. As some of the examples have shown, the under-representation of translators in bibliographic catalogs raises the question of whether this is a cause or merely a consequence of their (in)visibility. Answering this question would require broader quantitative and qualitative studies comparing different countries, publishing and bibliographic cultures, ideally in interdisciplinary cooperation with LIS experts. Nonetheless, raising awareness within the LIS community about the importance of staging not only the literary translator but also translators in general and other agents within the publishing process, thus making them visible to regular users, could be a step in the right direction.

We believe that exploring further and better forms of cooperation between TS and LIS has the potential to be a new methodological approach based on existing instruments that would accomplish three important goals: reinforcing literary translation research from a socio-historical perspective; helping LIS to improve OPACs, thus acknowledging their value as knowledge organization instruments; and, finally, staging literary translators by raising social awareness about their role as both translators and knowledge generators.

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PART 2

Social-scientific and process-oriented approaches

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CHAPTER 5

"Hemingway's priorities were just different"

Self-concepts of literary translators

Waltraud Kolb

Introduction

In 1925, Ernest Hemingway published his first collection of short stories in the United States. One of them, "A Very Short Story" (Hemingway 1925/1958), is set in the Italian town of Padua at the end of the First World War, and opens with a man and a woman on the roof of a hospital, looking out over the town. "There were chimney swifts in the sky", the narrator then tells us, and the birds' name is enough to set the scene of red-tiled Italian roofs with chimneys of maybe grey masonry and elegant birds dotting the probably deep-blue sky above. Did Hemingway know that chimney swifts are native to North America but not to Europe? What will be of no concern to most readers and, to my knowledge, has never been picked up on by Hemingway scholars, cannot be ignored by translators as they need to decide how to deal with this discrepancy: Follow Hemingway's lead and have American birds fly in the Italian sky or replace them with European birds?[1]

Hemingway's stories were first translated into German in the early 1930s by Annemarie Horschitz-Horst (Hemingway 1932/1976), and she opted for a European bird (*Turmschwalbe*). She translated most of Hemingway's major works into German (such as *The Old Man and the Sea, The Sun Also Rises, A Farewell to Arms, Across the River and into the Trees*, and his short stories, but not, for example, *For Whom the Bell Tolls*, translated by Paul Baudisch). Her translations were criticized from early on for containing numerous mistakes and not adequately conveying Hemingway's style. Thomas Überhoff, editor-in-chief at Hemingway's German publishing house Rowohlt, for example, recalls his reaction to Horschitz-Horst's

1. See the essay "Hemingway's Bird" by Canadian writer Terri Favro, in which she describes her reaction to a discussion of this translatorial dilemma during my presentation at a conference in Vienna in 2014: "Something about the debate – factual precision versus artistic integrity, reality versus imagination, a particular culture's insistence on fiction adhering to facts – appeals to my sense of the absurd." (Favro 2015/16: 31)

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German version of *A Farewell to Arms* as follows: "Glancing at the translation […] a shudder goes down one's spine at the pathetic tone, misunderstood facts, and missing passages." (Überhoff 1992: 43)[2] When Rowohlt approached Hemingway after World War II suggesting a retranslation of *The Sun Also Rises*, Hemingway refused his consent, commenting that Horschitz-Horst's translation "seems to be alright" given the sales figures (Naumann 1994). It was not until a few years ago that Rowohlt, Hemingway's heirs and the translator's heirs came to an agreement about the publication of retranslations. Since 2012, several works have been retranslated by Werner Schmitz, who had already translated some of Hemingway's posthumously published work (such as *The Dangerous Summer* or *The Garden of Eden*) and also, for example, works by Paul Auster and Philip Roth. The stories have not yet come out in a new translation. As Thomas Überhoff and others have pointed out with a view to Hemingway's legendary influence on postwar German writers, such as Heinrich Böll or Siegfried Lenz, what these writers had read and admired was not so much Hemingway's style and voice as it was the style and voice of his translator (see, e.g., Reich-Ranicki 1965: 72; Posener 2012). With new audiobooks of Horschitz-Horst's translations having come out as recently as in 2019, hers is still a powerful voice on the German book market.

We will never know whether Hemingway's German translator in the 1930s was aware of the bird dilemma and why she decided to correct Hemingway's choice, and we will never know what led her to make the stylistic choices that made readers like Überhoff miss Hemingway's ironic understatement and think of a "pompous Greek tragedy" (Überhoff 1992: 43); we will never know how she saw herself and her task as a translator, i.e., which self-concept informed her translations.[3]

If we want to understand more about why translators translate the way they do one possibility is to look at the self-concepts underlying their translations, and there are a number of ways to do that, such as, e.g., analyzing a translator's statements in interviews, prefaces, footnotes etc. This chapter will not deal with paratexts, though, but look at self-concepts of literary translators from a cognitive perspective, based on the analysis of verbal reports (VR) that were generated by professional literary translators while they translated Heming-way's "A Very Short Story" into German in the context of a broader empirical study of literary

2. The article from which the quote is taken is the written version of a speech he gave in New York and "pathetic" might not have been the best choice of word to describe Horschitz-Horst's tone; in the German version of his speech – published a year later (Überhoff 1993) but probably the original – he described her tone as "pathetisch", which means (overly) solemn and dramatic in English, and is probably what he intended to say.

3. To the best of my knowledge, she never addressed any of these issues in prefaces, footnotes or interviews.

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translation processes. In previous publications I have already explored some ways in which translators' voices find their way into the target text, focusing, for instance, on their strategies to deal with repetition, ambiguity and weak implications, typical of Hemingway's short stories, or on their workplace and the social embeddedness and situatedness of translatorial decision-making (Kolb 2011, 2013, 2019). As we will see, translation process data such as protocols of concurrent and retrospective verbalizations are a rich resource for tracing a translator's self-concept. In what follows I will first look at how the five participants of this empirical study resolved the bird dilemma, and then zoom in on two of them and show how this correlates with their respective self-concepts that emerge from the VR.

Voice and self-concept

While I have used the term 'voice' in a more general sense when talking about Horschitz-Horst still being an important voice on the German book market, in all other cases I use it in a more specific sense as a term to describe the translator's "discursive presence" (Hermans 2009: 286) in the target text, the textual manifestation of his or her subjectivity and translatorial decisions, what Alvstad and Assis Rosa have labeled 'textual voices', in contrast to 'contextual voices' that stem from other actors such as editors or proof-readers (Alvstad and Assis Rosa 2015). One way to study a translator's voice is to study the style of the translation, as, for example, Jeremy Munday (2008) suggests, the target text's style reflecting the choices made by the translator, just as an author's style "consists in choices made from the repertoire of the language" (Leech and Short 2007: 31) – or, as the 18th century German writer Gotthold Ephraim Lessing phrased it, "Everyone has his own style, just like his own nose" (Lessing 1856: 167; my translation). While such product studies can identify traces of a translator's voice in the target text, they do not tell us how it found its way into the text and why it is as it is; translation process studies, however, allow us to gain an insight into the why and the how, into the translator's view of his or her task and the self-concept that is at the root of the translator's voice.

In psychology and behavioral sciences, a variety of terms are being used to conceptualize how we perceive and see ourselves, and define who we are, with 'self', 'self-concept' and 'identity' being among the central terms. Usage is far from settled or uniform; sometimes these terms are used interchangeably and as synonyms, sometimes they are used to mean different things, and what exactly it is that they mean also differs across and within disciplines (for a review see, e.g., Oyserman et al. 2012). Oyserman et al. (2012: 94) suggest considering self, self-concept and identity as "a series of nested constructs, with self as the most

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encompassing term, self-concepts being embedded within the self, and identities being embedded within self-concepts". Following this, the self contains three dimensions, the thinking subject (the 'I'), the object the I thinks about (the 'me', made up of a number of different 'me' aspects – such as, e.g., the 'translator me'), and the subject's awareness of thinking (Oyserman et al. 2012: 71). Self-concepts may then be described as the "cognitive structures that can include content, attitudes, or evaluative judgments and are used to make sense of the world, focus attention on one's goals, and protect one's sense of basic worth", with the content involving "mental concepts or ideas of who one is, was, and will become" (2012: 74) – such as, in our case, the translator's mental concept of who he or she is *as a translator*, including his or her attitude to the task, for instance, or evaluative judgments about his or her own translation work. Again following Oyserman et al. (2012: 69), identity may be conceptualized as "the traits and characteristics, social relations, roles, and social group memberships that define who one is", with one's identity again not being a single entity but rather consisting of a number of aspects or identities (such as personal and social identities) which feed into one's self-concept (see also Oyserman 2001, 2009); if a translator, for instance, is also a translation teacher or author, these social roles/identities will also feed into his or her self-concept as a translator (see, e.g., Borg 2016: 190–191 for the self-concept of a Maltese translator/translation teacher/author). Self-concept and identity are generally not seen as self-contained and fixed entities but develop over time and are influenced by context and "dynamically constructed with each use" (Oyserman et al. 2012: 88; see also Markus and Wurf 1987; Oyserman 2001); for instance, the fact that a translator gets positive feedback from publishers, critics and readers will probably have an impact on the development of his or her self-concept, the literary world's approval serving to affirm the translator's current attitudes, evaluative judgments of his or her own work, and add to his or her sense of worth as a translator (see also Wolf and Fukari 2007: 8; Kolb 2013: 218).

In Translation Studies, both self-concept and identity have been used to conceptualize translators' views and perceptions of themselves, their tasks and roles, as have a number of other terms, such as, e.g., self-image, role-image, or attitude. Chesterman (2009), for example, lists translators' attitudes to their work as one of the principal foci to be addressed by Translator Studies; similarly, in her chapter on the translator as subject in the recently published *Routledge Handbook on Literary Translation*, Gürçağlar (2019) describes translators' biographies, memoirs and paratexts as rich resources for examining translators' attitudes vis-à-vis source texts, authors and target readerships – the fact that a separate chapter has been devoted to the translator as subject being an interesting editorial decision in itself.

As in other fields, usage of the two terms in Translation Studies is not uniform, they are often used in a general sense to describe some aspect of the above

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or, if used in a more specific sense, meanings differ across approaches and publications. Identity is typically used to describe cultural or social roles of translators, an example being Sela-Sheffy's studies of Israeli literary translators, in which she distinguishes three roles of elite literary translators: cultural gate keeper, cultural mediator, artist (Sela-Sheffy 2014; see also Sela-Sheffy 2008, 2010, 2016a, 2016b). Self-concept is a component in some well-known translation competence models (e.g., Kiraly 1997, 2000; PACTE 2003, 2011; Göpferich 2008, 2009). In his sketch of a situated construct of translation expertise, Muñoz (2014) lists self-concept as one of five dimensions of expertise (the other four being knowledge, psychophysiological traits, regulatory skills, and problem-solving skills) "because it provides subjects with a *point of view* to carry out the tasks and therefore determines their actions"; as he goes on to say, we "understand and handle situations and face difficulties in ways coherent with our current activated self-concept and avoid courses of action that are not consistent with it" (Muñoz 2014: 31, italics in original; see Muñoz 2014: 29–31 for more details on the use of self-concept in Translation Studies).

The translator's self-concept has also been taken up by some recent translation process studies. Ehrensberger-Dow and Massey, for example, have looked at self-concepts of translators in the context of translation competence, defining translator self-concept succinctly as "the awareness of the multiple responsibilities and loyalties imposed by both the act and the event of translation" (2013: 106).[4] Analyzing retrospective commentaries for indicators of meta-linguistic awareness, they distinguished five self-concept categories, i.e., categories of the translators' focus of attention: words and phrases, sentence structure, text quality, loyalty to source text, and readership. Hunziker Heeb (2016) used the same categories and also looked at self-concepts in the context of translation competence, comparing the self-concepts of bidirectional and unidirectional translators based on retrospective verbalizations. In the field of literary translation, Borg (2016) investigated a Maltese literary translator's self-concept by also looking at his loyalty both to the source text/author and to the target text/readership, as well as his self-confidence and ideological agenda (in his case, protecting and enriching the Maltese language).

In this chapter, I will take a slightly different path and not look at translators' self-concepts from a competence or expertise perspective. Proceeding from Oyserman's (2012: 74) definition of self-concept, including evaluative judgements, attitudes and mental concepts or ideas a translator holds of himself or herself *as a translator*, I will identify traces of self-concepts in the VR generated in the course

4. In their study, they compared BA beginners, MA students and professionals translating the title of a short newspaper article about whales.

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of the empirical study mentioned above and show how they impact the translation process and are at the root of the translator's agency and voice.

What will not be part of this chapter are the personal and social identities of translators, i.e., personal traits and characteristics or social roles (see, e.g., Oyserman 2001, 2009), or any potential relationship between self-concepts and personality traits. But, needless to say, personality traits have been of interest to Translation Studies scholars for decades. An early classic was Henderson's 1980 study (published in 1987), in which he looked at personality traits of interpreters and translators based on Cattell's 16 personality factors (Cattell and Kline 1977). Similarly, personality traits have been included in translation competence models, such as, for instance, the PACTE model (2003, 2011) which mentions intellectual curiosity, perseverance, or confidence in one's own abilities as psycho-physiological components. Other studies have looked for links between personality traits and the quality of translations (see, e.g., Hubscher-Davidson 2013, 2017; Lehka-Paul and Whyatt 2016), usually also based on personality tests from psychology. Hubscher-Davidson (2013), for instance, using the Myers-Briggs Type Indicator with a group of translation students, found a correlation between intuition and translation quality.

Methodology

The following analysis of translators' self-concepts is based on the VR that were generated, as mentioned above, in the course of a broader empirical study of literary translation processes. The participants were five professional literary translators with a minimum of 20 years of experience in the field. The fictitious brief was to translate "A Very Short Story" (a complete work of literature, 637 words long, still short enough to be manageable for the participants and the researcher) for Hemingway's German publisher Rowohlt within a month; they were not paid. As one aim of the study was to explore translation processes as they occur at the translator's actual workplace, this design necessarily limited the number of technological tools the participants could be expected to handle by themselves. They used Translog as a keylogging program and Audacity to record their verbalizations, but no further tools like video recording, screen capturing or eye tracking. In addition to the keylogs and verbal protocols, data also included written notes, revisions on paper and a questionnaire (for more details on the study design see Kolb 2019: 26–32).

"A Very Short Story" is the story of a man and a woman called Luz who meet in a hospital in the Italian town of Padua just before the end of World War I. Luz works at the hospital, the man, an unnamed American, is a patient there. They

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fall in love, but before they can marry, the war ends and he returns to the United States. They agree that she will follow him once he has settled down and found a job. This, however, never happens. Luz meets an Italian major she hopes to marry, while the male protagonist contracts a venereal disease from a salesgirl in Chicago. The story is written in Hemingway's typical style: full of ambiguities, underdetermination, openness to interpretation, low in lexical variation, with a preference for simple words (*make, say*), simple syntax (short, paratactic), and some rhetorical devices, such as repetitions and parallelisms.

The VR contain concurrent and retrospective verbalizations; the participants were asked to talk as much as possible while translating and to also record retrospectively any thoughts they had about the task while they were not at their desks. Concurrent verbalizations not only contained classic think-aloud passages, but also "more social communications", i.e., explanations, descriptions, justifications, and rationalizations that were implicitly or sometimes explicitly addressed to me as the researcher (see Ericsson and Simon 1993: xiii–xvi; Kolb 2019: 31–32). Just what kind of verbalization the participants produced differed considerably, and individual participants also used different modes of verbalization at different points in time (including reading aloud the source text, hmming, sighing, etc.). For instance, Translator A again and again read passages aloud *"to let it sink in"*, with some of her comments like *"I am not doing anything now"* clearly addressed to me.[5] (As I was not present as a researcher, there was nobody to remind them to speak if they fell silent from time to time or to remind them to not address their comments to me.) Unlike prefaces and footnotes in translations or interviews, verbal data generated during empirical process studies are raw data in that they are not edited.

Analysis and discussion

As indicated in Table 1 below, the time it took the five translators to translate the short story varied considerably, with translator E spending just over one and a half hours on the task (excluding a silent revision of unknown length that she reported on retrospectively), while translator A spent more than five hours. The transcribed VR are 122 pages in total, with individual protocols varying in length between 19 and 36 transcript pages (Times New Roman 12, 1.5 line spacing). The ratios between the time spent on the task, i.e., the duration of the VR, and the length of the transcript also varied greatly as some translators talked much more than others: Translator E, for instance, talked more than twice as much as translator

5. All excerpts from VR are my translations.

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A, whose VR include frequent and occasionally long periods of silence (12.7 vs. 5.2 pages per hour).

Table 1. Duration of verbalization and length of transcript

Participant	Duration of verbal record	Number of transcript pages	Pages per hour
A	5:13	27	5.2
B	2:32	20	7.9
C	3:36	19	5.3
D	3:54 (excl. 2 "silent" revisions)	36	9.2
E	1:35 (excl. 1 "silent" revision)	20	12.7

Based on the above definition of self-concepts (Oyserman et al. 2012: 74), the VR have been examined for passages in which the translators either explicitly commented on their approach or attitude to the task or which implicitly reflect attitudes, evaluative judgments or the participants' concepts of their translator selves. As pointed out above, self-concepts should not be seen as "monolithic"; while they may be quite stable in some respects they are essentially dynamic and malleable depending on situation and context (Markus and Wurf 1987: 306). What experimental research usually attempts to capture is not a person's complete or all-encompassing self-concept but rather what has been described as the 'working self-concept' (Markus and Wurf 1987: 306–307; see also Oyserman 2001: 500; Muñoz 2014: 28), i.e., the aspect of the self-concept that is relevant in a particular situation or context. For the present study, this means that the translators' self-concepts that emerge from the VR should not be seen as fixed entities. The same translators might have activated different self-concepts in the past and probably will do so again in the future; a product study of a particular translator's complete oeuvre might yield interesting results regarding the range of his or her self-concepts, something an empirical process study such as this one cannot achieve.

In what follows, I will briefly discuss the decision-making processes of the five participants regarding the bird sentence from Hemingway's story introduced at the beginning of this chapter ("There were chimney swifts in the sky.") in order to illustrate their diverging strategies, and then zoom in on the working self-concepts of two of the five participants (translators A and B) whose VR yielded the richest data in this context.

Chimney swifts are birds that live in the eastern parts of North America, from Canada to Florida, during the summer and migrate to Ecuador, Peru, parts of Brazil and northern Chile for the winter. They used to be common enough in Hemingway's time, nowadays populations are declining and chimney swifts are currently classified as "vulnerable" (URL Bird Life International 2019a). Two of

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the five translators (A and C) retained the American birds (*Schornsteinsegler* or *Kaminsegler* in German). Translators B and D replaced them with European birds that belong to the same family but a different genus (*Mauersegler, common swifts* in English; Annemarie Horschitz-Horst, in her published translation, also opted for these European birds, her *Turmschwalben* being a regional term for *Mauersegler*). Translator E interestingly chose birds from a different family, *Rauchschwalben* (*barn swallows*), which live in many parts of the world, including both Europe and North America (URL Bird Life International 2019b).

Table 2. Chimney swift and its German translations

Part.	German term	English term	Latin term	Genus/family	Habitat (continent)
A	Schornsteinsegler	chimney swift	Chaeture pelagica	Chaetura/Apodidae	Americas
B	Mauersegler	common swift	Apus apus	Apus/Apodidae	Europe
C	Kaminsegler	chimney swift	Chaeture pelagica	Chaetura/Apodidae	Americas
D	Mauersegler	common swift	Apus apus	Apus/Apodidae	Europe
E	Rauschschwalbe	barn swallow	Hirundo rustica	Hirundo/ Hirundinidae	Americas & Europe
Publ. tr.	Turmschwalbe	common swift	Apus apus	Apus/Apodidae	Europe

Translator E, who chose a bird that lives on both continents, was not aware of the habitat discrepancy. Her solution – a truly transcultural solution, we might say – was pure coincidence and not a well-deliberated choice to maybe balance her loyalties between Hemingway and her target audience, as we might be led to think when just looking at the final product. She found the term *chimney swallow* and its German equivalent *Rauchschwalbe* in a bilingual print dictionary, and considering that *Webster's Dictionary* told her that *"a swift is a bird"* as she phrased it, she was satisfied with this translation, the difference between *swifts* and *swallows* and the question of the birds' habitats never coming up. (Incidentally, ornithologists believed *chimney swifts* to be *swallows* well into the 1800s; see, e.g., Audubon 1840: 164.)

Just like E, translator C never questioned the birds' habitats. After weighing the options of *Kaminsegler* and *Schornsteinsegler*, two German compound words for *chimney swifts* (the first word of both compounds meaning *chimney* in German), she eventually sided with *Kaminsegler*, explaining that *Kamin* in her

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opinion would be more easily associated with chimneys on rooftops. Even though she did not explicitly say so, this reasoning indicates that the very image of chimneys on rooftops evoked by the birds' name seems to have been the decisive factor.

For translator D, just like for C, the image evoked by the birds' name was also the decisive factor. Unlike C, though, she was well aware of the habitat discrepancy, but it clearly did not bother her and did not figure in her deliberations. The only thing that she commented on was the visual image created by the term; she considered *Mauersegler* a *"beautiful image"* (*Mauer* meaning *wall*, and *Segler* having the double meaning of *swift* and *sailor*, thus evoking an image of birds sailing in the sky; my explanation). The fact that she deliberately based her decision on her *"liking"* the image correlates with her overall strategy of prioritizing her own aesthetic feelings and stylistic principles that I have described elsewhere (Kolb 2011, 2013).

For translators A and B, the bird discrepancy played a much bigger role in their deliberations, and their VR at this point more clearly reflect their underlying self-concepts than those of the other participants. Translator A first considered using a European bird but then decided against it, explaining that Hemingway *"is a historical author who can't be asked any more, and* […] *this indicates that he …*[6]*imported … his images, and that he simply saw in the sky the birds that he knew, no matter whether they were there or not"*. Her primary goal clearly was to recreate as accurately as possible Hemingway's perspective and choices. She gave greater importance to retaining Hemingway's birds, even if they were factually the wrong birds, than to creating a factually correct scene. This marked 'author-orientation', as I would like to call it, seems to be central to her self-concept and is reflected in many of her translation choices; for example, when faced with three *good-byes* in two successive sentences she says, *"Hemingway repeats it* [good-bye] *three times, which means the protagonist does not want to leave* [his lover], *there is this hesitation … And this keeps him* [the protagonist] *there, and this is why I have to repeat it"* (for a more detailed discussion of this passage see Kolb 2011).

As may be expected, a translator's self-concept is most clearly identifiable in VR whenever there are difficult decisions to be made, as was the case with Hemingway's birds. Sometimes, however, otherwise unremarkable VR passages also reflect a translator's self-concept. In A's case, we can observe her again and again trying to get a handle on Hemingway's style: *"I need to get more of a feeling for the style"*, or *"I cannot yet make sense of his style"*, clearly implying that closely reproducing his style was her top priority, even if it meant going against her own aesthetic preferences. Indeed, any interventions on her part remained very cautious, and the way she phrased some comments in her VR is interesting: In the

6. Three points indicate a pause.

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case of a spelling mistake (*Pordonone* instead of *Pordenone*),[7] for example, she says, *"I'll take the* ***liberty*** *to correct it."* Or when adding a modal particle, the filler word *übrigens* (*incidentally* in English), she says, *"I'll* ***allow myself*** *the* übrigens *here."* When adding the adjective *nobel* (*elegant* in English) to describe the department store in Chicago at the very end of the story, she says, *"business district would be too much of an explanation, but I think here I* ***could go as far as adding*** nobel*, I think."* There are a few instances in which she does prioritize her own preferences over Hemingway's choices (*"I am following my gut feeling here"*), but these occasions of what I would like to call 'self-orientation' are rare. As she did not explicitly reflect on Hemingway's status as a writer we do not know whether she would have acted differently in the case of an unknown author.

Translator B's working self-concept that emerges from his VR is a very different one. Regarding the birds, he opted for the European *Mauersegler*. What is of great interest in our context is his reasoning: *"an American swift … in Padua … this is nonsense, Hemingway knew chimney swifts from back home* […] *therefore I will turn them into* Mauersegler." He then corrected what he saw as a mistake (even *"nonsense"*) on Hemingway's part and never re-considered his decision. B's self-concept activated in this study may be described as primarily self-oriented. This is also evident in other VR passages whenever one of Hemingway's stylistic choices are at odds with his own preferences. Throughout his VR, he frequently and explicitly commented on Hemingway's style – sometimes very positively, at other times more critically. All in all, he did see it as his task to recreate Hemingway's style regarding conciseness, choice of simple words and simple syntax, as illustrated by some of his comments (words in brackets are my additions): "machte [made] *is exactly the right word for Hemingway*"; "sehr [very] *is again such a boring word, but it would be appropriate for Hemingway*"; *"with Hemingway the strategy is, I think, the most simple, the most banal, he doesn't work with semantics"*. At one point he even said appreciatively, *"He is good, he is damn good, after all."* The *"after all"* indicating, though, that his appreciation just went so far. As I have also shown elsewhere, B followed Hemingway's lead just as long as it did not interfere with his own stylistic preferences – in the case of Hemingway's three *good-byes* B, unlike A, refused to go along (*"I'm not doing this, this is too much"*), his reasoning being that Hemingway at the time he wrote the story was just a young journalist and not yet at his best, the Nobel prize still many years in the future (Kolb 2011). As he saw it, *"Hemingway's priorities were just different"* – "different from mine", we may add. And this can be taken to imply that B was very conscious of the fact that there are two sets of priorities or voices at work when translating a literary text and that

7. The name of the Italian town was misspelt in the early edition of Hemingway's story that served as the source text for this study. It has been corrected in later editions.

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he saw his own voice on a par with the author's. He twice commented that *"the translation is better than the original"*, once when he introduced an alliteration that is not in the original, and the second time when he deliberately decided to *"jazz up the translation"* by avoiding the repetition of *good-bye*, in each case confidently overwriting Hemingway's voice with his own.

Conclusion

Interviews with translators, paratexts such as prefaces or footnotes, and comparisons of source and target texts on a product-level allow us to retrospectively infer, up to a certain degree, professional self-concepts of translators. Another way to explore translators' self-concepts is to analyze verbal process data, which can open up a more direct path of exploration, containing unedited reflections of a translator's working self-concept, allowing us to observe, so to speak, his or her self-concept *at work*. As shown above, a translator's self-concept is not a uniform or fixed entity but rather multilayered and malleable. In our case, the working self-concepts of translators A and B oscillated between (varying degrees of) what I have called 'author-orientation' and 'self-orientation'. Interestingly, their VR did not contain any explicit references to the target readership; any evaluative judgments of translation solutions were referenced to either the author's perspective or the translators' own aesthetic preferences.

While the translators, of course, may be seen as being implicitly part of the target readership, what they seemed to have been above all engaged in was the negotiation of their own subject positions and voices vs. the author's. Both translators are part of the same current Western translation culture (Prunč 1997) in which, it is safe to say, the general goal of literary translators is to be as loyal as possible to the original author's choices and intentions. However, as we have seen, this allows for a wide margin, and just how closely the author's and the translator's voices are aligned, very much depends on the respective translator's self-concept.

It is, after all, the translator who defines the relationship between the two voices and, by extension, between author and translator. The VR generated during the empirical study revealed two translators with very different orientation profiles and self-concepts:[8] Translator A's primary goal was to reproduce Hemingway's

8. Of the five participants in this empirical study four were female, one was male. Looking at the dissimilar self-concepts of translators A (female) and B (male) described in this chapter, one might be led to assume that this difference is gender-related. Given the fact that the study only involved five translators and the translatorial behavior of at least one of the female participants (D) was very similar to B's (see Kolb 2011, 2013) the study's findings do not support any

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perspective and choices on all levels and align her voice with his as often and as closely as possible, her marked author-orientation being manifest throughout her work, clearly dominating her decision-making processes. Translator B's author-orientation, on the other hand, though present in principle, was much weaker and quickly abandoned whenever his own preferences were in conflict with Hemingway's, his self-concept being securely self-oriented.

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inferences about the gender-relatedness of translators' self-concepts. Needless to say, it would be an interesting topic to be pursued in another study.

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CHAPTER 6

Investigating literary translators' translatorship through narrative identity

Anu Heino

Introduction

In sociologically oriented Translation Studies and especially in "Translator Studies" (Chesterman 2009), where the focus is on the producers of translations rather than in the translated texts, studies applying narrative approaches have been scarce so far (see, however, e.g. Baker 2006, 2016; Hermans 1996). Moreover, especially in the research on translators' identity and habitus, which both have gained a great deal of interest in recent years (see e.g. Simeoni 1998; Sela-Sheffy 2005, 2006, 2008, 2010, 2014, 2016; Wolf 2007; Vorderobermeir 2014), studies using narrative approaches for investigating the people behind the translated texts have been rare. In my opinion, however, narrative studies could offer an abundance of new conceptual and analytical tools in investigating who translators are and their agency that extend beyond habitus. After all, individuals use different types of stories and narratives to place themselves into a larger context and make sense of their life, surroundings, actions and identity (Baker 2006: 19; Baker 2016: 247) Therefore, in this article I will apply the concept of narrative identity to examine how the translatorship and professional identity of ten contemporary Finnish literary translators emerges from their life-story narratives. Here, translatorship refers to "a social role" (Svahn 2016: 28), that is, what it means to be a literary translator in contemporary Finland and how the translators themselves see literary translation as an activity. I focus on the contents of the translators' life-stories and how their translatorship and professional identity have been shaped through various experiences in their lives. Secondly, my goal is to investigate if the narratives and ways to construct their professional identity differ between translators who have a formal translator training and those who have not studied translation.

Over the years the concept of narrativity, what is meant by a narrative and what constitutes a narrative have caused a great deal of debate, and there are almost as many definitions of narrative as there are researchers, depending on the

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point-of-view and needs of the research (Ryan 2008: 344). In this article I adopt a rather general definition by Paul Ricoeur (1991: 77) maintaining that first of all, life is a story, and secondly narratives – either written or oral – are stories about life. When referring to identity development, narratives provide individuals with an opportunity to describe and construct their life and identity as a coherent, structured story, in other words, identity is "the outcome of narration" (1991: 77). Through narratives individuals can construct and maintain a meaningful, continuous story of their experiences and make sense of who they are as social beings in a given time and space and evaluate the world around them (Singer 2004: 438). Therefore, narratives can provide a useful tool to examine also translators' professional identity and their translatorship as, according to McAdams (2001: 101), "identity is an internalized life-story".

The concept of narrative identity is used widely outside narrative studies, especially in psychology (e.g. Freeman 2001; McAdams 2001; Singer 2004; Dunlop 2017), philosophy (e.g. Ricoeur 1991), sociology (e.g. Foster 2012) and cultural studies (e.g. Riquet and Kollmann 2018). I am proposing that especially for Translator Studies this approach could provide a fruitful perspective in analysing and explaining who translators are and what it means to be a member of this profession. The key in examining identity from a narrative perspective is in understanding that an individual's identity is shaped through events and lived experiences rather than by some personal, inherent quality defining the person (Ritivoi 2008: 232). Also, it is important to keep in mind that individuals are active agents in shaping their identity and to acknowledge that life-stories are never complete, thus also identity is an evolving construct (2008: 232). However, individuals strive for coherence and continuity in how they narrate the events shaping their lives and identity and always try to give "form and meaning to [their] experience[s]" (Freeman 2001: 284). According to McAdams (2001: 101) identity is created and recreated through narratives of "personal past, perceive[d] present, and anticipate[d] future". These structured life-stories are essential in giving the individual a sense of commitment and purpose in the given time and space.

In this article, I am applying William Dunlop's (2017) "The Narrative Identity Structure Model (NISM)" to explore the professional narrative identity of the aforementioned ten literary translators. According to Dunlop (2017: 154) the basic idea of NISM is that there is no single life-story defining a person's identity, instead:

> within each person, there exist numerous life-stories, with each corresponding to a particular (and relevant) social context. These more circumscribed stories rest below, and contribute to, a broader life-story that draws from the experiences occurring within these contexts in the interest of creating an integrative narrative of the self, across domains and through time.

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Dunlop (2017: 158)[1] calls the multiple, story-based life-stories "contextualized life-stories", and the broader one a "generalized life-story" (2017: 159). The generalized life-story is a kind of a master narrative where all the contextualized life-stories contribute to defining one's narrative identity. Also, the model works both ways, meaning that also the generalized life-story influences the way the contextualized life-stories are narrated. Contextualized life-stories consist of significant events and experiences in a person's life and these life-stories are also connected to and influenced by each other. (2017: 158–160.) In other words, each person's narrative identity is unique and encompasses many different aspects of their life.

In this article, however, I am not investigating the translators' individual, personal narrative identities as a whole but only their professional identities as literary translators, therefore, for the purpose of this study the life-story as a literary translator will be treated as the generalized life story. Firstly, I will examine the contextualized life-stories emerging from the translators' narratives about their past, present and future and identify events and key experiences related to their life as literary translators. Secondly, I will analyse how the different contextualized life-stories contribute to their more generalized life-story as literary translators and their translatorship. It is important to note that the scope of this article will not permit me to investigate the professional narrative identities of all my informants individually, however, I will investigate the most important themes that appear to be common to most of them and make an attempt to outline a shared professional narrative identity for all of them.

Material and method

The material for this study was collected by interviewing ten contemporary Finnish literary translators in 2018 and 2019. The informants were originally contacted through the Finnish Association for Translators and Interpreters and its literary translators' section, and KAOS Ry, a literary translators' member association of the Union of Journalists in Finland. Namely, prior to the interviews, in 2016, all the informants had received and returned an online questionnaire which I used in gathering data for contemporary Finnish literary translators' background, education and work-life (cf. Heino 2017, 2020). They had also given their contact information in the questionnaire, thus giving a preliminary consent to participate also in interviews at a later stage of my research.

1. For an illustrative example of the structure of an individual's narrative identity, see figure 1 in Dunlop (2017: 159).

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I contacted fourteen people, and in the end was able to conduct an interview with ten of them. All ten informants worked as full-time literary translators[2] and were well-educated; they all have a Master's Degree or an equivalent from a Finnish university. Of the ten informants four have been studying translation as their major, one has majored in something else but has also studied literary translation specifically, whereas five have not studied translation at all. Out of the ten informants seven are women and three are men.

In order to be able to guarantee my informants' anonymity, in the analysis I will refer to the informants as 'F' for females and 'M' for males. Each individual informant has also been given a number, for instance 'F1' or 'M3, but the numbers have been selected randomly and do not have any other meaning than to tell apart the female and male informants. The age range of the informants varies from under the age of 40 (F4), to 40–59 years (F1, F5, F6 and M2), to 60–75 years (M3, F2, F3 and F7) and over 75 years (M1). The length of their professional careers varies from ten years (F4) to 46 years (M1).

The interviews were thematic interviews and their structure resembled McAdams's (2008) life-story interview-model. In McAdams's model the goal is to gather narrative data from the interviewees about their whole life, including the past, the present and the future. The interviewees are encouraged to think and talk about their lives as "life chapters" (McAdams 2008), identify "key scenes in [their] life-story" and reflect on the future, challenges, ideology and recurring themes in their lives. The purpose of the interviews was to find out how the informants construct their professional identity as literary translators, thus, instead of prompting the informants to talk generally about their past, present and future as individuals, I asked them to talk about their lives specifically from the perspective of becoming and being a literary translator. However, many of the informants touched upon issues and events regarding their past, present and future quite intuitively as well.

The informants were instructed to speak freely and openly, about any issues that came to their minds, in no precise order. I had a list of questions with me aiding the conversation, but there was no specific order in which the questions were asked, neither were all the questions necessarily asked from all the informants as I wanted to keep the interview itself as informal as possible to encourage the informants to produce narrative accounts that were as free as possible. The questions were designed to touch upon topics on the informants' past (childhood, studies, professional path), their present working conditions and future plans and dreams. Individual interviews lasted from 45 minutes to 2 hours and 45 minutes.

2. Here 'full-time literary translator' means that they get the majority of their income from translating literature.

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Altogether I have approximately 11 hours of interview data which have been carefully transcribed. There are approximately 143 pages of transcribed material.

In the analysis I treated the data as self-narratives which can be understood as "integrative narrative[s] of self that provide[s] modern life with some […] unity and purpose" (McAdams 2001: 101). My aim was to identify key themes in the translators' narratives of becoming and being a literary translator and see what kind of narrative plot the themes would form, which in turn would "create[s] the identity of the protagonist in the story" (Ricoeur 1991: 77). After a careful coding and analysis process I was able to detect four key themes that I find essential in constituting the informants' generalized life-story and professional narrative identity as literary translators: love for reading and literature, importance of their native language, being a student, and finally, how they perceive literary translation as an activity.

Translators' contextualized life-stories

Life-story as a reader

The most prominent theme emerging from all ten narratives without exception is the life-story as an avid reader and the life-long love for literature. For many informants, the love for reading had started early; books were present in their childhood homes, parents encouraged them to read and even before they could read themselves books and reading were an important part of their lives. Informant F2 recalls a significant event from her childhood related to books and talks about her interest in literature that was kindled very early:

> […] there was this one very memorable experience when I was eight years old […] I went to the library with my mother, it was a little walk from our house, eventually I learnt the route and could visit [the library] all by myself, so books are closely connected to my first attempt for independence. Everybody read a lot in my childhood home […] I am the youngest in my family and I was not a very good sleeper when I was a child, so the others read aloud to me, they were taking turns […] so I've been read a lot and we had books […] we had a big bookcase, and I read books from there in secret that weren't really meant for me yet, and I had my own library of books, and we did borrow books from the public library as well […] and I got books for Christmas and birthdays, and wished for them as presents as well.[3] (F2)

3. The interviews were conducted only in Finnish and I have translated all the quotes into English myself.

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Many of the informants also stress that books and reading still are one of the most important things in their life in general; *"books are my whole life […] I live my life in books"* (F7). Also, books and reading are present in their everyday lives: *"I'm thinking about books all the time; the book I'm reading at the moment, and also the book I'm translating, so quite a lot, most of my days are filled with books."* (F2).

Interest in literature has also led the informants to seek a profession where reading is part of the job: *"Literature has always been the most important thing for me, so it was natural for me to study it as well"* (F3). Naturally, reading is an inseparable part of a literary translator's work process: *"first I read the novel before I start translating it, it would be impossible to start working without knowing [what the book is about]"* (F2), and according to informant F7, in order to be a literary translator *"[y]ou definitely need a passion for reading […]"*. Informant M2 also talks about reading in relation to translation: *"In my opinion, translating is the most rewarding reading, because it's the most important reading there can be, no one reads the novel as thoroughly as the translator […] you read and then you write it again in another language, that's it."*

Reading has also introduced informant F4 to another important aspect of this profession, namely writing. It is the medium that she prefers and finds easiest and more natural than other modes of communication:

> […] somehow it [reading] has been a very natural thing for me to do, I learnt to read very early […] after that it completely took over my life, the world of written text, I couldn't stop reading […] it [reading] has always felt like a sanctuary, my own safe world, I've always read a lot […] and I have been writing too […] writing has always been a way of self-expression for me, it's something that works well for me, it works the best, I mean, I can express myself well in writing, maybe even better than by speaking sometimes. (F4)

Reading is such an intrinsic part of many of the informants' lives that it has become like a second nature and something they could not live without: *"The world of literature doesn't go away once you're in it"* (F6) and *"in general books and fiction are a big part of me […] I would not want to give up books."* (F2). Thus, it would be difficult for them to think about the future without books.

Naturally, not all who are passionate readers and love literature become literary translators, but it seems that both the interest in reading and translation go hand in hand. In other words, in the case of literary translators reading and translating cannot be separated from each other.

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Life-story about the love for one's native language

The informants give significant meaning to the Finnish language in their narratives too. Working with their native language is important for many of them: *"I like the Finnish language, it is very important to me, I love it […] Finnish is my mother tongue and that means it is also the language of emotions, so I always try to write as good Finnish as possible"* (F1). For some Finnish is even more important than translating: *"The most important thing is the Finnish language […] All I have ever wanted to do is work with [the Finnish] language"* (M1). Mastering their mother tongue is also very important in the work itself: *"The Finnish language is always present"* (F5); *"If you can make the Finnish language work, everything else you can find from dictionaries"* (M3), as is reading in one's native language, too: *"You should read a lot, also in Finnish, and widely, different types of texts"* (F7). Translating is also *about* the language: *"you work with and around the Finnish language and literature in Finnish, you use the tools it gives you"* (F2).

All the informants prefer to be called a 'translator into Finnish' ('Suomentaja' in Finnish) which implicitly refers to a translator who translates literature specifically and only into Finnish, because: *"it ['translator into Finnish'] has the language in it [in the name] already. It's somehow more than just a translator"* (F2). For some the connotation that 'translator into Finnish' also refers specifically to a literary translator is significant: *"'A translator' can be confused with an interpreter or non-literary translator or whatever, but 'translator into Finnish' is more specific"* (M3) and *"it highlights the fact that, in a way, we produce literature in Finnish"* (F6). Evidently, the informants find it important to distinguish themselves from those translators who do not translate literature.

However, the future of translated literature in Finnish worries some of the informants: *"I'm worried […] [the importance] to be able to read great literature in your own language, what has happened to that […] I don't know what to do about it, this [literary translation] is such an important field after all"* (F7) and *"So much badly translated literature is published"* (M3).

Mother tongue and culture that comes with it are something that would be difficult to separate from anyone's identity, however, it seems that for translators their native language is even more important as the work itself is all about working with and between languages. Moreover, the Finnish language has a significant influence on the informants' translatorship as well as they want to highlight that they are, in fact, translating literature into Finnish and do not want to be confused with other types of translators.

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Life-story as a student

Regardless of what the informants have studied, they find their studies important for their identity as translators, but in different ways. For those who have majored in translation (F1, F2, F4 and F5) having a formal translator training gives a sense of security and right to work as a translator: *"[studying translation] gives me a feeling that I have the right to do this work because I have studied it, I feel my feet are firmly on the ground, I mean, I feel if I had studied something else, I might feel like I'm not quite sure, or I might feel that I'm missing out on something, that there's something that has been told to everyone else but me"* (F4) and *"It [studying translation] has had a huge effect [on my professional identity] […] it [competence to translate] has not just appeared from somewhere and it's not only the interest in translation but I have some actual knowledge about it as well"* (F5). Thus, the translation majors put significant emphasis on the actual translation skills and expertise they have received through their studies.

Informants M1, M2, M3, F3 and F6, who had literature as their major, justify their capability to do this job by referring to the importance of the understanding of the text and their literary skills. Informant F3, for instance, describes the influence her studies have had on her ability to work as a literary translator: *"[…] I was a literature major at the university and literature has always been very important to me, and I think, or I think that one of the advantages [in this profession] is that you understand literature, like, you understand what it [literature] is about when you're translating it."* Also, informant F6, who studied foreign languages and a number of other subjects in different faculties but not translation, talks about the benefits of having an eclectic mix of studies:

> […] at the time, had I determinedly aimed to become a translator, and studied only translation and languages, maybe a little bit of literature […] I would have missed out on a lot […] knowing a little about a lot of different things […] is a very good thing for a literary translator […] you have some idea about a lot of things, how they are connected and you know about information retrieval and about how to find about things.

In general, those who have studied other subjects than translation emphasize the vast general knowledge their studies provided them with. However, informant F7, who has not studied either literature or translation, admits suffering from *"an impostor syndrome"* sometimes: *"I'm always worried that when will they find out that I don't know how to do this because I have not studied [literature, languages or translation]"* but "*literature just took over my life*".

The translation majors also emphasize the very early desire to become translators in their past whereas the others emphasize a more general ambition to work with literature. However, both groups give significant meaning to their studies in

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their present, that is, giving them justification to be able to perform this job, although from different perspectives.

Life-story as a writer or a mediator

It is possible to detect two distinct ways how the informants see themselves as literary translators and what literary translation as an activity means for them. The majority of the informants (F2, F3, F4, F6 and M1) like to think of themselves more as authors rather than translators: *"Translator is an author just as the author of the source text is; the translator writes the text again in Finnish, not only translates it"* (M1); *"[t]he author of the source text speaks through my voice [...] I write literature for a living"* (F6). Informant M3, however, is careful not to compare himself to an author: "*we are not authors because we don't have as much freedom as the author does, this [translation] is another art form*". Instead, in addition to writers, he and informant M2 compare themselves to artists: *"Translation is a performance [...] you read and then you write it again in another language"* (M3); and "[a] *translator is like a musician; they perform someone else's piece [...] translation is an interpretation or an arrangement of someone else's work, using a different instrument"* (M2). Being an artist also means you are in possession of a rare talent: *"it is a gift, either you got it or you don't [...] you cannot teach someone to become a translator but you can teach translators"* (M2); *"[n]ot just anybody can become a good translator"* (F6).

Informants F1, F5 and F7, on the other hand, regard themselves as mediators between texts, languages and audiences: *"I am a mediator [...] I mediate the story to readers as well as I can [...] I mediate in Finnish what is between the lines [...] also the culture, not only the text"* (F1). Informant F5 also thinks about translation as simply work, not a performance or art: *"I see myself more as a worker who translates literature, not an artist. I try to have regular working hours"*.

Translation as an activity is all-encompassing, as informant F2 describes how the author or their authorship almost becomes part of her own identity: *"[...] I can easily identify with them [the authors] too [...] when you translate many novels from the same author it [the author and their works] becomes part of your identity, although it certainly isn't the only one [...]"*. Even though being a literary translator is a considerable part of the informants' identity and present in most aspects of their lives, informants M2 and M3 make a point not to talk about a way of life or a lifestyle: *"it is part of my life but not a way of life"* (M3) and *"[...] translating is not a way of life but a way of living my life"* (M2). By doing so they wish to emphasize that although work is very much part of their lives, being a literary translator is not all their identities are about.

Literary translation is simply *"a pleasure and a passion"* (F7) for many of the informants and something they find important and worthwhile doing. Informants

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F1, F4 and F5 wish to keep developing their skills and move on in their career: *"of course you always hope that you'd be able to advance [in your career] that you'd have work and the work would always be a little bit different […] different types of books*" (F5) whereas for some of the more elderly translators (M1, F2, F3) the career aspirations are slightly different: *"I hope I can continue doing this as long as my mind works and I can hold a pen*" (M1). All in all, literary translation is a rewarding and fulfilling activity in itself: *"I'm happy that I can write for a living, and even write books*" (F4). Informant F4 also sums up well the thoughts of her fellow informants: *"I can't think of anything I'd want to do as much as this*". Rather than doing something different in the future the informants aspire to maintain their present for the future as well and continue developing their individual life-stories as literary translators as long as they can.

Conclusions

The purpose of this study was to examine the translatorship and professional narrative identity of contemporary Finnish literary translators. The material was gathered by interviewing ten literary translators in 2018 and 2019, and the interview data were treated as ontological narratives. In the analysis I applied the Narrative Identity Structure Model (NISM) (Dunlop 2017) to investigate what type of contextualized life-stories emerge from the translators' narratives and how those contribute in the development and construction of their generalized life-story as literary translators. In the analysis I looked for themes the translators highlighted in their life-story narratives of becoming and being a literary translator and how their professional narrative identity is shaped through significant experiences in their lives. Secondly, my intention was to examine if the narratives and ways to construct their identity differs between translators who have a formal translator training and those who have not studied translation.

The informants' generalized life-story as a literary translator has four prominent building blocks. These life-stories are: the life-story as a reader, the life-story about the love for one's native language, the life-story as a student, and the life-story as a mediator or a writer. These four contextualized life-stories are both overlapping and distinct and together they form the generalized professional life-stories of these ten literary translators which are strikingly similar. The life-story as an avid reader is especially significant as the love for reading and literature has had an overarching effect in all of their lives without exception; from childhood to professional literary translators. The interest in reading and literature has been present in their lives early on and encouraged the informants to seek a profession where they can utilize and cultivate this interest, hence studying either translation

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or literature. Reading is naturally present in the here and now through their profession and in how they wish to be called a 'translator into Finnish' which contains both the Finnish language and the idea that they work with literature. Reading will continue to be present in their future as well, as none of the informants wish to retire or change into a different career, nor do they see it likely that reading in general would ever cease to be a major part of their lives.

Another significant find was the two different ways how the informants see themselves as literary translators and how they see literary translation as an activity. Six out of ten of them consider themselves as writers and creative artists, almost as authors in their own right, whereas four of them see themselves as mediators between texts and audiences. For the writer-translators translation is a creative performance where they concentrate more on the writing process and put their souls into rewriting the source text in Finnish. The mediator-translators, on the other hand, concentrate more on the target text reader while they are translating and wish to act as mediators between the author and the target reader and between cultures and languages. For both groups their social role – their translatorship – is located in-between; the mediator-translators position themselves between the source text and its author and the target reader, and the writer-translators between being an author/artist and a translator.

There was no striking difference between the life-stories of those informants who had a formal translator training and those who had entered the field in some other way. Although the informants give significant meaning to their studies, albeit from different perspectives, the most important building blocks of their narrative identity are located elsewhere. In conclusion, the professional narrative identity of these literary translators is very much defined by their love for reading and literature and the aspiration to be part of the network where contemporary Finnish literature is produced. Thus, the way one enters the field has less influence on their professional narrative identity.

I hope the set of conceptual tools borrowed from Narrative Studies in this article have shown the potential of this approach in our field and especially in the Sociology of Translation. Just to name a few, for example ethnographic approaches to narratives and narrative psychology could offer a variety of innovative ways to examine both translators' identity formation and the work itself. Moreover, narrative methods could be applied in investigating public narratives about translation and/or translators, and research on didactic narrative could provide new tools for translator training. In conclusion, I am optimistic that the wealth of methods in Narrative Studies would be a welcome input in Translation Studies which has always welcomed new interdisciplinary approaches.

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CHAPTER 7

Institutional consecration of fifteen Swedish translators – 'star translators' or not?

Yvonne Lindqvist

Introduction

Within a Bourdieusian framework this paper examines the institutional consecration processes of a group of 15 Swedish translators during the period of 1990–2015. The aim of the study is to determine their amount of accumulated individual translation capital (cf. Lindqvist 2006) based on an investigation of translation prizes, grants and appointments within the Swedish literary translation field. Translation capital is the symbolic capital of the literary translation field in question, i.e., ultimately the right to determine the dominant translation practice in the field (Lindqvist 2006: 63). Another aim is to find out whether the studied translators can be described as 'star translators' (cf. Sela-Sheffy 2005, 2006, 2016) and, consequently, whether there is a 'star culture' within the Swedish literary translation field.[1]

One way of organizing such a study is to reconstruct the institutional consecration processes of the Swedish literary translation field during the same period. To consider, admire and esteem a work of art publicly is to consecrate it, especially if you are a centrally positioned agent in the field. Bourdieu (1993: 121) describes the process in the following way:

> In a given space of time a hierarchy of relations is established between the different domains, the works and the agents having a varying amount of legitimizing authority. This hierarchy, which is in fact dynamic, expresses the structure of objective relations of symbolic force between the producers of symbolic goods who produce for either a restricted or an unrestricted public and are consequently consecrated by differentially legitimized and legitimizing institutions.

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In Casanova's words, "To be consecrated by autonomous critics signifies the crossing of a literary border – a metamorphosis of ordinary material into 'gold', into absolute literary value." (2004: 126). Hence, the paper sets out to reconstruct the personal translation "trajectories" (cf. Bourdieu 1993: 276) of the studied translators. To that end, a model for a general scale of consecration was constructed (Lindqvist 2006). This model scale is then applied to discover institutional tokens of consecration within the Swedish literary translation field and reveals its internal logic. With Bourdieu (1993: 30–37) and Sela-Sheffy (2005: 11), a field is considered to be a stratified space of positions, with people struggling to occupy these positions, driven by specific kinds of incentives and gratifications. However, not all social contexts are relatively autonomous fields in Bourdieu's sense. A field presupposes specialists, consecrated institutions and commonly accepted hierarchies of value, in other words, agents capable of distinguishing and evaluating different practices (Bourdieu 2010: 223–227). In a study of literary translation, such agents are for example previously consecrated translators, critics, members of boards that determine scholarships or literary prizes and/or representatives of prestigious literary institutions such as the Swedish Royal Academy. The right to formulate authoritative judgments as to the merits of translations is at stake in the field.

The paper consists of four parts. The first presents the general model of the consecration scale. Then the model is adapted to Swedish conditions and the available institutional tokens of consecration are mapped out. In the second part, the model is used to reconstruct the institutional consecration mechanisms of the Swedish translation field during the research period. Subsequently, in the third part, the group of 15 translators is discussed. The group consists of all translators of Spanish Caribbean novels published during the period 1990–2015 in Sweden.[2] The translators are divided into three levels of distinction (cf. Bourdieu 2010: 223–227) in order to determine their position in the field: 1) acknowledged translators, 2) awarded translators and 3) subsidized translators. Finally, in the last part the personal trajectories of the studied translators are reconstructed in order to respond to the research questions posed in the paper:

1. How consecrated is the studied group of translators within the Swedish translation field during the research period?
2. Is there a comparable 'star culture' in the Sela-Sheffy (2005: 11) sense among Swedish translators and if so, is it possible to detect any 'star translators' among the studied group?

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2. Some of the authors translated, for example Cecilia Samartín, writes in American English, but her novels are marketed as Spanish Caribbean with titles in Spanish on the translated covers of the novels in Sweden. A good example is the novel *Tanished Beauty* in the American original and *Señor Peregrino* in 'Swedish' translation.

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A 'star translator' is defined as a member of a restricted and highly celebrated circle within the translation field, whose fame goes beyond their profession (Sela-Sheffy 2005: 11–13).

A general model for reconstructing consecration mechanisms

Inspired by Bourdieu, a general model for consecration mechanisms in a relatively autonomous field has been constructed (Lindqvist 2006). The model consists of four general phases in the process of consecration: the investment phase, the initiation phase, the recognition phase and the confirmation phase. The model is general in the sense that it can be applied to almost any relatively autonomous field of action. However, the general model in Figure 1 becomes more specific, i.e., Swedish, when mapping the offered possibilities within the Swedish translation field.[3]

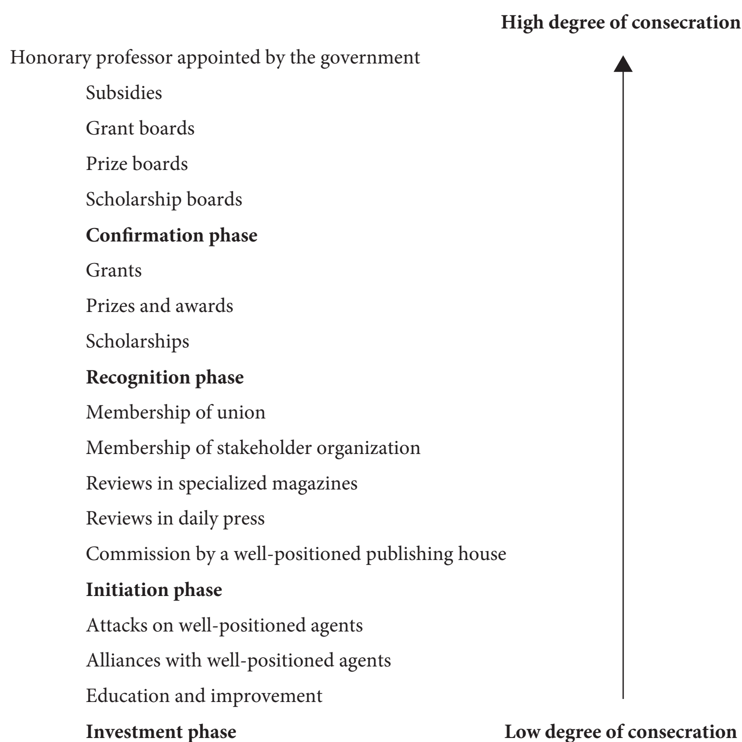

Figure 1. The four phases of consecration in a relatively autonomous translation field and Swedish tokens of consecration within each phase

3. This is an idealized representation of the Swedish translation field based on ascending demands for entering a higher phase of consecration.

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In order to become a translator, i.e., to be accepted as a worthy agent maintaining a position in a relatively autonomous translation field, it is necessary for an aspiring newcomer to make investments. From this perspective, *investments* mean that newcomers have to educate themselves, to work on their improvement. They have to make deposits in the field to gain experience and make progress. These deposits consist, for instance, of alliances with well-positioned agents in the field and/or attacks on other well-positioned agents in order to earn acceptance (Bourdieu 1993: 30). In Toury's words (1995: 53), investments first mean approaching 'translatorship' as the ability to play the social role of a translator. Translators are only allowed to enter the translation field if well-positioned agents deem their work worthwhile, especially those in the centrally positioned publishing houses of the field. To gain access to the translation field presupposes a commission for a translation by a publishing house and the publication of the translation. The translator has, accordingly, managed to breach the fine line of *the initiation phase*. Maintaining a position within the initiation phase requires renewed publisher confidence in the translator. This confidence is boosted if the translated book is mentioned in a book notice or review in the daily press or more thoroughly evaluated in literary magazines.[4] In this way, the translator enters the translation field as a novice. Moving up on the consecration scale requires that translated texts have to be rewritten in order to become consecrated, rewritten in the sense of being 'written about' (cf. Lefevere 1992). They need to be mentioned and quoted in prestigious newspapers and magazines by reputable critics. Then the translator is inscribed in the agenda of the field. The translator's practice is continuously being scrutinized and evaluated. If the well-positioned experts in the field deem the practice of the translator worthwhile, s/he will have no problems in acquiring new assignments, which means that a position in the field must be earned:

> A prerequisite for becoming a socio-culturally significant translator is gaining *recognition* in this capacity. Thus, the identity of a person as a translator is *granted* rather than *taken*, which also means that it should first be *earned*. The implication is clear: a central part of the process of becoming recognized as a translator consists in the acquisition of the norms favoured by the culture that would be granting that status. (Toury 2012: 277, emphasis in the original)

After a few translated novels and their possible reviews, the translator is no longer a newcomer, but a well-positioned agent struggling to improve his/her position in the field. The possibility to join translation stakeholder organizations and a union

4. Not all novels are reviewed, but a review in the cultural pages in the daily press or in a specialized magazine mentioning the translator's work in a positive way certainly strengthens its position in the field.

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is then offered.[5] The translator is consequently accepted and ready to move to the next phase of consecration: *the recognition phase*.

Entering the recognition phase, the translator can become the subject of appreciative awards in the form of scholarships, prizes and prestigious appointments. At this phase, some of the translators will probably be asked to write prologues or epilogues in order to explain their translational practice. The translator's practice is thus deemed worthwhile by other centrally positioned agents in the field – and the translator may even be considered a role model. As a result, the translator then strengthens the position in the field as s/he is conceived of as having acquired the necessary assets to perform a gate-keeping function. The moment the translator is invited to join the boards of the cultural institutions responsible for scholarships, grants, prizes and prestigious appointments, one of the possible peaks of the consecration scale has been reached: *the confirmation phase*.

The centrally positioned translators who have reached the confirmation phase are the real gate-keepers of the translation profession. They have accumulated considerable amounts of translation capital and thus set the agenda for the field. In short, they rule over the translation practices deemed worthwhile. They can at this stage of their career – in Sweden – apply for and receive subsidies for their work. The very peak of the consecration scale, however, consists of the possibility to be appointed Honorary Professor of Translation by the Swedish Government.

Tokens of institutional consecration of the Swedish literary translation field

The four phases of consecration in Figure 1 represented the consecration mechanisms of a relatively autonomous translation field in a general way. As such, it may be used to structure observations in the reconstruction of a field. In fact, the very possibility to construct a consecration scale is a strong indicator of the relative autonomy of the field under study.[6] The different steps within the phases were reconstructed by means of mapping tokens of consecration within the Swedish translation field. Other translation fields within other cultures might have another internal logic, but the four phases are generally applicable. The consecration scale presented in Figure 2 is an application of the model in Figure 1, but based on the conversion of accumulated translation capital into economic capital, i.e., on the

5. A minor pecuniary investment (the annual membership fee) is thus converted into translation capital. The membership is also an instrument for distinction from non-members.

6. In contrast to for example Simeoni (1998), Gouanvic (2002) and Wolf (2007), who put the possibility of a relatively autonomous literary translation field into question, this study clearly shows that there is a Swedish translation field.

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economic importance of available prizes, grants and appointments in the Swedish translation field.

This operationalization of the research methodology is not unproblematic, bearing in mind the systematic inversion of the fundamental principles of all ordinary economies that is characteristic of Bourdieu's theory of the cultural field (1993: 39), i.e., that prestige can be considered more valuable than money. However, the conversion of translation capital into economic capital captures the complex reality of relations of prestige and economic success in this institutionalized context. Just as there are mechanisms for converting one form of economic capital (property) into another (money), there are mechanisms for converting cultural capital into economic capital, and back again (Bennett 2010). The primary function of prizes, awards and appointments can be seen to be the facilitation of cultural "market transactions" (English 2005: 26), enabling the various individual and institutional agents of culture, with their different assets and interests and dispositions, to engage one another in a collective project of value production. Prizes are the most effective institutional agents of capital intra-conversion (English 2005: 10).

Highest degree of consecration

Granted Official Artist Salary by the Government
Guaranteed Writer Salary from the Authors' Fund
Granted Working Scholarship from the Authors' Fund
(1, 2, 5, 10 years)
→ **Subsidized translators**

The Translation Prize of Eric and Ingrid Lilliehöök (100,000)
Albert Bonnier Centenary Memorial Prize (80,000)
The Translation Award of the Nine Society (75,000)
The Translation of the Year Prize (75,000)
The Translation Award of the Royal Swedish Academy (60,000)
The Translation Award of the Nature and Culture Foundation (40,000)
The Elsa Thulin Translation Award (Union Award)
→ **Rewarded translators**

Travel Scholarship for Translators from the Authors' Fund
(Membership of the Translation Section of the Writers' Union
Membership of The Translation Center)
→ **Acknowledged translators**

Translation contract with a well-positioned publishing house

Figure 2. Tokens of institutional consecration of the Swedish literary translation field based on the conversion of translation capital into economic capital

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Even so, the presenting and receiving of a prize is not a mere economic transaction. It involves both the awarders and the recipients in a highly ritualized theater of gestures and counter-gestures, which however reciprocal in some of its aspects can be readily distinguished from the drama of marketplace exchange (English 2005: 5). The awards scene thus constructs its own internal logic. One important difference between the presented figures so far is that Figure 2 omits the investment phase and starts with the admittance into the initiation phase, which does not render immediate gratification in economic capital – hence the parenthesis in the figure – but which represents the first steps in the professional career of the literary translator. The first token of consecration of the translator in the initiation phase is membership of the Translation Center – an independent translation organization both for translators of fiction and non-fiction, also working as an agency. The acceptance criterion for membership is currently one published book by an established publisher.[7] Granted membership is at the same time an investment (payment of the fee) and a token of consecration. Nevertheless, economic success is not guaranteed merely through membership. But the investment offers the translator further possibilities for potential consecration, for instance by giving access to the guides to apply for visiting and travelling scholarships.

A most decisive career decision for aspiring translators accepted within the initiation phase is to join the Translation Section of the Writers' Union, which is possible after two books translated and published. Membership is also granted after one novel has been published, and one novel translated if the author is a translator as well. This membership is an important token of consecration – it constitutes a way to distinguish worthy from non-worthy agents in the field. The membership will give the translator a range of new opportunities to further invest in the growth of translation capital. Members of the union can apply for travel scholarships and be rewarded with some of the translation prizes of the organization, for instance the Translation of the Year Prize, instituted in 2010 and one of the highest pecuniary as well as prestigious rewards within the Swedish translation field. With membership of the Translation Section of the Writers' Union the well-positioned agents of the field assert the translator's status as an *acknowledged translator* (cf. Figure 2).

Literary translators might during their career be rewarded for their work by receiving translation prizes. Today, there are several important translation awards and prizes, which together with increased demands for joining the stakeholder organizations of the Swedish translators is an indication of the professionalization

7. The acceptance requirements used to be three translated and published articles in a magazine or journal in the 1990s, but they were changed after the turn of the century into one published book.

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of the Swedish literary translation field. The Swedish Biographical Translation Lexicon (URL *Svenskt översättarlexikon* n.d.) lists 11 active translation prizes, some of them very specialized. There is, for instance, a translation prize solely for crime fiction (the Swedish Crime Fiction Academy Award) or specifically for French literature (the Jacques Outin Prize).[8] Two very important translation prizes – when it comes to both the sum of money paid out and the prestige – were instituted after 2007, the Translation Prize of Eric and Ingrid Lilliehöök and the Translation of the Year Prize 2016. The latter was inspired by and follows the proceedings of the Man Booker International Prize, which in 2015 decided to divide the prize money into two equal parts between the author and the translator. Various forms of prizes and awards thus confirm the translator's success. Among many of these tokens of success are the prize from the Writers' Union, the Elsa Thulin Translation Award,[9] the Translation Prize of the Royal Swedish Academy and the Translation Award of the Nine Society.[10] In this phase, climbing up the consecration scale the translator is granted the status of *rewarded translator* (cf. Figure 2). Prizes are an instrument of cultural hierarchy, a finely indexed system of greater and lesser symbolic rewards, the negotiation of which constitutes a kind of second order game or subsidiary cultural marketplace (English 2005: 54). Institutionally, they function as a claim for authority and recognition of that authority, i.e., the authority to produce cultural value (English 2005: 26).

Members of the Translation Section of the Writers' Union are also offered the opportunity to *apply for* working scholarships for one, two, five or ten years. The decisions to grant these tokens of consecration in the translation field are taken by the board of the Authors' Fund. It is the Swedish Government, which supplies the financial support of the Authors' Fund. The funds are based on a compensation system for lost copyright royalties for writers and translators due to loans from the public libraries, i.e., Public Lending Rights (SOU 2012: 184). Normally, the working scholarships are accorded in an established course of action: a first-time applicant will receive a one-year scholarship (50,000 SEK) and if the translatorship develops continuously, a two-year scholarship (80,000 SEK per year) can be granted. Not until after substantial time and effort on the part of the translator can

8. Jacques Outin (*1947) is a French author and translator translating from Swedish into French. He is most well-known in Sweden as the French translator of Tomas Tranströmer's poetry.

9. Elsa Thulin was the first chair of the Translation Section of the Writers' Union. The Elsa Thulin Translation Award consists of a golden medal with the portrait of Elsa Thulin engraved on it and a secret sum of money.

10. The Nine Society is an influential and independent literary society founded in 1913 and counts many of Sweden's most consecrated authors and literary scholars among its former and current members.

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s/he apply for a five-year or a ten-year scholarship. The translator in this phase of consecration is consequently recognized as a worthy agent in the field. As such s/he informs other well-positioned agents on the prevailing translation capital of the field. These translators then start their career as *subsidized translators*, i.e., *government-funded translators* (cf. Figure 2) – a phase reserved only for a select group of translators in contemporary Sweden.

The second highest form of consecration to reach on the converted scale is to *be granted* a Writer Salary from the Author's Fund – a more permanent form of consecration than working scholarships and awards. The selection criteria for such a privilege are that the translator should have worked continuously for at least 10 years since the publication of the first translation and that the number of published translations of literary works of importance should be more than ten.

The highest form of consecration on the converted scale is to be granted an Official Artist Salary by the Government (214,000 SEK per year). This salary is only given to translators who, according to the nomination board, have made a substantial and highly qualitative contribution to Swedish cultural life. Until 2010, the Official Artist Salary was granted for life to an exclusive small group of artists, writers and translators. The salary would compensate these cultural workers, who regularly work on a freelance basis and rarely have access to retirement funds and other types of social security. However, this degree of consecration supported by the Swedish Government was abolished in May 2010 and substituted by a special form of 10-year renewable economic support (Berggren 2010).[11]

Nevertheless, the indisputably highest form of institutional consecration for a translator in the Swedish literary translation field consists of being appointed *Honorary Professor in Translation* by the Government.[12] This appointment does not entail any concrete financial compensation and is thus not captured in the converted scale of consecration presented above.[13] The title is solely a very prestigious

11. The last person to be granted The Official Artist Salary was the Swedish poet and Nobel Laureate of 2011, Tomas Tranströmer.

12. A converted and a non-converted scale of consecration in the Swedish translation field would probably show a different ranking of the prizes, hence the operationalization of conversion made in the study. Thus, the value of money is a constant variable in the study that can easily be measured in amount; the higher the amount, the better. However, prestige is a flexible variable, changing according to individuals with their personal agenda or groups of individuals estimating prizes, awards and appointments in different ways. The prestige is in this case very hard to measure. To do so demands a totally different methodology. Hence, the operationalization of the variability in the study (see note 15).

13. Analogous with for instance the Goncourt Prize, which consists of a very small sum of money, but entails enormous prestige and guarantees big sales.

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appointment by which the most prestigious and influential institution of society – the Government – honors the skills of the translator publicly.[14]

The studied group of translators

The group of translators in the study originate from a research project dealing with Spanish Caribbean translation bibliomigrancy (cf. Mani 2014) to Sweden during the years 1995–2015 (Lindqvist 2018). That project includes the sum of all novels originally written in Spanish or American English translated into Swedish and presented to the Swedish public as Spanish Caribbean literature (Lindqvist 2018).[15] The translators of these novels are presented in Table 1, which also contains their birth date and number of translations in the study. Five of the translators are discussed more thoroughly: two as representatives of the older generation, two as representatives of the middle of the age span and the last one as a representative of the younger generation of translators in Sweden.

The first thing to notice in Table 1 is the skewed gender distribution; only three male translators form part of the group. The overwhelming majority of the translators are female – a fact reported in several other international studies of translators (see for instance Dam and Zethsen 2008, 2012; Katan 2017). The second striking piece of information is the high age of the represented translators. Eight of them were born before 1950, two have departed from this life and only one translator in the group was born after 1970. From the low number of translated novels of each translator we can draw the conclusion that none of them work solely with Spanish or English language Caribbean literature. Most of them work with several source cultures and languages. The low number of translated novels from this part of the world written in the Spanish language reflects the general decrease of translated Hispanic literature in the world from fourth place in the ranking of the most important source languages in the 1990s to sixth place in 2015 (Lindqvist 2018). Within the Swedish literary field, Hispanic translations follow the same descending trend. Spanish Caribbean translations are very few in number, fewer than one novel a year during the research period. English as source language is, on the other hand, still in first place in the ranking of most important

14. A more cynical description would be that the translation rights have expired.

15. The Translation Award of the Royal Swedish Academy, the Albert Bonnier Centenary Memorial Prize and the Translation Award of the Nine Society would probably due to tradition and the prestigious aura of the Royal Swedish Academy be considered more prestigious than the more recently instituted prizes, albeit their higher prize sums. The operationalization of the study converts an unstable variable (prestige) into a constant measurable variable (money).

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Table 1. The group of translators in the study, their year of birth and the number of translations appearing in the study

Translator	Year of Birth	Translations in the study
Karin Alin[a]	(1892)	1
Lasse Lindström	(1931)	1
Maria Ortman[b]	(1939)	1
Eva Sjöblom	(1941)	1
Karin Sjöstrand	(1943)	1
Elisabeth Helms	(1946)	5
Inger Johansson	(1947)	1
Peter Landelius	(1949)	2
Yvonne Blank	(1950)	4
Marika Gedin	(1956)	1
Maria Cederroth	(1959)	1
Mia Ruthman	(1959)	2
Torun Lidfeldt Bager	(1960)	1
Hanna Axén	(1970)	2
Niclas Hval	(1974)	1
Total	**(15)**	**25**

a. Karin Alin passed away in 1974. Her inclusion in the study is due to the fact that her translation of Alejo Carpentier's novel *El reino de este mundo* was republished in original form in 2011. Alin received a premium from The Swedish Author's Fund during her late career as a translator, a kind of precursor to the Official Artist Salary.
b. Maria Ortman died in November 2018.

source languages in the world as in Sweden and has over time strengthened its dominance (Lindqvist 2018).

One of the most prolific Swedish translators ever, Karin Alin, who died in 1974, translated more than a hundred novels during her active years, mainly from Italian and Spanish but also from French. The Swedish national literary search engine Libris indexes 130 items, where her name as a translator appears (Schwartz 2019). Alin has received several translation prizes during her long career, for example the Translation Prize of the Royal Swedish Academy in 1972 and the Elsa Thulin Prize in 1973. Among the many Nobel Laureates in Literature that she has translated we find François Mauriac, Miguel Angel Asturias and Gabriel García Márquez. In this study, her translation of Alejo Carpentier's novel El reino de este mundo bears

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witness to the quality of the translation, since no retranslation was made.[16] The other renowned deceased translator of the studied translators is Maria Ortman. She translated from Hungarian, German and English and accomplished more than 50 translated novels by for example Péter Nádas, Imre Kertész and André Brink during her career. She was awarded almost every existing Swedish translator prize. During the period of the study the following prizes: The Translation Prize of the Royal Swedish Academy in 1994, of the Nine Society in 2007, of Elsa Thulin in 2012, of the Letterstedt Foundation in 2014[17] and of the Nature and Culture Foundation in 2014.

The highest number of translations from Spanish Caribbean literature into Swedish in the study were translated by Elisabeth Helms. They were all translations of the Cuban author René Vázquez Díaz, who lives in Sweden, but publishes novels in Spanish in Sweden – novels which are then translated into Swedish and published anew in Sweden. Helms has until today translated some 90 novels mainly from Spanish and especially Latin American authors such as Carlos Fuentes, Mario Vargas Llosa and Octavio Paz, but English authors as well, for example Anita Shreve and Minette Walters. Helms received the Translation Prize of the Royal Swedish Academy in 1991.

One of the male translators in the studied group is Peter Landelius. He is the Swedish translator of the Cuban author Pedro Juan Gutiérrez in this study. Besides his long career as a translator, he also writes fiction and cultural essays. During the period of 1980–2001, Landelius worked as Swedish ambassador in many Latin American countries. He has translated more than 40 novels by many prominent writers and Nobel Laureates, for instance Pablo Neruda, Gabriel Garcia Marquez and Vargas Llosa. His translation of the Cortázar novel *La Rayuela* (The Hopscotch) was rewarded with one of the most prestigious Swedish translation prizes, the Letterstedt Prize. Landelius also received the Prize of the Literary Translation Union, the Elsa Thulin Thulin Prize in 1993 and the Translator Prize of the Nature and Culture Foundation in 2008.

The last translator commented on in this section is one of the younger female translators, Hanna Axén. She has been working as a literary translator for roughly 15 years. She has a university degree in Translation Studies from the Institute of Interpretation and Translation Studies at Stockholm University and she has translated more than 25 novels, 16 of which are from Spanish by authors such as Ignacio Padilla, Isabel Allende and Guillermo Arriaga. She also translates from

16. For the problematic definition criteria of who can be considered a Caribbean writer, see Lindqvist (2018: 93–94).

17. The Translation Prize of the Letterstedt Foundation is normally given to non-fiction translators, which is why it is not included in Figure 2.

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English, but specializes in younger Latin American literature. She is a member of the Translation Section of the Writers' Union and works as a reader and introducer of young Latin American literature in Sweden. Axén started the publishing house Boca in 2005 together with another translator, Örjan Sjögren, who works mainly with Lusophone literature. The goal of the publishing house is to challenge Anglo-American domination in the Swedish literary field. Axén is thus a representative of a younger generation of translators who start niche publishing houses in order to promote literature from parts of the world other than those belonging to the Anglo-American literary sphere. In general, an initial observation of the selected translators forming part of this study is that they are all highly consecrated.

Personal trajectories and 'stardomship'

The aims of this study were firstly to investigate the degree of institutional consecration of the studied translators, and secondly – with the emerging 'star' culture within the Israeli translation field described by Sela-Sheffy (2005: 11–15) in mind – to investigate whether there is a comparable culture within the Swedish literary translation field and whether the population of translators of Spanish Caribbean literature during 1990–2015 could be part of such an exclusive star group.

A star translator is, according to Sela-Sheffy (2005: 11–13), an exceedingly acclaimed translator within the translation field, considered a public celebrity and as such setting the tone in the field. This position is the privilege of the literary translator and is made possible by the contacts that literary translators maintain with the literary field, where it is common that authors and translators appear as stars in televised literary shows, etc. These translators tend to glorify their trade as a vocation rather than just considering it as a skillful means for earning a living. They are not interested in organizing themselves in stakeholder organizations or unions. They also tend to mystify their competence as a gift that one either does or does not have.

From Sela-Sheffy's (2005: 11–15) description of the Israeli literary translation field, it is obvious that the Swedish field is very distinct, which is not surprising since each field always has its own internal logic and dispositions. The Swedish translation field is – in comparison – more organized, with several prestige-endowing organizations and institutions, which ultimately made the construction of the converted consecration scale of this study possible. And since no questionnaire, interview or focus group study was carried out, the outcome of the study based on the characterization into 1) acknowledged translators, 2) awarded trans-

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lators and 3) subsidized translators will be discussed (Figure 2).[18] The data in Table 2 are drawn from the minutes of the board meetings and archives of the Swedish Authors' Fund and from personal communication with some of the translators via e-mail correspondence.

On the one hand, acknowledged translators are those who regularly publish translations at well-positioned publishing houses. They are not newcomers to the field, and have acquired the "feel" (Bourdieu 1993: 176) of the (translation) "game". The studied translators all belong to this group. They are all well-positioned in the

Table 2. The personal 'trajectories' of the studied translators reflected in accumulated translation capital considering their status as Acknowledged, Awarded and Subsidized translators (Working Scholarship (WS) 5 years; Guaranteed Writer Salary (GWS)).[a]

Translator (born)	**Acknowledged translator**	**Awarded translator**	**Subsidized translator**	
WS 5 years	**GWS**			
Karin Alin (1892)	X	X	X	
Lasse Lindström (1931)	X			
Maria Ortman (1939)	X	X	X	X
Eva Sjöblom (1941)	X			
Karin Sjöstrand (1943)	X			
Elisabeth Helms (1946)	X	X	X	X
Inger Johansson (1947)[b]	X	X	X	X
Peter Landelius (1949)	X	X		
Yvonne Blank (1950)	X		X	
Marika Gedin (1956)	X	X		
Maria Cederroth (1959)	X	X		
Mia Ruthman (1959)	X			
Torun Lidfeldt Bager (1960)	X			
Hanna Axén (1970)	X		X	
Niclas Hval (1974)	X	X		
Total	**15**	**8**	**6**	**3**

a. Data obtained from Jesper Söderström, Director of The Swedish Authors' Fund, March 26, 2018.
b. Inger Johansson has been awarded almost every possible Swedish translation prize available in the literary translation field. She translates from English and Rumanian for example, and Orhan Pamuk (from English) and Mircea Cărtărescu.

18. For studies of translators with questionnaire, interview and focus group methodology, see for instance Flynn (2007), Dam and Zethsen (2008, 2012), Axelsson (2016), Svahn (2016) and Ruokonen (2018).

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field and fight to improve their assets. Awarded translators are on the other hand those among the group who have accumulated such a considerable amount of translation capital to be awarded prestigious translation prizes. Among the studied translators these are fewer in number, approximately half of the group, which is a considerable number bearing witness to the general high degree of consecration in the group.

Finally, subsidized translators are the selected few considered by the most prestigious institutions of society to be worthy of financial support to continue to make a highly qualitative contribution to Swedish cultural life. About a third of the 15 translators in the study belong here. This privileged group is furthermore divided into two levels of distinction: those who have been granted a minimum 5-year working scholarship and those who have received a Guaranteed Writer Salary (GWS), both from the Authors' Fund. The latter are the institutional 'stars' of the Swedish literary translation field within this group, but they are hardly famous beyond their profession, let alone generally known in Swedish society. Only three of the translators belong to this group. Since the accumulation of translation capital is a slow and painstaking process, it is also noticeable that none of this exclusive collection of subsidized translators were born after 1950.

Thus, in general, there is no comparable 'star culture' within the Swedish literary translation field in the Sela-Sheffy sense. None of the 15 translators in the present study could straightforwardly be qualified as 'star' translators without the epithet 'institutional', which in the end is an outcome of the methodology applied in the two studies – an external analysis based on the conversion of translation capital into economic capital in the Swedish case and an internal analysis of self-conceptions and belief in the Israeli case. Anyhow, the present study displays the dissimilar logic of the Swedish and the Israeli translation field, especially on an institutional level, and further confirms the results of a study by Therese Nymans (2009). In an interview study with six Swedish literary translators, she compared their attitudes towards the profession with those of the 'star' translators in a Sela-Sheffy's study from 2008. Nymans (2009: 32) shows that Swedish translators evaluate social capital more than the Israeli translators. The former do not strive in the same way for charismatic legitimation, i.e., to become the selected star of a whole generation (cf. Bourdieu 1993: 51). According to Nymans, Swedish translators find their strength and identity in organizing themselves in stakeholder organizations or in the union, which is reflected in the internal logic of the Swedish translation field and which has been revealed in the present study.

Despite the fact that the Swedish literary system can be qualified as open (Lindqvist 2002: 35–38; Even-Zohar 1990: 50–52) and that the translation field is well-organized, Swedish society still has a long way to go to acknowledge the importance of literary translators in cultural life. There are however signs of the

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increasing professionalization of the translation profession in society, perhaps most noticeably in the increasing status in Swedish universities and in the will to promote the translator function as well as the writer function when awarding important literary prizes. In any case, to conclude, we probably have to wait for a long time still to hear the Permanent Secretary of the Royal Swedish Academy in connection with the annual[19] proclamation – in the Swedish language – of the Nobel Prize for Literature also pronounce the name of the translator(s) who made the oeuvre in question available to Swedish readers. This would be a small step for the Royal Academy, but a huge step for the translation profession.

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19. In 2018, the Royal Swedish Academy decided to abstain from awarding the annual Nobel Prize for Literature, due to a crisis of trust within the Academy causing several of the 18 members to permanently leave the work of the Academy.

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PART 3

Paratexts as door-openers

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CHAPTER 8

The Translator's Note revisited

Nitsa Ben-Ari

Introduction

This chapter deals with a seemingly new phenomenon – the comeback of the Translator's Note. I ran across a surprisingly large number of Translators' Notes in my function as chairwoman of the jury in a translation contest held in Israel in 2017. Out of thirty books competing for the prize, twenty-one had TNs in them and only nine did not. The Notes were either incorporated as such in a general introduction or written separately, some as forewords, others as afterwords. Of the nine books with no TN, two had introductions not written by the translator – one translated from the original text and the other by an invited guest. Previous translation competitions did not yield such an overflow of TNs, which led me to think the genre had run its course. The large number of TNs in 2017 required looking into, with two main questions in mind: (1) Is there a difference between the new TN and the classical 'apologetic' TN? (2) Does the new TN represent a new translator's voice, that is, reflect a change in the translator's self-image? This chapter is therefore an attempt to determine whether the increase in TNs implies an improvement in the translator's status and if so, whether this improvement has an impact on his/her self-esteem.

A few words on this specific form of paratext are due.[1] The TN is an age-old apparatus, probably as old as literary translation, that has developed into a genre in itself. Many medieval translations were preceded by (often rather lengthy) prefaces, some of them amounting to minor treatises on translation. Those prefaces tended to be overwhelmingly apologetic in tone (Toury 2002: xvii). The paratext, we know, is much more than just a compilation of information about the literary

1. For the sake of convenience, I differentiate between the Translator's Note and paratexts written by a person or persons other than the translator, such as an editor or an invited contributor. The presence of an 'invited guest' may undermine the validity or authority of the translator as "presenter" of the book, and may therefore constitute valuable information regarding her/his position.

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work; it can, in fact serve as a way of determining how the reader will read, understand, even accept the text. Gérard Genette (1997) calls paratexts "the thresholds of interpretation", Graham Allen (2000: 103–104) describes them as "a fringe of the printed text which in reality controls one's whole reading of the text". The Translator's Note has an added value: it may serve as a means of rendering the translator less invisible, since it provides the translator with a tool to express her/his personal voice, opinion, strategy, perhaps become more than just a name on the front page. Whether or not it indeed reflects the translator's credo or ideology is of secondary relevance; it is a *presentation* of the translator's beliefs, and as such it is a means of helping researchers examine questions such as authority, faithfulness and subversion. A personal Note could help reveal the translator's narrative identity (Singer 2004; MacAdams and McLean 2013). Refraining from writing a Note, or writing an impersonal Note could reveal just as much, in a negative way. Even though the TN may be regarded as an accepted generic formula, not only *what* the translator says, but *how* he says it, is significant. The tone, dry and factual or emotional, self-assured or questioning, could be informative. The TN may supply a tool for deciphering women's voices, women's authority (versus the male translator or versus the male author). An analysis of the Translator's Note, both linguistic and semiotic, can throw some light on the differences between individual translators, as well as schools of translation at work, and help reveal their (personal/collective) different strategies. Bearing these considerations in mind, whether the translator writes or participates in writing paratexts is a significant parameter in evaluating her/his position.

The positioning of the Translator's Note is of major significance too. As an introduction to the translated text, i.e., when preceding it, the Note reflects and often reinforces the translator's status. A number of the books I examined had the caption "Translation, Foreword and Annotation by the translator".[2] The translator's text may stand separately, or else be an integral part of an introduction or afterword. When positioned as an afterword, however, it risks being labeled as less significant, optional or even negligible. The positioning of the translator's treatise is usually an editorial decision, depending among others on the publisher's policy. The decision may, however, be influenced by the translator, if he is influential enough to dictate where his Note is placed. Since it is impossible to trace these considerations with more than an intuitive assumption, the positioning of the Note was accounted for in this study, but with the necessary reservation.

2. For instance, on cover and first page of Machiavelli's *Mandragola*, paratext by Omry Smith (2015).

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Should the translator have a voice?

Whether the translator's personal "voice", or what Hermans called his "discursive presence" (Hermans 1996) should seep through his translation has been debated since the poststructural intrusion into Translation Studies, reinforced perhaps by the emphasis on the translator as person in the so-called 'sociological turn' inspired by Bourdieu. Previously, norms such as adequacy or faithfulness to the source text assumed faithful rendering of the *author's* voice, while the translator's personal voice was supposed to be muted. True, there were always well-known translators who left their mark (style, idiosyncrasies) on each text they translated.[3] But the majority operated modestly in the shadow of the author.

The outstanding 'fictional turn' flood of novels with a translator/interpreter as protagonist signaled a possible change. It could be interpreted as a surge in the recognition of the translator's/interpreter's major role in the 'global village' of the late 20th and early 21st centuries, and consequently, imply an increase in the professional self-esteem. Soon, however, it became clear that this focus on a profession usually kept away from the limelight did not necessarily point to a boost in self-image.[4] I studied several types of fictional translators that stood out: the translator-detective in thrillers; the would-be author; the historical war interpreter, and even the accidental schlemiel translator/interpreter. Most novels examined, as well as their critique, indicated that the protagonist was chosen precisely for his anti-hero qualities, for his *low* self-esteem, a leitmotif being the post-colonial preoccupation with the identity crisis of the hybrid, torn between cultures and loyalties (Merrill 2013: 159–172). Moreover, unless written by a translator/interpreter, the novels presented a reflection of the image of translators or interpreters as conceived of by popular culture. As opposed to this echo of a voice, the Translator's Note seemed to be a living testimony, a rare chance for the translator to express himself independently of the author.[5] Listening to the 'real' translator's voice would, I thought,

3. In Israeli culture, translator Avraham Shlonsky was known to translate rather 'freely', imposing his own style. "The characteristic Shlonskian style is recognizable from the very first lines of each work and continues to be greatly admired by writers and readers of Hebrew literature", says Wikipedia (2019). One of the translations he was famous for rendering in Shlonskian-style was Pushkin's *Eugene Onegin*, discussed in Group A.

4. For a collection of essays on the topic see for instance Kaindl and Spitzl (2014), including my contribution, Ben-Ari (2014).

5. Another opportunity for self-expression is offered by footnotes or endnotes, though they are limited in number and scope. Usually, translators are not encouraged to write extensive comments on their choices.

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shed a new light on the 'limelight-backstage' conflict, and help track the possibly new voice of professional literary translators.

The 2017 translation contest was all the more pertinent, as it came at a period marking a distinct drop in the demand for the profession in Israel. With the general crisis in printed book sales, and a hesitant start for digital books in Hebrew, translated literature had been suffering from severe lack of funds, and many literary translators were, for the first time in years, finding themselves without work. This could mean that translators would be willing to work for smaller pay and accept deadlier deadlines. I wondered whether this setback affected the translator's self-image, or the rise in TNs.

The corpus

My initial decision was to consider the 30 competing translations (30 translators) mostly published between 2015 and 2017 and entered for the contest as the corpus of my study.[6] Though relatively small in number, this corpus served as a valuable test case, since (a) the translators were all well-known esteemed professionals; in fact several of them had already won prestigious literary prizes; (b) they were representatives of three generations of translators, including very young individuals; and (c) the translators themselves had selected the works that were to represent them in the contest. They had been required to send a list of their translations, accompanied by one translated book that would best illustrate their recent work. However, in order to formulate any valid hypothesis as to the unexpected rise in TNs, I needed to take the competition factor out of the equation, and perhaps stretch the time limit a little. I therefore called the contest participants Group A, and extended my research to a second group of books, identical in number, consisting of translations published between 2012 and 2017, that did not necessarily participate in a competition. The second group, Group B, answered two of the above mentioned criteria: the translators were also well-known esteemed professionals, several of whom had already won prestigious literary prizes; and they, too, were representatives of three generations of translators, including very young individuals. The only criteria they did not share with Group A translators was that they did not personally select the translations to participate in the study group. I endeavored to select translations with similar parameters, basing the texts' literary value and cultural standard on the fact that the translations had been (partly or

6. The candidates were requested to send a copy of a recently published translation of their choice. Most of them complied with the request, though some sent previous works as representing their best translation.

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wholly) financed by cultural institutions, such as the Institute for the Promotion of Translation of World Masterpieces. I selected the same number of books and translators, and also tried to maintain a balance of genre and gender as far as possible. The 30 translations (33 translators) in Group B were meant to serve as a control group. The two groups together offered a total of 60 translated books, eighteen of which had no TN.

Translators' Notes in Group A: Data

Group A consisted of 30 translations and 30 translators. Sixteen of the translators were male and fourteen female. Nine of the translators had academic titles. Seven of them (six men and one woman) held positions as editors of literary magazines or at publishing houses.[7] The translations with TNs comprised eleven poetry books, two novels, three non-fiction books, two short story collections (one of them a proclaimed anthology), and three plays.[8] Nine books out of thirty, eight novels and one poetry book, had no TN. Two of these, one novel and one bilingual poetry book, had paratexts written by other contributors.

Translators' Notes in Group A: Analysis

With this data in mind, I looked into the characteristics of TNs in Group A. I first proceeded to inquire to what extent the TNs in this group conformed with the classical, or apologetic, model.

The classical model, already offered by the Tibbon[9] family in the 12th century, usually included a eulogy to the greatness of the original masterpiece, a list of

7. One of them, Moshe Ron, translated two of the books in Group A (one of which contains a TN, see Table 1), but was counted only once.

8. By "proclaimed" anthologies I mean labeled as such by the publisher. Two of the poetry books (by Yehuda Visan and Amir Or) are collections of various poetry translations done by the translators at various periods, yet not labeled anthologies. How this reflects on the translator's self-image will be discussed further on.

9. The Tibbon family was a family of Jewish rabbis, philosophers, physicians and translators that lived mainly in Provence, and were active in the 12th and 13th centuries. The most prominent were Judah Ibn Tibbon (1120–1190) and his son Samuel Ben Judah Ibn Tibbon (1150–1230), famous for his translations and writings on Maimonides. They translated mainly from Arabic into Hebrew. Their comments on translation reflected and established norms that remained effective for generations to come (see Schloessinger et al. 1901–1906).

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Table 1. Translator's Notes in Group A: data

Year	Translator	Gender	Year of birth	Title/ Position	Genre	Author of source text	Language of source text	Type of TN/ paratext(s)[1]
No TN								
2017	Dafna Rosenblit	f	1972	–	novel	Charles Dickens	English	guest A
2016	Atalia Zilber	f	1955	–	novel	Alberto Moravia	Italian	guest A
2015	Inbal Sagiv-Nakdimon	f	–	–	novel	Elizabeth Wein	English	–
2014	Ruth Shapira	f	–	–	novel	Göran Rosenberg	Swedish	–
2013	Moshe Ron	m	1945	(Prof.);[2] ed. at publ. house	novel	Mathias Énard	French	–
2013	Merav Zaks-Portal	f	–	–	novel	Richard Flanagan	English	–
2012	Eleanor Berger	f	1933	–	novel	Toni Morrison	English	–
2012	Maccabit Malkin & Yoav Vardi	f & m	1944 & 1944	–	poetry (bilingual)	Louise Glück	English	–
2003	Assaf Gavron	m	1968	–	novel	Jonathan Safran Foer	English	–
Classical apologetic TNs								
2016	Itamar Jaoz-Keszt	m	1934	former ed. of lit. mag.	poetry	Dezső Kosztolanyi	Hungarian	I
2016	Nili Mirsky	f	1943	–	novel	Thomas Mann	German	A

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Table 1. (*continued*)

Year	Translator	Gender	Year of birth	Title/ Position	Genre	Author of source text	Language of source text	Type of TN/ paratext(s)[1]
2016	Bilha Rubinstein	f	1936	(Dr.)	short stories	Isaac Bashevis Singer	Yiddish	A
2015	Yossi Esudri	m	1960	Dr.	non-fiction	François de la Rochefoucauld	French	I
2014	Amram Peter	m	–	Dr.	play	Kālidāsa	Sanskrit	I, A, Ann.
2012	Yoel Netz	m	1935	–	novel in verse	Alexander Pushkin	Russian	I, guest A
Informative TNs, not discussing translation problems or policy								
2017	Menachem M. Falek	m	1951	–	poetry (anthology)	various	Romanian	I
2017	Sabina Messeg	f	1942	–	poetry	Ulav H. Hauge	Norwegian	A
2017	Shira Stav	f	1971	–	poetry	Sharon Olds	English	A
2016	Yotam Benshalom	m	–	(Dr.)	poetry	Nizar Qabbani	Arabic	I
2015	Yael Globerman	f	1959	ed. of lit. mag.	poetry	Anne Sexton	English	A
2015	Hanna Nir	f	–	–	poetry	William Blake	English	I
2012	Moshe Ron + others[3]	m	1945	(Prof.), ed. at publ. house	short stories (anthology)	various	English	I
Assertive non-apologetic TNs, explaining translation policy and method								
2017	Dory Manor	m	1971	(Dr.), ed. of lit. mag.	poetry	Constantine P. Cavafy	Greek	A
2016	Ronen Sonis	m	1972	(Dr.)	poetry	William Blake	English	I
2013	Gad Kaynar	m	1947	Prof.	plays	Henrik Ibsen	Norwegian	I

(*continued*)

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Table 1. (*continued*)

Year	Translator	Gender	Year of birth	Title/ Position	Genre	Author of source text	Language of source text	Type of TN/ paratext(s)[1]
2012	Abraham Arouetty	m	–	–	non-fiction	Marcus Aurelius Antoninus	ancient Greek	I
1999	Irit Akrabi	f	–	–	non-fiction	Jean-Jacques Rosseau	French	I, guest I, guest A
Extensive ideology-driven TNs								
2017	Amir Or	m	1965	ed. of lit mag.	poetry	Various	Various	I
2016	Yehuda Visan	m	1985	ed. of lit mag.	poetry	Various	English	I
2015	Eran Tzelgov	m	1974	(Dr.), former ed. of lit. mag.	play	Dylan Thomas	English	I

1. The abbreviation "I" is used for TNs/paratexts that are positioned at the beginning of the text (such as introductions), "A" is used for TNs/paratexts at the end of the text (afterwords), "Ann." stands for annotations, and "guest" means that the paratext was written by a guest contributor.
2. Unless the academic title appears in the translated text, it will be put in brackets.
3. The anthology was translated by various translators, including Moshe Ron who wrote the TN.

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the – insurmountable – translation problems, and a seemingly modest apology for daring to undertake the job.[10] Words of thanks could serve as a conclusion, as well as a 'plea' to the reader not to judge the translator too harshly. The Tibbonian prescription, with variations, is still used worldwide in 20th century translated literature. Consider H.T. (Helen Tracy) Lowe-Porter's TN for her 1924 translation of Thomas Mann's *Buddenbrooks* (see Horton 2013: 52–82), which is not part of this study but is a striking example of the classical model. It begins with praise of the greatness of the original masterpiece, with adjectives such as "great", repeated 3 times, "unique" and "perfect", (my emphases):

> *Buddenbrooks* […] is one of those novels […] which are at once a **work of art** and the **unique** record of a period and a district. *Buddenbrooks* is **great** in its psychology, **great** as the monument of a vanished cultural tradition, and **ultimately great** by the **perfection of its art**: the **classic purity** and **beautiful austerity** of its style.

It continues with the "insuperable" translation problems:

> The translation of a book which is a **triumph of style** in its own language, is always a piece of **effrontery**. *Buddenbrooks* is **so leisurely, so chiseled**: the **great gulf of the war** divides its literary method from that of our time. Besides, the author has recorded much dialect. That **difficulty is insuperable**. Dialect **cannot be transferred**.

It concludes with a seemingly modest apology for daring to undertake the job:

> So the present translation is offered with **humility**. It was necessary to recognize that the **difficulties were great**. Yet it was necessary to **set oneself the bold task** of transferring the **spirit first** and the letter **so far as might be**; and above all, to make certain that the **work of art**, coming as it does to the ear, in German, like **music** out of the past, should, in English, **at least *not* come like a translation** – which is, 'God bless us, **a thing of naught**'.

Of the twenty-one Translators' Notes in Group A, only six were of this classical 'apologetic' type. Most were written by older translators, i.e. born in the 1930s–1940s. The remaining fifteen deviated from the classical model in both content and tone: seven were informative Notes, supplying information about text/author. Four of these were written by women and three by men. They did not dwell on their translation policies or choices. Two among the women, both poets in their own right, offered a new approach, perhaps a new model, which may indicate a stronger, more original voice: Sabina Messeg wrote a ten-page epilogue entitled "A Journey to Hauge", describing a prolonged visit to the poet's town in the

10. See Toury (2002: xvii): "Many medieval translations were preceded by (often rather lengthy) prefaces, some of them amounting to minor treatises on translation. Those prefaces tended to be overwhelmingly apologetic in tone."

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Norwegian fiord; Yael Globerman opened her informative essay on Anne Sexton's *Lessons in Hunger* with the intriguing impressionistic sentence: "I started translating Anne Sexton's poems in order to get rid of them" (Globerman 2015: 175, my translation).[11] She did not define her role 'in culture', as such, but expressed her private taste and inclination. No other personal comment was offered, and yet Globerman's voice stands out, suggesting a high degree of self-esteem. Five, four men and one woman, wrote assertive non-apologetic Notes, explaining translation process and methods. Three others were boldly offering a whole new/renewed theory of translation. They were written by the youngest translators, all male.

Consider two examples of the classical 'apologetic' TNs in group A: Bilha Rubinstein (born 1936) followed the classical TN model in her translation of Isaac Bashevis Singer's *The Remaining Left [Reshtlekh]*. The original is a text of "great value", "a treasure box with valuable jewels". The translation work was a challenge: Singer's style, a mixture of folkloric roughness and literary finesse, set a fascinating challenge. There were problems pertaining to Yiddish-Hebrew relations, to the special Yiddish register, to its richness "which does not yield itself easily", to the different syntax, to the length of complex sentences. Rubinstein did not shorten sentences and hoped "this sin would be forgiven". She hoped that her "toil might bring many hearts to the hidden treasures among the pages" (Rubinstein 2016: 244–246). This TN appears to be true to the classical content and tone, assessing the original author's high position in culture, enumerating the difficulties ("the challenge") of transferring his genius into Hebrew, then apologizing for a "sin", and finally hoping the translation will find its way to "many hearts". The formula-apology does not mislead the reader to think less of the translator's endeavor, and is thus no indication of Rubinstein's self-deprecation.

Yoel Netz (born 1935), translator of Pushkin's *Eugene Onegin*, had to contend not only with the greatness of Pushkin but with that of Pushkin's first Hebrew translator Avraham Shlonsky, whose translation is considered a masterpiece. Yet he adopts the same generic principle. Addressing himself in the third person, Netz may have tried to present an objective tone, or a more modest one. He may have wanted to avoid a direct confrontation with his predecessor:

> The current translator, out of much **modesty** and **extreme appreciation** of his predecessor, has **summoned the courage** to offer a new translation here, in the language we speak today, **hoping and trusting** that his translation is closer in spirit to the Russian original of A. Pushkin. (Netz 2017: 7, my emphases)

In an unprecedented move, his son Reviel Netz (from Stanford, California, as he specifies) added an eleven-page militant afterword, proving Shlonsky untrue to

11. Translations from Hebrew are all mine.

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Pushkin and praising the new translation done by his father, whom he defines as a product of both Israeli and Russian culture: a Russian-Israeli.

As opposed to the old-fashioned model, the youngest translators in Group A boldly offered their ideology, sometimes a new/renewed theory of translation. Consider Eran Tzelgov's (born 1974) TN, a nine-page introduction to his translation of Dylan Thomas's *Under Milk Wood*, in which five pages are dedicated to the art of translation: translation, he says, is always an adventure, some masterpieces are untranslatable, every translation is an invention, it sets the translator free. In Tzelgov's eyes, translation means touching the impossible, going to the limit of language. He quotes Robert Frost, Octavio Paz, Borges in *Pierre Menard*. He even invents a new term for poetry translation, "shirgum", a portmanteau word blending shir (poem) and tirgum (translation). The music was important to him: to translate Thomas's "game of voices", he says, he listened to old recordings of *Under Milk Wood* (Tzelgov 2015: 9–13).

Yehuda Visan (born 1974) made a point of presenting himself as a poet of international stature. In a compilation he made of various Anglo-Saxon poems he had translated, called *Other People's Poems*, he wrote a six-page TN entitled "A few comments on poetry translation from the point of view of a poet". As mentioned above, he expressly refused to label his collection an "anthology", and the only raison d'être provided was his personal taste and the degree of (his) satisfaction with his accomplishment. Translations that did not seem satisfactory were not included in the collection, but were listed in an appendix on the last page. Instead of the classic apology, he supplied his view of the improved, indeed central position of the translator. He too quoted famous men of letters, Uri Zvi Greenberg (a well-known though controversial Hebrew poet), Paul Valéry, Ezra Pound and others. He concluded with words of thanks to teachers, colleagues, wife, finally invoking Jacobson's "traduttore traditore": according to Visan, "It's time to get rid of this cliché, as nobody betrays anybody. Nobody swore to be faithful. The only commitment is to poetry itself. A good translation is a good poem" (Visan 2016: 13–19).

There seems to be a clash, in Visan's buoyant self-assured TN, between, on the one hand, presenting himself as a poet, rather than a translator, and, on the other, insisting on the translator's central position. The good translator, it implies, must be a poet and *write a new poem*.

Most of the TNs in Group A (sixteen in number) were introductory. Only six were positioned after the translated text, as afterwords. Five of these were written by female translators. Although signaling a degree of modesty, this may have been the publisher's decision.

Several factors stand out when analyzing the statistical results of Group A: first, that the translator's age played a role in the nature of the TN. Older translators conformed to the old-fashioned apologetic Note, while the youngest translators

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offered a bold, if not brazen, non-apologetic essay with their personal theory of translation. The generation in-between supplied factual Notes. The translator's gender mattered: except for two classical Notes, women translators either supplied a factual Note or no Note at all. Five of their seven TNs were positioned after the translation. The literary genre was a factor: contemporary popular novels (most of them translated by women) were not accompanied by TNs. So was the translator's status: nine translators with academic titles wrote TNs (eight men, one woman). Translators who functioned as editors of literary magazines wrote TNs (six men, one woman). In the case of poetry books, whether or not the translator was himself a poet, seems to have influenced the character of the TN, in that it was the least apologetic.

Translators' Notes in Group B: Data

Group B consisted of 30 translations and 33 translators. Twenty-two of the translators were male and eleven female. Thirteen of the translators had academic titles. Four of them (male) held positions as editors of literary magazines, newspapers or at publishing houses. The sixteen translations with TNs comprised five poetry books, four novels, two non-fiction books, one short story collection, two classical epics, and two plays. Fourteen books out of thirty, nine novels, four non-fiction, and one classic epic, had no TN. Five of these, four novels, one non-fiction, had introductions written by guest contributors. Eight of the fourteen translators who did not write TNs were women.

Translators' Notes in Group B: Analysis

Group B, the so-called control group, offered somewhat different results. Statistically, the gender ratio was different: the group consisted of twenty-two male and eleven female translators. The translations included thirteen novels, one collection of short stories, five poetry books (including one anthology of epigrams and one collection that also includes short prose), six non-fiction books, three classical epics, and two plays. Sixteen books out of thirty had paratexts written by the translator, though only eight of them were specifically Translators' Notes by title or contents (the others being purely informative, not discussing translation problems or policy). All eight were written by male translators, six of them with academic titles. The academic title did not automatically imply writing a TN, as four academicians figure among the translators who did not supply a TN.

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Table 2. Translator's Notes in Group B: data

Year	Translator	Gender	Year of birth	Title, Position	Genre	Author of source text	Language of source text	Type of TN/ paratext(s)
No TN								
2018	Shirley Finzi Leow	f	–	–	novel	Paolo Cognetti	Italian	–
2016	Bruria Horowitz	f	–	–	novel	Alaa Al Aswany	Arabic	–
2015	Alon Altaras	m	1960	(Dr.)	novel	Elena Ferante	Italian	–
2015	Oded Peled	m	1950	–	novel	Thomas Wolfe	English	guest A
2015	Adam Tenenbaum	m	–	ed.	non-fiction	Sigmund Freud	German	ed. I
2014	Ofra Avigad & Yoav Katz	f & m	- & 1965	–	non-fiction	Marcus Rediker	English	–
2014	Lia Nirgad	f	1962	–	non-fiction	Oscar Wilde	English	guest I&A
2013	Carmit Gai	f	1949	–	non-fiction	Scott Anderson	English	–
2013	Nili Mirsky	f	1943	–	novel	Mikhail Lermontov	Russian	–
2013	Amatzia Porat	m	1932	(Prof.), former ed.	novel	Charles Dickens	English	guest A
2013	Erez Volk	m	–	(Dr.)	novel	Victor Hugo	French	guest A
2013	Meir Wieseltier	m	1941	(Prof.)	epic	Geoffry Chaucer/ Peter Ackroyd	English	–
2012	Ada Paldor	f	1949	–	novel	Marie Ndiaye	French	–

(*continued*)

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Table 2. (*continued*)

Year	Translator	Gender	Year of birth	Title, Position	Genre	Author of source text	Language of source text	Type of TN/ paratext(s)
2012	Einat Talmon	f	–	–	novel	Mario Vargas Llosa	Spanish	–
Informative TNs, not discussing translation problems or policy								
2016	Roy Chen	m	1980	–	plays	Anton Chekhov	Russian	I
2016	Lior Shternberg & Ariel Zinder	m & m	1967 & 1973	–	poetry	Seamus Heaney	English	I
2015	Arza Apelroit & Elhanan Yakira[1]	f & m	1944 & -	(Dr. & Prof.)	non-fiction	René Descartes	French	I
2015	Joseph Ur	m	1904	–	non-fiction	René Descartes	French	I[2]
2015	Dana Caspi	f	1967	–	novel	Tove Jansson	Swedish	A
2015	Benny Mer	m	1971	ed. of lit. mag. & newspaper	poetry & short prose	Avrom Sutzkever	Yiddish	I
2015	Omry Smith	m	–	Dr.	play	Niccolò Machiavelli	Italian	I
2012	Amira Katz	f	–	–	short stories	Pu Songling	Chinese	I
Assertive non-apologetic TNs, explaining translation policy and method								
2014	Aharon Shabtai	m	1939	(Dr.)	epic	Homer	ancient Greek	I
2013	Pe’er Friedman	m	–	–	novel	Jáchym Topol	Czech	A
2013	Reuven Snir	m	1953	(Prof.)	poetry	Adonis	Arabic	I
Extensive ideology-driven TNs								
2016	Yotam Benshalom	m	–	(Dr.)	novel	James Joyce	English	A

(*continued*)

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Table 2. (*continued*)

Year	Translator	Gender	Year of birth	Title, Position	Genre	Author of source text	Language of source text	Type of TN/ paratext(s)
2016	Aminadav Dykman	m	1958	(Prof.), former ed. of lit. mag.	poetry (anthology)	various	various	I
2014	Eitan Bolokan	m	–	(Dr.)	poetry	Mitsu Suzuki	Japanese	I
2013	Yoav Rinon	m	1963	(Prof.)	epic	Dante Alighieri	Italian	I
2012	Uri Ben-David	m	–	–	novel	Reinaldo Arenas	Spanish	I

1. The TN was written by Elhanan Yakira only.

2. The introduction was written by Elhanan Yakira. The two translations of Descartes are physically in the same volume and have the same TN.

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The TNs in group B deviated from the classical model in that they were not openly apologetic in nature. Five came closer to the classical model, in describing the enormity of the task. Four of the five were written by relatively older translators, all with academic degrees: the Haiku translator Eitan Bolokan (exact birth date unknown), the translator of the epigram anthology Aminadav Dykman (born 1958), the translator of Dante's *La Divina Commedia: Inferno*, Yoav Rinon (born 1963), the translator of Joyce's *A portrait of the Artist* Yotam Benshalom (exact birth date unknown). Benshalom was somewhat apologetic. In a modest three-page afterword on translating *Portrait of the Artist*, he refers to the 'belles infidèles' cliché and apologizes for his translation not being both beautiful and faithful. Yoav Rinon (2013: 11–20), the translator of Dante's *la Divina Commedia: Inferno*, who supplied the only bilingual translation in this group, wrote a ten-page TN entitled "On Translation in General and on Music Translation in Particular". Evoking Walter Benjamin's pure aspect of language, Rinon explains the difficulty of recreating the music of Dante in Hebrew and concludes that the task of Dante's translator is to write a Hebrew poem. Surprisingly, the closest to the old-fashioned TN model was written by the youngest of the group and not an academician: Uri Ben-David, translator of Arenas's *Celestino antes del alba*. Ben-David (2012: 9–10) wrote a two-page TN, describing how hard it was to find the right register for the innocent Arenas protagonist. Although writing in elevated style would no longer be the norm, he described how he fought the tendency to write high-registered literary Hebrew. He encountered cultural obstacles as well, introducing the Cuban village with dozens of unknown concepts, children's songs, tales and games from the Sixties, Cuban slang, invented words. Ben-David concluded with the traditional Tibbonian hope that he had succeeded in transferring this masterpiece, and added words of thanks.

The relatively lower number of TNs in group B may be explained by the fact that the translations were not selected to participate in a translation contest. As mentioned above, translators in Group A were requested to choose the translation that would best represent them in the 2017 competition, and many of them (21 out of 30) selected translations with TNs. The ratio in Group B (16 translations with TNs out of 30) may be a truer reflection of the normal state of affairs in the publishing business. This implies that translators do believe that their TN may give them extra credit.[12] Yet, if indeed they do, how should we explain the low number

12. Four translators in Group A shared the prize: Amram Peter's annotated translation from Sanskrit was accompanied by an extensive introduction and afterword. Abraham Arouetty wrote a modest introduction to his annotated translation from ancient Greek. Moshe Ron (whose anthology was preceded by an introduction) was awarded the prize for a lifetime of dedication to translation, and Dafna Rosenblit, translator of the *Pickwick Papers*, was one of the translators who gave up the prerogative of writing a TN.

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of women who wrote TNs in Group A and the total absence of women translators from the assertive and ideologically driven TNs in group B? In fact, in Group A too, women translators (except for one who adhered to the classical model and one who gave a factual description of her source and selection) did not offer an extensive discussion of their translation work.

This last point leads us to the main question of whether the TN corpus, limited as it is in scope and context, may offer any insight into the changing position and self-image of the translator of literature.

Translator's Note: Integration and discussion

The first issue to remind ourselves of is why translators write TNs to begin with. The main answer, presumably, ever since the genre had been created and throughout its history, is to enhance the translator's symbolic power, endow him with a quasi-authorial authority. The fact that translators selected books where they had written TNs to represent them in a competition supports this view. The so-called apology for daring to undertake the enormous job is, I'm sure many translators would agree with me, an enhancement rather than a diminution of the praise. He or she *did*, after all, undertake the enormous job. Another truism is that the translator's job is, more often than not, ungrateful. Though the status of translators in what we call the "West" has, generally speaking, improved in the 20th and 21st centuries, and the number of translators/interpreters required in the "global village" has increased significantly, especially in Europe, literature translators are overshadowed by original authors. Derrida's and Kristeva's theories of translation being yet another version of the source, and therefore just as worthy a literary work as the original, that it maintains a dialogue with the original, with its multiple sources or intertexts, with its former and future translations (see Gentzler 2001: 145–167), seems to have convinced neither translators nor publishers or readers. Not one translator in Israel has since published a translation "in dialog with" or "in the spirit of" a world masterpiece. Status, apparently, is reflected in the pay: except for a few famous professionals, literature translators are underpaid, if their wages are weighed against the time and effort they invest. Moreover, translators of classical literature often have to contend with illustrious predecessors and explain/justify why a new translation is at all necessary. An elaborate well-written TN expressing the translator's voice may count as an original piece of writing, and give the translator credit as an author. From the publishers' point of view, the TN may provide a source of canonization. Scientific additions such as annotations, bibliographical references, end-notes, historical background, introductions, glossaries, may, in academic or 'serious' publishing houses, be considered a welcome

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addition to a literary translation. Yet, whether the TN contributes to the book's prestige depends mainly on the translator's reputation. In cases where the translator is not famous enough, literary personalities with more authority may be invited to supply a form of canonization. In groups A and B, the number of translators who gave up their option of writing an introduction to guest contributors was relatively small (10 out of 63), six men and four women. In Group A, of the four translators (three women, one men) who gave up or shared the TN with an invited guest, Irit Akrabi is the most well-known, though outstandingly shy, avoiding public appearances. In Group B, the most famous is veteran Prof. Amatzia Porat, but the other translators, Tenenbaum, Peled, Volk, and Nirgad are well-known, accomplished translators as well. The only case where gender and a higher academic title *could* explain the translator's readiness to withdraw would be Arza Apelroit's, though since she yielded the TN to the co-translator Prof. Yakira, the case is not clear-cut.

Although the TN may sometimes be a normative formula, let us consider the possibility that the translator wishes to lay bare his ideology and explain his methods. Translation norms vary, we know, depending on place and time. The translator may want to express his adherence to a certain norm, assert his belonging to a certain circle, or indeed declare breaking away from it. The question is whether the translator truly exposes his technique or his ideology in the TN. In the cases I ran across, where I could compare the translation's proclamations with their actual realization in the text, the results were somewhat disappointing. Well aware of the norms of translation in their circle, translators declared they would or would not embellish/elevate/correct/clean the language. Which they often did. They claimed they would not make significant additions/omissions, and did. Whether translators are aware of this duality is not clear, at least not as clear as their somewhat insincere 'apology' for daring to translate. Their declarations of intent, however, should then be taken with a grain of salt.

The second issue to probe is that of the translators' view of themselves and of translation as profession or art. Despite the statistical differences between the two groups studied here, they reflect some common tendencies, especially regarding the translator's 'self-image'.

Results in both groups (63 translators in all) confirm that the factors determining the nature of the TN are age, status (be it academic, professional or symbolic), genre and gender. The age or rather generation factor was reflected in the fact that, with the exception of one translator, older persons were the ones who adhered to the classical model. They seemed to belong to a generation that evaluates translators as opposed to authors, and views the latter as superior. The 'belles infidèles' metaphors of the male author (authority) vs. the female subordinated translator are hard to shake off (Godayol 2013: 98–116). The status factor may have undergone a change with the rise of Translation Studies in the academic world. Many

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academicians figure among the literature translators in Israel. Many translators figure among editors of literary journals and even publishers (literary editors in Group A are Ron, Jaoz-Keszt, Globerman, Manor, Visan, Or, Tzelgov, in Group B, Tenenbaum, Porat, Mer, Dykman). This fact has a major symbolic effect on their status: such positions grant the translators self-assurance, superiority versus other translators and, perhaps, an equal footing with authors. But the effect is not merely symbolic: the positions also promise an increase in salary, enhancing the translators' professional status and, indirectly, their self-esteem. After all, being paid less than commercial or judiciary translators, not to mention interpreters, which is often the case in Israel, is not a boost to the professional morale. In the TNs statistics, this was reflected in the fact that 16 out of 37 translators of literature who wrote TNs had academic titles, and nine of them were at one point or other editors of literary magazines or at publishing houses. As for the "poet" status, depending on the period, the prestige of a poet-translator may be higher, though it is still debatable whether being a poet is an advantage or a disadvantage in poetry translation. Outspoken or hinted at, the issue was present in the TNs of poetry translations. It was obvious that poets who translated poetry exhibited more self-confidence in their TNs than translators who were not themselves poets.

The gender factor was the most intriguing. Both groups indicated clearly that women evaded writing TNs. Only 7 out of 21 TNs in Group A were written by women. All eight of the outspoken, assertive TNs written in Group B were written by men. Not one by a woman. When women translators did write a TN in either group, it was preferably an informative Note (Messeg, Globerman, Stav, Nir in Group A, Caspi and Katz in Group B). Do women refrain from making their voice heard? Why?

There can be several answers to this question. The traditional one would be that after generations of being denied a voice (Annie Leclerc's famous claim in *Parole de Femme* from 1974) women still feel insecure in the man's world of letters. In many countries they are outnumbered, statistically and morally. This is especially true for Israel. A list of the prize winners in translation contests in Israel since 1948 shows a ruling majority of men, with a change in favor of women in the beginning of the 21st century only. There is no possibility of assessing the number of women translators in Israel – I have tried without avail with the Israeli Translation Association. The numbers would not be of great assistance anyhow, since only a small percentage of translators are members of the association, and only a part of them do literature translations. Judging from the majority of female students in my translation programs over the years (2001–2017) the number of women literature translators should exceed that of men. The results in both groups do not reflect this. As for their position in publishing – a large number of women work as copy editors, but compared to men, only a small number own or chair publishing houses.

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The numbers here indicate that more women translate contemporary novels, avoiding more complex endeavors that would perhaps entail a TN. As full-time professional translators who depend on the pay, they become the kind of "new laborers" in the recent revolution of labor and work that has been taking place for the last twenty years (see Cronin 2003); they may weigh the wages against their time and decide against translating non-fiction or classical masterpieces. There is no evidence, however, to support this supposition.

Another supposition may be that women are confident enough not to need the TN. Are women translators satisfied with doing their job well, without alerting the public to the fact that the book is a [their] translation? It is hard to tell. The total absence of expressive ideological TNs written by women in Group A and B speaks against this conclusion. It is possible to infer that, from the men's point of view, writing a treatise on translation supplies a chance for the male translator to assume authorship and thus better his status and self-esteem. On the other hand, male and female translators in equal numbers yielded their places to an invited contributor, and we have no way of knowing whether this was their decision or the publisher's.

Inconclusive Conclusion

Since I have limited my study in period and place, i.e., to the 21st century and to Israeli culture, the results cannot be conclusive in any way. I can conclude, cautiously, that when translators are requested to present the best of their translations to a competition, they would select a book with their Note in it. I interpret it as a wish to make their voice heard, by way of explaining their initial choices such as selection (when it was up to them to select poems/short stories/plays/chapters) or their operational choices. Making their voice heard may be a way to gain status points: they are not 'merely' translators, but important enough personae to be invited to participate in shaping the paratext, and thus the readers' impression of the text. In such a case, the positioning of the paratext (introduction/foreword or else afterword) would of course make a difference. Yet, as mentioned above, since the content and place of the translator's contribution often depend on the publisher's policy, this could not directly figure in our assessment of the translators' self-image. In cases, however, where an external authority was selected to write the paratext, the publisher's or editor's decision *does* reflect on the translator's position. In terms of 'yielding' your paratext option to a male/female invited guest – the gender issue remains inconclusive as well. In Group A Dafna Rosenblit (female) yielded the introduction to Prof. Leona Toker (female), Atalia Ziber (female) yielded the afterword to Dr. Uri Sh. Cohen (male), Irit Akrabi (female) was satisfied with a two-page explanation of her sources and some terminology, while

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yielding extensive paratext essays to three different contributors, Prof. Nadine Kuperty-Tsur (female), Prof. David Ohana (male) and Prof. Jacob Golomb (male). In group B, Adam Tenenbaum yielded the foreword to the scientific editors. Oded Peled (male) yielded it to Oded Volkenstein (male), Lia Nirgad (female) yielded foreword and afterword to two women, Ornit Cohen-Barak and Dr. Rivka Ayalon, Erez Volk (male) yielded the afterword to Dr. Isabelle Le roche (female), Prof. Amatzia Porat (male) to Dr. Galya Benziman (female), and Yotam Benshalom (male) yielded the afterword to Reuven Burg (male) and Yaeli Greenblatt (female). I use the term 'yielded' the option of writing the paratext provided, of course that the translator had been offered the option in the first place.

The results of my study indicate that translators, especially male, value the Translator's Note as a marker of status. Even when no translation competition was involved, the number of books with TNs was higher than that of books without. This is of course a direct result of the selection of texts for the study: translations with paratexts increase the production cost, and are therefore likely to be found in texts that are considered worth the investment. They may be found in re-translations of classics, which require a justification. They may be found in non-fiction. They may also be found in books that are more 'controversial' or non-conformist, such as individual prose/poetry/drama anthologies, where the selection may need justification.

Even within this limited context, the Translator's Note study left us with more questions than answers. Especially intriguing, as mentioned above, was the lower participation of female translators in the paratexts. If the answer lies in the lower status and 'self-esteem' of women translators, at least in Israel, where women can supposedly compete with men on an equal footing in the literary republic, then it offers much food for thought. It may indicate that generations of the exclusion of Jewish women from formal education are still bearing their mark. This, however, requires further study. Research of TNs and paratexts in previous periods in Israeli culture, as well as similar research in different cultures in the world could broaden the perspective, contributing to a better reading of the translator's self-image.

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Appendix[13]

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13. Books with TNs are listed under the translator's name, books without TNs are listed under the author's name.

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Group B

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Anderson, Scott. 2013. *Lawrence ba'khatzi ha'ee arav* [*Lawrence in Arabia*]. Translator Carmit Gai. Tel Aviv: Am Oved.

Ben-David, Uri. 2012. Al Ha'tirgum [On the Translation]. In *Celestiono lifney ha'shakhar* [*Celestino antes del alba*], Reinaldo Arenas, 9–10. Jerusalem: Carmel.

Benshalom, Yotam. 2016. Al tirgum 'dyokan ha'aman ke'ish tzair' le'ivrit [On the Translation of Portrait of an Artist into Hebrew]. In *Dyokan ha'aman ke'ish tzair* [*A Portrait of the Artist as a Young Man*], James Joyce, 277–280. Jerusalem: Carmel.

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Caspi, Dana. 2015. Akharit davar [Afterword]. In *Sefer ha'kayitz* [*Sommarboken*], Tove Jansson, 141–148. Tel Aviv: Keren/Petach Tiqva: Libros.

Chaucer, Geoffrey and Ackroyd, Peter. 2013. *Sipurey Canterbury* [*The Canterbury Tales: a retelling*]. Translator Meir Wieseltier. Tel Aviv: Achuzat Bayit.

Chen, Roy. 2016. Mavo [Introduction]. In *Mahatalot: ha'makhazot ha'ktzarim shel Anton Chekov [Shutka]*, Anton Chekhov, 7–10. Jerusalem: Carmel.

Cognetti, Paolo. 2018. *Shmona harim* [*Le Otto Montagne*]. Translator Shirley Finzi Leow. Tel Aviv: Resling.

Descartes, René. 2015. *Hegyonot metaphiziyim; Hasagot u teshuvot*. [*Méditations Métaphysiques; Objections et réponses*]. Translators Joseph Ur, Arza Apelroit and Elhanan Yakira. Jerusalem: Magnes.

Dickens, Charles. 2013. *Beit Kadrut* [*Bleak House*]. Translator Amatzia Porat. Jerusalem: Carmel.

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Dykman, Aminadav. 2016. Dvar ha'metargem [Translator's Note]. In *Epigramot kakh ve'akheret: variatziot al nosim atikim* [*Epigrams – Whichever Way: Epigrams from the Greek Anthology*], 7–11. Ben-Shemen: Modan/Tel Aviv: Chargol.

Ferrante, Elena. 2015. *Ha'khavera ha'geona* [*L'amica geniale*]. Translator Alon Altaras. Tel Aviv: Hakibbutz Hameuchad.

Freud, Sigmund. 2015. *Al ha'psychopatologia shel khayey ha'yomyom* [*Zur Psychopathologie des Alltagslebens*]. Translator Adam Tenenbaum. Tel Aviv: Resling.

Friedman, Pe'er. 2013. "U'mibkhinati ze haya hakol oto ha'davar": Akharit davar. ["As for me, it was all the same": Afterword]. In *Legarger zefet* [*Kloktat Dehet*]. Jáchym Topol, 303–321. Tel Aviv: Achuzat Bayit.

Hugo, Victor. 2013. *Ha'giben mi'notre dame* [*Notre-Dame de Paris*]. Translator Erez Volk. Tel Aviv: Penn and Yedioth Ahronoth.

Katz, Amira. 2012. Mavo [Introduction]. In *Tzeif ha'pishtan ve'od sipurim* [*The Linen Scarf and Other Stories*], Pu Songling. 7–24. Tel Aviv: Am Oved.

Lermontov, Mikhail. 2013. *Gibor Dorenu* [*Geroy nashevo vremeni*]. Translator Nili Mirsky. Tel Aviv: Achuzat Bayit.

Mer, Benny. 2015. Hakdama: "El yorshi ha'lo-nolad" [Introduction: "To My Unborn Heir"]. In *Kharuzim shkhorim: autobiographia medumyenet* [*Schwartze Kraellen. Black Beads, An Imaginary Autobiography*], Avrom Sutzkever, 9–16. Tel Aviv: Hakibbutz Hameuchad.

Ndiaye, Marie. 2012. *Shalosh nashim khazakot* [*Trois Femmes Puissantes*]. Translator Ada Paldor. Jerusalem: Keter.

Rediker, Marcus. 2014. *Sfinat ha'avadim: Historia enoshit* [*The Slave Ship: A Human History*]. Translators Ofra Avigad and Yoav Katz. Tel Aviv: Babel.

Rinon, Yoav. 2013. Al tirgum bikhlal ve'al tirgum hamuzika bifrat [On Translation in General and on Music Translation in Particular]. In *Ha'komedia ha'elohit: tofet* [*La Divina Commedia: Inferno*], Dante Alighieri, 11–20. Jerusalem: Carmel.

Shabtai, Aharon. 2014. Mavo [Introduction]. In *Odisea* [*Odyssey*] Homer, 7–24. Jerusalem: Schocken.

Shternberg, Lior and Zinder, Ariel. 2016. Mavo [Introduction]. In *Hafsakat esh: mivkhar shirim u'reshimot* [*Selected Poems and Prose*], Seamus Heaney, 7–18. Tel Aviv: Hakibbutz Hameuchad.

Smith, Omry. 2015. Mavo [Introduction]. In *Mandragola*, Machiavelli, 3–100. Jerusalem: Magnes.

Snir, Reuven. 2013. Petakh davar + Mavo [Foreword + Introduction]. In *Mafteakh peulot ha'ruakh* [*Index of the Acts of the Wind*], Adonis, 9–108. Tel Aviv: Keshev.

Vargas Llosa, Mario. 2012. *Khalomo shel ha'kelti* [*El Sueño del celta*]. Translator Einat Talmon. Tel Aviv: Achuzat Bayit.

Wilde, Oscar. 2014. *Mi'maamakim* [*De Profundis*]. Translator Lia Nirgad. Ben Shemen: Modan.

Wolfe, Thomas. 2015. *Lo tukhal lakhazor habayta* [*You Can't Go Home Again*]. Translator Oded Peled. Jerusalem: Carmel.

Yakira, Elhanan. 2015. Mavo + Heara al ha'tirgum [Introduction + Note on the translation]. In *Hegyonot metaphiziyim; Hasagot u teshuvot* [*Méditations Métaphysiques; Objections et réponses*], René Descartes, 7–17. Jerusalem: Magnes.

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CHAPTER 9

Translators of children's literature and their voice in prefaces and interviews

Anna Fornalczyk-Lipska

Introduction

Translatorial paratexts, understood as the "verbal and visual material surrounding and presenting published translations" (Tahir Gürçağlar 2011: 113), are generally considered a valuable source of knowledge on translators, and are described as "methodologically indispensable" for contemporary translation research (Tahir Gürçağlar 2011: 114). The translators' prefaces are a relatively well-researched peritextual genre and have featured as the main subject of a number of papers. For example, Dimitriu (2009) emphasizes their value as documentary sources for research and training in Translation Studies, and discusses their explanatory, normative, and informative role. Another instance of a functional approach may be found in McRae (2012), who highlights the meta-function of prefaces, that is, helping the translator play the role of the main figure in building bridges between peoples and nations. Adopting a cultural-sociological stance, Norberg (2012) examines translatorial comments in the Swedish context, approaching them from the perspective of role theory as offensive or defensive statements, and introduces the publishers' perspective on their writing. A study that focuses specifically on prefaces in children's literature is Lathey (2006), who presents the preface as a source of insights into contemporary translation practices and "a medium of cultural mediation", addressed to children or expressing the adult-child duality present in writing for the young reader.

A common observation about prefaces is that their inclusion is relatively rare, although scholars recognize the link between the practice of prefacing and increasing the translator's visibility or displaying their agency and thus increasing translators' occupational prestige (Gürçağlar 2011; Bilodeau 2012). When the inclusion of a preface is not desirable or possible, the translator may become visible in epitexts, which function outside the book and encompass interviews, diaries, letters or journal articles. It seems that interviews in particular, especially when

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published in the popular press or online, have a great potential in terms of increasing the translator's visibility among the general audience. However, they are still under-researched resources documenting literary life. In fact, there seems to be hardly any research devoted exclusively to interviews with translators; only occasionally are they studied among other source materials (e.g. Sela-Sheffy 2008).

The aim of this paper is to draw a fuller picture of the translators' motivations and understanding of their own role in mediating literature for young audiences by analysing translatorial discourse in prefaces and interviews. Both genres will be discussed from a communicative-comparative perspective in the context of children's literature translated from English into Polish.

Definitions, corpus and method

The point of departure for this analysis is Genette's *Paratexts. Thresholds of interpretation* (1997), which, despite providing only cursory remarks on translation, is useful for outlining the theoretical framework for definitions, characteristics, the taxonomy and functions of paratexts, seen as a form of communication between the translator and the reader. Genette perceives the preface as

> every type of introductory (preludial or postludial) text, authorial or allographic, consisting of a discourse produced on the subject of the text that follows or precedes it. The 'postface' will therefore be considered a variety of preface; its specific features – which are indisputable – seem to me less important than the features it shares with the general type. (Genette 1997: 161)

Indeed, although prefaces and postfaces differ in their spatial and functional aspects, they may be read before, after, or simultaneously with the translation itself, either in accordance with or contrary to the intentions of their author.

Providing any further characteristics of the form, content and function of prefaces might be treacherous, as they do not follow strict conventions and rely on the translator's (and publisher's) preferences to the degree that in a recent paper they were called a "lumber room" fit for accommodating miscellaneous items (Papadima 2011: 23).

The second genre, the interview, or "dialogue, generally short and conducted by a professional journalist", is "entered upon in the line of duty on the specific occasion of a book's publication and, in theory, bearing exclusively on that book" (Genette 1997: 358). Unlike the preface, its addressees are not limited to (potential or actual) readers of the book, but include some form of the public (e.g. the readers of a newspaper). The translator-reader interaction tends to be less direct than in the preface, as interviews are a mediated genre, usually initiated, moderated and prepared for publication by the interviewer. Genette (1997: 358) distinguishes

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interviews from conversations, which are more wide-ranging, often undertaken without any particular occasion, and carried out by someone more competent in the subject for an audience interested in the specificities of the given work.

The analysis presented in this paper is limited to Polish retranslations of English-language children's literature, some of which were intended as polemical.[1] Despite the fact that many English-language children's books have had several translations into Polish (most notably, works by Dickens, Nesbit, Sewell, Stevenson, Thackeray, Dahl, Twain, and Burnett),[2] only few of them include a translator's preface. Library queries conducted predominantly in the Museum of Children's Literature in Warsaw brought very limited results: as regards the years 1965–2018, nine prefaces were found in translations of *Alice's Adventures in Wonderland, Winnie-the-Pooh, The House at Pooh Corner, The Wind in the Willows* and *Peter Pan in Kensington Gardens*.

Interviews with translators published in newspapers or online were very rare as well. Catalogue queries at the National Library of Poland and an analysis of press clippings collected by the Museum of Children's Literature returned only eight results. The interviews related to *Alice's Adventures in Wonderland* and *Winnie-the-Pooh* with its sequels, *Anne of Green Gables* and *Peter and Wendy*. They came from the period 2003–2017.

In the following part of the paper, both prefaces and interviews will be first investigated from a communicative perspective (Genette 1997), in the context of their form, place, time, senders and addressees. Afterwards, content analysis (according to the criteria described by Gackowski and Łączyński 2009) will be used to identify recurrent themes (including translators' teloi, self-perception and self-positioning, as well as child-adult duality), which will be then described in more detail, with reference to their discursive realization.

1. Anna Legeżyńska (1999: 193–195) describes the relationships between individual elements of a translation series as incidental or systematic. In the latter case, the translator consciously shapes his/her work either in accordance with or contrary to the solutions adopted in the preceding versions, suggesting a different interpretation of the original (polemical translation).

2. As many authors, including those listed in brackets, wrote for both children and adults, it might prove necessary to provide a definition of children's literature. Unfortunately, there exists no single and clear-cut method of defining children's literature (see the discussion in e.g. Fornalczyk 2012: 27) – it may be perhaps best defined as the body of works intended for the young reader from birth to adolescence. This definition inevitably involves a degree of subjectivity on the researcher's part, but seems to serve as a generally recognized form of consensus omnium (Peter Hunt, one of the renowned scholars in the field, asserts that "It will be clear, from a careful reading, who a book is designed for: whether the book is on the side of the child totally, whether it is for the developing child, or whether it is aiming somewhere over the child's head"; Hunt 1991: 61).

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Form, place, time, senders and addressees of the prefaces

Table 1. The form of the prefaces

	Title	Length (pages)	Pagination	Signature
[1] Słomczyński	OD TŁUMACZA (1972) [From the translator][a]	1	1	Maciej Słomczyński
[2] Stiller	Wielebny w Krainie Czarów (1986) [The Reverend in Wonderland]	15	5–19	Robert Stiller
[3] Tabakowska	Słowo-po-słowie od tłumacza (2012) [Translator's word-after-word]	3	115–117	–
[4] Wasowski	XIII Zakończenie (2015) [XIII Ending]	15	159–173	Z poważaniem/ Sincerely, Grzegorz Wasowski
[5] Adamczyk 1	OD TŁUMACZA (1986) [From the translator (*m*)]	3	5–7	MONIKA ADAMCZYK
[6] Adamczyk 2	OD TŁUMACZKI (1990) [From the translator (*f*)]	2	5–6	–
[7] Wieczorkiewicz	Mapa i mały domek przekładu. Posłowie tłumaczki (2018) [The map and the little house of the translation. The translator's afterword]	8	96–103	Aleksandra Wieczorkiewicz
[8] Brzózka	Przedmowa (2010) [Foreword]	7	5–11	Aleksander Brzózka
[9] Płaza	Posłowie. Mistyczna sielanka Kennetha Grahame'a (2014) [Afterword. Kenneth Grahame's mystical idyll]	9	248–356	–

a. In what follows prefaces will be referenced by their numbers. All translations from Polish are mine.

All prefaces contain translation-related information and fulfil an explanatory function. Their pagination (subsequent Arabic numerals) emphasizes the connection between paratext and the main text. On the other hand, the prefaces clearly stand out as autonomous discursive pieces due to their titles and/or translators' signatures, which contribute to increasing the translators' visibility and highlighting their agency. Interestingly, the title of preface [4] positions the translator as a co-author – the piece is introduced as an inherent part of the main text and numbered as a subsequent chapter. Preface [9] exemplifies the opposite, concealing the

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translator's intervention to the degree that only a very careful reading of the piece indicates it was authored by the translator.

The length of the prefaces varies from 1 to 15 pages. The place of the prefaces is preludial ([1], [2], [5], [6], [8]) or postludial ([3], [4], [7], [9]), but seems to be well-considered and matches the translator's purpose. Prefaces which are placed before the translation contain preparatory comments: they present the book, its author, the translator's approach and motivations. Postludial prefaces are either a detailed account of translation techniques used ([4], [7]), and putting them in the beginning would spoil the joy of reading, encouraging the reader to focus on the translatorial solutions applied rather than the literary work itself, or their terminal location, thought to be "more tactful and modest" (Genette 1997: 172), corresponds with the overall tone of the preface ([3], [9]). As for the time of the preface, all of them may be classified as "later" prefaces (which appeared after the publishing of the original work), accompanying already the first edition of the translation, with the exception of [2], which came with the third edition. As regards their discursive form, three prefaces clearly stand out: [2] is in fact a critical essay on Lewis's life and his work, with only minor focus on the translation; [4] is a very informal, almost satirical essay on the translator's choices; and [6] consists for the most part of a letter written by a character from the book.[3]

Who is the addressee of the preface? Genette resorts to a truism: "the addressee of the preface is the reader of the text" (Genette 1997: 194), and does not give much further attention to this issue. However, in the context of children's literature, it surely requires a more in-depth investigation. Although the books under discussion are primarily addressed to children, they may also be read and enjoyed by adults as evergreen classics. In their prefaces, the majority of translators mention children as implied readers of the book and declare they want to reach both audiences simultaneously ([1], [2], [3], [5], [7], [8], [9]). Therefore, it may be surprising that none of the prefaces is explicitly addressed to children. What is more, after careful reading it becomes clear that the prefaces (perhaps with the exception of [6]) are not meant to be read by a child at all. It is difficult to imagine a 5th grader (*Alice's Adventures in Wonderland* appears on school reading lists for this age group) read Stiller's extensive comments. Wasowski writes for adults, what is more, his explanations anticipate a connoisseur reader, familiar with previous translations of the book. Similarly, shorter prefaces by Słomczyński and Tabakowska contain phrases potentially difficult to understand by non-specialists, such as 'ambivalent reception' or 'adaptation'. Possibly, only preface [6], a

3. The character in question is Winnie-the-Pooh. Genette (1997), discussing the issue of preface senders, has not found any examples of fictive actorial prefaces not written by human beings – this case neatly fills the gap.

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letter from Winnie-the-Pooh, is likely to interest the young reader, although, paradoxically, its main function is to convince adult readers to accept the new translation. To sum up, one may ask why prefaces are written primarily for the adult reader. Considering the fact that the prefaces under discussion are retranslations, two possible answers would be: for commercial reasons (persuading the adult to invest in the new translation) and for the sake of prestige (explaining translation strategies to influential readers – critics, and facilitating positive reviews).

The translators' teloi in prefaces

The translators' disregard for the child reader is also visible in their teloi, when they express their personal motivation or goal when conducting a specific task, including the reasons why they translate a given text (Chesterman 2009: 17). A meta-telos which appeared in all the prefaces was the translators' wish to remain faithful to the original and explain the nature of the world depicted, and thus act as "ambassadors of foreign cultures" (cf. Sela-Sheffy 2008: 613–614). The specific goals ranged from meeting a personal challenge to reinforcing one's translatorial vision despite the readers' reluctance. One may ask why none of the translators mentioned e.g. increasing readability or speakability (translating for the purposes of silent reading and reading aloud, respectively) or facilitating understanding among child readers as one of their translation goals. Clearly, young readers are not at the centre of attention – what is, is the translator's perspective. In the context of contemporary child-centred theories of "translating for children" (rather than translating children's literature, cf. Oittinen 1993) these findings manifest a discrepancy between the theory and practice of translation: the latter still privileges the adult reader (as regards books with dual address).

The translators' self-perception and self-positioning in prefaces

The authors of the prefaces are experienced translators specialising in literary translation (Słomczyński, Stiller, Płaza), academics with a primary interest in translation theory (Tabakowska, Adamczyk, Wieczorkiewicz, Brzózka) and journalists/satirists (Wasowski). As the corpus includes works of children's literature that appeared as retranslations and/or were intended as polemical, the relational positioning of the translators towards their predecessors is particularly interesting. Most translators were aware of the existence of earlier translations and often openly polemised with them, situating their own work as "the best" (Stiller),

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yet another interpretation (Tabakowska), a source of comparison, admiration or critique (Wasowski, Adamczyk).

When the translators express their attitudes towards the impact of their own work, they tend to be either very modest or very self-assured. "Modest" translators confess that they found the translation process "immensely difficult", "demanded too much from themselves" and, in consequence, must have "lost a lot" [1], admit that "it is difficult to present a new translation boldly and without hesitation", emphasize the "unenviable" situation of the ninth subsequent translator of a given work [3], have enormous stage fright [5], and resist the temptation of "hiding in the Hundred Acre Wood" with Winnie-the-Pooh [6]. On the other hand, self-assured translators do not hesitate to use self-promotional discourse: "The publication of my version (…) became a sensation, and no other version has appeared since (…) this *Alice* at last functions among the Polish readership" (Stiller 1986: 16) or correct the author, "I added the final sentence, because I am firmly convinced that Lewis Carroll has not done it himself only by completely accidental oversight" (Wasowski 2015: 172). The other translators were much more careful, leaving evaluation to readers (which may be seen as either adopting a defensive position, or as an attempt at making readers more aware of the nature of retranslation as another interpretation).

An interesting example of (re)building one's position as a translator is found in Adamczyk's prefaces to Milne. Her preface to *Winnie-the-Pooh*, titled "Od tłumacza" ("from the translator" in the masculine form, probably regarded as more official and professional), is very serious and justifies the translator's approach towards the classic:

> *Kubuś Puchatek* [the first Polish translation of *Winnie-the-Pooh*] differs significantly from the English original. Irena Tuwim [the first translator] adjusted the book so that it would be consistent with the norms operative in Polish children's literature (…) *Kubuś Puchatek* should be approached as a successful adaptation, not translation sensu stricto. *Fredzia Phi-Phi* [Adamczyk's translation] is an attempt at delivering a faithful translation to the Polish reader. (Adamczyk 1986: 5)

However, the new, "faithful" translation met with crushing criticism. Adamczyk's preface to *The House at Pooh Corner*, which appeared four years later, was kept in a totally different, playful tone. It is titled "Od tłumaczki", "from the translator" in the feminine form; in describing her actions, the translator uses a plural form (for herself and the teddy-bear), and voices some of her comments in the form of a letter from Winnie-the-Pooh. This change of the translator's strategy is aimed at dealing with a failed attempt at introducing a new translation into the target literary system.

The translators position themselves also in relation to the author. The traditional, subservient role of the translator co-exists with a more autonomous,

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independent stance, even within the same preface. For example, Wieczorkiewicz (2018: 102–103) admits that "a translated sentence is always like a map compared to a landscape", but at the same time describes aspects of narration "or, to be more precise, co-narration", highlighting her co-authorship with Barrie, and taking her own independent decisions as regards address. The role of the translator as an artist in his/her own right is even more conspicuous in Wasowski's afterword, numbered as a subsequent chapter and titled "Ending", suggesting it is an integral part of the original text. As already mentioned, Wasowski (seeing himself as a co-author) did not hesitate to "correct" Carroll, adopting a dialogical stance towards the author.

Providing extensive, erudite remarks on the author and the translated work, its literary and cultural background, present in almost all prefaces, clearly positions the translator as an intellectual in his/her own right. The translator's authority may be constructed, for example, by acknowledgements to professors recognized in the field of children's literature, who commented on the preliminary versions of the translation and helped improve its final shape [8]. On a more humorous note, two translators used characters from the translated book to validate their translation choices, as in the already discussed preface [6] or in [8], where Brzózka justifies the use of an incorrect grammatical form in his translation of Tinker Bell's name. Namely, "he was unable to dissuade the fairy from this idea" and therefore "would like to apologise in advance to all language purists, who might feel offended by the violation of linguistic norms" (Brzózka 2010: 11). By explaining their translation choices, the translators show that they do anticipate and wish to forestall potential criticism.

Form, place, time, senders and addressees of the interviews

Table 2. The form of the interviews

Title	Publ. year	Occasion	Length (pages)	Source
[10] Rozmowa z Agnieszką Kuc, tłumaczką "Ani z Zielonego Wzgórza" [Interview with Agnieszka Kuc, the translator of *Anne of Green Gables*]	2003	New translation	2	Daily newspaper
[11] Ukazał się nowy przekład "Alicji w Krainie Czarów" [A new translation of *Alice's Adventures in Wonderland* comes out] (with Bogumiła Kaniewska)	2010	New translation	2	Book portal
[12] Wywiad [Interview] (with Paweł Beręsewicz)	2013	New translation	2	Blog devoted to L.M. Montgomery

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Table 2. (*continued*)

Title	Publ. year	Occasion	Length (pages)	Source
[13] Awantura o płeć Kubusia. Dlaczego Puchatek został Fredzią Phi-Phi? [The row over Winnie-the-Pooh's sex. Why did Puchatek become Fredzia Phi-Phi?] (with Monika Adamczyk-Garbowska)	2015	Re-examination of a controversial translation	2	Daily newspaper
[14] Alicja w krainie czarów – ponadczasowa powieść, która rośnie wraz z czytelnikiem [*Alice's Adventures in Wonderland* – a timeless novel that grows along with its reader] (with Jolanta Kozak)	2017	Lewis Carroll's 185th birthday	0.5	Written report on a radio interview
[15] Umówiłem się z wydawcami, że będę tłumaczył w duchu Ireny Tuwim – wywiad z Michałem Rusinkiem, autorem przekładu „Nowych przygód Kubusia Puchatka" [I arranged it with the publishers that my translation will be kept in the spirit of Irena Tuwim – interview with Michał Rusinek, who authored the translation of *The New Adventures of Winnie the Pooh*]	2017	New translation (and Winnie's 90th birthday)	2	Literary blog
[16] Z cylindrem do Nibylandii [With a top hat to Neverland] (with Michał Rusinek)	2006	New translation	2	Daily newspaper
[17] Skłonność do nadwagi [Predisposition to overweight] (with Michał Rusinek)	2006	New translation	1	Daily newspaper

a. In what follows interviews will be referenced by their numbers.

All eight interviews from the corpus focus on the translation of a specific children's book, although only in two cases ([10], [15]), the title directly refers to the main theme of the piece. They were occasioned by the release of a new translation, with the exception of [13] and [14], which appeared 29 and 18 years afterwards to commemorate an anniversary or re-examine a controversial translation. As they come from (online) editions of newspapers, thematic blogs or book portals, they are addressed to the general public, unlike conversations published in academic journals or literary/cultural magazines.

As regards their form, they are similar in length (2 standardised pages) and follow the typical dialogic structure of the genre, wrapped around the

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journalist's/interviewer's questions and the translator's/interviewee's answers, where each participant plays a preordained role. The appeal and popularity of interviews as texts comes from the fact that they combine two perspectives: the interviewee's point of view and the journalist's mindset. Questions and answers build a certain median worldview, which is then projected onto the reader's cognitive perspective (cf. Borkowski 2011: 59).

In interviews, the communication between the sender and the addressee is not directly through the text (as was the case with prefaces), but involves a two-stage process: first, there is the interviewer-interviewee oral interaction, which is then transformed by the interviewer into a written text addressed to a mass audience (Kita 1998: 169). Thus, the intervention of an intermediary significantly delimits the scope of issues addressed by the translator as an interviewee.

In the interviews analysed, the dynamics of interviewer-interviewee communication proved to be quite weak. Perhaps surprisingly, there was no polemic between the journalist and the translator: the interviewers assumed intermediary ([10], [12], [15], [16], [17]) and reporting ([11], [13], [14]) roles, limiting themselves to asking questions, and only occasionally revealing their emotional stance to the translator's solutions ("you were right in many cases" [10], "you deserve a round of applause for your courage" [12], "it's huge responsibility" [15]). As regards the child-adult duality, the interviews are clearly addressed to the adult reader.

The translators' teloi in interviews

The themes touched upon in the interviews proved to be quite similar and relatively predictable. All interviews included remarks on the translator's interpretation of the original work and their difficulties with the translation (mainly connected with the rendering of proper names, wordplay, and dual address). They also explored the translator's teloi, which proved to be quite diversified and ranged from the translator's wish to prepare a translation for "our times" ([10], [14]); produce a version for both children and adults [11]; propose a new interpretation ([10], [12]); undertake translation for oneself, without any particular reason [13] or as a task complementing one's work as an author [15], to, quite simply, accepting a brief from a publishing house ([16], [17]). Another common motif was the focus on the child reader – three translators said they were translating for their own children ([10], [11], [15]); and one emphasized the importance of the young audience, admitting to consulting his own children in the translation process as regards readability and speakability ([15], [16]). When compared to translators' teloi presented in the prefaces, one can see that the translators in question were more aware of the fact they were "translating for children", and that the young reader was

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brought into the spotlight more often. The translators' wish to act as "ambassadors of foreign cultures" was not so overtly articulated as was the case with prefaces, although the motif of remaining faithful to the original and introducing the reader into the world depicted did appear in half of the interviews ([10], [11], [12], [14]).

The translators' self-perception and self-positioning in interviews

The interviewees in question are experienced literary translators, some of them university professors (Kaniewska, Adamczyk-Garbowska) and authors (Rusinek, Beręsewicz). Therefore, their position in the cultural life in Poland is quite high. However, despite their often multidirectional careers, they are presented in interviews simply as "translators" (with the exception of [16], which incorporates the translator's biographical note). The very modest or very self-assured tone found in the prefaces analysed has given way to a more balanced, objective mode, aimed at providing information. The translators also seemed to be less anxious to anticipate and forestall potential critical remarks.

Polemical motifs appeared in all the interviews (with the exception of [14], where the translator did not make any explicit references to earlier translations). In this respect, the interviewees represented three stances. Most translators studied earlier translations and challenged their validity (as regards the domestication of proper names in early Polish *Anne of Green Gables* translations [10], infantilising texts or making them inaccessible for young readers in some versions of *Alice's Adventures in Wonderland* and *Winnie-the-Pooh* [11], [13], criticising intuitive or hasty translation [16]). A few interviewees intentionally remained unfamiliar with earlier translations in order to be independent in their choices and to be able to introduce some freshness into the new version, proposed not in opposition to, but rather alongside the other translation(s), as illustrated through this quote:

> I am fully aware of the fact that there are crowds of *Annes*' lovers, who were weaned on Mrs. Bernsteinowa's version, and her translation has deeply grown into the landscape of their happy childhood memories. With my new translation, I am an intruder in this wonderful country. This is why I'm not trying to compete with the previous translators, correct them or compare myself with them. I'm not even familiar with the earlier translations. I propose the Anne I know from the pages of the original. Some may shrug their shoulders or fret and fume with me, others may be curious to see another translation of the same book. There is also a whole lot of readers who have not read *Anne* before. They will be able to choose the translator who will take them to Avonlea for the first time. (Milewski 2013)

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Finally, one translator [15] used solutions adopted by his predecessor, after obtaining necessary permission from copyright holders.

References to the author of the source text appeared in three pieces ([10], [11] and [14]) and had an informative character, without positioning the translator as a subservient or independent agent. Altogether, it may be said that the information-providing role of interviews comes to the fore: the translators are portrayed as specialists in their job, knowledgeable about who and what they translate, but with no pretensions to showing off with their erudition. In contrast to translator's prefaces, the address of which is usually limited to the readers of the book, interviews have the potential to reach a much wider audience. Not only do they offer the translators a forum for expressing their opinions, but the very fact that an interview with a translator is published enhances the translators' visibility in the public sphere.

Conclusions

It has to be admitted that discussing translations of children's books via prefaces or interviews is limited to a number of works that belong to the canon. Such works attract the attention of experienced translators, often authors and academics, intellectuals who are fully aware of their role. Despite their evident scarcity, which is even more striking in the case of children's books, both prefaces and interviews proved to be a unique, first-hand source of information on how translators see their role in mediating literature to young audiences.

In the material analysed, translators primarily presented themselves as "ambassadors of foreign cultures", a role which seemed to be the meta-telos of their work, expressing their wish to remain faithful to the original, explain their approach, propose a new reading of the work. Behind this, there was the translators' concern for emphasizing their own role, often as co-authors, counteracting potential criticism and ensuring a readership for their version. In interviews, the issue of earlier versions was introduced by the interviewers, highlighting their need of legitimising a new translation for the general public, which corresponds with a similar need on the part of the translators designing prefaces. After all, the fact of producing a new translation is not neutral, but introduces a "marked negativity" – while "re-edition would tend to reinforce the validity of the previous translation, retranslation strongly challenges that validity" (Pym 1998: 83). It has to be noted, however, that not all prefaces or interviews were polemical in character or expressed the need to legitimize the new translation. Some were quite neutral and displayed mainly the translator's admiration for the translated work.

As regards prefaces, they were quite varied in content and tone, but still came from a fixed and stable repertory, rooted in a centuries-old tradition. It

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appears to be true what Genette writes about "most of the themes and techniques of the preface", which

> are in place as of the midsixteenth century, and the subsequent variations do not reflect a true evolution but rather a set of varying choices within a repertory that is much more stable than one would believe *a priori* and in particular much more stable than authors themselves believe – for often they resort, unwittingly, to well-tested formulae. (Genette 1997: 163)

The same may be said about interviews, which had a structured and contextualised character, where interviewers tended to ask stock questions, only occasionally expressing their emotions and attitudes or demonstrating an in-depth knowledge of the subject. The main function of interviews was providing information about the new translation.

Perhaps surprisingly, the prefaces did not highlight "the particular demands of translating for children" but rather focused on double-address (privileging the adult reader) and the translator's concern for emphasizing their own role and prestige. None of the prefaces was written for children as their main addressees, and thus the primary reader of the book, the child, is in fact excluded from the communicative situation between the translator and the reader. In interviews, published in newspapers or on book portals, prioritising the adult reader was rather obvious. Most emphasized the importance of translating for the young reader without infantilising the text, while others did not refer to the specific problems of translating for children at all.

It may be concluded that both genres function in a similar way and may substitute each other, for example, interviews could provide a forum for translators to speak out when they have been denied the chance to do so in a preface or chose not to write one. While prefaces offer translators more freedom to voice their opinions (the publisher's role in shaping the preface is not analysed in this paper), it is interviews that reach a much wider audience and enhance the translators' visibility in the public space, thus raising their occupational status. Combined with other initiatives, such as prizes or festivals dedicated to translators, they bring the translator into the spotlight outside of the academic field and outside of the book translated.

However, providing the "ordinary reader" with information on translation is not only a matter of visibility, but also a question of good practice. In particular, when a given translation is one of several simultaneously available on the market, an explanation on the translator's part would help potential readers make an informed choice and choose a translation consistent with their expectations. What is more, prefaces and interviews engage the reader through revealing the secrets of the trade, and a discussion of the translator's activity may be seen as an attempt at educating the public, making it more aware of the nature of retranslation as

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another interpretation. In this way, paratexts become an arena for translator-reader interaction and make readers partners in the reading contract.

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CHAPTER 10

Translators' multipositionality, teloi and goals

The case of Harriet Martineau

Daniela Schlager

Introduction

The recent focus on the people behind the texts has brought a number of new concepts and theories to Translation Studies. Many of them come from sociology, which implies that they usually focus on groups, not on individuals. We need other conceptual tools to put individual translators in the limelight and view them as human beings with their own histories and interests. This allows for a more individualized perspective while, of course, still accounting for their embeddedness in social structures. Two such concepts rarely discussed are the translator's "multiple lives" or "multipositionality" (Meylaerts 2013) and the translator's "telos" (Chesterman and Baker 2008; Chesterman 2009). While the first can be seen as a rather general theoretical lens and the second as a more specific tool, both can help to gain a better understanding of translators. They can also work well together, as will be illustrated by the example of Harriet Martineau (1802–1876).

Harriet Martineau is primarily known as a prolific writer, social critic, early sociologist and economist in 19th-century Britain. She is also known as the translator of French philosopher Auguste Comte's main work *Cours de Philosophie Positive*, a dimension that is underexplored and central for this paper. Comte's work presented positivism as a new epistemological perspective and covered the already existing sciences of mathematics, astronomy, physics, chemistry and biology as well as a concept for a new social science. Martineau's translation, which was published in 1853 as *The Positive Philosophy of Auguste Comte, Freely Translated and Condensed by Harriet Martineau*, was remarkable. As the title already suggests, Martineau appropriated the text, took many 'liberties' and considerably reduced the source text. Being much shorter and easier to read than Comte's version, her *Positive Philosophy* became very popular and has remained the English standard translation to this day. Even Comte himself was enthusiastic about Martineau's translation, recommended it to his students and arranged for a back translation into French (Pickering 2009: 145–149).

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This extraordinary translation and its role in the transfer of influential scientific ideas certainly present a worthwhile object for investigation. However, the subject of this chapter is not an extraordinary text, but the extraordinary person behind it, or, more precisely, selected aspects of her multipositionality and teloi, as well as theoretical and methodological issues arising from them.

Being a plural actor: Multiple lives and multipositionality

When approaching Harriet Martineau as a translator, it is immediately obvious that she was more than just that. In research, her translatorial side is underexplored compared to many of her other (professional) roles and the *Positive Philosophy* often appears as some kind of by-product of her writing. She not only exemplifies Pym's (1998: 161) statement that "translators can do more than translate", but almost reverses it into something like 'non-translators can and do translate, too'.

In history, translation was a common secondary activity and many of the most influential translators had also other occupations. Meylaerts (2013) suggests taking these "multiple lives of translators" seriously to gain a more differentiated understanding of translators and their activities, roles and self-images. She draws on the socio-biographical approach of French sociologist Lahire, a disciple and critic of Bourdieu, who strives for a "sociology at the level of the individual" (Lahire 2003). According to Lahire, theories and concepts designed to describe groups, such as Bourdieu's field theory, cannot be applied to the study of individuals as they fail to describe the complexity and plurality of social agents. Case studies, in particular, show that "*the singular is necessarily plural in nature*" (Lahire 2003: 343–344, original emphasis). Rather than belonging to only one (professional) field and being determined by one (professional) habitus, individuals usually move through diverse fields and undergo multiple socialization processes in a variety of contexts. This results in a unique habitus consisting of habits, attitudes and dispositions to act and to believe that are heterogeneously constituted and may even be contrary or contradictory. Thus, their bearers become "plural actor[s]" (Lahire 2011).[1]

In a Translator Studies context, this means that a translator's "multipositionality" (Meylaerts 2013: 109) resulting from their multiple (professional) lives has to be taken into account in order to understand the translator and their activities. Multipositionality can be worth looking at on different levels, from a detailed

1. It is interesting to note Lahire's research subjects are writers. There are certainly more aspects of Lahire's work that could be interesting for Translator Studies, be it the theoretical underpinning for sociologically informed in-depth portraits or his large-scale studies of writers and their "double lives" (see, e.g., Lahire 2006, 2010, 2011).

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analysis of a translator's habitus to its use as a more general perspective for approaching translators as research subjects. In what follows, I will use Harriet Martineau's example to discuss some aspects that result from such a general perspective, including a better understanding of translatorial teloi and goals.

Multiple lives and visibility

As a traditionally marginalized group, translators are often difficult to identify and material about them is scarce. Many are 'forgotten' in history and only live on in their published translations. A translator's other lives can be of help here, as shown by Martineau's case. Thanks to her (relative) prominence as a writer in the Victorian era and as the translator of Auguste Comte, the 'founding father' of sociology, she has been brought to light by scholars from different disciplines such as literature studies, cultural history and sociology, many of them with a feminist background. Crossing disciplinary borders is a necessary and fruitful endeavor when researching Harriet Martineau, and this also applies to the study of other ('not-only') translators.

However, Martineau's case might also reveal another side of the visibility coin. Despite Martineau's prominence during her lifetime, and her significant contribution to Comte's long-lasting fame, she was neglected by research for a long time. One reason for this is most likely the widespread marginalization of women in history and science. Another reason might have been her multipositionality. Her "cross-disciplinary writing" (Scholl 2017: 22), spanning over and interweaving such diverse fields as fiction, journalism, sociology, economy, history, travel writing and many more (see, e.g., Sanders and Weiner 2017), made it hard to classify her work, which "resulted in Martineau's being termed a 'miscellaneous' writer for much of the twentieth century, trivializing her achievement in multiple fields of discourse" (Easley 2017: 116).

In terms of reception and influence it is also interesting to note that she is known among sociologists for her "ground-breaking translation" (Hill 2017: 69), although "that project was by no means her first or most important foundational contribution to sociology" (2017: 70). The translation itself is rarely discussed, but still contributed much more to the little recognition she has gained in sociology than her 'original' works. These are widely neglected today, although some scholars see them as pioneering for the discipline (Hoecker-Drysdale 1992; Hill 2017). To sum up, the issue of visibility of not-only translators can be complex, multilayered and contradictory, and interdisciplinary and patriarchal dynamics may further complicate the matter.

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Multiple lives and their common ground

Martineau may sometimes be invisible, but when she is not, her multiple lives cannot be overlooked. In the course of her over 50-year-long career, she published dozens of books (most of them non-fiction), more than 1500 newspaper articles and a number of other texts such as essays, pamphlets or obituaries. She wrote about countless topics that moved her, be it personal experiences, contemporary socio-political debates or scientific ideas. Her work is in fact so multifaceted that many different labels can be, and have been, ascribed to her. These range from writer, journalist, popularizer, educator and translator to social critic, sociologist, economist, feminist, abolitionist and (atheist) philosopher. Scholars from different disciplines have studied Martineau and her work and several have also explored the intertwinement of some of her professional lives (see, e.g., Pichanick 1980; Freedgood 1995; Mergenthal 2004; Roberts 2016; Hill 2017; Sanders and Weiner 2017). Some aspects stand out. First, her life as a writer is, of course, pivotal, as all her other lives can be traced back to writing. Second, regardless of the topic, her writing always included some form of educating and social criticism. Third, her writing and translating go hand in hand. As Comte's translator, Martineau never ceases to be an author, claiming ownership and responsibility for the *Positive Philosophy* (Martineau 1853/2000: 18–26; see also Scholl 2011). While that makes her translating a form of writing, her writing is always some sort of translating too. She was widely known for her clear, precise and pictorial writing style which made complex ideas accessible to a broad audience. A central motive of her writing was popularizing topics important to her and educating "*my great pupil*, the public" (Martineau 1833, cited in Mergenthal 2004: 133, original emphasis). She did so by "translating theory into practical form" (Logan 2004, cited by Scholl 2011: 106) and into language that was easy to understand.[2] Throughout her work, Martineau continuously oscillated between production and reproduction, between writing and re-writing. "Translating both literary and cultural ideas" (Scholl 2011: 7) was her overall way of communicating. Writing and translating seem almost synonymous and the 'umbrella' for her multiple lives.[3]

Martineau's multipositionality is obvious not only when it comes to her professional activities but in a variety of other aspects of her life as well. She embodied

2. Scholl (2008, 2009, 2011, 2012, 2014) discusses several of Martineau's writing strategies that can be seen as translation in a broad sense. These include the popularization of theories by translating them into a fictional narrative or 'cultural translation' as a vehicle for social criticism.

3. In general, the differentiation of multiple lives is, to a certain degree, artificial. This is also reflected in the fact that Martineau considered herself a writer and did not seem to care about any other possible names for her activities (Martineau 1877a, 1877b).

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a complicated web of different and often contradicting attitudes, uniting (alleged) opposites within her and becoming a plural actor on many levels. One example already mentioned is the constant tension between production and reproduction. Following a feminist approach to Translation Studies, this tension is in line with how she lived her gender role. As "the most manlike woman in the three kingdoms" (Elizabeth Barret Browning, cited by Mermin 1993: 100) she was able to assert her place in a male-dominated world while still cherishing elements of a traditional model of femininity (David 1987). Researchers view her as an "androgynous intellectual" (Mermin 1993: 100) and see her life story as presented in her autobiography as a story of "transvestism" (Smith 1987: 135). Her feminism and her other political views, e.g., on slavery, colonialism and economy, are seen as both radical and conservative at the same time, showing "at once the depth of her commitment to certain kinds of reform and an equally strong commitment to the very political-economic status quo that prevents such change" (Freedgood 1995: 38; see also David 1987; Easley 1999; Hall 2006; Scholl 2014). Her political ideas and the contradictory embodiment of gender roles were despised by some and praised by others. Despite knowing many people and being an influential figure she "seems to have remained both inside and outside the political and literary establishment" (Sanders 1990: xiv). Her autobiography (Martineau 1877a, 1877b) is the story of a life in and outside of a literary, political, scientific, philosophic and translatorial world, moving between theoretical and practical, progressive and conservative, privileged and underprivileged, masculine and feminine, able-bodied and disabled,[4] rich and poor, hectic and calm contexts, embodying production and authority as much as reproduction and submission. None of these worlds defined her exclusively. Instead, the result is a multi-layered plurality resulting from "plural and variable socialization in a variety of social and cultural contexts" (Meylaerts 2013: 109).[5]

4. Martineau was deaf from her early teenage years on but used an ear trumpet that facilitated communication.

5. Martineau was strikingly multi-determined in every aspect and seemed to experience inner exile and migration to such a degree that it reminded me of the postcolonial notion of 'hybridity'. Omnipresent multipositionality, inner exile and migration may arguably have a similar effect on people like actual physical exile and migration, resulting in "translated beings" (Cronin 2006: 45) and creating a continuous need for translation (Kliems 2007). It would be interesting to see if there are more translators outside a postcolonial context that are characterized by such a striking overall hybridity.

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Translatorial teloi and goals

Martineau's multipositionality is reflected in her translatorial teloi and the goals that she expressed both in the preface to the *Positive Philosophy* (1853/2000: 18–26) and in her autobiography (Martineau 1877a, 1877b). The idea of introducing the 'telos' as a new concept for translator studies was proposed by Chesterman (2009; Chesterman and Baker 2008). Complementary to the skopos denoting the goal, function or purpose of a text, the telos could stand for the goal of a person. But whereas the skopos usually refers to more immediate levels such as a text or a translation task, Chesterman describes the telos in line with stoic philosophy as "the more abstract goal of life as a whole, ideally perhaps a final harmonious state" (Chesterman and Baker 2008: 31). Such an ultimate (professional) goal could be the answer to the question of what motivates translators to work in that field or to translate a given text beyond the reason of earning a living. Shedding light on translators' teloi might promote "a better understanding of their attitudes and personal goals and ethics, and how these are realized in what and how they translate" (Chesterman 2009: 17). As Translation Studies have witnessed a long-term prominence of the skopos concept, it seems only logical for a Translat*or* Studies subfield to explore the goals of persons instead of texts. However, Chesterman's call has largely remained unanswered, which leaves plenty of room for further thoughts.

First of all, we need to ask what such goals are, what they can tell us about and how they relate to the traditional notion of goals in Translation Studies. Goals have figured prominently in functional approaches, not only in the form of the skopos but also as a central element of the approaches' basic axiom that all human, and thus all translatorial, action is intentional and goal-directed (Vermeer 1996: 12–13). This assumption can be and has been criticized, for example, by Risku (2000) and Martín de León (2008). They argue that this view of action is too linear and does not do justice to the complex situated and interactional character of translation processes. Their perspective is mainly based on the *Situated Action* approach by Suchman (1987, 2007) who offers an alternative, non-deterministic way of conceptualizing goals. In her view, plans, and consequently goals, are only one of several factors that guide action.[6] Above all, they have a different role, namely to serve as a discursive artifact for rationalizing action and making non-linear processes linear. In this light, goals should rather be seen as "an artifact of our *reasoning about* action, not as the generative *mechanism of* action" (Suchman 2007: 60–61, original emphasis). This reasoning can be done beforehand but also in a retrospective account. This means that we can make our previous actions look rational and goal-directed even if their actual course was disorganized and messy.

6. Others include, for example, social and material circumstances or embodied skills.

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Thus, the *Situated Action* approach puts into perspective what we can learn from and explain by the study of translatorial goals.

This understanding of goals is not necessarily the same as the telos that Chesterman seems to have in mind. In the sense of stoic philosophy, a telos goes beyond the rationalization of everyday action and involves a "final harmonious state" (Chesterman and Baker 2008: 31). Therefore, I suggest distinguishing between teloi and other, more concrete goals. Teloi are then abstract goals with a perhaps slightly utopian character and rationalize (work) life. More concrete goals might, for example, refer to a specific text or task and rationalize concrete (everyday) action. They could be on the same 'level' as a skopos and correspond or be in opposition to it. However, a clear-cut distinction of goals and teloi may not always be possible.[7]

The construction of teloi and goals

Teloi and goals do not emerge in a vacuum but in a process of interpretation which is "an essentially collaborative achievement" (Suchman 2007: 86). They are expressed in interactive situations (e.g., in interaction with a text and its audience or with a person, e.g., an interviewer), which makes it necessary to reflect on the role of co-construction and on the specific conditions of different communicative situations. In Martineau's case, the communicative situations (i.e., texts) are, first, her autobiography and, second, the preface to the *Positive Philosophy*. Generally, a person talking about their goals will, to a certain extent, react to the (assumed) expectations of their audience and might want to transmit a certain image of themselves. Published texts like these go even further. They are an extreme example of "deliberate self-shaping" (Scholl 2017: 17) and come with specific text type characteristics.

Prefaces, for example, can have different functions, one of them being the "explanatory function" (Dimitriu 2009: 195–198). Martineau's preface fulfils this function by justifying her choices on an extratextual (choice of the text) and on an intratextual level (choice of strategies). It contains a straightforward reflection of her aims and even begins with addressing the why of her translation:

> It may appear strange that, in these days, when the French language is almost as familiar to English readers as their own, I should have spent many months in rendering into English a work which presents no difficulties of language, and which

7. The same applies to the distinction from other similar constructs, such as 'reasons', 'motivation', 'motives', 'intentions' or 'aims', which are often used synonymously, both in everyday and academic language.

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> is undoubtedly known to all philosophical students. […] But it was not without reason that I undertook so serious a labour […]. (PP: 18)[8]

After introducing her work as something that would not be expected in the given socio-historical context she goes on to extensively describe the goals of her "very free translation" (PP: 22), "provocatively flaunting that she has her own agenda" (Scholl 2011: 51). First, she writes about her goal of promoting "acknowledgement, […] sympathy and fellowship" for Comte and his work. Then she describes her aims of improving Comte's "rich and diffuse" style and of condensing the text "in order to divest it of the disadvantages arising from redundancy". Her "strongest inducement" is her "deep conviction of our need of this book in my own country, in a form which renders it accessible to the largest number of intelligent readers". She explains that society has become unstable, which makes a "firm foundation of knowledge indispensable", a foundation she wants to provide with her translation (PP: 18–19). Eventually, her agenda even includes "conveying a sufficient rebuke" (PP: 25–26) to those holding on to religion instead of science.

There are enough texts from and about Martineau to make it safe to assume that these goals do mirror her convictions. However, we do not know to which extent. For example, for Scholl (2011: 53), the degree of Martineau's glorification of Comte seems too high to be real. By overly embracing certain goals and aspects and possibly hiding others (there is reason to assume a 'silent protest' against Comte, see below), Martineau might have tailored her preface to the purpose of appeasing potential critics, her donor[9] and other influential supporters of Comte. Therefore, her teloi and goals have a function that goes beyond a self-reflexive construction of meaning. Also, following the function of explaining her translation, they are directed towards her audience and society in general.

A different picture emerges from her autobiography, which is a more self-oriented text type. Here, she emphasizes the functions that translating, and specifically translating the *Positive Philosophy*, had for her life and personal development. These functions included, for example, translating in order to learn or to find a refuge from the sufferings she experienced. This suggests a possible distinction between self-oriented teloi and goals, like these, and those that are socially orient-

8. The *Positive Philosophy* will be referred to as "PP". The quotes from her autobiography are all taken from the second volume (Martineau 1877b) and will be referred to as "AB2".

9. Martineau received financial support from Edward Lombe, a follower of Comte. Lombe had first wanted to translate the book himself but was unable to do so due to his poor health (Pickering 2009: 143).

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ed, like the ones in the preface.[10] But although her autobiography might be more self-oriented, that does not mean that it paints a 'truer' picture than the preface. Bourdieu (2017) describes it as a "biographical illusion" when life is treated as a story. People tend to construct a series of coherent, significant events directed at some kind of "overall purpose" (2017: 129), whereas life is, of course, not linear but much more complex. The illusion is constructed by the people telling their stories as well as by biographers or researchers, who take on the role of accomplices (2017: 129). This means, on the one hand, that such life stories should not be taken as 'reality' or factual evidence. On the other hand, it means that teloi are very likely to be found (or, to be more precise, co-constructed) in the context of a biographical narrative, be it an autobiography or a narrative interview.

No matter to what extent such statements may be co-constructed or distorted, statements by translators are the only type of data source that can shed light on *their* side of the co-construction. Other data such as translatorial choices on the macro or micro level can only be a source of speculation. We can (re-)construct certain goals, but they are assigned by us, not by the translator, and we do not know if the translator would agree. For example, Harriet Martineau *did have* some translatorial teloi and goals (that she expressed in her autobiography and preface) and she *might have had* others. We will probably never know for sure. Her choice of the text alone suggests an atheist, scientific goal, an assumption that is confirmed by her preface. In other cases, it is not as easy, even though the assumption may be well-founded. But knowledge about a translator's multipositionality helps making better-educated guesses. On the basis of Martineau's translatorial choices, for example, Pickering (2009: 147–148) and Scholl (2011: 56–57) conclude a form of silent protest against Comte. She not only toned down his misogynist and religiously connotated formulations throughout her version, but also shortened respective passages drastically while leaving other topics that were important to her (such as economy or slavery) almost unabridged. Knowing of her other lives and her overall political agenda, this conclusion seems very plausible.[11]

10. A similar division can be found in O'Brien and Schäler's (2010) study on the motivation of volunteer translators.

11. It is also plausible to assume those goals as intentionally 'hidden': Martineau mentions the "temptation of entering my protest […] against a statement, a conclusion, or a method of treatment" but that her "deliberate conclusion was that this was not the place […] for any such controversy" and, moreover, warns the audience "not to mistake my silence for assent" (PP: 22). Obscuring her protest might have been a strategic decision to avoid potential criticism.

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The interplay of multipositionality, teloi and goals

Knowledge about a translator's multipositionality helps make sense not only of assumed goals but also of such that are explicitly stated. A thematical categorization of Martineau's goals in her preface, for example, almost reads like a 'list' of her multiple professional lives. When she writes about her aim to improve the linguistic quality of Comte's work, to condense the text and thus make it more understandable and accessible (PP: 19–20), she brings her life as a successful, long-time experienced writer into play. When she states that

> [m]y strongest inducement to this enterprise was my deep conviction of our need of this book in my own country, in a form which renders it accessible to the largest number of intelligent readers. We are living in a remarkable time, when the conflict of opinions renders a firm foundation of knowledge indispensable […]. (PP: 19)

her goal of making knowledge accessible to the broad masses reflects her lives as a popularizer and educator (see also Forget 2010: 665). Her lives as social theorist and social critic are also clearly visible. She refers to the turbulent socio-political situation of the 19th century, declares society as unstable and lacking a foundation of knowledge, and presents herself as the one to provide this foundation with her translation. At the latest when she claims that positive philosophy is "[t]he only field of progress now" (PP: 26) and should replace religion as a foundation for society, her life as an atheist philosopher or general scientist also comes into play.[12]

Martineau was extraordinarily explicit and confident about her goals. Not everyone writes prefaces or autobiographies, and only few write as straightforwardly and confidently as she did. In fact, she was an exception among 19th-century female translators and women intellectuals in general. Among the very few autobiographies written by women, hers is exceptionally "confident, forthright and deliberate" (Sanders 1989: 130; see also Peterson 1986). Translators' prefaces were more common, especially with scientific translations, but in contrast to her female colleagues who usually tried to conceal their creative contributions and focused on praising the (mostly male) author of the source text, Martineau confidently wrote about her goals and strategies (Stark 1999, 2006; Forget 2010). Why could she be so outspoken? Most probably because of her multipositionality. "Thanks to their status and competence in other professional activities, some translators gain considerably more social and intellectual power than they would otherwise have

12. If we include the possibly 'hidden goals' mentioned above, the list is complemented by her lives as a feminist, abolitionist and economist.

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as just translators." (Pym 1998: 164)[13] Martineau's point of departure as a prominent writer was very different from those of the other translators. She had gained enough power and recognition to move outside social boundaries.

What is more, the socio-historical conditions and translation norms in the 19th century played into her hands. Her "very free translation" (PP: 22) was facilitated by the lack of copyright regulations. It also conformed to the expectations placed on translation at that time, at least to a certain extent. A good translation did not have to be 'faithful', but popular and effective. Scientific translations, in particular, were often popularizing because intellectuals could usually read the source text anyway (Forget 2010: 653–655). This means that some of Martineau's goals which look so extraordinary from today's perspective were indeed in line with socio-historical norms. Other goals, however, such as those to promote atheism, or, as a female translator, to improve the text of a celebrated male author, departed further from societal expectations. Such non-conformist goals were certainly facilitated by her status resulting from her other professional activities.

A special case: Translation as a life telos

In Martineau's case, the constructs of multipositionality and teloi, as well as their interplay, can be taken very far, to an extent that is probably rare among (not-only) translators. Her translation of Comte seems to embody her life telos. This impression emerges from a close reading of her autobiography and her self-authored obituary, two examples of a deliberately shaped self-reflexive retrospective construction of meaning par excellence. In her autobiography, she calls the *Positive Philosophy* a "singular enjoyment" (AB2: 57), a "late labour of love" (AB2: 90) and even "the greatest literary engagement of my life" (AB2: 70). At first, this might sound a little odd, considering that she wrote countless other (non-translatorial) works, some of them highly successful at the time. But a look at the structure of Martineau's autobiography helps explain her enthusiasm. It resembles Comte's famous 'law of three stages'. According to this law, fields of knowledge (or scientific disciplines), as well as society as a whole, need to pass three stages of development to reach their optimum: from the 'theological' (or 'fictitious' stage) via the 'metaphysical' stage to the 'scientific' (or 'positive') stage.[14] Martineau depicts her own

13. Martineau did not only gain more power by her multiple professional lives but also by her more general multipositionality, e.g., by 'acting like a man', appropriating masculine discourses and strategies (see David 1987; Easley 1999).

14. Peterson (1986), Smith (1987) and Sanders (1989) consider Martineau's autobiography to be the secular, positivist version of the 'spiritual autobiography' that was common in the 19th

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personal development in three such stages. Her autobiography begins with a very unhappy and frantically religious childhood, moves on to a busy working life with a metaphysical, determinist view on the world, and ends with a description of her engagement with atheism and Comte's positive philosophy, marking a 'happy end' to her life story (Peterson 1986: 137; Smith 1987: 131–132).

For her, in this last stage, positivism equaled science, and science was "the only source of, not only enlightenment, but wisdom, goodness and happiness" (AB2: 26). By translating Comte's work and thereby making it "absolutely and wholly [her] own" (PP: 24), Martineau was able to realize the 'positive stage' in the most thorough way possible. Her translatorial appropriation of positivism represents the ultimate form of self-fulfillment. As multifaceted as her life was, Martineau constructs it – or, to account for my complicity as a researcher, Martineau and I co-construct it – as a straightforward story directed at one ultimate goal: enlightenment through translation. The *Positive Philosophy* embodies the idealized "final harmonious state" that Chesterman (Chesterman and Baker 2008: 31) talked about. The translation can thus be considered as the „overall purpose" (Bourdieu 2017: 129) or the ultimate telos of Martineau's life. But even apart from the *Positive Philosophy*, translation could generally be seen as her overall purpose. As discussed earlier, in Martineau's case, writing, translating and popularizing meant practically the same. In her autobiographical obituary, she describes the *Positive Philosophy* as representative of her work and life:

> It [the *Positive Philosophy*] was her last considerable work ; and there is no other, perhaps, which so well manifests the real character of her ability and proper direction of her influence, – as far as each went. Her original power was nothing more than was due to earnestness and intellectual clearness within a certain range: With small imaginative and suggestive powers, and therefore nothing approaching to genius, she could see clearly what she did see, and give a clear expression to what she had to say. In short, she could popularize, while she could neither discover nor invent. She could sympathize in other people's views, and was too facile in doing so ; and she could obtain and keep a firm grasp of her own, and, moreover, she could make them understood. The function of her life was to do this […]. (AB2: 572)

century and had a long tradition among protestant men, particularly dissidents. It followed a certain pattern, similar to the *Bildungsroman*, and depicted the phases of theological development up to the protagonist's 'enlightenment'. Martineau decided to join this tradition as "the only female autobiographer of the nineteenth century to give anything like 'her own intellectual history'" (Sanders 1989: 79) and to simultaneously break with it. She replaced biblical language with positivist terminology and constructed her 'enlightenment' as a scientific, positivist one (Peterson 1986: 124).

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This quote evokes a traditional notion of translation, which encompasses a lack of creativity or original power. This notion also involves the adaption of pre-structured ideas, situations and texts and making them understood for people who speak a 'different language'. When Martineau herself calls this way of communicating "the function of her life" and makes it the common thread of all her work, she gets hold of her multiple professional lives and merges them into one: a translatorial life through and through.

Plurality and complexity are sometimes hard to grasp and have to be reduced in order to be made sense of. Multipositionality, therefore, can be summarized and made linear with a life telos, a telos that in some cases might be translation.

Conclusion

Martineau's example is, admittedly, not a very ordinary one. She was a famous and controversial writer during her lifetime and the translator of a ground-breaking scientific work. She was not charged with the translation by someone else, but initiated it herself, with her very own agenda. Her multiple lives are so central that researchers have described her as embodying interdisciplinarity and plurality and as uniting opposites and contradictions. And these are only some aspects that make her case particularly attractive for using multipositionality, teloi and goals as conceptual tools. Not only do they tell us a lot about her and her translation, but they also intertwine with each other. Martineau's multipositionality is essential for her translatorship. It is essential for her as it makes her translatorial activities and goals possible, on the level of discursive rationalization as well as on the level of action. And it is essential for me as a researcher as it is reflected in her goals, which I would not understand without taking her multiple lives into account. Translation can even be seen as Martineau's life telos, summarizing and simplifying her overall multipositionality.

Not all translators might have this much to 'offer' in this regard, not least because there is often less material available from and about them. Nonetheless, some aspects addressed here could be relevant for other cases, too. After all, 'average' literary translators, in history as well as in the present, are also often multi-determined and have other (professional) lives. Income from translation is notoriously low, and only few people work as full-time literary translators. This leads to the assumption that many translators must have specific motives that go beyond earning a living.

Multipositionality, teloi and goals have potential to yield insights into the people behind the texts, how they make sense of what they do and how they got there. They can also tell us something about the 'why' of translation processes and

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products, although this needs to be taken with a grain of salt. It would certainly be interesting to see more case studies using these conceptual tools, separately or in combination, and see what else they can bring to Translator Studies.

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CHAPTER 11

Mediating the female transla(u)t(h)orial *posture*

Elisabeth Wolff-Bekker

Beatrijs Vanacker

Introduction

In her article on 18th-century women translators, Mirelli Agorni draws on a dichotomous gendered view on translation practice to make a case for "a margin(alized) perspective on translation history". Whereas *male* translators would have had access to more prestigious source languages such as Greek and Latin, women mostly translated texts from modern languages. "Even prominent literary figures such as Pope and Johnson", so Agorni demonstrates, "dedicated part of their time to [translation], and developed an acute perception of the importance of their works, which belonged to a long and well-defined tradition." (2005: 820) She then also argues that the awareness these prominent men showed regarding translation strategies, as reflected in a tendency to provide long prefatory reflections, was not shared by women, who "rarely provided their translations with introductions or prefaces" (2005: 820). In the second part of her article, however, Agorni builds a case-study on Elisabeth Carter, based on the (well-known) argument that in the early modern period some women did use translation (and its paratexts) as a (somewhat marginal) maneuvering space towards modest literary acclaim, by lack of an institutionalized authority that was only within reach for male authors (Piper 2006; Gilleir, Montoya and Van Dijk 2010; Dow 2014).

Yet, as is the case for the majority of secondary literature on this subject, her article puts the spotlight on writers from an already well-known context, that of the Literary Channel, and the intense translation activity of British and French 18th-century translators (Cohen and Dever 2002; Hayes 2009; McMurran 2009). Considerably less attention has been paid to so-called peripheral regions, where authors *and* translators (men and women alike) also turned their heads towards France and England in search for inspiration while shaping a literature of their own. One of these underexplored areas of cultural production – especially as

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far as the study of (literary) translation is concerned[1] – are the (Northern) Low Countries. Although the Dutch Republic, as this region was also called, played an important role as a publishing venue for foreign books, the relatively small-scale vernacular book market left authors with little opportunity to publish their original work (Johannes 2001). Bibliographical research attests that one out of five publications printed in the Republic was a translation (or an adaptation of some sort), with over 40 percent of *literary* texts not being originally written in Dutch (Leemans and Johannes 2013: 103–104). When it comes to female translators, one woman clearly stands out: Elisabeth (Betje) Wolff-Bekker (1738–1804), if only for her prolific translating and ample use of paratexts. Wolff-Bekker is nowadays firmly established in the Dutch literary 'canon' as the (co-) author (with Aagje Deken) of the first Dutch novel, *Historie van mejuffrouw Sara Burgerhart* (1782), and renowned as an overall critical presence in Dutch literary history (Schenkeveld-van der Dussen 1997). Yet, before – and long after – the publication of this highly popular and influential novel, she was an avid translator (23 of her works were actually translations) and, as testified in her letters and paratexts, she herself considered these works to be an important part of her oeuvre. The forms and functions of her many translations, however, have stayed largely out of scope.[2]

In this article, I intend to study her trajectory as a translator of French, English, and German works to examine why and how Wolff-Bekker used translation as a space of 'continuity', or 'in-betweenness', in building her own 'transla(u)t(h)orial' *posture*. Jérôme Meizoz defines *posture* as an author's *particular* way of positioning him/herself in the literary field through a projection of self-images (2007: 18; see also Meizoz 2011).[3] When applied to the position of Elisabeth Wolff-Bekker as – what I would call, for reasons that will be addressed below – a 'transl(a)ut(h)or', the concept allows to investigate the overall dynamic interplay between her agency *outside* of the text (the self-images she projected in letters, for instance) and her discursive construction *within* the authored and/or translated text(s) she published, more specifically in the paratexts. In this sense, it allows for a more encompassing analysis than the notion of the translator's 'voice', as addressed by scholars such as Hermans (1996) or Taivalkovski-Shilov and Suchet (2013) and which fo-

1. A notable exception being Korpel (1992).

2. To our knowledge, only two previous articles focus on Wolff as a translator: Buijnsters (1983); van Strien-Chardonneau (2004). Buijnsters adds that in all but four cases, Wolff's name was mentioned on the title page (1983: 221).

3. For further discussions on the concept's functioning and its possible limitations, see Martens (2011) and Dhondt and Vanacker (2013).

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cuses more on text-internal representations of the translator's agency.[4] By virtue of the malleability the concept of *posture* implies and the interactive perspective it projects ("une perspective interactionnelle", as Meizoz puts it (2011: 207)) it is particularly applicable to this case. Indeed, Wolff-Bekker's literary career builds on a creative intertwinement of authorship and translatorship, in both literary and non-literary texts. Within this wider framework, the notion of 'voice' – and, more specifically, that of a 'middle voice' as suggested by Julie Candler Hayes (2009) – will still be relevant to analyze the discursive negotiation process in paratexts.

In this context, it is also interesting to note that, contrary to Agorni's observation mentioned above[5], from the very start of her writing career Wolff-Bekker used elaborate paratexts (both prefaces and footnotes) to negotiate and position her role as translator, cultural transmitter and intellectual in the Dutch literary field. In these texts Wolff-Bekker emerges as a critical enunciator from within the discursive framework. Throughout her career, these published *seuils* were complemented with an elaborate private correspondence[6] in which she frequently reflected on the choices and ambitions informing her role as a translator (and writer), while also commenting on the forms and functions of translation (by women) in general. Bringing 'public' texts and personal reflections into dialogue, as is my intention, allows for a more nuanced, and intertextual reading of Wolff-Bekker's (re)positioning as a translator.

The transla(u)t(h)or's middle voice

This constant dialogue thus leads me to approach Wolff's position as a 'transla(u)t(h)or' in terms of a relational and dynamic self-affirmative process. Indeed, as I will illustrate in a series of close-readings, her *postures* as a transla(u)t(h)or in paratexts and through comments on literary translation (and translators) in her letters take form *in relation to* (images projected on) the actors (writers, correspondents, social contacts) with whom she interacts. These self-representations can also evolve from one translation to another, depending on cul-

4. More recently, Hermans (2014) further developed his ideas on the translator's voice, also in terms of his/her agency and particular positioning towards the translated text.

5. In this sense, Wolff's elaborate prefacing and footnoting can be considered a proto-feminist translation act, following von Flotow's categorization of feminist translation practices (besides 'hijacking' and 'supplementing') (1991); see also von Flotow (1997).

6. See Buijnsters' critical edition of her correspondence (1987). References are to this edition.

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tural dynamics, genre constraints, or as a result of Wolff-Bekker's own intellectual and artistic repositioning over time.

On a methodological level, this research focus ties in with the idea that there are in fact many intertwinements between authors and translators; this perspective has been developed more recently by researchers both within the fields of Translator Studies and Feminist Translation Studies, in a critical response to a more traditional and rigid binary understanding. Lieven D'hulst, for instance, has argued that author and translator are actually permeable categories, rather than operating like fixed roles (see D'hulst 2015: 2). This permeability seems to apply both to the 'translational function', in relation to the 'authorial function' adopted by the *same* biographical subject within one and the same oeuvre (translators turning into authors and vice versa), as well as to the "willful collusion and cooperation between […] author and translator" as distinct subjects (Simon 1996: 15).

As has been argued in previous research on women translators (e.g., Simon 1996), it is precisely this permeability that turns translation into a potentially dynamic discursive space where self-affirmation might arise from continuity.[7] In this context, Julie Candler Hayes' concept of the translator's 'middle voice' (combining insights from Gender Studies and Translation Studies) proves very helpful, especially since she demonstrates its specific relevance for 17th- and 18th-century translation. In her book *Translation, Subjectivity, and Culture in France and England, 1600–1800* (2009), Hayes convincingly posits a link between women's creative and self-affirmative use of what she defines as the translator's 'middle voice' and the intellectual context of the early modern period. The flexible perspective on textual boundaries that was prevalent in 17th- and 18th-century literature meant that original and translation were often intertwined, rather than approached in terms of a binary opposition (as also argued by McMurran 2009).[8] Because of this intertwinement, female translators specifically were allowed more agency and, thus, a more distinct 'voice' (as coined by Hermans) as a transla(u)t(h)or, in relation to other, often more dominant voices. By Hayes' definition, the concept of the middle voice then designates "something between active and passive"

7. The question then arises when and how exactly translatorship became a fruitful feeding ground for (aspiring) women writers. The subject transcends the scope of this article, but suffice it to say that critical views differ on this matter. Douglas Robinson's analysis of 16th-century women writers, for instance, considers the 16th and 17th centuries as the starting point of what he calls the "feminization" of translation (theory), with women adopting the translator role in order to make a name for themselves, or at least participate in the world of writing (1995; on this subject, see, e.g., the chapter "Enter the translatress" in Simon 1996).

8. In the romantic period, this perspective would then fall prey to the general emphasis on originality and newness: "In such a scheme, anything less than 'original' is relegated to the passive voice" (Hayes 2009: 163).

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voice (2009: 161), that is to say "forms of authorial agency *within* translation" (2009: 163, my emphasis). As a gender-specific version of the concept of the translator's voice, it also allows us to focus on the translator's discursive articulation of (in this case female) agency and attitude in the paratexts (see also Hermans 2014) and to conceptualize this gendered discourse in terms of a mediation of other voices and counter-discourses, stemming from both national and international literary agents. Approaching Wolff-Bekker's *posture* in relation to the discursive middle voice she adopts in her paratexts thus enables us to address how the transla(u)t(h)or's emergent and evolving position reflects a relational process, in the sense that the gradual legitimation of her authority implies a (re)modeling of associations with other literary agents. These paratextual negotiations then form a continuously developing relational middle voice which, in addition, interacts with the extra-textual self-images Wolff-Bekker projects in e.g. letters to friends and colleagues, to inform a particularly vibrant transla(u)t(h)orial *posture*.

In the case of Elisabeth Wolff-Bekker, this focus proves particularly useful, since it captures the continuous oscillation that informs her writing, as I will illustrate in the following analysis. Her work being too large a corpus to study in detail here, this article will explore Wolff-Bekker's trajectory from three complementary research angles, namely (1) her play with gender constraints; (2) her creative intertwinement of authored and translated texts; (3) her double focus on the Dutch-speaking literary field and the international Republic of Letters.

Mediating Gender

Qualifying Wolff-Bekker's translations as proto-feminist writing would be overstated, if only because her translations prove quite 'faithful' to the source text; she does not actually 'manipulate' the original. However, she does often voice a *critical* difference with the source text in her footnote apparatus, albeit with works by male and female authors alike. As will become clear, these critical comments generate a more self-affirmative intellectual stance, permeated by a female *condition sociale*. As for Wolff-Bekker's choice of source authors, no clear preference for either male or female authors appears from the list, although her keen interest in the works of French educator and writer Stéphanie-Félicité de Genlis (1746–1830) – of whom she translates four works – stands out. Apart from Genlis, she translates works by three other women: Louise d'Epinay (*Les Conversations d'Emilie)*, Hippolyte Clairon's *Mémoires* and a pseudo-English novel by the lesser-known Mme Beccari (*Fanny Spingler*).

When looking at the paratextual framework of her translations, however, one notices a distinctive interest in the conditions and challenges of female *author*ship.

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This appears both from the content (i.e., references to other female writers) and the *posture* she projects, that is her discursive self-representation as a woman writer. Throughout her career, Wolff-Bekker thereby seems to navigate between confirming the exceptional (in the sense of 'uncommon') and distinctive role of women writers[9] and celebrating their genius in non-gendered terms. For instance, in *Lier-, Veld- en Mengelzangen* (1772) – which contains her translation of Pope's *The Rape of the Lock* (*De ontroofde Hairlok*) – Wolff-Bekker adds a lengthy preface, addressed as a letter to her (female) friend Lotje Schippers.[10] There, she develops a reflection on verse translation in which she refers to fellow female Dutch authors Christina Leonora de Neufville and van Merken as key poetesses in the Dutch literary field:

> But this I know: that, as far as polishing poetry is concerned, nobody is more competent than Madam van Winter, and her friend [Neufville]. […] If ever there is reason to pride ourselves on something that is not ours; let us take pride in the fact that *David*[11] was made by a woman.[12]

In this entry Wolff-Bekker emphasizes the distinctive quality of van Merken's poetry in explicitly gendered terms, since it is considered a cause of pride for women ("het werk eener vrouw"), through which she seems to emphasize its exceptional nature. Likewise, in her letters to van Merken, her judgment seems at first quite straightforward in terms of gender, when she refers to the latter as the "greatest poet*ess*" in the country ("de grootste Dichteresse onses lands").[13] Later on, however, van Merken is presented as the ultimate literary genius of Dutch literature, male and female alike (Buijnsters 1987: 302), disregarding a gendered qualification

9. Some examples: In the preface to her collection of poems *Bespiegelingen van het Genoegen* (1765), Elisabeth Wolff-Bekker also inscribed her own literary aspirations in a decidedly female tradition, explicitly citing (again) Neufville and Van Merken (Schenkeveld-van der Dussen 1997: 60); in a letter to another friend (dated approx. 1779–1780), she proudly referred to herself as a "learned woman" ("een stuk van een Geleerde Vrouw"). Letter 135, Elisabeth Wolff-Bekker to Govert Jan van Rijswijk (see Buijnsters 1987: 505).

10. In Letter 33 to Herman Noordkerk, she mentions Lotje Schippers as dedicatee and commissioner of the translation (Buijnsters 1987: 59).

11. Reference to van Merken's epic poem *David* (1768).

12. OV (original version; all English translations are mine): "Maar dit weet ik, dat 'er, in 't beschan, enin 't, polysten van dichtstukken, thans niemand verder is dan Mevrouw van Winter, en haar kunstvriendin. […] ô Myne vriendin! Zo wy ooit met reden roemen op iets, dat niet tot ons zelven behoort; laaten wy roemen dat David het werk eener vrouwe is." Letter 37, Elisabeth Wolff-Bekker to Lotje Schippers (Buijnsters 1987: 168–169).

13. Letter 95, Elisabeth Wolff-Bekker to van Merken (Buijnsters 1987: 301).

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of literary merit. In the preface to one of her last translations – of Christoph F. Nicolai's *Vertraute Briefe von Adelheid B*. (translated 1800) – Wolff-Bekker again tends towards a gendered view on literature: mistakenly attributing the anonymous work to a female writer ("I pledge all my prose and poetic glory […] that these letters were written by a woman")[14] she – ironically, given her error – bases her judgment on the work's distinctive prevalent sentimental tone of "natural feeling" ("ongekunsteld gevoel") (Nicolai 1800: VI), then generally attributed to the female mind. Much earlier in her career, she even hints at (Dutch) women's particular competence and dedication when it comes to translation. While comparing two translations of Jean-Gaspard Dubois Fontanelle's tragedy *Éricie ou La Vestale* (1768), Wolff-Bekker seizes the opportunity to comment on the lack of quality and appeal of the translations produced by male literati: "It seems as if men intend to give *my Sex* the opportunity to show she thinks better, and chooses more wisely" (Buijnsters 1987: 130, my emphasis).[15] Upon evaluating the Dutch translation of Voltaire's *Mahomet* by a male colleague, she makes no effort to hide her disappointment. "It is a pity that not someone like Neufville has tried to translate the work", Wolff-Bekker states. Indeed, the Amsterdam poetess Christina Leonora de Neufville (1714–1781) had previously made a name for herself with her translation and adaptation of Voltaire's *Discours en vers sur l'homme* (1738). "She, or someone like her, would have brought to the scene a version worthy of the original",[16] Wolff-Bekker continues.

Interestingly, her judgment of female (literary) genius is clearly informed by her work as a translator, and her deep knowledge of the Republic of Letters as a transcultural intellectual space: in many letters and paratexts, Dutch literature is assessed from a broader viewpoint that allows for comparison: in reaction to her friend Isaac Sweers, who observes that "the Dutch Parnassus is struck by female dominance",[17] she points at a similar female governance in English literature,

14. OV: "ik geef al mijn prozaïschen, en poëtischen lof te pande […] dat deze Brieven door eene vrouw geschreeven zijn".

15. OV: "Jammer dat zy, die niet onbekwaam zyn, hunne gaven & hunnen tyd op deze wys besteden: 't is of de mannen het erop toeleggen om myne Sex de occasie te geeven van te toonen dat zy beter denkt, & verstandiger weet te kiezen." Letter 18, Elisabeth Wolff-Bekker to Herman Noordkerk (Buijnsters 1987: 130).

16. OV: "'t Is jammer dat niet eene Neufville zich heeft verledigt om dat Werk op zich te nemen. Zy, zo iemand, zoude het, het Origineel waardig hebben ten tonele gevoerd." Letter 20, Elisabeth Wolff-Bekker to Herman Noordkerk (Buijnsters 1987: 138). For a more thorough analysis on the relation between Wolff-Bekker and Neufville, see also van Deinsen and Vanacker (2019).

17. OV: "de Nederlandsche Parnas geraakt is onder eene vrouwelyke Heerschappy". Letter 39, Isaac Sweers to Elisabeth Wolff-Bekker (Buijnsters 1987: 174).

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incarnated by poetess and translator Elizabeth Carter: "If it is true that the Dutch Parnassus has fallen under a female government, the British is subjected to the same fate! The charming Miss Carter, is certainly the Van Merken of that hill."[18] Likewise, her own translations of works by female writers allow for a comparative approach between national and foreign literary production (see also below) both based on gender and cultural norms. In the preface to her rendition of French actress Hippolyte Clairon's *Mémoires*, for instance, she presents the professional expertise (and elegant style) at display in the latter's work as an example to her compatriot, the Dutch actress Johanna Wattier (1762–1827).[19]

Yet, on several occasions in both her paratexts and her letters, the emphasis on (and promotion of) female translators, authors and artists is counterbalanced by instances where she posits her merit, intelligence and authority as a writer and intellectual in decidedly non-gendered terms. In a letter to the Swiss doctor David-Henry Gallandet (1732–1782) she implicitly refers to Poulain de la Barre's famous argument in the *Querelle des Femmes* ("the Mind has no Sex")[20] to claim an intellectual exchange based on equality:

> 'tis True, I cannot deny that I am a woman; I myself am very satisfied with my sex; […] since I cannot believe that you can prove me that the Mind has a Sex, I will take the liberty to act with you as with my equal.[21]

Although her correspondence is definitely marked by the prevalent *doxa* of female self-effacement (which she uses strategically in letters to van Merken for instance), Wolff-Bekker displays her intellectual abilities on several occasions, and clearly aspires to a recognition of her talent and intelligence from a predominantly male circle of correspondents. As I will demonstrate, this self-affirmative stance is also reflected in the transla(u)t(h)orial *posture(s)* she adopts from her early translations onwards.

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18. OV: "Indien de Nederlandse Parnassus onder de vrouwelyke regeering is vervallen, de Britsche ondergaat het zelfde Lot! De charmante Miss Carter, is zeker de van Merken van dien heuvel." Letter 41, Elisabeth Wolff-Bekker to Isaac Sweers (Buijnsters 1987: 178).

19. "Voorbericht" in *Gedenkschriften van Hippolyte Clairon* (Clairon 1799: XIII).

20. On this *querelle*, see Stuurman, *François Poulain de la Barre and the Invention of Modern Equality* (2004).

21. OV: "'t Is waar; ik kan niet ontkennen dat ik eene vrouw ben; ik ben zelf zeer in myn schik met myne seks; […] dewyl ik niet geloof dat gy my kunt bewyzen, dat er Seks der Zielen is, zo zal ik de vryheid neemen om met u als met myns gelyke te handelen." Letter 48, Elisabeth Wolff-Bekker to D.-H. Gallandet (Buijnsters 1987: 193).

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Mediating authorship

Indeed, there is little doubt that Wolff-Bekker considered her many translations to be important contributions to her writerly career (Buijnsters 1983: 224; van Strien-Chardonneau 2004: 499). She, for instance, signs most translations – even her very first published translation from the French in 1765[22] – with both her own maiden name (first) and that of her (late) husband (second)[23] on the title page: E. Bekker – weduwe ds. A. Wolff. The authorial credit she attributes to these texts is also reflected through her genuine interest in translations (both her own and those by others) – as described in her letters – and her view on translation as a valuable creative activity – as developed in both her letters and prefatory texts. Her frequent comments on the literary merit of particular translations (or the lack thereof),[24] for instance, clearly indicate that she values them for their content *and* their functioning as modes of cultural transfer. Likewise, she actively seeks contact with colleagues whose translations she admires, such as Jan Everhard Grave (translator of Christian F. Gellert). As illustrated in the following letter, Wolff-Bekker takes particular pride in the personal and intellectual contact with Grave, whom she distinguishes ("door my geachten vertaaler van Gellerts Liederen!") for his "genuine competence" ("wezenlyke bekwaamheden"), expressing the wish for a future friendship, based on their shared expertise and interests *and* regardless of their gender ("in de vriendschap is geene Sex"):

> I did not hope to make the acquaintance of the competent, and well-regarded translator of Gellert's [Odes &]Songs![25] But now my satisfaction is even heightened, in the prospect of considering you my friend in the future: if greatness is achieved by the consideration, & attachment of those, who distinguish themselves, I will not fail to do everything to gain these from you. Friendship has no Sex.[26]

22. *Gedachten over verscheide onderwerpen, van den heer Grave d'Oxenstirn* by Johan Turesson Oxenstierna.

23. Alexander Wolff had a modest literary reputation when Elisabeth Bekker first got acquainted with him through an intense correspondence. Wolff, a widower and more than 30 years her senior, married Elisabeth in 1759; the marriage has been described as a *mariage de raison* and remained childless. Alexander Wolff passed away in 1777, after which Elisabeth's friend and co-writer Aagje Deken became her lifelong companion.

24. See her comments on the translations of Voltaire mentioned above.

25. Wolff refers to the Dutch translation: C.F. Gellerts *Geestelyke Gezangen en Liederen* (1774).

26. OV: "Weinig dagt ik kennis te zullen maaken met *den bekwaamen, & door my geachten vertaaler van Gellerts Liederen*! Maar nu word mijn genoegen daar over vergroot, omdat ik my vleye u nog wel eens, in 't vervolg, als mynen vriend te mogen gedenken: Grootsch op de agting, &

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Wolff-Bekker's own authorial agency as a translator, then, is most visible in the lengthy prefatory texts and elaborate footnote apparatus that accompany most of her translations. As such, they create an emancipatory platform *within* the work from which the translator engages in an (often critical) dialogue with the original. One becomes all the more aware of the value Wolff-Bekker attributes to her prefaces in terms of authorial posture when reading her private letters: especially at the beginning of her career, she sends these prefatory texts along with her letters, eagerly awaiting her correspondents' evaluation. To give but one example: having published a translation of William Craig's treatise *Het leven van Jezus Christus (An Essay on the Life of Jesus Christ*) in 1770, years later Wolff-Bekker still actively circulates this work, and shows particular pride in the positive reception of her preface, which she clearly considers a testimony to her intellectual merit. In her letter to Grave, sent as late as 1776, she writes:

> The fact that Craig pleases you strengthens my judgment that you are a sensible man; because I always received jubilant praise for that translation from such people; & the preface was considered a chef-d'oeuvre by those who do not read from a theological perspective.[27]

Likewise, at the end of her career (and life), the intense correspondence with her friend and editor Catharina Dóll-Egges[28] documents the creative development of the lengthy preface that introduces her translation of Cumberland's *Henry* (1800). On several occasions, Wolff-Bekker addresses the writing process in her letters, and it is interesting to note her reference to the decisive role Dóll-Egges played. She not only points at her editor's eagerness to read the preface, but also at the latter's specific authority in accepting (or rejecting) the text, claiming that – in the latter case – she could recycle the material ("zo gy hem afkeurt, verzoek ik hem terug: ik kan de bouwstoffen altoos gebruiken").[29] Dóll-Egges' crucial part is even addressed in the preface itself, with Wolff-Bekker mentioning that the essay was

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genegenheid van hen, die zigh *door wezenlyke bekwaamheden van het gros onderscheiden*, meen ik niets te verzuimen om die van u te verkrygen. In de vrienschap is geene Seks." Letter 80, from Elisabeth Wolff-Bekker to Jan Everhard Grave (Buijnsters 1987: 269).

27. OV: "Dat Craig u bevalt versterkt my in de gedachten dat gy een man van verstand zyt; want ik heb nooit van zulke lieden dan juichende goedkeuringen over die vertaaling ontvangen ; & de voorrede wierd een chef d'oeuvres genaamt by hen, die door geen godgeleerde Brillen zien." Letter 93, Elisabeth Wolff-Bekker to Jan Everhard Grave (Buijnsters 1987: 297).

28. See letters 185, 188, 189, 203, all addressed to C. Dóll-Egges and in which Wolff states that the preface was commissioned and supervised by Dóll-Egges.

29. See letter 188 (Buijnsters 1987: 606).

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written upon the editor's invitation and that it is therefore her decision to use it as a preface or an illustrative afterword, according to her wishes.

As has already been mentioned by Buijnsters and van Strien-Chardonneau, Wolff-Bekker seems to have used these prefatory essays as platforms to defend her previous writing (both translations and original work) and critically engage with a Dutch literary press that was not undividedly appreciative of her outspoken (political) ideas and writing. Again, there appears a form of writing that was in many ways informed by a creative 'continuity' between original and translated work. A continuity that in turn corresponded to the transla(u)t(h)orial *posture*, in the sense that the writerly stance (as it took form in her prefaces) was hardly discernable from that of the translator. In a long prefatory text to one of her lesser-known translations, that of Mme Beccari's *Mémoires de Fanny Spingler ou les Dangers de la Calomnie* (1781) – translated as *De Gevaaren van den Laster* (1791) – Wolff-Bekker inserts a theoretical essay on novel writing, clearly addressing her Dutch public, yet referencing key models from both French and English literature. Although she has already published her masterpiece (*Sara Burgerhart*) at that time, she stresses that "in [her] Country, any instructions on how to write a novel are still lacking" and clearly aims to delineate the features of the Dutch novel ("a domestic novel"/"een vaderlandschen roman") (Beccari 1791: VI). It seems, then, that for Wolff-Bekker this translation fits in with a more general literary project that seeks to create a new national fictional paradigm while finding its foundations in the international Republic of Letters.

Some of her comments on translation also indicate an aspiration to find and further develop her writerly voice *through* translation. In the preface to *Lier-, Veld- en Mengelzangen* she explains her choice to translate verse into prose by what appears to be a rhetorical *excusatio propter infirmitatem*, when she claims her incapacity to translate verse form ("'t is certain, that nobody would translate so terribly bad, should I ever get the idea to translate poetry in verse form").[30] In critically examining her skills as a translator, she refers again to Christina de Neufville, whose exemplary attention to verse form is defined by Wolff-Bekker as unattainable perfection.[31] However, this emphatic reference actually leads her to highlight her own creativity as a translator (in opposition to the "cool timidity" required for "perfect

30. OV: "is 't zeker, dat niemand zo weergaloos slegt zoude slaagen als ik, kreeg ik het in 't hoofd, om poëzie in verzen over te brengen" (Wolff-Bekker 1772: 165).

31. OV: "Weet men dit niet uit te voeren met het geduld van een keurigen Feitama, noch de netheid van eene grootsche Neufville, dan dient men ten minsten daar van weeten af te blijven." (Wolff-Bekker 1772: 165); "Maar dit weet ik, dat er in 't beschaaven, in 't polysten van dichtstukken, thans niemand verder is dan Mevrouw van Winter, en haare kunstvriendin [Neufville]" (Wolff-Bekker 1772: 168).

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translations").[32] In a sense, the acknowledgement of Neufville's skills serves to emphasize Wolff-Bekker's more creative and emotionally-based approach and thus foregrounds the latter's writerly *posture*, against that of faithful rendition.

Yet, it is in one of her last works, the translation of *Vertraute Briefe* (1800), that she comes closest to a theoretically founded defense of translation, in relation to 'original' work. She refers to fellow translators George Forster and Alexander Tytler, whose *Essay on the Principles of Translation* (first published in 1791) she explicitly mentions, to claim that original writing (which would be difficult to define as such, according to Wolff-Bekker)[33] and translation require an equal amount of talent and aesthetic insight ("translating does not require less talent than writing").[34] Likewise, she fiercely refutes (what she presents as) a common premise, according to which original writing (albeit of poor quality) were intrinsically more valuable than even the best translation. Interestingly, her rejection is endorsed by referring to her personal career path. Despite financial woes and recurrent arguments with the local press, Wolff-Bekker positions herself as a strong literary presence, who never shied away from acknowledging her translations in the first place ("en dat wel met mijn naam ervoor") *and* whose career choices (having produced an equal share of translations and original work) illustrate that "a well-performed translation, of a good book, also has its merit"[35] (Nicolai 1800: v).

As far as the added value of translations is concerned, it appears that this is mainly defined in terms of the much-needed *cultural transfer* they entail, providing new models and ideas to Dutch authors and readers. It seems, thus, that Wolff-Bekker's translation program should ultimately serve the same purpose as the publication of her novel *Sara Burgerhart*, namely to morally instruct her readers and contribute to shaping Dutch literature.

Mediating (inter)national authority

Hence, it becomes clear that the dynamics between self and other, between the search for domestic approval and the appeal of the foreign permeated both

32. OV: "Ons ontbreekt die koele bedaardheid, welke de oorzaak van zulke vertaalingen ook is. Onze leezers kopen geen arbeid. Wy geeven ze de voortbrengsels eener weelige dichtader" (Wolff-Bekker 1772: 167).

33. Wolff-Bekker, *Vertrouwde Brieven* (1800: IV).

34. OV: "om eigenaartig te Vertalen moet men geene mindere talenten bezitten dan om wel te schrijven".

35. OV: "dat eene weluitgevoerde Vertaaling, van een goed boek, ook zyne verdienste heeft".

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Wolff-Bekker's life and career in all but clear-cut ways. First of all, she does not appear averse to travelling abroad, since she leaves the Low Countries, mainly for political reasons, to build a life in France (Trévoux) for several years (1788–1797), together with her co-writer Aagje Deken (Schenkeveld-van der Dussen 1997). Even though this 'French' period has not been documented in letters, overall Wolff-Bekker clearly emerges as a writer whom many Dutch intellectuals of her time and day eagerly correspond with. Her multilingualism and strong interest in the international Republic of Letters make her into a remarkably learned woman ("een Geleerde vrouw", as she claims herself – see Buijnsters 1987: 505). Both in paratexts and letters, she does not shy away from taking position in various political, religious, moral and literary debates and shares her outspoken opinions on the French, English and German philosophers she favors. Although she appreciates Voltaire's work, she repeatedly professes her love for Rousseau's work and persona on moral and intellectual grounds.[36] Neither of them are translated by her, but in her letters Wolff-Bekker more than once compares their work in both versions, original and translation, thus underpinning her competence as a multilingual intellectual (and, indirectly, skilled translator). Yet, as far as we know, she rarely seems to have reached out to foreign fellow writers, in order to establish a direct contact. In the correspondence edited by Buijnsters one letter can be found addressed to French writer Mme de Genlis, but this seems to have been written on the occasion of her Dutch rendition of *Adèle et Théodore* (and published as its preface; 1782),[37] with no proof of it ever having been sent.

Wolff-Bekker's multifarious intellectual profile, then, is best observed in the numerous references to French, English and German texts and authors that can be found in both letters and paratexts. They illustrate how she represents herself as a truly cultivated *and* cultivating intellectual who not just *displays* her knowledge and cosmopolitanism, but also makes it part of the legitimation process of her own writing. First, she positions herself as a reliable cultural transmitter, pleading for the importance of translation to assure a correct interpretation of (even canonized) foreign works. In reference to A. Pope's *An Essay on Man* (1733–34), for instance, she points out that one should be careful to judge this type of "masterpieces" when not reading them in the author's own language.[38] Done properly, translation then

36. See, e.g., her letters to D.H. Gallandat, esp. letter 48 (Buijnsters 1987: 195).

37. This example touches upon another, common, characteristic of early modern literature, namely the intertwinement of private correspondence and public letters, written with a view of publication; likewise, the distinction between factual and fictional letters was not always clear-cut, especially not for writers like Wolff, who wrote epistolary fiction (see also Buijnsters 1987: 20–22).

38. See letter 37, Elisabeth Wolff-Bekker to Lotje Schippers (Buijnsters 1987: 164).

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plays a role that is not to be taken lightly. This could also explain why Wolff-Bekker often appears to stay rather close to the original's content (whereas the preromantic context would have allowed a more creative interaction with the source text), but makes ample use of paratexts to add her own (critical) voice.

Second, when addressing the translation choices she makes, Wolff-Bekker interweaves her own point of view with that of several non-Dutch (mostly French and English) literati, thereby not just seeking external confirmation, but also shaping her intellectual *posture* on a transcultural intellectual community of learned men (rather than women). In the paragraph on prose translation of verse, quoted above, she draws on the opinions supported by the *encyclopédiste* d'Alembert and the aesthetic authority of l'abbé Du Bos, to articulate her point of view. While she does not agree with d'Alembert when he criticizes prose translations, she finds confirmation in l'abbé du Bos' comparison between the aesthetic quality of prose translation and that of a drawing based on a painting: "The color is lost; but the master's style, hand, and ordonnance are still visible", she quotes (Wolff-Bekker 1772: 165). Wolff-Bekker's self-critical assessment of her skills as a translator is thus interspersed with quotations by a myriad of authoritative voices (not just d'Alembert and du Bos, but also Corneille, Plato, Pope, and many others), a rhetorical move that indirectly asserts her erudition. Even when evaluating her choices and skills against those of others, self-deprecation and self-assertion seem to go hand in hand. Likewise, when she elaborates on the equal value of translation and "original writing" in her preface to Nicolai's *Vertrouwde Brieven* (mentioned above), quotations of foreign authorities in literary translation, like Alexander Tytler, serve to ascertain Wolff-Bekker's own ideas, as well as emphasize her learnedness towards the Dutch reading public, who is her first (or rather only) target audience. Thus, as a *relational* process, Wolff-Bekker's self-positioning did not just emerge by virtue of a creative encounter between original author and translator, but also in a continuous process of *cultural* repositioning that oscillated between the search for national recognition, on the one hand, and affiliation with international networks on the other.

Here again, a certain ambiguity in terms of gender should be noted, in line with the observations made in the first part of this article. While Wolff-Bekker eagerly displays her knowledge of the male canon of French and English authors to establish her intellectual authority,[39] when it comes to positioning herself 'at home', in the Low Countries, it seems that she preferably compares herself to fellow women writers. Her appraisal of Neufville and van Merken – as "governesses

39. Again, Genlis is of course a notable exception, although one can distinguish an interesting evolution towards a more self-affirmative and authoritative stance throughout the different paratexts Wolff adds to her translations of Genlis (see also van Deinsen and Vanacker 2019).

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of the Dutch Parnassus" – has already been mentioned, but one final quote from one of her letters to Isaac Sweers tellingly illustrates how this general promotion of female authorship is also informed by a strong 'local' rivalry in the search for recognition. When noticing how a meeting with Neufville often causes respectful excitement ("een eerbiedige gril") among Dutch intellectual circles, Wolff-Bekker cannot help but to lament the familiarity with which she herself is usually approached: "I am everybody's loving Bet(h), and nobody's honored Miss Wolff!"[40]

Conclusion

Based on Wolff-Bekker's prominent position in most Dutch literary histories, one can safely say she posthumously won that 'battle', albeit mostly for that one particular novel, *Sara Burgerhart*, that made her and Aagje Deken famous in the Low Countries. However, as my article shows, the age-long focus on this canonized work has caused researchers to disregard the transla(u)t(h)orial *posture* that permeated Wolff-Bekker's private letters and public work throughout her life and career. To illustrate this creative continuity between (female) self and other, translator and author, domestic and foreign, I would like to conclude this chapter with a final example. In her 1799 translation of Richard Cumberland's *Henry* (1796), the epigraph is a quote taken from the third letter of Mary Wollstonecraft's travel narrative *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (1796).[41] It reads as follows:

> The reflection necessary to produce a certain number even of tolerable productions augments more than he is aware of the mass of knowledge in the community.[42]

By making a clear reference to the author of *A Vindication of the Rights of Woman* (1792), Wolff-Bekker again adds another layer to the translation, one by her own choice (since it is absent from the original) but which she did not 'author'. The quotation is indeed translated into Dutch, which further illustrates her role as a

40. OV: "ik ben ieders lieve bet, & niemands gevenereerde Juffr Wolff!" Letter 42, Elisabeth Wolff-Bekker to Isaac Sweers (Buijnsters 1987: 180).

41. Wolff's acquisition of the work is mentioned in letter 185 to Catharina Dóll-Egges (August 19, 1799), in which she mentions Wollstonecraft's letter as her future "guidebook" (Buijnsters 1987: 605).

42. OV: "De poging, welke tot het voortbrengen van zeker getal slechts dragelyke boeken behoort, vermenigvuldigt, meer dan men denken zoude, de maate van kundigheden van het publiek." (Cumberland 1799)

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cultural transmitter; interestingly, however, the act of translation itself is undermined by the content of the quote. Indeed, in this particular letter, Wollstonecraft actually criticizes the lack of 'original' Swedish literature and pleads in favor of the cultivation of domestic literature, as a necessary means towards cultural and intellectual advancement. In other words, Wolff-Bekker inserts a *translated* quote by a *proto-feminist* writer, as an epigraph to a novel, written by a *man* but which she herself *translated*, to transmit a plea for the cultivation of *domestic* literature.

My analysis of Wolff-Bekker's paratexts and letters, then, is relevant in that it highlights the lesser-known trajectories of a female writer who, well before and (even) after she became famous for that one particular novel, used translation's potential in allowing to develop a middle voice, apt to carve out her *posture* as a transla(u)t(h)or. Beyond the case-study it presents, it also aims to serve as a steppingstone towards an encompassing transcultural approach of the history of 18th-century literature. Indeed, as a relational process, Wolff-Bekker's self-positioning as a woman writer did not just emerge by virtue of a creative encounter with other authors and texts, but also in a continuous and ambiguous process of cultural and social repositioning that oscillated between the search for national recognition, on the one hand, and affiliation with a pan-European intellectual space on the other. A space that, in turn, allowed for a particularly dynamic traffic of texts through which (female) writers and translators could shape their *posture* and legitimize their work on transcultural grounds.

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PART 4

Translations and fictions of translations as gateways

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CHAPTER 12

Traveling translators

Women moving Tolstoy

Michelle Woods

In her recent book, *This Little Art*, Kate Briggs conveys what it feels like to translate a text, specifically in her case, Roland Barthes's lecture notes. Her phenomenological approach is both metatextual and textual: she is intent on describing the movement of actual translation practice – in a lovely moment observing how different women move in an aerobics class and connecting it to how different translators move in and out of the same text with different results – and using syntax to show that movement. She describes and enacts:

> Translation as a laborious way of making the work present to yourself, of finding it again yourself, *for yourself*. Translation as a responsive and appropriative *practising* of an extant work at the level of the sentence, working it out: a *work-out* on the basis of the desired work whose energy source is the inclusion of the new and different vitality that comes with and from me. (Briggs 2017: 119)

Her insertion of a moving (female) body into the translation process and enactment of that movement suggests a way forward for reading the female translator in and around the texts she translates. In Translation Studies, feminist readings (including my own) have concentrated on recovering the elided or occluded histories of female translators as a kind of peritextual addendum or re-covering of the translated text. Briggs's descriptive and disruptive (in a phenomenological sense) presentation of translating as it happens might enable us to connect the histories of female translators in a physical and phenomenological way with their choices in the texts they translate; in Briggs's words, how they "make" and "do" a translation (2017: 269), how they stage it and their bodily affect in the translation.

In this article, I examine the work and movement of some of the female translators of Leo Tolstoy's work: specifically, Constance Garnett, Marian Schwartz, Isabel Hapgood and, to a small extent, Tolstoy's own wife, Sofia. In doing so, I examine Tolstoy's proto-modernist use of syntax and repetition in order to convey movement in his texts and how these female translators reacted to his prose

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experimentation. Their reaction might show how the translator is "embedded in the translated text" (Wright 2016: 99) and how we might be able to read the texts as "refracted through the person of the translator" (2016: 63). I want to suggest, tentatively, that Theo Hermans's metaphorization of the embodied translator in his seminal study of translator agency and voice (2007) might be literalized. Hermans argues that "discursive identities are established … not as individuals of flesh and blood … but as points of reference, ciphers in the ongoing discourse of and around translation" (2007: 115). What if, though, we do read translators as "flesh and blood" readers *in action* as we read them? If we read their choices, interventions, voices, agency – their Briggsian "working-out" – as it is invoked as we read their translations? Tolstoy is particularly interested in using movement in syntax to bring his texts alive, to make us feel what the characters feel, and we see his translators in action reacting to this experiment and inserting their own voices (through italicization or footnotes). We watch them work cognitively, thus invoking our own "working-out" of the text. In addition, Tolstoy's early female translators – Garnett and Hapgood – literally travelled to Russia (and Tolstoy) and back, writing about these journeys and the effect and affect of these journeys, describing what it felt like to move and think in a different language and space, thus correlating their experiences to Tolstoy's textual experimentation and bringing it to bear on their translations.

In Tolstoy's novel, *Anna Karenina*, Anna leaves Moscow for St. Petersburg, after her fateful meeting with Vronsky. She is traveling by train and the movement of the train affects the rhythm of her thoughts; they move back and forth to the movement of the increasing speed of the train, her emotions heightening, until the train stops, she gets out into a snowstorm and finds Vronsky there on the platform. The modern mode of transport, Tolstoy suggests, is deeply, phenomenologically disruptive, the speed leading to increased irrational emotion, and fantasy. In the "twilight of the sleeping car" (Tolstoy 2000: 115), Anna is restive, and begins to read an "English novel" by lamplight with a paper knife in her hands to cut the pages; the novel entices her but fills her with distaste because she "had too great a desire to live herself" (2000: 116) and we can hear both the mechanical rhythm of the train, and the rising passion, in the chiastic syntax and repetition:

> **If she read that** the heroine of the novel was nursing **a sick man, she longed to** move with noiseless steps about the room of **a sick man; if she read of** a member of Parliament making **a speech, she longed to** be delivering **the speech; if she read of** how Lady Mary had ridden after the hounds, and had provoked her sister-in-law, and had surprised everyone by her boldness, **she too wished to** be **doing** the same. But there was no chance of **doing** anything; and twisting the smooth paper knife in her little hands, she forced herself to **read**. (2000: 116)

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> **Читала ли она, как** героиня романа ухаживала за **больным, ей хотелось** ходить неслышными шагами по комнате **больного; читала ли она о том, как** член парламента **говорил речь, ей хотелось говорить эту речь; читала ли она о том, как** леди Мери ехала верхом за стаей и дразнила невестку и удивляла всех своею смелостью, **ей хотелось это делать** самой. Но **делать** нечего было, и она, перебирая сво**ими** маленьк**ими** рук**ами** глад**кий** ножичек, усиливалась **читать**. (Tolstoy 1978: 67)

The novel and the speed of the train build into a fantasy of a life she wants to live, and Tolstoy here uses a proto-modernist style in which the syntax and semantics consciously build affect and emotion. Importantly modern, too, is the portrayal of a women who has time to think, even if that time is attenuated and affected by the speed of the train, and who dreams of a life beyond the one she has as a mother and a wife in a prosperous but arranged and now sterile marriage.

Constance Garnett translated this passage into English in 1901. She was already celebrated as the translator of Turgenev's work, but she came into some criticism for this particular translation; one reviewer in *Blackwoods* "was so disappointed to find the style of the translation so inferior to that of Turgenev" (Garnett 2009: 205). A little aggravated, Garnett wrote to her father-in-law that the fault was not hers but Tolstoy's: "Tolstoy makes no attempt to write good Russian – and more than that – he seems willfully to go out of his way at times in not doing so" (2009: 205). In her defense, she wrote that, in fact, "the English version of Anna is clearer and more free from glaring defects of style than the Russian original" (2009: 205). Yet as her grandson notes, quoting Henry Giffords, she did not "tamper with Tolstoy's syntax," she did "not shrink from his repetitions" and "reproduced his mannerism" (2009: 205) even as she disapproved of them. Her disapproval shows in her appealingly confident appraisal of how easy Tolstoy was to translate: she felt he was "the easiest author going. I could translate him in my sleep" (2009: 205); "his simple style goes straight into English without any trouble. There's no difficulty" (2009: 205).

Garnett began translating *Anna Karenina* on spec, hoping Heinemann, who had published her translation of Tolstoy's *The Kingdom of God is Within You*, would buy it; she and her husband were badly in need of money, which contributed to the notorious speed and volume at which she translated (also due to rival translations). The necessity of speed, ironically activated a kind of anti-domestication of the text – some of Tolstoy's "glaring defects of style" may have been cleaned up, but these "defects" – the markers of textual modernity, perhaps unrecognized for what they were – are somewhat smuggled across and perhaps only fully understood as stylistic invention later.

In the above passage, we can see Garnett resisting Tolstoy a little, in terms of repetition: three times in one sentence, Tolstoy repeats the chiastic phrase

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"Читала ли она … ей хотелось…" / "If she read … she wanted …"; the phrase speaks for itself as a powerful statement with its repetition of the female pronouns (and, thus, subject), and the syntactical connection depicting the movement from "reading" to "wanting." The sound, as noted above, also effects movement as it replicates the movement of the train. Garnett intensifies "wanting" in the first two instances: Anna "longed to" twice and then uses another verb – a more melancholy and less intense one – for the third repetition: "she wished to." Her intervention shows Garnett trying to control the tone, as the passage does become melancholy right after as Anna cognitively turns from the feelings engendered by the book and the train to a reality of a more circumscribed life. It removes some of the directness of Tolstoy's approach, in which there is a candid and straightforward sense of the book's effect and Anna's affect: "she wanted to go … she wanted to speak … she wanted to do" – the articulate simplicity builds up a sense of empowerment through reading. Garnett's choice, though, shows her reading (allows us to hear her reading) and interpreting the impact; realizing perhaps before Anna that this sense of empowerment is a wishful trap.

As Anna begins to read, she thinks about how the hero of the novel has "attained his English happiness, a baronetcy and an estate" and strongly wishes she could join him there; a sudden passionate thought that immediately turns dark:

> she suddenly felt that *he* ought to feel **ashamed**, and that she was **ashamed** of the same thing. But what had he to be **ashamed** of? "What have I to be **ashamed** of?" … There was [**nothing**]. She went over all her Moscow **recollections**. All were good, pleasant. She **remembered** the ball, **remembered** Vronsky and his face of slavish adoration, **remembered** her conduct with him: there was nothing **shameful**. And for all that, at the same point in her **memories**, the feeling of **shame** was intensified … (Tolstoy 2000: 116)

> вдруг она почувствовала, что ему должно быть **стыдно** и что ей **стыдно** этого самого. Но чего же ему **стыдно**? «Чего же мне **стыдно**?» … **Стыдного ничего не было**. Она перебрала все свои московские **воспоминания**. Все были хорошие, приятные. **Вспомнил**а бал, **вспомнила** Вронского и его влюбленное покорное лицо, **вспомнила** все свои отношения с ним: **ничего не было стыдного**. А вместе с тем на этом самом месте **воспоминаний** чувство **стыда** усиливалось … (Tolstoy 1978: 67)

We can hear the rhythm of the train again – the pistons firing – in the repetition of a key word in the novel – that's repeated throughout the novel: "shame," and the repetition of "remember" and "memory" – the rhythm of the train, its tempo, affects her recursive thinking and ignites her anxiety (in Russian, there's a repeated "v" and "s" sound – from the noun and verb for memory and remembering (вспомнила, воспоминаний) and for the word shame/ful (стыда) – that literally

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sounds like the wheels and whistles of the train). She moves from the fictional hero and the disembodied thrill of imagined escape and adultery to the hero, Vronsky (fictional to us, and both very real and also romanticized to her), who, of course, she will follow, later in the novel, to his fancy new estate, exiled from society. The act of reading in her head has changed velocity because of the place of reading, the train; her mind moving from the book to the recent past, to the present, to an imagined future (a seed planted by the book).

Vladimir Nabokov not only circles but scribbles through Garnett's italicization of "he" in his copy of her translation: "*he* ought to feel ashamed" (Nabokov 2002: 156) because it's not there in the Russian. It's easy to read Garnett's decision as a kind of bright signpost to readers that Anna is moving from imagining the hero of the novel (that English "he") to the hero of our novel (*that* "he"), something that annoys Nabokov as a dumbing down of the subtlety of the shift from the fiction Anna's reading to the fiction we're reading (and the fiction involved in falling in love, in falling for Vronsky). But we can read it differently: it's a chance to hear Garnett's voice, or, rather, to hear Garnett *hearing* Anna. We can see the translator in action, doing her "work-out," listening to the character, bringing her alive and bringing the translator alive: we hear through Garnett's ears, there's shock here, a revelation that Vronsky shouldn't have pursued her, and, perhaps more unconsciously, that shame shouldn't be gendered, as it so often even still is. It's telling that Nabokov feels so compelled to scribble that italicized "he" out of existence in his copy of her translation, seeing it as a mistake rather than a choice, an imprint of a translatorial action and reaction to the movement of the text.

Even though Marian Schwartz's 2015 translation is finely attuned to what she calls Tolstoy's "radical" stylistics (and she makes an articulate case in her introduction for how this has been overlooked in English translation), Schwartz's translation of the passage, in which Anna reads and then longs for a different life, reads similarly (in its replication of chiasmus, and its use of two terms to translate "wanted": "wished" and "longed") to Garnett's:

> If she read […] **she wished** […]. if she read […] **she longed** […] if she read […] **she longed** to do this herself.[50] But there was nothing she could do, and running her small hands over the smooth little knife, she forced herself to read.
>
> (Tolstoy 2015: 93)

Schwartz embodies herself in a footnote to the passage and we hear her; she works-out, we watch and hear her working out, that Anna is reading Anthony Trollope's "*Can You Forgive Her?*" (2015: 745). The footnote tantalizes, giving a suggestion for the real book Anna reads – not in translation – but perhaps doesn't capitalize on its suggestiveness, as there's no room for it in the translation or its footnotes. The translator's knowledge, and her intercession, though, allows readers to think

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further about the possible intertextuality of Trollope's and Tolstoy's work. Central to Trollope's novel is the question of what a woman's role in a changing society should be – one of the protagonists, Alice Vavasor (based on an American feminist, Kate Field, with whom Trollope had fallen in love) asking: "What should a woman do with her life?" (Trollope 2004: 140). Anna, here in this passage, roiled and enervated by the train and the novel, concludes there is nothing to be done, she can do nothing, and *forces* herself back into the world of the imagination, the place where an only unsatisfactory freedom lies. Schwartz's intervention also underlines how influenced Tolstoy was by English novels; as Tolstoy's wife, Sofia, notes in her *Diaries*: "Lyovochka was just saying that he had read his fill of historical material, and was going to start on Dickens' *Martin Chuzzlewit* for a rest," Sofia wrote, "I happen to know, however, that when Lyovochka turns to English novels he is about to start writing himself" (S. Tolstoy 1985: 62).

In entering the text, Schwartz opens up another context. We tend to read Tolstoy through the blinkered prism of a generation of 19th century Russian realist novels, but he was reading widely in English, French and German and was a huge admirer of English contemporary novels, as two of his American translators discover when they visit him at his estate outside Moscow, Yasnaya Polyana: Eugene Schuyler notes after long conversations with Tolstoy, how he admires the "English novel" and its "naturalism" (Schuyler 1901: 236); and he goes on at length to Isabel Hapgood about Dickens's genius (Hapgood 1895: 173). Tolstoy loved Dickens and admired Trollope but perhaps rightly dismissed Trollope as "too conventional" (L. Tolstoy 1985: 185). In re-reading *Anna Karenina* through *Can You Forgive Her?*, in which the narrator directly condemns his protagonist for choosing the wrong man (George, a kind of Vronsky figure), you can appreciate how much room Tolstoy leaves for his own readers to judge by allowing us into Anna's – and other characters' – consciousness.

Most striking is what Tolstoy does differently. Impressed by one of Trollope's novels, Tolstoy noted in his diary (while writing *War and Peace*) that: "I despair for myself. Trollope overwhelms me with his skill. I console myself that he has his skill and I have mine" (L. Tolstoy 1985: 185). Annoyed by Trollope's "diffuseness" – i.e., his lengthy descriptions and sidebars – Tolstoy's prose is much tighter in its aesthetic form, especially as we see in the passages above, in which he is not simply describing Anna reading but trying to convey the pulse and time and affect of the act (through repetition and chiastic syntax). As Schwartz writers in her "Translator's Note" to the novel:

> *Anna Karenina* is replete with repetitions and phrases. Tolstoy deliberately limited his vocabulary, avoiding the 'elegant variation' that conventional literary language advocates … These repetitions form a fine web of connections between people and events that is progressively cast over the full length of the novel".
>
> (Schwartz 2015: xxiv–xxv)

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Schwartz's "Note" is instructive in dismissing earlier beliefs that Tolstoy's language was too simple and too awkward; in her close reading as a translator, she realizes – and conveys to her readers with her embedded presence, her working-out in the text – that Tolstoy's is effecting a particular style through his targeted use of language and repetition. She points out, too, the repetition of key words throughout the text – the adjective "vesëlyi" that she translates as "cheerful" and "related words with the same root" (2015: xxv); it appears "316 times, and as the repetitions build, it begins to take on ominous associations. The reader begins to wonder just how cheerful anyone really is" (2015: xxv). The same words: home, family, shame, smile, happy, cheerful, resonate and move through the text, shaded in different contexts and mutable in their meaning. If Anna is reading at an increasingly speedy pace, adding velocity to her emotions, Schwartz here shows the alternate tempo of the reading of the translator: slowly and as an intensified form of reader, a "highly attentive reader" attuned to the "complex literariness" of the text (Wright 2016: 110). As Anna, moved by the train and by her cognitive reaction to the velocity of the train and of the effect of fiction, speeds up, we see Schwartz slowing the affect of the prose down, we see her work-out the complex associations and the stylistic affect.

In the novel, though, Anna has time to think, albeit speeded up, and thus the ability to engage intellectually with a notion of freedom, as does her sister-in-law, Dolly, later in the book, when she travels alone to visit the now disgraced Anna. In a slower, horse-drawn carriage, Dolly has time to move between past, present and future, and questions – like Anna here – what it means to live, specifically for a woman whose entire existence is meant to center (at this time and in this society) on her husband and children. The syntax creaks back and forth with the carriage springs and we see her thoughts moving with them. She thinks about freedom, too, the possibility of a different life, but, in the end, like Anna remains enclosed, encased, in the body of a carriage, suggestive of the space of imagination – roving but sealed by social expectation. Todd Gitlin recently excoriated Tolstoy for "projecting your ignorant, arrogant, phallocentric fantasies" onto Anna, "[a]ctual women are silenced while you arrogate to yourself the overweening role of ventriloquist" (2016), but the roving empathy of the novel – whatever Tolstoy's personal intent and, according to his own wife, misogyny and deliberate misunderstanding of women – literally moves us, through the mobile, shifting syntax, into the phenomenological experience of these women.

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Moving translators

The translators moved, too. The letters that Garnett sent from her journey to Russia in early 1894 embody an actualization of the potentiality of a woman with the time to observe, move, and question given norms. She describes travelling alone by train to St. Petersburg, as a thirty-two year old woman – having left her husband and baby son at home – to improve her Russian, to meet Tolstoy in Moscow, and to smuggle in some undeclared contraband: a letter from, and book by, her friend (and possibly lover), the revolutionary assassin, Sergius Stepniak – the former for the radical writer, Vladimir Korolenko, and the latter for Tolstoy – as well as money for famine relief. Changing trains at the border, she capitalizes on her translation skills; having "got into conversation with a French hairdresser going out to St Petersburg who 'was a little anxious because he knew no Russian … I undertook to speak for him and he in return carried my bag'" (Garnett 2009: 116), i.e., the bag full of illegal material. Past the border, two Russian men alight into their carriage, and she stops talking and feigns sleep – in order, ironically, to observe. The Frenchman tells the Russian in astonishment: "that here was a young Englishwoman who had left her husband and child to go to Russia. 'Avec?' enquired the Russian expressively. 'Non. C'est étonnant – seule!'" (2009: 116).

Sight and non-sight keep coming up in her accounts; it is impossible in this train to look out at Russia speeding past because of the iced-up windows; similarly, she will complain in her letters about the overwhelming heat in both the houses of the rich and the poor, the *literati* "living in rooms so hot that my spectacles are always steamed" (2009: 120) and when she steps into a peasant's cottage, "I was blinded by the steam on my spectacles" (2009: 126), so much so she has to step out in time to hear the peasant's wife, who'd been occupied by children inside the cottage, attempt to give directions to their sledge driver but who "was at once told to hold her tongue – that this was not a woman's business" (2009: 126). Garnett's facility in Russian, as a translator, enables her to hear this and carry on with her "woman's business" and her experience travelling is largely a sensory one. She describes the long hours travelling and getting lost in the sledge; she had imagined that "sledging was like being drawn about in a chair on the ice on a pond or a river" she wrote, "Not at all! It is much more like being at sea, and at first I was afraid it would produce the same effect" (2009: 124); she described being "rolled up like a bear" in furs for warmth but also to be "thoroughly padded against all the jolts and jars" (2009: 124). The slow movement of time, travelling from Moscow to Nizhni Novgorod and Yablonka and back with her companion, Duchess Aleksandra Shteven, gives her time to see and experience Russia and to speak the language. Even walking in Moscow is a slowed-down affair, "Walking is a difficult matter … as there is a horrible thaw and a foot deep of soaking filthy slush covers the street.

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That is just Russia! The exquisite poetic delicate spire against the tender pearly sky – and underfoot filth indescribable!" (2009: 122). Garnett returns again and again to the connection between her bodily movement in Russia and her attempt to work-out the place, its people and its language.

Garnett's grandson claims that, in her brief visits to Tolstoy, she "at once came under the spell of the old genius" (2009: 122), but though Tolstoy praised her translation of *The Kingdom of God* saying he liked it "much better than the French" (2009: 122), and offered her the translation of his *Four Gospels Harmonized*, she refused (2009: 122). *The Four Gospels* comprised, in fact, the Greek text of the gospels, the Old Russian translation, and his own translation into modern Russian, along with commentary. Garnett had studied Greek at Cambridge, but she knew "it would be *very* difficult to translate" (2009: 122) this text comprised of translations, especially any attempt to render in English the difference between Old Russian and Tolstoy's Russian (2009: 123). Already contracted to start translating some of Turgenev's work, she calculated she would have perhaps only three months to translate it – that she was tempted shows the speed at which she was forced to translate.

A couple of years ago, Janet Malcolm excoriated DH Lawrence for his iconic description of Garnett, as she sat in her English cottage garden so speedily translating that she "turn[ed] out reams of her marvelous translations" throwing down page after page "without looking up" as they piled up "almost up to her knees, and all magical" (Garnett 2009: 133). Malcolm fairly suggests this implied a dilettantism and a condescension toward translation, the adjectives "marvelous" and "magical" not showing the real work at hand, adding, "A serious translator would be indoors working with orderly deliberation" (Malcolm 2016). My worry here with Malcolm's laudatory effort to prevent Garnett's translations from obsolescence (by, in her mind, far inferior translations) is that she places Garnett back inside the cottage, indoors, back at home and *in* the home, and limits the role of the translator to only a sedentary, textual one.

The orderly Edwardian lady Malcolm presents – one steeped in the language of Dickens, Trollope and Eliot – seated in her country cottage, was also the woman traveler who set fire to the letter the radical Korolenko gave her to pass on to Stepniak just before she got on the train back across the border. DH Lawrence, who described her in the garden translating, was a frequent visitor, along with another great modernist she championed, Joseph Conrad. Garnett was a far more modern personality than Malcolm wishes her to be: she'd been involved in the Fabian movement, she and her husband were promoting a modernist generation and her Russian translations were feeding that generation. On a personal level, she had a fluid relationship with her husband: as she translated *Anna Karenina* and after, they existed in a marriage, in which Edward actually lived with his lover,

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Nellie Heath, and he and Nellie visited, and lived with, Constance at the weekends. Constance and Edward Garnett's son, David, described (during this time) watching his mother translate *Anna Karenina*. He

> would watch the changing expressions on her face, eager, frowning, puzzled or amused. The Russian words were translated not only on the foolscap sheet of paper in front of her, but into English features of flesh and blood. Her face was so expressive that I could guess at the emotional tension of what she was reading. (Garnett 1975: 133)

Garnett's material context seems highly important in re-envisioning her and her reactions and readings of the text, even on the phenomenological level; it is important not to read the translator as just a textual figure, a textual outcome of choices. David Garnett reminds us that his mother was alive with fluid movement and choice as she reads and translates the text; he shows her working-out the text and inserting her own embodied cognitive movement and affect into it. Malcolm who disdains Lawrence's apparently romantic vision of Garnett translating in the garden might well discover in Richard Garnett's biography of his grandmother, that, as she translated Tolstoy, Constance Garnett's eyesight was worsening and, as the Garnett's only had money for one lamp – unlike Anna who can casually ask her servant for lamplight on the train in the novel – the rest of the cottage was lit only by candlelight. Translating outside in the summer sun was a practical rather than romantic choice, as was the speed of the translation.

Another female translator visited Tolstoy in 1889, this time from America and this time in order to produce a public profile of Tolstoy for *The Atlantic Monthly* magazine – Isabel Hapgood's article, "Count Tolstoy at Home," was published in 1891 (and then in a book, *Russian Rambles*, in 1895). Placing Tolstoy in the domestic sphere at his estate, Yasnaya Polyana, is a clever manoeuver by Hapgood who sneaks in a valedictory portrait of Tolstoy's wife, Sofia, under the guise of a profile of her husband. Sofia Tolstaya wants to travel but can't; "the family ties me down," she says (Hapgood 1895: 176) in contrast to her husband's travel for research: "I should like to be a pilgrim myself" she told Hapgood, "I feel the need of freshening up my ideas" (1895: 176). Think of the "horrible loneliness" of Tolstaya's life, Hapgood tells her readers, and "the absolute loneliness during the absences of the count" who could travel at whim "for rest" from family life, as well as for research (1895: 162). "The countess did not" travel, she adds; she

> is one of those truly feminine heroines who are cast into shadow by a brilliant light close to them, but a heroine none the less in more ways than need be mentioned. Her self-denial and courage gave to the world, 'War and Peace' and 'Anna Karenin;' […] Can any one blessed with the faintest particle of imagination fail to perceive how great a task it has been to withstand [Tolstoy] for his own good. (1895: 162–163)

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Hapgood is not interested in repeating Tolstoy's "catechism" (1895: 178) – the ideas the world knows him by, instead portraying her frustration with the paradoxes and illogic of them in two ways: her vanquishing of Tolstoy in arguments and her decision to spend more time with his wife, Tolstaya "for the pleasure of her conversation. Nothing" – certainly not Tolstoy himself – "could be more fascinating" (1895: 169). The decidedly undomestic Hapgood takes time with Tolstaya by taking part in domestic chores: "I sometimes sat under the trees with the countess, and helped her sew on baby Ivan's clothes" (1895: 169) in order to speak with her: "There are few better informed women than she, few better women of business, few women who are so clever and practical" (1895: 170).

Tolstaya also influences Hapgood's decision about translating Tolstoy; he wanted Hapgood to translate his controversial story, "The Kreutzer Sonata" in which a wife-murderer tells the narrator – on a train journey – the story of the uxoricide and his acquittal, and Hapgood writes not only about the offer of translation but also Tolstaya's reticence about the story. She had already persuaded her husband to change it, so that the unnamed wife was not explicitly guilty of infidelity, thus shifting the guilt more toward the husband who is driven mad with jealousy that might be unfounded. She hated the story and, in her diaries, Tolstaya wrote that it "is untrue in everything relating to a young woman's experience" (S. Tolstoy 1985: 109). To Hapgood, she adds when Tolstoy says the story is not quite ready as he is making some changes, that "he might suddenly take a fancy to view the subject from an entirely different point, and write the book all over" (Hapgood 1895: 195), i.e., from the woman's point of view. He didn't, but she did – Tolstaya wrote a short story in response, *Chya vina? /Whose Fault?* from the wife's point of view, in which the wife, now given a name, Anna, thirsts for artistic expression in music, art and translation: she finds an intellectual and artistic – not sexual – blossoming in her friendship with an artist, Bekhmetev: "Working together motivates me" (S. Tolstoy 2014: 141) she says to Bekhmetev, "Let's translate something together" (2014: 142); "She spent entire evenings occupied with translation; she was captivated by it. Bekhmetev visited almost every day; he helped her and […] even the prince was often drawn into this project" (2014: 142); the ménage-à-trois is an intellectual one, and potentially – removed from sex – a happy one.

Hapgood began a translation of "The Kreutzer Sonata" but was upset by its view of women, and she "destroy[ed] the translation which I had begun" (Hapgood 1890: 313). She felt, clearly influenced by her conversations with Tolstaya, that Tolstoy's view of women had ossified, along with an ossification of style, which "errs in the direction in which all his books are faulty, viz., repetition" she writes:

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> The unnecessary repetition of words or phrases occurs in his greatest works, while in the later, the polemical, writings, it has become greatly exaggerated. It forms a feature of this book, and although it gives strength at times, it is too marked on the whole. One must think that this tautology is deliberate on the author's part, since he is never in haste to publish uncorrected matters, but the result is harshness, which increases with every fresh work. Nevertheless, the book is well written. (1890: 313)

In fact, the harshness, as I've argued elsewhere, is a feature of the modernity of style: the murderer's almost monologue moving in the rhythm of the train and of the music he feels seduced his wife; the exaggerated repetitions and chiastic syntax underline the instability of the male character, Pozdnyshev, undermining any moral identification with his harsh views, and the silencing, and murder of his wife.

Hapgood had a small independent income thanks to her father's inventions for the railway (including for the Pullman car), but she passes quickly over the train journey to Tula, spending some pages instead on the carriage ride from Tula to the Tolstoy estate; the pace of the journey allows a detailed description of the countryside, including a slow, mesmeric litany of the flowers that she sees, but also a conversation with the peasant driver, Alexei, a conversation about his knowledge of Tolstoy and what he thinks Tolstoy's utopia of equality might look like: "if all men were equal," he says, "I should not be driving you … I should have my own horse and cow and property, and I should do no work" (Hapgood 1895: 156). She tries to tell him that in America "we were all equals in theory (I omitted 'theory')" and yet "some of us still 'drive other people,' figuratively speaking" (1895: 156). He laughs and says, "he doesn't believe that all men were equal in such a land any more than they were in Russia. That was the sort of wall against which I was always being brought up, with a more or less painful bump," she writes, "when I attempted to elucidate the institutions of this land of liberty" (1895: 156). Slightly coded, but quite clear is her suggestion that "this land of liberty" where all "men" are supposedly equal offers only an equality in theory, leaving out the "in theory" for the Russian peasant but not for her American readers.

By the time of her suicide, and because she's a social pariah, Anna Karenina has not only become an avid reader "both of novels and of what serious literature was in fashion" including "agriculture or architecture" in order to advise Vronsky who is "amazed at her knowledge" (Tolstoy 2000: 729) but also a writer – her brother Stiva admonishes Levin for thinking that Anna is only occupied with being a mother: "you picture every woman simply as a female, *une couveuse* (brooding-hen) … She's busy, in the first place, with what she writes" (2000: 786), a children's book that he has given to a publisher who says "it's a remarkable piece of work" (2000: 786); that she has to die is a result of Tolstoy's critique of the social circles who exile her, but also because of his own beliefs. As Sofia Tolstaya writes

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in her diary after an argument with him when he "announced, as usual, that he was against women's emancipation and so-called 'equal rights'" he went on to argue "that no matter what work a woman did – teaching, medicine, art – she had only one real purpose in life, and that was sexual love" (S. Tolstoy 1985: 294). Yet, the dissemination of his work in English was dependent on the material labor of women, and specifically of women prepared to travel beyond the domestic sphere. His very meeting with them, the embodied translators, brought him up sharply against the paradoxes of his arguments, something that Hapgood wryly articulates. Equally, their struggles with the proto-modernist movement in his writing style – their resistance to it and yet their recognition of it and relative resistance to its domestication – opens up a reassessment of the female spaces, in time and travel, in his novels.

Watching these translators *work-out* (in Kate Briggs's terms) Tolstoy's use of language – how it moves, how language forms patterns and affect – in the text, but also in their paratexts, gives us an understanding of how to read Tolstoy's texts and, importantly, women in his prose. Finally, it is important to see these female translators not just as historical literary figures, revived to make a point about elided female history, but also as living, mutable, beings, reacting one way and the next, as Chantal Wright argues, embedded and intensified readers. Watching them, as David Garnett watched his mother, we can react to their readings, their working-outs, as we enact our own.

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CHAPTER 13

The voices of James Stratton Holmes

Elke Brems and Jack McMartin

> Translators are […] human beings, despite all their efforts to function as clear-glass windows which the bright sun of the author's text can shine through undistorted. And that fast gives rise to the question: to what extent are the texts they have translated unwitting records of their own motives, desires and frustrations?
> (Holmes 1988/1994: 107)

The guiding question of this paper was spoken by its subject, the poet, anthologist, translator and translation theorist James Holmes. In this chapter, we endeavour to glean traces of his translatorial voice through an interpretive reading of his poetry translations, his published views on his own translation practice, and his statements about his identity as a gay man on the literary scene in post-World War II Amsterdam.

Before we move on to an analysis of Holmes' textual and paratextual voice, let us look briefly at his life. James Stratton Holmes was born in 1924 in Iowa (US). In 1949, having received a Fulbright scholarship to teach English abroad, he moved to the Netherlands and worked as a high school teacher in the Dutch countryside. After his Fulbright year, he relocated to Amsterdam where, in 1950, he met his life-long partner Hans Van Marle. He enrolled in Dutch courses at the University of Amsterdam and quickly turned to translating, mostly literature, as a means to support himself. In 1956, at the age of 32, he received the Martinus Nijhoff Prize for his poetry translations out of Dutch, the first foreigner to ever win that important literary award. His network in the literary field was extensive and he was actively engaged in a range of cultural institutions like PEN, Poetry International and the *Stichting ter bevordering van de Vertaling van Nederlands letterkundig werk* [Foundation for the Promotion of Dutch Literary Work] (see van Voorst 2017). In 1964, he accepted a staff position in the comparative literature department at the University of Amsterdam. There, his career as an educator of translators took shape. This role led him increasingly to reflect on translation, and he began to write scholarly essays and articles about translation as a phenomenon. These texts would supply the young discipline of Translation Studies with some of its foundational ideas. His academic writings, collected in the volume *Translated!* in 1988, were ground-breaking and are

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still considered seminal contributions to the field. Today, Holmes is regarded as one of the founding fathers of Translation Studies (Naaijkens 2017).[1]

Throughout his adult life, Holmes was a lover of Dutch literature. Be it as translator or advocate, he eagerly and ambitiously took up an intermediary role bridging the Dutch and Anglophone literary fields at a time when Dutch literature, and especially Dutch poetry, was virtually unknown to the English-speaking world. Among his most important undertakings was a volume of Dutch poetry in English translation, *Dutch Interior: Postwar Poetry from The Netherlands and Flanders*, published in 1984 by Columbia University Press, which he co-edited and for which he penned 92 of the 263 translations (Koster 1996: 203). In 1958, he co-founded *Delta: A Review of Arts, Life and Thought in the Netherlands*. This celebrated journal, funded by the Dutch government, aimed to promote Dutch culture in the Anglophone world (see Brems and McMartin 2020). Holmes served as a principle editor for much of the journal's sixteen-year run and regularly contributed poetry translations up until *Delta*'s last issue in the winter of 1974.

Alongside his activities as a translator, academic, poetry anthologist and journal editor, Holmes was also a poet himself. It is in his poetry that his identity as an out-and-proud gay man comes to the fore. Particularly later in his life, from the 1970s onward, his sexuality would take pride of place in his professional work as well. He initiated a programme in Gay Studies at the University of Amsterdam and was preparing an anthology of Dutch gay poetry in English translation at the time of his death from AIDS in 1986. He was 62.

Holmes' translations of experimental poetry

Many of Holmes' poetry translations were published in *Delta* before being collected elsewhere. A large part of his output for the journal was of the so-called 'Generation of the 50s' (*De Vijftigers*), also known as the 'Experimentals'. This group of poets advocated a sensory perception of life: body first, then mind. They wanted to do away with classical standards of writing poetry and experimented with poetic language that sought to embody the senses and the bodily experience of the world through an abundant use of images, neologisms, metaphors and free verse. Important experimental poets included Lucebert (1924–1994), Hugo Claus (1929–2008) and Gerrit Kouwenaar (1923–2014), all of whom were also involved in the international artistic movement COBRA. Holmes was drawn to these poets

1. In a nod to Holmes' enduring importance, Andrew Chesterman (2009) echoed the title of Holmes' seminal article "The Name and Nature of Translation Studies" (Holmes 1988/1994: 66–80) in his own foundational article, "The Name and Nature of Translator Studies".

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and their works from the outset and was among the first to recognise (and champion) their literary significance.

In what follows, we try to seek out echoes of Holmes' translatorial voice in his translations of the Experimentals' poetry. We first set out our analytical framework – translation as voice – and then zoom in on two interconnected areas where Holmes' translatorial voice is most clearly audible: his translation strategy for reconciling poetic meaning and form, and his translations of gendered physicality.

Translation as voice

'Voice' was used in 1996 by Translation Studies researcher Theo Hermans as a heuristic tool for teasing out the presence of the translator in translated narrative discourse. Translation as voice takes as its starting point the idea that a translated text cannot be assumed to be an unmediated rendering of an author's voice from one language into another. Rather, translation "always implies more than one voice in the text, more than one discursive presence" (Hermans 1996: 27). It follows that if translations cannot be wholly mimetic, they must contain a diegetic element, "a margin within which the translator's agency and attitude can be articulated" (Hermans 2014: 294). It is in this margin that we take up our analysis.

The voice model has been expanded by other researchers interested in calling attention to the textual and paratextual traces of the translator, notably Jeremy Munday (2008) and Cecilia Alvstad (2013, 2014). Munday traces the voice of the translator by examining the *style* of the translated text. He considers style to be "the linguistic manifestation of [the translator's] presence in the text" (Munday 2008: 19). For Munday, "it is only by studying the language of the text that the style of the author or translator might really be identified. […] Voice is therefore to be approached through the analysis of style" (2008: 19).

Alvstad reminds us that "the original text is filtered through an enunciating instance with power to alter and change everything in the original utterance" (Alvstad 2013: 207). For Alvstad, a translator's statements about his/her own intentions when translating constitute a second, paratextual category of voice: "The voice(s) of translators […] may also be understood as being located outside the literary text, for example on covers, prefaces, footnotes, translation briefs" (Alvstad 2013: 208). In this approach, the translator is considered in his/her role as *agent* presenting the text while his/her presence in the translated text itself is excluded from the analysis.

A combinational mode of textual and paratextual analysis together can be found in Hermans' most recent intervention on voice (2014), where he develops a notion of 'translation framing'. The translation frame includes translators'

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introductions, epilogues, and footnotes in the analysis of the translator's attitude toward a text. This is set alongside a comparative analysis of other translators' renderings of the same text. The translator's voice can then be gleaned from the tensions that arise between this triangulation (paratext, translator attitude, other translations).

Like Hermans, we take an approach that combines textual analysis (voice as textually manifested style) with paratextual clues (voice as agency). Such a polyphonic concept of voice, we argue, makes possible a richer understanding of the translator's presence in any given translation.

Having laid out our analytical framework, we can now commence our search for James Holmes' textual and paratextual voice. For the textual analysis, we analyse fragments of the Experimentals' poetry and compare Holmes' translations with translations of the same poems by other translators. For the paratextual analysis, we draw particularly on two sources: an article by Holmes himself entitled "On Matching and Making Maps: From a Translator's Notebook" (1988/1994), and an interview with Holmes conducted by Raymond van den Broeck. The former appeared originally in the last issue of *Delta* in 1973 and can be understood as a kind of bookend and self-reflection on Holmes' work as a poetry translator for that magazine, where, once again, most of his translations of the Experimentals were first published. The latter appeared in the Dutch-language literary journal *Diogenes* in 1984, two years before Holmes' death.[2]

Holmes' poetics of equivalence

Holmes spoke at length about his "personal attitude toward poetry translation"[3] in the *Diogenes* interview with van den Broek:

> Often it is claimed that you have to be a poet to translate poetry. I would say: you have to be a poetry translator to translate poetry. That requires a quality that writing poetry does not, namely a sort of transparency, that you can be a window through which a poem can shine in such a way that the light is distorted as little as possible. By the way, that image is not from me but from Pushkin. There is a

2. Gérard Genette (1997) distinguishes between two types of paratexts: epitexts and peritexts. Peritexts are found within the same volume as the text (titles, footnotes, illustrations, covers, and prefaces). Epitexts are located outside the text itself, in the media (interviews) or in private communication (correspondence, diaries, etc.). "On Matching and Making Maps" falls in the former category, the *Diogenes* interview in the latter.

3. In Dutch: "persoonlijke houding tegenover poëzievertalen". (All English translations of citations appearing in the footnotes are by Jack McMartin.)

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> strange pleasure involved in trying as a translator – in a way it is a little masochistic – to efface yourself so thoroughly that you can render a poem as faithfully as possible in your own language and in such a way that you think the original poet would have written it if the target language had been his medium.
> (van den Broeck 1984: 281)[4]

Interestingly, Holmes' (own representation of his) translation strategy participates in and indeed requires the erasure – or as Holmes has it, the (pleasurable!) self-destruction – of the translator. For him, this operation consists in slimming down the diegetic margin as much as possible in order to enable an exchange whereby the wilful dispossession of the self (the translator) is paired with the faithful repossession of the other (the poet) through the act of translation. Underwriting this exchange is a belief that the translator can embody or possess the voice of the poet in order to re-enunciate a poem as the poet would have had he been able to use the target language. This operation, if done correctly, is transparent for Holmes, like sunlight through glass. Indeed, Holmes commonly used visual metaphors – 'window', 'transparency', 'shine through', 'obscure', 'clear-glass', etc. – to describe the diegetic relationship between translator and author.[5] As discussed above, we operationalise an auditive metaphor ('voice') for the simple reason that, unlike the visual metaphor expressed by Holmes, voice has been developed as a heuristic concept within Translation Studies.

How does this strategy of slimming down the diegetic margin translate in Holmes' actual translations of the Experimentals' work? As mentioned, the group used form as a poetic layer where the materiality of their poetry (the Dutch language) becomes visible and irreducible to a mere 'message' in a way similar to how the artists of COBRA used paint. It is striking but given the above discussion not surprising that Holmes seems very much aware of this and allows his translatorial voice to keep that layer partly intact. Put more simply: in his translations he lets the Dutch language shine through. We follow Munday here and seek "the linguistic manifestation of [the translatorial presence] in the text" (Munday 2008: 19). As Hermans (2014) points out, teasing out specific translation choices is more feasible

4. "Er wordt vaak beweerd dat je dichter moet zijn om poëzie te vertalen. Ik zou eerder zeggen: je moet poëzievertaler zijn om poëzie te vertalen. Dat vereist een eigenschap die dichten niet vereist, met name een soort transparantie, dat je een raam kan zijn waardoor een gedicht kan schijnen en wel zo dat het licht zo weinig mogelijk vervormd wordt. Dat beeld is overigens niet van mij maar van Poesjkin. Er is een vreemd plezier mee gemoeid om als vertaler te proberen – in zekere zin een beetje masochistisch – jezelf zo sterk weg te cijferen dat je in je eigen taal een gedicht zo getrouw mogelijk weer kan geven; zo bijvoorbeeld als je denkt dat de oorspronkelijke dichter het zou hebben geschreven als de doeltaal zijn medium was geweest."

5. See also the quotation that opens this chapter.

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when one compares different translations of the same source text. Several of the experimental poets that Holmes translated have since been translated by others.

Let us turn to Holmes' translation of one of the most well-known poems in Dutch literary history: "De moeder" by Hugo Claus. The poem dates from 1955, when Claus himself was only twenty-six years old. In this poem he expresses the animal bond between mother and son. He uses the isotopy of the body (skin, bones, eye, joints, feet, mouth, flesh) and connects these images with a related isotopy, that of nature (earth, fire, stones, animals, cats, crickets, summer, dogs). Here is Claus' original:

De moeder

Ik ben niet, ik ben niet dan in uw aarde.
Toen gij schreeuwde en uw vel beefde
Vatten mijn beenderen vuur.

Mijn moeder, gevangen in haar vel,
Verandert naar de maat der jaren.

Haar oog is licht, ontsnapt aan de drift
Der jaren door mij aan te zien en mij
Haar blijde zoon te noemen.

Zij was geen stenen bed, geen dierenkoorts,
Haar gewrichten waren jonge katten,

Maar onvergeeflijk blijft mijn huid voor haar
En onbeweeglijk zijn de krekels in mijn stem.

'Je bent mij ontgroeid,' zegt zij traag mijn
Vaders voeten wassend, en zij zwijgt
als een vrouw zonder mond.)

Toen uw vel schreeuwde vatten mijn beenderen vuur.
Gij legde mij neder, nooit kan ik dit beeld herdragen,
Ik was de genode maar de dodende gast.

En nu, later, mannelijk word ik u vreemd.
Gij ziet mij naar u komen, gij denkt: 'Hij is
De zomer, hij maakt mijn vlees en houdt
De honden in mij wakker.'

Terwijl gij elke dag te sterven staat, niet met mij
Samen, ben ik niet, ben ik niet dan in uw aarde.
In mij vergaat uw leven wentelend, gij keert
Niet naar mij terug, van u herstel ik niet. (Claus 1994a: 192)

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And here is James Holmes' translation from 1958:

The Mother

I'm not, I am not but in your earth.
You screamed, your skin quivered
And my bones caught fire.

(My mother, caught in her skin,
Changes with the returning year.

Her eye is light, escapes the passion
Of the years by looking at me
And calling me 'the happy son.'

She was no stony bed, no animal fever,
Her joints were young cats,

But my skin does not forgive her,
The crickets in my voice are still.

'You have outgrown me,' she says,
Slowly washing my father's feet, and falls silent
Like a woman without a mouth.)

When your skin screamed my bones caught fire.
You laid me down, I can never bear this image anew,
I was the invited but the slaying guest.

Now, later, I'm a strange man to you.
You see me coming, you think:
'He is the summer,
He keeps the dogs in me awake.'

While you stand dying every day, not together
With me, I'm not, I am not but in your earth.
In me your life rots, turning; you do not
Return to me, and I shall not recover from you. (Claus 1958: 77)

One is struck by just how much the Dutch poem shines through in Holmes' translation. Take the first line, for example: "Ik ben niet, ik ben niet dan in uw aarde." Holmes follows this word for word: "I'm not, I am not but in your earth." Compare this to another English translation of the same poem by David Colmer (Claus 2013: n.p.): "There is no me, no me but in your earth." The same goes for line 6–7: "Haar oog is licht, ontsnapt aan de drift / der jaren". In Holmes' translation it becomes: "Her eye is light, escapes the passion / of the years", whereas Colmer renders it as: "Her eyes are pale, escaped from the urging / of the years". And a

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last example at the sentence level: “Terwijl gij elke dag te sterven staat” in line 23 is translated by Holmes as “While you stand dying every day”. Colmer has it as “While you die on your feet every day”. At word level, too, this tendency is clear. Take for example the neologism “dierenkoorts” in line 9. Holmes translates this as “animal fever”, again word for word, whereas Colmer uses “feverish beast”.

We can find some more striking word-level examples in Holmes’ translations of the self-declared ‘Emperor of the Experimentals’, Lucebert. In his programmatic poem, “ik tracht op poëtische wijze” (Lucebert 2002: 52), in which he presents his poetics, Lucebert uses the word “bevuild”, which Holmes translates as “befouled” (Holmes 1960: 51). Translator Diane Butterman opts for “soiled” (Lucebert 2013: 181). One can clearly hear the Dutch echoing in Holmes’ word choice. In fact, the title of this well-known poem also shows this tendency: Holmes translates it as “I try in poetic fashion”, where “try” echoes “tracht”, whereas Butterman writes “I seek in poetic fashion”.

From these examples, it is clear that Holmes, much more than his counterparts, shows a strong tendency to translate very close to the original, be it at the level of word or sentence. To put it in terms of our analytical framework, Holmes appears to be consciously attempting to slim down the diegetic margin as much as possible. One effect of this strategy is that the original Dutch of the poem is not completely concealed through the translation. What is transmitted to the English reader shares a strong phonic and syntactical correspondence with the Dutch. At the same time, Holmes’ fidelity to the source text is itself a stylistic intervention, which reveals him to be a particular type of translator operationalising a particular translation strategy. We argue that this paradoxical relation is part and parcel of Holmes’ ‘transparent’ poetics of equivalence. In the next section, we explore more textual and paratextual materials to better understand how this poetics can be understood in relation to his creative awakening as a gay man.

Holmes’ rendering of gendered physicality

For Holmes, poetry was intricately intertwined with his own sexual and literary development. Holmes says he turned to translating poetry as a way to overcome the creative block he experienced when trying to write his own poetry, which he associated with an inner struggle to put words to his sexuality at a time when doing so was taboo:

> When I started writing my own poems, in the 1940s, I quickly reached an impasse because I became more and more aware of my own sexuality, which was (and is) strongly homoerotic in orientation. In those days, that was a subject that was so

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> taboo for most people that it wasn't acceptable to clarify in poetry. Insofar as I was able to process [my sexuality] as poetry, it led to really dark poems that could only be understood by a few insiders.[6] (van den Broeck 1984: 288–289)

Here, too, Holmes uses a visual metaphor: his own poetry was "really dark" and his homosexuality was difficult to "clarify". In 1985, a selection of Holmes' poems originally written in the 1940s and 50s were published under the title *Early Verse*. In his afterword, he reiterates the above point:

> My closeted reading of society's literary norms and morals in those days led me not only to cover over any hint of this cat's queerness with a thick layer of murk, but also to shrink out from sending out any poem in which the gayness broke through the surface. (Holmes 1985: 47)

Early Verse included poems that had appeared previously in literary journals as well as unpublished work – poems that would have been considered taboo at the time of their composition. One poem, entitled "Illustrations of a Romance", was written in 1949 after a visit to Castle Eerde in the Dutch province of Overijssel. Holmes describes a tapestry depicting the hero Corydon slaying a dragon. Its ending takes an (homo)erotic tack: "he thrusts / the sword deep, deep and feels his lover die" (1985: 27), thereby sexualising both hero and foe. Holmes provided a short commentary for each of the poems in *Early Verse*. For "Illustrations of a Romance", he notes laconically that, in Castle Eerde, "the tapestries are on a quite different subject" (1985: 27).

Despite the fact that Holmes was writing poetry on a regular basis since his arrival in the Netherlands, his published output during his first decade in the country consisted mostly of translations:

> In the course of the 1950s, I had the feeling that translating had provided me with a way out of this impasse [to express my sexuality through poetry]. As long as I could use my poetic and technical knowledge in the service of bringing across the poems of others, I didn't have to solve that problem.[7] (van den Broeck 1984: 289)

6. "Toen ik in de jaren '40 zelf gedichten begon te schrijven, kwam ik vrij gauw in een impasse terecht, omdat ik me hoe langer hoe duidelijker bewust werd van mijn eigen sexualiteit, die sterk homo-erotisch gericht was (en is). Dat was een onderwerp dat in die tijd voor de meesten zo taboe was dat je dat niet in poëzie duidelijk hoorde te maken. Voorzover ik het tot poëzie heb kunnen verwerken, leidde dat tot heel duistere gedichten die alleen voor de enkele insider te begrijpen waren."

7. "In de loop van de jaren '50 meende ik in het vertalen een weg uit deze impasse te hebben gevonden. Zolang ik mijn poëtisch-technische kennis in dienst kon stellen van het overbrengen van gedichten van anderen hoefde ik dat probleem namelijk niet op te lossen."

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The question is whether Holmes used translation as a way to make his own creative and sexual quandaries disappear, as he seems to suggest here, or as a way to express them through the words of others. Given the above discussion of his translation poetics, it is not inconceivable that Holmes the poetry translator was in some ways a surrogate for Holmes the poet. Perhaps translating the poetry of the outwardly physical and sensory oriented Experimentals helped Holmes to express his sexuality in ways his own poetry could not. Let us look now at some of Holmes' translation choices in order to test this claim and analyse his style.

In the rare instances that Holmes deviates from his tendency to translate very close to the source text, it is often in his rendering of gendered physicality. We see examples of this in Holmes' translations of Hans Lodeizen, generally known as the pioneer of Dutch experimental poetry. Lodeizen wrote love poems addressed to men, some of which Holmes translated and published in *Delta*. Holmes, who translated the poem below in 1958 at a time when he was still suppressing his own homoerotic voice, writes, as Lodeizen:

> when i passed the afternoons
> in his room and walked around
> or sat down in his body, read a book
> or slept, when i knew the path of
> his ear and sailed into the river of
> his eyes when i played with
> his hands and walked over his lips
> then i used to come across myself
> […]
> i gave his hands a hand
> i am tangled in his ears
> i am lost in his body
> drowned in his body. (Lodeizen 1958: 76)

With Holmes' paratexual voice as accompaniment, his textual voice rings loud here. The poem's monologic form, spoken by a first-person singular 'I', catches our attention. It becomes hard to hear 'I' as the 'I' of Lodeizen without also hearing Holmes. Translation calls the (mostly) monologic narrative situation of poetry into question. The 'I', which we in any case cannot equate with the poet himself, takes on an additional layer of meaning; the lyrical subject is hybrid. This provides a safe haven of sorts for Holmes, who is able take refuge behind the separation between lyrical subject and the author on the one hand and the separation between the voice of the author and that of the translator on the other. In other words, he is able to interpret Lodeizen's lyrical subject while at the same time concealing himself behind his own transparency. What is more, these lines also seem to contain a poetical commentary on this very position: "i am tangled in his ears / i

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am lost in his body". The effect is an electric, embodied, highly sexualized betwixting of poet and translator and a rather beautiful dramatization of Holmes' poetics of equivalence.[8]

There are other interventions as well. Let us return to Lucebert's seminal poem "Ik tracht op poëtische wijze" (Lucebert 2002: 52). Lucebert uses the term "mens" (human being) four times in the text. Holmes translates them as "man", "men", "man" and "man": "If I had not been a man / Like masses of men […] she no longer comforts man / […] she startles man" (Holmes 1960: 51). Diane Butterman, however, translates the same four words as: "human", "others", "mankind" and "mankind": "had I not been human / the same as crowds of others […] she comforts mankind no longer / […] but she startles mankind" (Lucebert 2013: 181). Holmes seems to consistently reduce mankind to men, which the English language certainly allows for, but which is clearly not the choice made by Butterman. His interpretation seems to inscribe an opposition and a strangeness between man and woman that would underwrite a male-centric, homosexual perspective, whereas Butterman's use of gender non-specific subjects precludes any such opposition.

Another subtle intervention can be found in Holmes' translation of the Lodeizen poem "Als ik nu ga zal het zachter" [If I go now it will be softer] (Lodeizen 1996: 39). We notice how the phrase "Ik slaap nog op je borst" is translated by Holmes as "i am still asleep on your breast" (Lodeizen 1958: 78), whereas another translator, Geert Lernout, writes: "I still sleep at your breast" (Lodeizen 1982: n.p.). However slight the difference, Lernout's translation seems to point more in the direction of a woman's breast than Holmes'. By selecting "on" over "at", Holmes removes the connotation of breastfeeding that is present in Lernout's translation and thereby calls the gender of the subject into question.

A final example can be found in Holmes' translation of another famous poem by Hugo Claus. Claus is known for idealizing women by writing erotic poetry for an archetypical woman. In his poem "Ik schrijf je neer" [I write you down], he opens with the sentence: "Mijn vrouw, mijn heidens altaar" (Claus 1994b: 115). David Colmer translates this as "My woman, my pagan altar" (Claus 2013: n.p.), whereas Holmes translates it as "My wife, my pagan altar" (Claus 1958: 75). The idealizing of women as a 'species' is translated out in Holmes' translation.

Only late in his career and life did Holmes return to writing and publishing poetry of his own. Having embraced the gay liberation movement in the 1960s and

8. Carol Maier's concept of translation as intervention can be of help when interpreting echoes like these. Maier understands the translator as an 'intervenient being' who, through the act of translation, both shapes the immediate situation in which his translation occurs and is shaped by it (Maier 2007). This mutually constitutive interaction between agency and embodiment is implicit in our analysis as well.

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70s and taken up a prominent role in Amsterdam's leather community, his poetry became unapologetically homoerotic and drew on his own experiences in the gay scene. Holmes' two periods of poetic production (his self-obscuring poems of the 1940s and 50s and his self-revelatory poems of the 1970s and 80s) bookend his middle period as a translator of other men's poetry. In a 1984 interview in *A Dutch Magazine*, Holmes recounts this progression:

> In the late forties I was writing a lot of poetry, and publishing some of what I thought was the best of it. I was becoming more and more aware of my own homosexuality […] but I couldn't see how I could dare to write about it openly in my poetry. The result was that I would hide gay themes away in the obscurest corners of poems that were pretty obscure all the way around – in the hope that only the chosen few would understand. After I came to the Netherlands, I turned to translating as a way out of my dilemma, and for a long time wasn't writing much of my own poetry. […] About ten years ago [circa 1974] I decided it was time for me to start writing poetry about the gay scene and gay life as I experienced it, with no holds barred. I tried, am still trying, to make poetry out of the things we do and the language we use when we do it. Most straight poets – and a lot of gay poets too – talk about love when they really mean sex, horniness. I'm trying to be more open, more honest. Poetry should be a way of speaking about the unspeakable. (Lamèns 1984: 19)

At the beginning of this citation Holmes echoes previous self-characterizations of his early poetry using a visual metaphor: he calls it "obscure", with gay themes "hidden away". In the final sentence, he shifts to an auditive metaphor: instead of serving to hide that which ought not be seen (as in his first period), his poetry is made to say precisely that which cannot/ought not be said, to speak the unspeakable. Holmes' translation practice as a poetry translator falls somewhere in between: he clearly sought to harmonise his poetics and his own voice with that of the poet. Nonetheless, sometimes we can hear his 'I' alongside the 'I' of the poet, and his 'man' alongside 'mankind'.

Holmes' own poetry from the 1970s and 80s was explicit but also often tender and laced with pithy humour. In the successful collection *The Gay Stud's Guide to Amsterdam and Other Sonnets*, published in 1978, his poems are presented as a sort of travel guide to Amsterdam's bathhouses and gay clubs (Lowland 1978). Holmes 'reviews' each establishment in sonnet form, recounting erotic scenes that he presumably experienced there. This fragment from a particularly enthusiastic review is enough to get the gist: "I plunge my stinger in your honeycomb / It must be better than your dreams of rack- / and-blood: three thrusts, and then you blast and blast" (Lowland 1978: 12). The collection also includes a tongue-in-cheek glossary "For Use in Schools" in which Holmes provides a lexicon of homoerotic slang ("tit: guy's nipple", "toy: plaything to make sex more interesting"; Lowland 1978: 30).

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Conclusion

This study constitutes a first exploration of James Stratton Holmes' (translated) poetry both as he presented it and as he practiced it. A lover of poetry, a scholar of translation, and a gay man, Holmes oscillated between his own voice and that of other poets he admired. The model of translation as voice used here makes it possible to tease out Holmes' presence in his translations and relate them to his wider translatorial and writerly praxis. By triangulating paratext, translated text and other translations, we explored the tensions that arise between Holmes' translation poetics and his poetry translations and related them to his literary and sexual development. His thinking on transparency as it relates to poetry translation and the poetry translator called for shrinking the diegetic margin between original and translation. He consequently tended to render the Experimentals' poetry in a source-text oriented way, leaving ample space for the Dutch original to shine through. In doing so, he also paradoxically emphasized the translated character of the English text and therefore also the presence of the translator. In our discussion of his translations of homoerotic poetry, we showed how Holmes obscured himself behind the transparency he claimed by using the lyrical 'I', which takes on a multiple identity in translation. In our analysis of Holmes' translations of gendered physicality, we showed how some of his translation choices revealed his own vision and interpretations – his 'man' alongside 'mankind'.

The voice that emerges from our analysis is made more complex by the fact that Holmes wrote under different names. His early poetry, scholarly work on translation and many of his poetry translations are signed James S Holmes (no period after the S), whereas much of his later poetry, including *The Gay Stud's Guide to Amsterdam*, was published under his alter ego Jacob Lowland. Holmes developed these voices over decades of creative expression with the stated purpose of highlighting some aspects of himself and hiding others. However, as our analysis of Holmes' translations of the Experimentals shows and Holmes himself asserts, these voices reside (and sometimes speak) together. When asked by interviewer Frits Lamèns who exactly Jacob Lowland was, Holmes replied:

> He's a schizo alter ego that I created for a specific reason then let go out of hand. […] I created the name Jacob Lowland (it's a fairly transparent 'translation' of Jim Holmes) for the book, which appeared as *The Gay Stud's Guide to Amsterdam and Other Sonnets*. […] [T]hese two poets, or rather these two modes of poetry, now seem to function in a parallel way inside me. (Lamèns 1984: 33)

More methodological reflection is needed to adequately calibrate the voice model, which assumes a singular voice for the translator, to a situation of multiple more or less distinct voices within a single individual whose forms of self-expression

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include not only translation but also original composition and theorization. Moving forward, the heuristic power of the voice framework will depend on its ability to illuminate and help explain the polyphonic aspects of a translator's creative output. In this respect, the present study points to the promise of a sustained, in-depth biographical study of Holmes' life and work, which would generate important new insights into this fascinating and complex figure and stimulate methodological innovations of the model used here.

Near the end of his life, Holmes embarked on a fourth period of creative expression, this time returning to translation as an out-and-proud gay man of a certain age and distinction. His plan was to compile and translate "a selection of work from six twentieth-century Dutch poets of homoerotic spirit"[9] (van den Broeck 1984: 290). He singled out Jacob Israël de Haan, Hans Lodeizen, Hans Warren, Jaap Harten, Gerard Reve and Gerrit Komrij. Holmes died of AIDS before the anthology could be completed, an important voice cut off.

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CHAPTER 14

Determining a translator's attitude

The test case of Wilhelm Adolf Lindau as a translator of Walter Scott's novels

Susanne Hagemann

Introduction

Walter Scott (1771–1832) is sometimes credited with having invented the historical novel as a genre. Starting with *Waverley* (1814), his novels were extremely successful not only in his native Scotland and the rest of the United Kingdom but also on the European Continent. In this article, I shall look at the first German translator of Scott's novels, Wilhelm Adolf Lindau (1774–1849), who was widely acclaimed in his time. He translated ten novels by Scott, and several of his translations reached a second, revised edition. Lindau's versions of Scott are characterized by a variety of voices, in the sense of different types of reported and non-reported speech. This is evident both in the main text of the novels and in what Genette (1987) calls the peritext, that is, the translator's prefaces and footnotes and the books' title pages. In the following, I shall apply Hermans's (2007: 76–85) concept of "translating with an attitude" to Lindau's voices both in the peritexts and – more briefly – in the novels themselves. My aim will be to establish in how far it is possible to determine Lindau's attitude.

'Attitude' refers to the fact that "all translations contain the translator's subject-position" (Hermans 2007: 85). The examples that Hermans himself discusses range from Hitler's *Mein Kampf* (2007: 52–56) to a 1604 treatise on miracles (2014: 287–290), and from Virgil (2010: 70–71) to a Chinese erotic novel (2014: 291). Moreover, his approach has been found useful by a number of other Translation Studies scholars, who have applied it to texts as diverse as Ahmet Hamdi Tanpınar's Istanbul essay in Turkish and French (Demirkol Ertürk 2011: 8–14), the autobiography of Auschwitz commandant Rudolf Höß in English (Spiessens 2013), and narratives by and about Anna Leonowens in Thai (Chittiphalangsri 2015). However, none of the applications that I have so far seen focusses on taking a critical look at the

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potentials and limitations of Hermans's concept as implemented in practice. This is what I propose to do in the following, using Lindau as a test case.

Methodologically, I shall draw on Hermans's (2007: 72–74) classification of reported speech as applied to translation – which in turn is based on Taivalkoski-Shilov's (2006: 53–57) continuum model of reported discourse – in order to identify examples of the various voices present in the text and peritext. These examples will be analysed with a view to ascertaining Lindau's attitude. They will cover some cases where the translator's attitude appears to be transparent as well as others where it is difficult or impossible to determine. I shall show that using Hermans to read Lindau not only enables a systematic analysis of Lindau's voices but also reveals the tension between theory and practice inherent in Hermans's approach.

Attitude

Hermans (2007: 65, 83) points out that, in the context of the "Aristotelian distinction between diegesis (telling) and mimesis (showing)", the translator's role is not only that of a "mimetic actor" but also, invariably, that of a "diegetic mediator". In other words, "the translator is not a ventriloquist or a mouthpiece but an agent with views and opinions" (Hermans 2007: 83). 'Agency' can on a very general level be defined as "the ability to exert power in an intentional way" (Buzelin 2011: 6). For Hermans (2007: 77–78), it also prominently involves value judgements and ethical responsibility. Translators inevitably position themselves towards what they are translating. This positioning, which may be dissociative, neutral, or supportive, is what Hermans (2007: 85) means when he argues that "[a]ll translating is translating with an attitude" and that, "[w]hile translators may disclaim responsibility for the re-enactment of someone else's discourse in the form of direct speech, they can be held accountable for the diegetic aspect of their mimesis. The decision to translate, the presentation of the enactment and the value judgements that inform the performance are theirs."

The translator's attitude is signalled by his or her voice(s). If we regard translation as reported discourse (Hermans 2007: 65), voice can be related both to different types of reported utterance, which are partly mimetic and partly diegetic (Hermans 2007: 72–74), and to what the translator overtly says in his or her own name, for example in a translator's note (Hermans 1996: 27). In Taivalkoski-Shilov's systematization of the various meanings of 'voice' in Translation Studies (Taivalkoski-Shilov and Suchet 2013: n.p.), the two categories which are potentially relevant here are "the discursive presence of translators in the texts they translate" and "the visible traces or subtle manipulation in translated or edited texts of translators, editors and other agents".

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Strictly speaking, it is of course not the real translator's voice(s) that we perceive in the reported sections of a translation. As Schiavi (1996: 14–18) rightly points out, what exists in the translated text is an implied translator who constructs a target-language narrator who in turn narrates the target text. Accordingly, I shall refer to the implied translator (or the narrator) wherever the distinction is relevant.

Decidability

I shall discuss Lindau's attitude in three sections. The first section will be devoted to cases where I regard his attitude as decidable, that is, where it seems possible to distinguish between neutrality, support, and dissociation (though the boundary between neutrality and support may be blurred). The second section will deal with examples of ambiguity, which are arguably both dissociative and supportive at the same time, and the third, with undecidable passages, which can be assumed to be either the one or the other but do not offer a solid basis for deciding.

In discussing examples of decidability, I shall start with non-reported passages in Lindau's peritext, and proceed to discuss two different types of reported discourse, namely direct discourse (mimetic translations) and diegetic reports (summaries). The section will conclude with additions to the main text, which do not form part of Taivalkoski-Shilov's (2006: 53–57) or Hermans's (2007: 72–74) models.

In his prefaces, Lindau occasionally evaluates the historical content of Scott's novels. Thus, he says in his afterword to *The Abbot* (Scott 1821b: III.359, 379)[1] that he wants to "show in how far *Scott*[2] has remained faithful to the known facts", and concludes that the story of Mary Queen of Scots' escape from imprisonment in Lochleven Castle is "in the main true".[3] This statement can be classified as supportive. At the same time, Lindau shows a certain "critical detachment from what is being translated" (Hermans 2007: 84) by comparing Scott's novel with historical accounts.

1. For the sake of consistency throughout the volume, Lindau's translations are listed under Scott's name. The implications of this bibliographic practice for the status of translations and translators would be well worth considering.

2. Unless otherwise indicated, emphases in quotations are original, and translations of German quotations are mine.

3. For reasons of space and relevance, I shall not attempt to explain the plot and/or the historical background of the novel. However, I hope that, here and elsewhere, the points I make about Lindau and his translations will be clear enough even if readers are not familiar with Scott's œuvre and Scottish history.

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In his preface to the first edition of *Old Mortality* (Scott 1820–21: I.xxxvii), Lindau contrasts the depiction of John Balfour of Burley, which in his opinion corresponds to contemporary accounts, with that of John Graham of Claverhouse, which does not. In this case, Lindau draws attention to discrepancies between Scott's novel and (what he regards as) historical facts, but does not explicitly suggest that poetic licence is necessarily undesirable. His attitude therefore appears to be neutral. By contrast, Lindau's preface to the second edition of *Old Mortality* (Scott 1823: I.xxii) can be taken to imply that deviations from historical truth are problematic: "It is not surprising that a writer who so decidedly supports the Tory party should endow characters of this kind with striking features, although he certainly cannot be accused of representing the Presbyterians in a biased manner." Lindau sets Scott's fair, albeit unpleasant picture of the Presbyterians in opposition to a hypothetical biased representation, for which he uses the term "accuse". In the second edition, this newly added passage lends dissociative overtones to Lindau's subsequent analysis of how Scott depicts the Presbyterians' adversary, Claverhouse (Scott 1823: I.xxxvi).

As far as reported discourse is concerned, any mimetic translations from which Lindau does not distance himself in the peritext can be assumed to be neutral or supportive. For example, in the main text of *Rob Roy*, Lindau translates Frank Osbaldistone's description of the timorous behaviour of his travel companion, Morris, quite literally (Scott 1818/2008: 2-26, 1819: 52-54). This paragraph can be interpreted as an instance of direct discourse, that is, a mainly mimetic representation which "takes the form of a translator declaring that x said something in language y and then, shifting person and vantage point from translator to translated speaker, presenting the actual translation" (Hermans 2007: 73). The absence of any dissociative peritext can be taken to indicate an attitude that is at least neutral, possibly supportive.

Mimetic translations can also be found in the peritext. For instance, at one point in his *Waverley* preface (Scott 1821a: I.xv), Lindau announces that the following section will discuss the Highland clans, and adds in a footnote that his "source is an attractive article on this subject in the 14th volume (1815) of the *Quarterly Review*, whose authorship I am tempted to attribute to *Walter Scott*."[4] Since Lindau follows his source text quite closely, his representation is to a large degree mimetic even though the footnote does not openly position Scott as the speaker. Lindau moreover omits to say that he has also used Scott's article for his account of the Jacobite Rising of 1745 earlier in the same preface (Scott 1821a: I.ix–xiv; [Scott] 1816: 284–287). This account is therefore an example of free direct discourse, defined as "direct discourse but lacking the framing main clause" or,

4. The attribution is correct, though the publication date is 1816.

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with reference to translation, "a standard translation but without a frame identifying the text as a translation" (Hermans 2007: 73–74). Such appropriations of Scott's phrasing and ideas could be classified as supportive even if Lindau had not explicitly referred to Scott's article as "attractive".[5]

Direct discourse is not the only form of reported speech that can be supportive. I shall confine myself to one other example, namely diegetic reports, which summarize a passage from the source text (Taivalkoski-Shilov 2006: 42–43, 54; Hermans 2007: 73). While they do not necessarily serve a supportive purpose, there are some cases where they do. For instance, in his preface to *Guy Mannering*, Lindau discusses the social structure of Scottish clans. He says that the tacksmen's power "is a heavy burden on those who do not hold a lease from the tacksmen but are treated as serfs of the estate, the so-called 'scallags'. The fate of these unfortunates, who exist in great numbers in the Western Isles, is so sad that Buchanan (in his *Travels in the Western Hebrides*) compares them to negro slaves" (Scott 1817: I.xiii). A footnote specifies the reference: "London 1793 and, translated into German, Berlin 1795." Eight lines in Lindau's preface sum up five pages from the source, in which Buchanan (1793: 195–199) sets out a seven-point comparison between the scallags and black slaves in the West Indies. Lindau reports the gist of Buchanan's argument correctly and appears to agree with it. The fact that he summarizes Buchanan, rather than quoting him in full, in this context presumably relates to relevance rather than to Lindau's attitude to his source.

Finally, additions can also be supportive. For example, in *Old Mortality*, the narrator mentions that Lady Margaret Bellenden's husband has been executed "for his adherence to Montrose" ([Scott] 1816/1817: II.38). In the first edition of Lindau's translation, the German narrator refers to Lady Margaret's husband as "a supporter of *brave* Montrose" (Scott 1820–21: I.10, emphasis mine) and adds a twenty-line footnote on the historical figure of Montrose and his role in the seventeenth-century civil war. The note is neither explicitly nor implicitly marked as the translator's. The newly introduced adjective and the footnote can be regarded as both reported and non-reported. On the one hand, they are non-reported because they do not represent the words of the source text. On the other hand, it could be argued that the German narrator is reporting something that for Scott

5. In the twenty-first century, we would regard both Lindau's free direct discourse and his unacknowledged mimetic representations as plagiarism. However, notions of intellectual property in the Romantic period cannot simply be equated with modern academic ones. As Theisohn (2009: 295–332) shows, 'plagiarism' was an integral part of German Romantic poetics: "The romantic […] reads and writes and overwrites at the same time […]. He no longer establishes connections between a referenced text and his own by taking the role of a critic, commentator, etc., but 'recasts' the text – including the author's name." (2009: 310–311) Lindau's use of sources in his peritexts is in harmony with this approach to writing.

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must have been part of the text, if not of its words. The adjective is consistent with the image of Montrose constructed elsewhere in Scott's œuvre, and Scott's implied author evidently assumes the implied (Scottish) reader to be familiar with Montrose's name. In the German text, the footnote on Montrose – a translatorial intervention probably inspired by the implied target reader's lack of background knowledge – is indistinguishable from various notes by Scott himself (e.g. [Scott] 1816/1817: II.151). While Hermans (1996: 45–46) posits that "in our translational culture […] Translator's Notes are normally identified as such" and that they therefore "break through the narrative discourse in a way different from other Notes", this is not the case with Lindau's translation. Lindau's narrator adopts a voice which simulates that of Scott's narrator both in the main text and in the notes. This simulation can be considered supportive because it makes Scott's culturally specific presuppositions explicit.

Ambiguity

At first, it may seem a contradiction in terms to suggest that a translator's attitude to a specific source text, or passage in a source text, can be supportive and dissociative at the same time. However, examples can be found in Lindau's translations. I shall begin by examining the way in which the peritext frames the main text, and proceed to discuss aspects of the main text itself.

Hermans (2007: 41, 56) uses the term "framing", or "framing discourse", to refer to peritextual devices such as "the entry on the title page identifying the text as a translation" and the translator's preface. The title pages of Lindau's translations include a framing device which can be interpreted in different ways. As I have noted elsewhere (Hagemann 2016: 104, 2017: 27, 35), the German versions of Scott's novels are not always referred to as translations. The labels used from 1817, the year of Lindau's first Scott translation, to 1821 are "adapted"/"edited" ("bearbeitet") or "after" ("nach Walter Scott"). The label "translated" first occurs in 1821, and the phrase "by Walter Scott, translated by W. A. Lindau" ("von Walter Scott, übersetzt von W. A. Lindau") is then employed consistently for Lindau's subsequent Scott translations as well as new editions of earlier translations.

What implications do these labels have for framing? While referring to a text as a translation frames it as reported speech and suggests a strong mimetic dimension, a label such as "adapted" or "edited", or simply "after", is less determinate. It does not exclude mimesis but places more emphasis on the diegetic dimension of reported speech than does "translation"; moreover, it raises the possibility of the translator-adapter having contributed non-reported utterances – or, in narratological terms, of the implied translator having instructed the German

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narrator to break free from the constraints of the source text. It is true that Lindau himself does not distinguish consistently between translations and adaptations (Hagemann 2016: 104), but the evidence of the German texts themselves supports the assumption that the title-page labels are significant.

I shall discuss two differences between Lindau's first and second editions. Firstly, the revised editions sometimes demarcate the boundary between author and translator more recognizably. Thus, in the second edition of Lindau's *Old Mortality* translation (Scott 1823: 24), the additions that I have discussed above as examples of decidability undergo a modification. While the adjective "brave" remains unchanged, the information about Montrose now appears in the preface (Scott 1823: xiv–xv), and the long footnote is replaced by a very short one: "See preface." Since the preface is identified as the translator's, it is clear even without comparing the target text with the source text that the footnote is a non-reported addition by the translator. The same is true of notes to which an "L." – for "Lindau" – is affixed (compare e.g. Scott 1820–21: I.31 and 1823: I.36). However, while the second edition includes a substantial number of footnotes that cross-reference the preface and/or are marked with an "L.", it also retains some unmarked explanatory notes and even introduces new ones (for examples of all three types, compare Scott 1820–21: I.29–30 and 1823: I.35). The distinction between the translator's non-reporting and reporting voices is thus clearer in the second edition, but it is not always clear.

Secondly, in the revised editions of Lindau's translations, there are fewer cuts than in the first editions, although both conform to Lindau's declared aim of "increas[ing] the pace of the narrative" (Scott 1817: I.iv). Thus, in the first edition of *Guy Mannering*, Lindau omits two entire paragraphs devoted to the lives of Allan, Dennis, and Donohoe Bertram (Scott 1817: 10–11, 1815/2003: 8–9); in the second edition, he includes them in a condensed form (Scott 1817/1822: 15–16). Similarly, Lindau does not include the first chapter of *Old Mortality*, entitled "Preliminary", in the first edition of his translation (Scott 1820–21); in the second edition, he translates the chapter but leaves out a rambling footnote by Scott's fictitious editor Jedediah Cleishbotham ([Scott] 1816/1817: 13; Scott 1823: 8).

In the first editions of both *Guy Mannering* and *Old Mortality*, Lindau draws attention to some of his cuts by means of what Taivalkoski-Shilov (2006: 52) calls a paraliptic résumé. This is a type of reported speech characterized by the fact that "the reporter refers to the existence of someone's words but omits them" (Hermans 2007: 72). Lindau's paraliptic résumés form part of his prefaces and therefore constitute framing devices. In *Guy Mannering* (Scott 1817: I.iv), he says that he has "sacrificed some aspects whose local rootedness would have held little attraction for German readers", and in *Old Mortality* (Scott 1820–21: I.v), he explains that the original English title of the novel "derives from an introduction that does not

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form part of the story and that I have omitted from the translation". However, there are also omissions that Lindau does not mention – for instance, the fact that he has not translated the mottos at the beginning of each chapter. This type of silent omission does not form part of Taivalkoski-Shilov's model of reported discourse (2006: 53–54) or its application to translation by Hermans (2007: 72–74).

What, then, do the framing devices and the changes to the main text tell us about Lindau's attitude as a translator? Arguably, the way in which the first editions of *Guy Mannering* and *Old Mortality* are framed and the way in which Lindau translates the novels are ambiguous because they can be regarded as both dissociative and supportive. Lindau's attitude is dissociative because he disagrees with some of Scott's aesthetic decisions, such as the inclusion of chapter mottos and of lengthy passages that do little or nothing to advance the plot. This dissociation is made explicit by the peritextual framing. At the same time, the translator's attitude is also supportive because both the cuts he carries out and his paraliptic résumés are geared towards making the texts interesting for the target audience. He seems to feel that Scott is an author worth promoting in Germany.

In the revised second editions, the dissociative element is less strong. However, it is still present, which is why it is somewhat surprising that both the title pages and the translator's prefaces should gloss over this element. By default, the framing of the second editions suggests a neutral/supportive attitude.

Undecidability

Attitude is always a matter of interpretation. However, in some cases, interpretation does not yield any clear results. Thus, the attitude which informs some of Lindau's omissions can be undecidable. One example occurs in the preface to *Old Mortality* (Scott 1820–21), a substantial part of which Lindau translates from a review article by Scott without mentioning his source. The translation is an (unacknowledged) diegetic report rather than a full-length representation; various passages, sentences, or phrases are shortened or left out. Thus, Lindau's (Scott 1820–21: I.x) sentence "Even *Knox* seems to have accepted this as a necessary measure" corresponds to a much longer and more differentiated passage in Scott (1818: 509): "Even the resolute spirit of John Knox (though urged to resistance by Theodore Beza) seems to have acquiesced in this as a necessary measure; but we agree with the learned author of his life, that his doing so could only arise from the despair of being able effectually to oppose the introduction of this species of episcopacy." Lindau's summary-style translation raises the question of whether he disagrees with Scott's opinion that Knox's acceptance was due to force majeure rather than personal conviction, or whether he simply considers the details irrelevant

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in the context of his brief sketch of the Scottish Reformation. Lindau's history of Scotland, where he says that Knox "had to acquiesce" (1826: III.111), is clearer, but this is a different publication, which did not appear until several years later.

A more complex example occurs in the preface to the first edition of *Rob Roy*, where Lindau quotes from a historical source:

> Lord Bolingbroke, who played such an important role in the conflicts of this time as Queen Anne's minister, rightly says: the exile of the House of Stuart under Cromwell's rule was the principal cause of the subsequent misfortunes of this dynasty because the two brothers, Charles and James, the sons of unhappy Charles I, allowed themselves to be won over by the principles of the Popish Church, each according to the extent of his intellectual abilities. (Scott 1819: I.v)

The reference provided in a footnote, in French, is: "Mémoires secrets de Mylord Bolingbroke, sur les affaires d'Angleterre depuis 1710 jusqu'en 1716 (Londres 1754. 12.) II. 84."[6] Lindau's translation at first sight looks like indirect discourse, "a full representation of someone's words but in largely diegetic form, that is, mostly using the reporter's vocabulary and tonality" (Hermans 2007: 73). However, there are several points where he cannot be said to provide a representation of his source

Table 1. Lindau's Bolingbroke quotation

Bolingbroke (1753: 290–291)	**French translator (Bolingbroke 1754: II.125–126)**	**Lindau (Scott 1819: I.v)**	**Lindau: back-translation**
"the principal cause of all those misfortunes, in which Britain has been involved, as well as of many of those which have happened to the rest of Europe"	"la principale cause de tous les malheurs, où la Grande-Bretagne & une partie de l'Europe ont été plongées"	"die Hauptursache des spätern Unglücks dieses Fürstengeschlechts"	"the principal cause of the subsequent misfortunes of this dynasty"
"Cromwell's usurpation"	"l'usurpation de Cromwel"	"Cromwell's Herrschaft"	"Cromwell's rule"
"became infected with popery"	"se laisserent […] infecter"	"sich hätten einnehmen lassen"	"allowed themselves to be won over"
"to such degrees, as their different characters admitted of"	"un degré proportionné à leurs différents caracteres"	"jeder nach dem Umfange seiner geistigen Fähigkeiten"	"each according to the extent of his intellectual abilities"

6. The correct page numbers are 125–126. The fact that Lindau draws on a French translation instead of Bolingbroke's English original can perhaps be explained by problems of availability. – Deviations from modern-day German and French spelling are not marked in quotations.

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text. Table 1 shows Bolingbroke's English text, the anonymous French translation – which is much closer to the English version than to the German one –, Lindau's translation, and my own back-translation of Lindau. In the French text, the Stuarts' exile in France is the cause not of their own misfortunes but of those of Britain and Europe. On the level of individual words, Cromwell in the French text is not a ruler but a usurper; the two brothers are not won over but infected by Catholicism; and the influence Catholicism has on them is determined not by their intellectual abilities but by their characters.

Since the phrasing of the source text is quite simple, it is hardly conceivable that Lindau should have misunderstood it. Carelessness seems possible where individual words are at issue, but improbable for a translation such as "the subsequent misfortunes of this dynasty" for "tous les malheurs, où la Grande-Bretagne & une partie de l'Europe ont été plongées depuis un demi-siécle". It is therefore plausible to assume that at least some of Lindau's modifications are deliberate.

Do these modifications spring from the translator's attitude? Lindau's translation raises the question of what exactly attitude means and how we can determine a translator's attitude. Omitting Bolingbroke's reference to the misfortunes of Britain and Europe might be taken as implying a different interpretation of history, according to which the Stuarts only harmed themselves. However, in Lindau's preface, the passage based on Bolingbroke forms part of a section with a strong focus on the Stuarts. Lindau's aim might therefore simply be to fit the passage into his dynasty-oriented context, in other words, to make his text more coherent.

Similarly, Lindau's avoidance of evaluative words such as "usurpation" or "infect" is not necessarily due to his opinion of Cromwell and Catholicism respectively. While his history of Scotland (e.g. 1826: III.171–173) shows that his view of Cromwell is more balanced than Bolingbroke's, his choice of "rule" could also be stylistically motivated. The French phrase "sous l'usurpation de Cromwel" could have been translated literally, but "rule" ("Herrschaft") is more idiomatic for referring to a period of time. As far as "infect" is concerned, Lindau's general opinion of Catholicism seems to be more negative than positive. Using "infect" would therefore not have been inconsistent with other statements of his (e.g. Scott 1819: I.xxvi–xxvii), and the metaphor would have worked in German as well. However, "win over" ("einnehmen lassen") is more frequent in connection with opinions or beliefs. Since, as I have shown elsewhere (Hagemann 2016: 108–109, 2017: 35), Lindau strives for fluency in his translations, stylistic considerations cannot be excluded as a possible explanation for his modifications. In his reference to the Stuarts' intellectual abilities, Lindau might be suggesting that one of the brothers was foolish, but the phrase could also represent his interpretation of the French word "caractère".

The question of Lindau's intention is ultimately undecidable. This does not necessarily mean that his attitude is undecidable as well because, as Hermans

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(2014: 297) points out, "[i]t is […] the reader who chooses to read a translation as an intervention, to make a translator's attitude towards a translated text relevant". However, it is also true that the reader needs a basis for this relevance decision. While I, in contrast to many of Lindau's contemporaries, can draw on a comparison with his source text, this does not help me decide between the different explanations for the choices he makes. Nor do I find the concept of attitude sufficiently clear. On the one hand, Hermans (2007: 52–65) uses ethical, social, or political conflicts to illustrate the concept. On the other hand, he also says (2014: 290) that attitude "may concern matters of ideology, religion, aesthetics and everything in between", and his exploration of the political controversy over rhyme and blank verse in seventeenth-century England (2010: 66–67) suggests that aesthetics may be closely linked to attitude. However, does this mean that contextual and stylistic appropriateness also forms part of "the social role of translation", which involves "affirming, modifying or questioning the values held by the individuals or communities the translator is addressing" (Hermans 2010: 69)? A case can be made, for example, for fluency being political, but can any translation decision that can be associated with any kind of values be considered an issue of attitude? Where, then, does attitude end? Is textual coherence attitudinal? At present, I have no answer to these questions.

Conclusion

In how far, then, can Hermans's model be used to determine Lindau's attitude? Aspects of the model such as the notion of translation as reported speech with varying diegetic and mimetic elements, and the attention paid to framing devices, have proved useful in that they have helped to describe the multitude of Lindau's voices. The novels' texts and peritexts include both non-reported passages, in which Lindau, or the implied translator, speaks in his own name, and reported utterances, which represent a wide range of types of reported speech. Identifying the type of reported speech used is one way of approaching the issue of the translator's attitude. In some cases, a correlation can be established between the two. For instance, free direct discourse, in which the translator appropriates, or plagiarizes, the source author's text, is necessarily supportive; and paraliptic résumés, which are predicated on the assumption that part of the source text is not necessary, will usually have a dissociative component (though they may not be entirely dissociative). In other cases, a clear correlation does not exist; thus, I have cited one example of a diegetic report which is supportive and another which is undecidable. However, even in such cases, establishing the type of reported speech can serve to draw attention to the translator's degree of control over what is being said.

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Generally speaking, my analysis has shown that the attitude which shapes Lindau's translations, including their peritexts, is often neutral or supportive but can have a dissociative level as well. In other words, his attitude is not a monolithic phenomenon. Examining Lindau's translations from the perspective of Hermans's model has thus yielded fruitful insights into the complexity of these texts as well as of the translator's attitude.

At the same time, my analysis has also raised some questions about Hermans's approach. In particular, the scope of what Hermans means by attitude is not clearly defined. Attitude is prototypically associated with ideology but can, for instance, also relate to aesthetics. But if any translation decision based on a value judgement constitutes an example of translating with an attitude, then the concept will become meaningless because anything translators do can ultimately be attributed to values they hold. Furthermore, while Hermans rightly emphasizes the role of readers in determining the translator's attitude and its relevance to the text, the basis on which readers can reach this decision remains somewhat obscure. Both of these issues need to be further theorized, and the methodology of applying the theoretical model to practice needs to be further explored, in order to make attitude a fully viable tool for examining complex translations.

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CHAPTER 15

View from left field

The curious case of Douglas Hofstadter

Andrew Chesterman

Introducing Douglas Hofstadter

This is an exploratory case study in Translator Studies (Chesterman 2009; Hu 2004). That is, it focuses on a single unit (here, an individual) in a natural context, and looks at this unit in as much depth as time allows. It combines different kinds of evidence which all help to paint a portrait of an unusual literary translator. The translations themselves show textual evidence of stylistic choices. Most useful for this paper have been the detailed commentaries by the translator on his work and his work process: they reveal attitudes, values and principles concerning language, literature and translation, providing a kind of personal philosophy of literary translation, a philosophy that has obviously influenced these stylistic choices. A couple of examples from reviews indicate aspects of the critical reception of his translations (and his reactions to this reception). Background information concerning his life as a whole adds to the portrait. A norm-theoretical approach to the subject (not the one taken here) could paint a convincing portrait of Hofstadter as a norm-breaker, in many ways. The case is a curious one, not selected because it is in any way typical or representative, but precisely because it is curious. Such cases can expand our notion of what is possible, and perhaps stimulate new ideas. It touches on several areas of Translator Studies: cultural (we are in the field of literary translation), sociological (the work process), and cognitive (the effect of personality and personal history on a translator's choices).

Hofstadter's book *Le Ton beau de Marot* (1997) deals with every aspect of literary translation you can imagine, together with a great many other topics, such as creativity, multilingualism, analogy, humour, and the significance of patterns. But let me first introduce its author. (For a brief lipogrammatic autoportrait see URL Hofstadter 2006.)

Douglas Hofstadter was born in 1945, into a rather untypical American family. His father was a Nobel prize-winner for physics, and a younger sister never

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developed the ability to understand language, nor to speak. He set off to study maths, but was distracted by languages and music, moved to physics for his PhD, then to computer science and AI, and is currently (among other things) Distinguished Professor of Cognitive Science and Computer Science at Indiana University, Bloomington. His research interests cover artificial intelligence, computational models of human thought (especially analogy-making); creativity in art and music; discovery in mathematics and physics; literary translation; and philosophy of mind and consciousness.

His first book was *Gödel, Escher, Bach: an eternal golden braid* (1979), which is, roughly speaking, about the emergence of consciousness. It won a Pulitzer Prize. Hofstadter is a polymath, and an oligoglot ("How Jolly the Lot of an Oligoglot" is the title of Chapter 3 in *Le Ton beau*), and has a wild sense of humour. He is also way out there in left field.

Left field? Hofstadter uses the phrase "out of left field" twice in the introduction to *Le Ton beau*. Talking about the creative process, and excusing the way all kinds of digressions and intrusions pervade the book, he says: "Things come from out of left field and are drawn in and integrated and then become central" (1997: xvi). A few pages later, there is a second mention, this time with a much bleaker tone. A few years before this book was published, his wife Carol died suddenly, "hit from out of left field by a strange and eerie malady" (1997: xxiv). Among many other things, the book is a moving memorial to their love. He brought up their two children, using Italian as the home language, and later remarried.

Hofstadter himself is out there in left field in more senses than one. He cites very few translation scholars: only George Steiner (1975) and Willis Barnstone (1993) are mentioned in the text itself, although a few other names appear in the bibliography as additional references, such as Bell, Newmark and Robinson. However, Hofstadter does discuss the work and views of several literary translators – Yan Fu's classic three priorities of faithfulness, clarity and grace are given some attention – and there is quite a bit on the developers of machine translation. When I first read the book, years ago, I sent Hofstadter an email saying how much I had enjoyed it, but asked why he had made so little use of work by Translation Studies (TS) scholars: after all, much of this work had discussed the same issues as he does, and had come to similar conclusions. He replied that he had looked at some TS sources, but found them too boring…

Furthermore, Hofstadter himself is rarely mentioned in the TS literature. None of the standard handbooks I consulted refer to him, nor do works specializing in literary translation which I have looked at. He does make an appearance in Viaggio (2005); and Hermans (2007: 78) has a brief mention. Bellos (2011) mentions him several times; indeed, Bellos' popularizing book *Is that a Fish in your Ear?* starts with Hofstadter's *Le Ton beau* to introduce the idea that translation is

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such a complex and non-determinate activity that no theories or principles can be possible… A lengthier discussion is to be found in Apter and Herman's recent book on translating lyrics (2016). There are also brief mentions in articles by De Kock (2003) and Low (2011). So far, I have found only one review of *Le Ton beau* in a TS journal: Watt (2008). Outside TS, there have been thoughtful and critical reviews e.g. in *The New York Times* (Alter 1997), and in *First Things*, a journal of "religion and public life" (Jakobs 1997). For a personal blog review, see "Tal Cohen's Bookshelf" (URL Cohen 1998).

Hofstadter thus has a curious status with respect to TS. Although he has significant publications on literary translation, he is not a professional TS scholar, and indeed not widely regarded as one; neither is he a professional literary scholar nor a professional literary translator. He has, however, translated poetry, Pushkin's verse novel *Eugene Onegin* from Russian, and two novels, one from French (Françoise Sagan's *La Chamade*) and one from Italian (*La Scoperta dell'Alba* (*The Discovery of Dawn*)) by Walter Veltroni.

Le Ton beau de Marot

The full title of this book – *Le Ton beau de Marot: in praise of the music of language* – epitomizes its author's quirky style. It mixes two languages, although the book is written in English. It also contains a typical Hofstadter pun: *Le Ton beau* = 'the beautiful tone', i.e. of Marot's poetry, but the phrase also echoes French *tombeau* 'tomb', hence also the English loanword meaning 'musical composition commemorating the death of a notable person': the book is a tribute both to the French Renaissance poet Clément Marot (see e.g. URL Musée protestant, n.d.), and to Hofstadter's wife Carol.

Hofstadter does not write standard academic English, which he would no doubt find boring. He cultivates a playful, highly digressive and often verbose style, which some readers may find occasionally frustrating. He loves anything to do with the form of language: rhymes and rhythms, alliteration, puns, palindromes, anagrams, deliberate ambiguities, neologisms and the like. He plays, for instance, with "lost in an art" as an anagram of "translation" (1997: 136). In *Le Ton beau*, one section is written in e-less English (1997: 94–95); elsewhere, he ponders on a sci-fi variety of English that lacks all Latin and Greek roots (1997: 299–300), so that e.g. "Atomic Theory" is reformulated as "Uncleftish Beholding". On occasion, a bit of rhyming prose pops up: giving a short account of Clément Marot's life, he writes (1997: 3): "as fifteen thirty-four was just opening its door…". Hofstadter is highly visible in his text, also in his frequent references to his own subjective experiences as a scientist, writer, traveller and husband. One might risk the generalization that

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he is as interested in linguistic form as in any content that it might be able to transmit. And not only the formal aspects of language, but also of a printed product: it is Hofstadter who chooses the fonts, page layouts, page breaks, the precise positions of paragraph breaks, the double pagination system, and so on. The impression one gets is that the author has crafted the book as a work of art.

Le Ton beau is structured around over 80 translations of a single short French poem by Marot. Most of these are by the author and are into English; others are by family members, friends and colleagues; some, by various friends, are into other languages (with English versions by the author), and three are by computers.

The theme of the poem is based on a factual event in Marot's life. His friend and protector Marguerite de Navarre, the king's sister, had a daughter, of whom Marot became avuncularly fond. In 1537 this little girl, aged 8 or 9, fell ill and had to take to her bed for a few weeks; to cheer her up Marot sent her the short 28-line poem "A une Damoyselle malade" that structures the book. It starts like this, with a literal translation ("To a Sick Damsel") by Hofstadter alongside (1997: 1b, 2b):

> Ma mignonne, / Je vous donne / Le bon jour ; / Le séjour / C'est prison. / Guérison / Recouvrez, / Puis ouvrez / Votre porte / Et qu'on sorte / Vitement, / Car Clément / Le vous mande.
>
> My sweet, / I bid you / A good day; / The stay / Is prison. / Health / Recover, / Then open / Your door, / And go out / Quickly, / For Clément / Tells you to.

Then come dozens of other versions, in dozens of different styles. The varieties range from Elizabethan English ("On ye, Childe / Sweet and milde, / Would I call…") to American slang ("Honey bun…") and rap ("Yo there dog!"). Each version has a different tone, or plays differently with different sets of formal and semantic constraints. In Jakobson's (1935/1987) terminology, we could say that each version has a different dominant. This is not a term used by Hofstadter, who makes no reference to Jakobson anywhere. Jakobson defined the dominant as the artistic component that gives a work of art focus and structural integrity. For Hofstadter, the key concept is that of a constraint: a formal requirement of some kind, which holds constant through the literary work in question. He lists the formal constraints of the Marot poem as follows (1997: 1a):

> The poem is 28 lines long.
> Each line consists of three syllables.
> Each line's main stress falls on its final syllable.
> The poem is a string of rhyming couplets: AA, BB, CC,…
> Midway, the tone changes from formal ("vous") to informal ("tu").
> The poem's opening line is echoed precisely at the very bottom.
> The poet puts his own name directly into his poem.

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A further constraint is mentioned later: the semantic chunks are couplets out of phase with the rhyming chunks, thus (11a):

> Ma mignonne,
> Je vous donne / Le bon jour;
> Le séjour, / c'est prison.
> Guérison / …

In his assessments of the various translations, Hofstadter is prepared to vary some of the constraints, or indeed introduce new ones, but not to have no constraints at all. For instance, one version (23b) uses as many words as possible that are English cognates of French, such as in the opening line "My minion". Another version explores a "bird" conceit, with the prison replaced by a cage ("Chickadee", 72b). The very fact that the original poem *has* constraints stimulates creativity. This leads to an exposition of his view that poetry without any formal patterns does not deserve the name of poetry. He is totally against Nabokov's advocacy of literal translation (of Pushkin's *Eugen Onegin*), which omits any consideration of its formal patterns. Indeed, the whole notion of a constraint is central to Hofstadter's approach to literary translation.

At the time the book was written, the leading machine translation program was Systran, which produced a version of our poem that starts thus (65b): "My nice, I give you the hello. The stay, it is prison. Cure cover, then open your door, vitement kind, for Clément you it mande…" Unsurprisingly, Hofstadter does not think much of this: it translates the text as prose, and reveals obvious weaknesses in the program (unknown and misinterpreted words, etc.). But he does not say that it is not a translation. It is not a good translation; but that is another matter. (For comparison, the current Google Translate program recently offered: "My darling, I give you hello; the stay, it's prison. Healing cover, then open your door and let's get out of it, because Clement is calling…")

In the course of his playful meanderings Hofstadter expounds on many aspects of translation, and literary translation in particular, explaining his own translation principles. As he does so, a picture emerges of an unusual translator's habitus. A great deal is said about faithfulness (although the term 'equivalence' is not used), and about the many aspects of a source text that one can choose to be faithful to, including the author's own identity. There is also discussion of degrees of proximity between source and target. Part of the proximity measurement problem has to do with what Hofstadter calls granularity: the degree of detail involved. At one point, Hofstadter cites the literary translator Walter Arndt (1972) on the importance of choosing the proper "grain size" for a poetic translation. Arndt talks about the "frame of accuracy", or the "unit of fidelity". This he defines as "the largest allowable unit of form within which maximum fidelity must be achieved" (cited in

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Hofstadter 1997: 271). Such a unit might be a syntactic sentence, or a stanza, or a line, for instance.

One sidetrack leads into a discussion of chain translation ("cascading translations"), which is compared to the telephone game, and to an analogous visual game Hofstadter calls "The Picture-degeneration Game" (1997: 341–342). This starts with the players drawing "fanciful pictures" of silly scenes and the like; each then passes their drawing to the next player, who has exactly one minute to study it. Then, without looking at the original, each player draws their neighbour's picture from memory, reproducing it as closely as possible, and passes this "copy" to the next player, who in turn studies it for one minute… and so on round the circle. The interesting thing about this game is that generalizations can be made about the slips of memory and visual changes that take place. Objects in the pictures tend to drift towards the centre, for instance, irregular shapes tend to become more regular, and so on: there seem to be "somewhat predictable patterns". This recalls what we have come to call translation universals, but this term is not used. Specifically, most of the tendencies mentioned could be grouped under the heading "standardization". Does this suggest that at least some of what have been studied as translation universals may not be limited only to translation, but apply more widely to any kind of reproduction? Perhaps, but with the reservation that the picture-degeneration game relies also on memory; the game may also illustrate something about how visual memory works.

Other topics discussed include the translation process (starting with a rough version, a useful "rickety bridge" across the language divide); the centrality of interpretation; the drawbacks of literal translation; the endless range of possible adaptations of a given source text (translation itself is a fuzzy category, shading into adaptation, interpretation, a loose "inspired by" relation); the benefits and costs of transculturation (implicitly dealing with what TS scholars have discussed e.g. as domestication and foreignization); the importance of Translator Studies (without using this term); the influence of the translator's self-image; and the need for more translator visibility. On the notion of untranslatability, Hofstadter observes that "[t]o say that translation is impossible is to say that experiences cannot resemble one another" (1997: 292).

In a critical review of the book, Alter (1997) observed that it involves much reinvention of the wheel, and is centred narrowly on word manipulation. Hofstadter replied (see the same URL as the Alter reference) that he was not setting out to write a book about translation theory: "[m]y book was the telling of a personal exhilaration with language and languages, minds, words, constraints, poetry, creativity, humor, pattern and music."

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Eugene Onegin

Hofstadter's verse translation of Pushkin's classic is preceded by a 30-page translator's preface, written in Hofstadter's usual subjective and sparkling style (Pushkin 1999). He explains how he first fell in love with Pushkin's verse novel, reading two different translations of it aloud in bed with his wife, then using these (and other translations) in a seminar on verse translation, then starting to memorize stanzas, and finally starting to translate, as a way of "possessing" the work as profoundly as possible. His is an overtly polemic translation, set against Nabokov's literal one.

Hofstadter is fascinated by Pushkin's complex rhyme scheme: here too, the constraints are creatively significant. He decides, of course, to preserve the formal features of Pushkin's stanzas, including the patterned variation between masculine and feminine rhymes. In other words, this aspect of formal equivalence is prioritized. However, he does not take account of the possibility that a given stylistic feature might have a different frequency or different effects in different languages. Russian apparently makes more use of feminine rhymes than English, so if all the feminine rhymes are preserved in an English translation, the effect may seem more marked than in the original.

At the outset, Hofstadter had very little Russian, but learned a lot during the year or so he spent on this project, by reciting aloud and translating. The project may have helped him to recover from his first wife's death. He analyses the different translations available, of which he admires Falen's the most. He had met Falen and his wife during the translation process, and adds an additional version of Pushkin's dedication stanza, addressed explicitly to the Falens, as a "Translator's dedication". Indeed, he thinks Falen's version (Pushkin 1990) is better than his own. So why translate it again himself? He says that just because someone has already done something is no reason not to experience the whole process oneself. Analysing his own solutions, he does not apologize for liberties taken, such as an occasional bilingual wordplay. For instance, in Chapter 1, stanza 2, last line, he writes: "The North was, shall I say, 'severe'" (Pushkin 1999: 2; cf. xxxv), because of the chance of punning on Russian *sever* 'north'. (Falen has: "[…] But found it noxious in the north" (Pushkin 1990: 5).) He sometimes delights in making every line of a given stanza begin with the same letter, adding a pattern not present in the original.

Hofstadter says he only looked at other versions occasionally, aiming to produce his own version without the influence of others. As noted, he strongly dislikes Nabokov's literal "pony", which abandons all formal constraints, but he does consult it occasionally to check the meaning of obscure lines. As usual, he plays with language, sometimes perhaps rather flippantly. A key idea is what he calls "poetic lie-sense":

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> Yes, one is always lying, for to translate is to lie. But even to speak is to lie, no less. No word is perfect. No sentence captures all the truth and only the truth. All we do is make do, and in poetry, hopefully do so gracefully. (Pushkin 1999: xxxiv)

He describes the stylistic difference between himself and Falen thus: "where Falen is lyrical, I am jazzy, or where he's legato, I'm staccato, or where he's flowing, I'm percussive, or where he's subtly seasoned, I'm saucy and spicy" (Pushkin 1999: xxx). All in all, his version is freer than Falen's – more colourful, one might even say 'overtranslated'. Cheekily, he openly adds six lines to stanza 8.25 – to replace lines that Pushkin cut from the published version, and which Falen also leaves empty. The context is the dull chat at a soirée, where an "epigrammist gent" found almost everything annoying.

> [These last six lines are oft omitted.
> And therefore, by a fluke of fate,
> Your translator can speculate…
> One hardly needs to be quick-witted
> To wonder if our author meant
> To hint that he himself's that "gent"…] (Pushkin 1999: 127)

In a generous but sometimes critical review, Wanner (2000: 85) thinks that Hofstadter loses the "laconic simplicity" of the original. And in a very critical review in the *New York Times*, Lourie (1999) accuses Hofstadter of having no ear for English. He says Hofstadter "mixes levels of diction", many of his rhymes are excruciating (e.g. *token – folk in*), and he "mistakes the word-game surface aspect of poetry – alliteration and wordplay – for the thing itself". Hofstadter responded with a terse verse, in fact a Pushkinian stanza, to the paper's editor (URL Worthey 2006).

In *Le Ton beau* (1997: 548), Hofstadter had written about his "reverence for pattern". Pushkin's text starts with Russian Мой 'my' ("My uncle…") and ends with the instrumental case of the same lexeme. Hofstadter jumps on this as a deliberate formal pattern, and emulates it, not only in his translation, which starts "My uncle…" and ends "…Onegin mine" (Pushkin 1999: 1, 137), but also in the Preface, which starts "MY UNCLEar…" and ends "… Pushkin mine" (1999: ix, xl). Furthermore, by a stroke of good luck, he arranges to translate the final stanza in Russia, in Pushkin's apartment in St. Petersburg, sitting beneath a portrait of the author – and adds a photo of this epiphany on the back cover. Patterns galore! We are not dealing here with a translator with a habitus of 'voluntary servitude' (*pace* Simeoni 1998), but with one who revels in his visibility and agency. He chooses what he translates, too.

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That mad ache

La Chamade is a novel by Françoise Sagan, about the hedonistic and lazy lives and loves of (mainly) wealthy men/women and their mistresses/toyboys in Paris. Hofstadter loved the novel and embarked on its translation in 2004, as he explains in a long 100-page essay published together with the translation, printed upside down at the back of the same volume. This essay is entitled "Translator, Trader. An essay on the Pleasantly Pervasive Paradoxes of Translation". It certainly promotes translator visibility, yet again!

The essay takes issue with the traditional 'traduttore traditore' myth. It is structured around four "paradoxes" (2009: 8–10), which I paraphrase as follows. *The Wrong-Tongue Paradox*: how can the translation be said to be a work of the ST author, since the language changes? *The Wrong-Style Paradox*: how can the translation be in the same style as the original? Impossible! *The Wrong-Place Paradox*: the context/localization cannot be the same as that of the source. Without using these terms, this paradox has to do with the domestication vs foreignization debate. Hofstadter sees domestication as a "flaw" (Sagan and Hofstadter 2009: 12). And finally, *The Don't-Trust-the-Text Paradox*: literal translation is a trap, for the author's meaning is often between the lines.

One previous translation of the novel already existed (long out of print), by Sagan's ex-husband Robert Westhoff, and had been published as *La chamade*, thus preserving the original title. Perhaps this was influenced by the author's earlier success, *Bonjour tristesse*, which had also been published in English with the French title. As Hofstadter explains, the word *chamade* occurs in French in the idiom *battre la chamade*, said of a heart that is pounding dramatically, and its meaning is actually discussed at one point in the novel (the precise passage illustrated in the cover photo of the translator's manuscript…). Hofstadter decides to translate the title as *That Mad Ache*, because "mad ache" is a neat anagram of *chamade* as well as being semantically related to the original. Games with language, again… and allowing him to insert a personal touch.

He then describes his extraordinarily laborious working method for the translation. He started by transcribing the whole of the source text into a notebook, a few pages a day, leaving a space between the lines. Then each day he added a first handwritten translation, in a different colour, aiming at the same line length (an additional constraint). This process, he says, deepened his involvement with the text (Sagan and Hofstadter 2009: 24). He then discusses the tricky bits with various friends, and transfers the whole draft to a computer, including alternatives. Then he reads the draft aloud, e.g. to his mother, who is recovering from a stroke; then gets help from others, selects from the alternatives, and finally checks with the previous translation. He discovers that this is closer to the original than his,

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and less colourful, more neutral. – There is a nice metaphor here of the translator as a dog on an invisible leash, running free on a country walk, but never too far away from his master, aware of the master's ultimate control. "Locally, I am captain of my own fate, but on a larger scale, I am slaved to my master's whims" (Sagan and Hofstadter 2009: 31).

He alludes to the translator's poetic "lie-sense" he had discussed in the Onegin preface, justifies various minor changes and additions, and his choice of a lively style. He is aware that translation decisions are influenced by all kinds of personal and emotional factors, such as mood, memories, personal experiences etc. I would add that an additional factor is one's personal habitus: Hofstadter's personal likes and dislikes concerning style are manifest. Americanisms abound – he is in fact domesticating, and admits this, but claims he does not go too far… Clarity and vividness are "his religion" (even, it seems, where the original author has not been particularly clear or vivid). If he sacrificed these values, he would be betraying himself (Sagan and Hofstadter 2009: 64). After all, a pianist may perform a piece better than the original composer could play it (the example is Richter playing Shostakovich). Hofstadter seems to reject the idea of retaining an author's personal style, although he does emphasize the importance of preserving the "tone" of the original. However, Sagan's style is fairly neutral, and the translation is often more marked. For instance, he adds some typical language play here (Sagan and Hofstadter 2009: 77):

> Pour la première fois surtout, elle pensa qu'Antoine était "un autre", et…
>
> And for the first time it hit her that Antoine was not like her but was another – an other, a not her – and…

Hofstadter feels free to correct the odd error of inconsistent ages or names in the original (Sagan and Hofstadter 2009: 59–60), or to avoid repetition that seems unintended (2009: 61); and he sometimes alters conjunctions and sentence breaks, even section breaks, for a more logical flow. In the interests of logic and clarity, we actually have two additional "parts", "L'Hiver" and "Plus tard…", because the later events of the novel do not take place in "L'Automne". (All the parts have French titles in the translation.)

He reasonably justifies his use of compensation as a translation solution, and also his decision to retain some French words. But his strangest strategy is his solution to the *tu/vous* problem: he decides to translate all occurrences of *vous* with an initial capital: You. He explains this in a footnote in the translation (Sagan and Hofstadter 2009: 10), but it still seems most odd to me, drawing attention to itself.

He is sceptical of the possibility of a "scientific or precise or rigorous 'theory of translation'" (Sagan and Hofstadter 2009: 85). (But what about other kinds of

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theory, more appropriate to a cultural/social phenomenon, a humanities field?) "In my opinion, translation is a subtle, subjective, esthetic art, not a precise science or set of rigid rules. To the contrary, it involves *thinking* and *judging* without ever any letup" (2009: 85, emphasis original). Indeed; but isn't there a straw man here?

The essay ends with a clarion call for translators to write more prefaces for their translations, like some performers include their own notes in CD packs and the like.

> Wouldn't it be nice if skilled translators, too, gave us the benefit, once in a while, of their unique perspective on works of literature they love? For good translators are not just "humble servants" of their authors, but full-fledged artists; indeed, a fine translator, no less than a novelist or poet, is an artist of the word. And these artists – these translator-traders – have tales galore about trades they've made in the tropical trade winds of words. (Sagan and Hofstadter 2009: 100)

Summing up

Case studies do not usually lead to the kinds of generalization which are relevant to a quantitative study, but as Susam-Sarajeva (2009) points out, there are other kinds of generalization. For instance, a case study may prompt an awareness of similarities or differences with other studies, or suggest evidence for or against given theoretical claims or arguments. The Hofstadter case certainly counters the idea that all literary translators have a submissive habitus! Above all, as here, a study of an unusual case can have implications for our awareness of what *can* be, e.g. what kinds of decisions a literary translator *can* make.

As a translator, Hofstadter seems to me to be more successful working with prose than with verse: in verse, his delight in playing with surface features can be distracting. I salute his attempts to give visibility to his translations, by writing at length about his personal experience of the translation process. And I salute his awareness of the cognitive and emotional complexity of the process.

In terms of his contribution to TS, from out there in left field, there is not much that can really be said to be new. Many wheels are indeed re-invented. Yes, translation is a form of creative writing; the literary translator merges with the original author, co-creating the target text. And yes, translation is based on the idea of analogy. It involves compromises, and empathy. Decisions also involve emotions, personal values. A given source text can give rise to any number of different translations and adaptations. A translation may improve on the original, in some way.

There are also curious gaps. There is no mention of the purpose of a translation (skopos or function in TS terms), although there are occasional comments on the way genre and prospective readership influence decisions, and on the effects of different kinds of constraints. And there is no consideration of any kind of general

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theory that might, at least potentially, meet the requirements of a humanities discipline, such as the Relevance Theory of communication, or Bourdieusian sociology, just to mention two candidates.

Hofstadter's contribution to translation as a whole raises some interesting issues. One is the way the translator's personal history and personality can be reflected in the form of the translations he/she produces. What we see of his playful personality in his own texts is also eminently reflected in his translations. All his writings manifest a strong personal fingerprint.

Which of course takes us back to Aristotle. Simeoni's discussion (1998) of the translator's habitus drew attention to the older Aristotelian notion of *hexis*, roughly meaning 'disposition, character'. Aristotle saw an association between a man's character and his rhetoric, i.e. his style of writing and speaking. Simeoni refers to this *hexis* as personal habitus, and poses the interesting question of whether a translator's choices are more influenced by personal habitus or professional habitus (1998: 21). In the Hofstadter case, it seems that the effect of personal habitus is unusually strong. Wolf (2014) sees both social and personal habitus as potentially explanatory concepts, explaining for instance why certain translation strategies are used and others not. She shows the relevance of this view to the analysis of activist translators. If Hofstadter is an activist, however, it is not in any political sense but in his campaign for more visibility for literary translators.

The case also raises some eternal questions. Is 'literary translator' a clear category? I think not. If a non-poet can translate poetry, albeit not always well in the opinion of some, then the oft-heard claim that only poets can translate poetry is manifestly false. And if machines can also translate poetry, albeit not well…? We are reminded how hard it is to separate the issue of what a translation is (or can be) from what a *good* translation is. Can we conceive of the concept of translation in the absence of quality considerations? How different (or how free), and how bad, can a translation be, without losing the status of being a translation?

Pondering such questions still seems to take quite a bit of our time – as is perhaps predicted by Hofstadter's Law, first stated in his book *Gödel, Escher, Bach* (1979: 152). This states: "It always takes longer than you expect, even when you take into account Hofstadter's Law."

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CHAPTER 16

Dressing up for Halloween

Walking the line between translating and writing

Judith Woodsworth

Introduction: The figure of the translator

With the increasing flow of people, goods, and knowledge across the globe, translation among the world's languages has become both prevalent and imperative. This has generated a body of scholarship that scrutinizes the particular nature and challenges of translation. Recent advances in machine translation have sometimes prompted members of the general public to question the very need for human translators ("can't Google Translate do that?"), but it is also true that translation has been sparking curiosity and a new appreciation for its intricacies, one of the symptoms of which is the appearance of translators as central characters or translation as a dominant theme in a variety of art forms and literary genres. The study of this tendency, trend, and even "boom" (Kaindl 2014: 14), has been referred to as a "fictional turn"; it has even given birth to a fruitful subdiscipline, which investigates the way in which translators have begun to populate works of fiction, and also film, and how the theme of translation plays out. A series of conferences have focused on what has been dubbed "transfiction" and numerous publications have delved into examples in a variety of languages and cultural contexts to show just what the trope of translation can tell us.[1] Drawing attention to the fictional manifestations of translation can help to extend our current understanding of both the theory and practice of translation, thereby "enlarging" the boundaries of Translation Studies, as Maria Tymoczko (2007) has suggested we do.

This article focuses on works by New York writers Rachel Cantor and Idra Novey.[2] Their transfictional novels provide case studies in which translation is

1. On the fictional turn and transfiction, see Pagano (2000), Arrojo (2002, 2017), Delabastita and Grutman (2005), Cronin (2008), Kaindl and Spitzl (2014), Woodsworth (2017a, 2018).

2. Both Cantor and Novel were briefly discussed, along with Jonathan Safran Foer, in the concluding remarks to an earlier publication ("Epilogue: What is Translation For?" in Woodsworth 2017a).

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"staged": in other words, translation is a key element of the plot and the identity of the protagonists. In Cantor's *Good on Paper* (2016a) and Novey's *Ways to Disappear* (2016a), in fact, translators and translation are not at all incidental; they are not merely the subject of passing references. The figure of the translator actually takes centre stage. The characters are preoccupied with translation, experienced as both a troubling and generative process. While problematized as an act of treachery, translation is also viewed as a captivating activity and fertile ground for the budding writer. The translators who perform the lead roles in these fictional works struggle with issues of self-doubt and untranslatability. They torture themselves with the inevitability of betrayal, but manage to overcome their uncertainty and invisibility by taking control of the narrative and by writing the story of their translations. The lives of translators and authors are intertwined, reflecting the intimate ways in which the translator mirrors her author in order to produce a meaningful translation and, at the same time, to chart her own course and assert herself as a writer. In both these works, the relations between translator and writer are complicated and the lines between translation and writing are increasingly blurred.

These two novels, published to critical acclaim the same year, are obviously quite different pieces of creative writing. Their authors, too, have different profiles. Novey comes across as somewhat "ivy league", having attended Barnard College and Columbia University and having taught at Columbia and Princeton. Despite the undeniably "academic" posture of her protagonist, Cantor is only indirectly informed about the discipline of translation and is not a practitioner either. Yet the two writers share some characteristics. They are both world travellers now living in New York in what has been called the "writerly borough of Brooklyn."[3] They have crossed many borders, in both a literal and a figurative sense, and they bridge languages, continents, and genres in their multilayered narratives. The stories they tell revolve around conjugal/sexual infidelity, which serves as a backdrop to betrayal in translation. Linked to a certain untangling of the Gordian knot, as well as tentative, embryonic forms of composition, translation is perceived as a jumping-off point for original writing.

Building on an analysis of both works of fiction, this article draws on published commentary by the authors, reviews and other secondary sources, as well as interviews which I have conducted with the authors. Taken together, this material contributes to our understanding of the *enjeux* of literary translation in the modern world, shedding light on the continued dismantling of traditional borders between translating and writing.

3. See Rachel Cantor's website (URL Cantor n.d.). Scores of writers, not the least of whom is Paul Auster, whose transfictional novels are examined in *Telling the Story of Translation* (Woodsworth 2017a), reside in Brooklyn, which is well known for its creative and vibrant population.

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Rachel Cantor: Translation as new life

Born in Connecticut, Rachel Cantor has lived in most states between Virginia and Vermont and, in addition, spent some years in Rome as an adolescent. She now lives in New York, which she calls the "city of my heart" and, more specifically, makes her home in Brooklyn. Her studies in international development led to work as a freelance writer for nonprofits, and took her to developing countries from Azerbaijan to Zimbabwe, with recent sojourns in Nigeria, Senegal and Laos. On her website, she evokes her life as an adventurous and altruistic young person. She "wandered the world", she states, employed by food festivals in Melbourne, Australia, and jazz festivals in France. She has interned for a Gandhian organization in rural Gujarat and taught Afghan women refugees in Pakistan (URL Cantor n.d. and personal conversation).[4]

By her own admission, Cantor is not actually a translator, apart from the fragments of Dante and the biblical *Song of Songs* that form part of this book. Her short stories have been published in a variety of magazines at home and abroad such as *The Kenyon Review* and *The Paris Review*, and have been anthologized and shortlisted for prestigious prizes. Cantor has also been awarded fellowships and writers' residencies (URL Cantor n.d.). Her debut novel, *A Highly Unlikely Scenario*, published in 2014, was described as a "dystopian satire; a story about storytelling" (URL Cantor n.d.). *Good on Paper* was released two years later, although it was actually begun some fifteen years earlier (personal conversation).

In *Good on Paper*, the protagonist is Shira Greene.[5] Like the author herself, she has lived in Rome, and also in India, where she met a man who fathered her child, Andi. She is currently living with her friend Ahmad, a gay man from Pakistan who has agreed to be her roommate and surrogate father to Andi. When the novel opens, Shira is employed as a temp, performing boring chores like stuffing envelopes. She has written stories and is a translator, "a good but underachieving" one who "usually translates the lesser-known works of lesser-known writers" (Cantor 2016b). One day, out of the blue, Shira hears from an Italian Nobel laureate named Romei, who invites her to translate his *Vita Nuova* (or *Vita Quasi Nuova*), a new book inspired by Dante's work with the same name, a cycle of poems linked by a

4. I met with Rachel Cantor in a Brooklyn café on 17 September 2019. In the course of our conversation, she provided information and insights that complemented previously published interviews, to which she had kindly supplied links.

5. The name Shira means "poetry" or "song" in Hebrew. Cantor writes in the acknowledgements section at the end of the book that Shira was born out of a seminar she attended on the *Song of Songs* [*Shir Hashirim* in Hebrew], led by the late Reb Zalman Schacter-Shalomi, a proponent of the Jewish Renewal movement (Cantor 2016a: 298).

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prose commentary on the subject of love. Romei has chosen Shira, apparently, because he has read her translation of Dante's *Vita Nuova*. He has also read her story about poet and translator Paul Celan, as he tells her when they have their first conversation (Cantor 2016a: 14).[6] Romei is a Romanian whose name denotes "who go to Rome", now living in Italy, and he claims to have known Celan in Bucharest (Cantor 2016a: 15). The allusion is significant: Celan was a Romanian Jew, who wrote in German about the Holocaust while living in Paris.[7]

Romei faxes Shira the manuscript a few pages at a time. *Good on Paper* takes place in 1999, before it was easy to transmit documents through various technological means. The gradual delivery of the document is a clever literary device in that it allows Romei's original text to unfold and take/change shape in parallel with the emerging translation. Shira notices that the structure of his novel begins to resemble the one she herself had used in her paper on Dante, and that his novel's plot increasingly looks like events in her own life. In an intriguing twist, translation ceases to be derivative, an imitation of the original. Instead, both the content and structure of the original are inspired and influenced by the translator's work and life story. Ultimately, the author becomes the thief, stealing from his translator (Cantor 2016a: 149). The author "lures" the translator into his text. He writes her in, and she becomes a character in his book (Cantor 2016a: 274).

Reviews of the novel were somewhat mixed in that they highlighted both the brilliance and originality of the work, as well as some of its more technical shortcomings. For example, Adam Kirsch's review, entitled "A Vital, Flawed Book Makes Rachel Cantor an Author to Watch", underlines structural problems and the author's "irritatingly coy" tone, but nonetheless declares her a person "to watch" (Kirsch 2016). The novel's focus on translation does not go unnoticed. In his words, it is a "story about the *art and ethics of translation*" with translation the "*unlikely* focus and driver of the plot", the qualifier "unlikely" reflecting the continuing perception of translation as a subsidiary art (Kirsch 2016, italics mine). Writing in the *Boston Globe*, Rebecca Steinitz praises the book as "laugh-out-loud hilarious and thought-provokingly philosophical", and describes it as "an intricate and erudite study of literary translation, forgiveness and second chances […]" (Steinitz 2016). In her piece for *NPR Books*, Annalisa Quinn zeroes in on translation as a "continual metaphor for relationships": love is not "a feeling but – like translation – an act: a willful opening of one self to another" (Quinn 2016).

6. Cantor has, in fact, written such a story, entitled "Rose No One" (2002), a riff on Celan's poetry collection *Die Niemandsrose* (*No One's Rose*) published in 1963.

7. Familiar with a number of languages, Celan was a prodigious translator of authors such as Emily Dickinson, William Shakespeare, Paul Valéry, and many more. He was concerned with the impossibility of writing, and with the "chasm" between languages, to which we will return later.

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In this book about a book, Cantor makes frequent use of the literary device of intertextuality, which is connected to the phenomenon of translation in that it brings together related works of literature and shapes one text's meaning through its relation to another text. *Boston Globe* critic Steinitz sums up the novel as an "intertextual Nabokovian romp" (2016).[8] Benny, the bookstore owner and part-time rabbi with whom Shira develops a relationship, says about the Torah, "one story comments on another" (Cantor 2016a: 250). The primary reference, situated at the heart of the plot, is of course to Dante and, specifically, to *La Vita Nuova*, which the fictional character Shira translated as a grad student and which inspires the book written by the fictional author. The character of Romei is inspired, at least in part, by real-life poet and translator Paul Celan.[9]

The dialogue between texts, in the Bakhtinian sense (Bakhtin 1981), runs through the novel. But Cantor goes further, creating an intricate web of both implicit and explicit intertextual connections, not only to works of fiction, but also to the body of writing about translation. In addition to the references to Dante, the biblical *Song of Songs*, and Paul Celan, the book is also peppered with allusions to some of the classic texts written about translation by illustrious authors.[10] Cantor quotes Nabokov's essay about translating Onegin – translator Shira has a quote from Nabokov pasted above her computer (Cantor 2016a: 83) – and, in her acknowledgements (Cantor 2016a: 297), she cites Valéry (1958/1992) and Bonnefoy (1976/1992) as having influenced Shira's view of translation. Lacing her book with "literary parallels and philosophical musings", as critic Kirsch points out, Cantor raises "literary-theoretical questions in a voice that is unapologetically academic" (Kirsch 2016). In conversation, Cantor confirmed that she made up the fictitious academic tone, in keeping with Shira's personality and profile; academia, for her, is the "road not taken."

In *Good on Paper*, the act of translating is accompanied by theoretical reflections on translation. Shira either muses to herself about the pitfalls of translation and the very possibility of translation, or else discusses these questions with the people in her life – her roommate Ahmad, her boyfriend Benny, her author Romei, and even her seven-year-old daughter Andi, who shows an unusual interest in

8. Nabokov was noted for his intertextuality. He is also one of the authors to whom Cantor refers in her story.

9. In conversation, Cantor seemed surprised at this parallel, but then reconsidered and admitted that there were similarities between her fictional writer and the Romanian-born poet-translator she so admires.

10. Although Cantor's references are to some of the best-known classics of translation theory, they are all drawn essentially from two anthologies, Schulte and Biguenet (1992) and Venuti (2000).

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such matters. Against a background of shifting personal relationships and romantic (in)fidelity, Shira personifies infidelity by dressing up for Halloween as the *traduttore/traditore*, although just what such a costume would look like is left to the reader's imagination (Cantor 2016a: 43). Beyond the fear of treachery, however, the translator heroine attains a more profound, and positive, understanding of translation, which derives, as Cantor tells us (2016a: 297), both from Paul Valéry and Yves Bonnefoy. Borrowing from Valéry's "Variations on the *Ecologues*", which he wrote as a preface to his translation of Virgil, Cantor depicts the way in which the minds of the translator and original author meet: the translator moves "ever backward, through the labyrinth of an author's ideas and devices … until she arrives, finally, at the moment of creation" (Cantor 2016a: 31). This was the influential essay in which Valéry famously said that all writing is a form of translation:

> *Écrire quoi que ce soit* … est un travail de traduction exactement comparable à celui qui opère la transmutation d'un texte d'une langue dans une autre.
> (Valéry 1959: 211; emphasis in the original)

> [Writing anything at all … is a work of translation exactly comparable to that of transmuting a text from one language into another. (Valéry 1958/1992: 116–117)]

Shira is also inspired by Yves Bonnefoy, French translator of Shakespeare, whose essay on translating poetry is cited in the acknowledgements alongside that of Valéry. In Bonnefoy's view, the translator of a poem is able to "relive the act which both gave rise to it and remains enmeshed in it" (Bonnefoy 1976/1992: 188).

Shira's feelings of self-doubt, expressed at various times throughout the book – "who am I? I'm just the translator!" (Cantor 2016a: 149) – are coupled with her efforts to take control through her theorization of the process. She is not content to be guided by existing theories of translation; she is also working on an introduction, a paratext, her own "Translator's Note", which she calls (ironically) a: "wise and learnéd piece […] to be photocopied and cited by graduate students everywhere!" (Cantor 2016a: 126).

Following Kaindl (2014, 2018), Arrojo (2014, 2017), and other scholars of transfiction, it is clear that Cantor's work of fiction informs the reader about both the process and conceptualization of translation. In Shira's opinion, translation always involves some kind of "abandonment" because the "translated one is always betrayed" (Cantor 2016a: 49). The translator, too, suffers anxiety, because translation – as Cantor explained in a published interview about her book – is something Shira "would distrust, because she can't trust intimacy, she doesn't in her heart of hearts believe that meaningful connection is possible" (Carroll 2016). At the same time, viewing translation through the prism of the *Vita Nuova* sheds a more positive light on the subject. The notion of new life, achieved through translation, is

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one of the book's more hopeful messages. The idea of a work of literature finding new life in translation – living on, surviving, and even outliving the original – is linked to Walter Benjamin's view of translation as afterlife: "The life of the originals attains in them [translations] to its ever-renewed latest and most abundant flowering" (Benjamin 1923/2000: 16–17). Like the fresh work of art, the writer/translator can begin a new life.

Having first evoked the idea of the "chasm between languages" in relation to Nabokov (the quote Shira has pasted on the wall above her computer, Cantor 2016a: 83), she returns to Paul Celan's chasm in her Epilogue, where she declares at first that the chasm cannot be crossed and then, contradicting herself, affirms that it can indeed:

> Celan's chasm cannot be crossed, there is no true translation, no absolute fidelity. I still think this. And yet, miraculously, it can be, there is, and there is. We experience the new life in glimmers, I think, in moments when we apprehend the *possibility* of new life." (Cantor 2016a: 294, italics in the original)

Idra Novey: The translator as bad girl

Idra Novey combines work as a writer, translator and teacher, and has been the recipient of many awards and distinctions. She has published poetry collections and has written for such publications as *The New York Times, The Los Angeles Times, New York Magazine*, and *The Paris Review*. She has translated from the Spanish and Portuguese – notably a novel by Brazilian writer Clarice Lispector.[11] Her second novel, *Those Who Knew*, was released in 2018; unlike her first, *Ways to Disappear* (2016a), this second work of fiction has only scant references to translation. She has taught at Princeton University, Columbia, NYU, and other places, including the Catholic University of Chile. She has recently translated Iranian poet Garous Abdolmalekian's work from Persian to English, in collaboration with Ahmad Nadalizadeh (2020).[12]

The theme of Jewishness underlies *Ways to Disappear*, albeit in a more discreet manner than in *Good on Paper*, enough to have earned her the 2017 Jewish Book Council's Sami Rohr Prize for Jewish Literature, valued at $100,000. Novey

11. In addition to *The Passion According to G.H.* by Clarice Lispector, Novey has translated work by Paulo Henriques Britto, Viscount Lascano Tegui, and Manoel de Barros (see URL Novey n.d.).

12. I met with Idra Novey at her home in Brooklyn on 19 April 2018. In the course of our conversation, she confirmed and supplemented personal information published elsewhere, in print or online.

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is quoted in the *Forward*, a New York Jewish periodical, as having identified with Lispector in the first place because of her own Jewish roots – like Lispector, a Jew in Brazil, Novey grew up as one of the few Jews in a small Appalachian town in Pennsylvania. Having discovered Lispector while a student at Barnard, she "felt an intense kinship with her" as they were both "in places that were not easy for intense, artistic Jewish women to be" (Bolton-Fasman 2017).[13] Not only was Novey drawn to the Brazilian author and inspired to translate her work, Lispector became the model for the fictional writer, Beatriz Yagoda, whom the fictional translator, Emma Neufeld, has chosen to translate.

The novel opens with the much publicized disappearance of well-known writer Beatriz Yagoda, last seen climbing up into an almond tree with a suitcase and a cigar. When Emma hears the news, she leaves her boyfriend Miles behind in Pittsburgh and flies to Rio de Janeiro to lend a hand in tracking Yagoda down. Her life becomes entangled with the life of the author and the author's family, son Marcus and daughter Raquel. The novel resembles *Good on Paper* in that the story is told from the vantage point of a translator; the lines between life and fiction are blurred and translation is staged as central to the plot and to modern life in general.

The critical reception of this first novel has been astonishingly positive, with multiple accolades and a long list of prizes and other honours, including, for example, finalist for the *Los Angeles Times* Book Prize for First Fiction, NPR Best of 2016, Brooklyn Library Best Fiction of 2016 and *New York Times* Editors' Choice (URL Novey n.d.). This novel, too, was recognized by critics as a novel about translation and Novey qualified as a writer-translator. As *New York Times* critic Catherine Lacey writes, "this lush and tightly woven novel manages to be a meditation on all forms of translation" (2016). Assessing Novey's prose as "powerful and evocative … [and] magical", Judy Bolton-Fasman reminds readers of the unique intersection of translating another's work and writing one's own fiction that occurs in this story (2017). Critics have also noted that the author moves beyond the practice of translation to portray its conceptualization: "Novey strays into meditations on the act of translating itself, bits and pieces of which are scattered, gem-like, throughout" (Lange 2016).

Like Cantor's Shira, Novey's Emma keeps a journal. In the longstanding tradition of the humble translator, she modestly downplays this aspect of her work by saying that it is not writing, just "boring translator notes" (Novey 2016a: 45). The entries mimic dictionary definitions, but they also contain elements of narrative

13. This model of translating out of a sense of kinship or affinity is a common one, as I have shown elsewhere in relation to Baudelaire's translations of Edgar Allan Poe, whom he considered his "spiritual brother" (Woodsworth 2017b, for example).

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and an embryonic theory of translation, and hence prefigure original writing. In one such entry under the headword "transcribe", set out below, the first meaning is given (correctly) as "to write something anew and fully […]". The second, on the other hand, is more of a commentary than an actual dictionary definition:

> **Transcribe:** From the Latin prefix *trans* + *scribere*. **1.** To write something anew and fully, as with a score of music for a new instrument. **2.** To convert a written work in such a way that it alters the expectations of others and/or oneself, often requiring the abandonment of such expectations entirely. **See also:** transform, transgress, translate. (Novey 2016a: 243, bold and italics in the original)

Like Cantor, Novey addresses the possibility, or impossibility, of translation, associating it with abandonment and transgression. She, too, raises the bogeyman of the "*traduttore, traditore*", which she characterizes as a "tired, tortured Italian cliché" but nevertheless weaves into her story as a leitmotif. She goes on to lament the lapsed status of translators, currently less valued than they once were.

> *Traduttore, tradittore* [sic]––that tired, tortured Italian cliché.
>
> If only she'd been born a man in Babylon when translators had been celebrated as the makers of new language. Or during the Renaissance, when translation was briefly seen as a pursuit as visionary as writing. (Novey 2016a: 97)

In *Ways to Disappear*, Novey contemplates relations between the American translator[and her Brazilian author. She muses about the links between translating and writing, as well as the motivation for translating. Emma has paid regular visits to Beatriz in Rio – "annual pilgrimages", in her words. These trips, which nourish her imagination, are described using the familiar ferryman (*passeur*) image: "She'd remember a morning in Rio […] and use that light to illuminate the strange, dark boats of Beatriz's images as she ferried them into English" (Novey 2016a: 9). Beatriz is also an important source of guidance for her translator and protégée. When she is in Brazil, alone in Beatriz's apartment, Emma remembers a previous conversation in which the author had suggested that her translator should be unfaithful, a piece of advice that may appear to be paradoxical but is actually not uncommon:

> Emma had confessed that she hadn't been as dutiful in her last translation […]
>
> Beatriz had replied that duty was for clergy. For translation to be an art, she told Emma, you have to make the uncomfortable but necessary transgressions that an artist makes. (Novey 2016a: 23)

The idea of "transgression" is paramount. Emma is haunted by the idea of being put on trial for her "crimes" as a translator (Novey 2016a: 125). She is also having an affair with her author's son, Marcus, which adds another layer of meaning to the plot, in keeping with the theme of translation as betrayal or transgression. Marcus asks Emma to read to him from one of his mother's novels, *Have*

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You Tasted the Butterflies, which he has never read (Novey 2016a: 131). While the reader might get the impression that Emma is performing a kind of translation by reading to him in English, it turns out that she is in fact reading to him in the original Portuguese.[14] The book is about adultery, as is *Ways to Disappear* itself. Thus the themes of conjugal and textual infidelity are interwoven through this complex narrative.

It is on this occasion that Emma so eloquently expresses her thoughts on the "splendour" of translation (Novey 2016a: 132). For her, translation is an act of love, an act of generosity. Her words echo those of José Ortega y Gasset, author of the classic essay titled "The Misery and the Splendour of Translation" (1937/1992), as well as those of Dante Gabriel Rossetti, who wrote that the only true motive for translating a work of foreign literature is to provide a fresh nation "with one more possession of beauty" (Rossetti 1861/1992: 65). "And wasn't the splendor of translation this very thing", Emma suggests while reading aloud to her lover, Beatriz's son, "––to discover sentences this beautiful and then have the chance to make someone else hear that beauty who had yet to hear it?" (Novey 2016a: 132).

As its title suggests, *Ways to Disappear* is a book about disappearing acts, about movement across borders. It gradually becomes clear that the author's disappearance allows the translator to emerge, but only once she has broken out of her "normal" life, left home and set foot on foreign shores. Novey's debut novel is not just a mystery – disappearing cigar-smoking author pursued for her gambling debts – but also a kind of "manifesto" (the term is Novey's) on behalf of translators. Novey offers fascinating insights in this regard in a radio interview (Naimon 2016): "Translation is not for the inhibited. Translators are risk-taking, reckless renegades." And she adds, provocatively yet forcefully pointing to the fruitful aspects associated with the negative conception of translation as betrayal:

> I am a bad girl; most translators are bad girls. We are living a watershed moment for translators. Translators used to disappear, like women – but we've moved on…
> (Novey in Naimon interview 2016)

Novey's official biography seems to indicate a progression from several book-length translations to this, her first, novel. In actual fact, however, as Novey told me during our conversation in Brooklyn, she was writing long before she was a translator. And her translation activities have continued even after publishing two works of fiction – viz. the translations of Persian poetry. So the two forms of

14. Confirmed in an email from Idra Novey, dated 5 May 2018: "I imagined Emma reading aloud from the Portuguese original to Miles as he doesn't speak English as well. The title appears in English to be in sync with the prose of the novel in English but the scene as I imagined it takes place in Portuguese." This could still be considered a translation of sorts, an intersemiotic one, in that she reads orally from a written text.

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creation continue to intersect and interact, although perhaps not in the linear way they appear to at first glance. She uses the fictional space in *Ways to Disappear* to show the benefits of translating as a prelude to writing, and she uses other venues – interviews and other forms of nonfiction such as the one mentioned above – to observe how translating contributes to writing. In a piece called "Writing While Translating", interestingly subtitled "Being Suspended Between Languages" and illustrated by a graphic of a tightrope walker, Novey reflects on the fine line between writing and translating, and the impetus provided by the act of translating (Novey 2016b). She mentions various illustrious and innovative authors who have engaged in the "reckless practice of writing while translating": Haruki Murakami, Lydia Davis, Luis Borges, Vladimir Nabokov, Clarice Lispector and the quintessential self-translator, Samuel Beckett (Novey 2016b). Speaking for herself, she posits:

> I've found that translation begins with the prefix "trans" for a reason. Like transcendence and transformation, it requires an acceptance of progressing with uncertainty … The prefix "trans" comes from the Latin word for "across." To turn to one's own writing after translating is to cross there with one's mind already in motion, and emboldened from the verbal leaps and linguistic freefall that translation demands.
> To begin writing after translating is to begin airborn – suspended between languages – a reckless place I'd like to believe leaves a writer's mind particularly open to innovation […] (Novey 2016b)

Conclusion: In praise of translation

Translators are in the spotlight in the two works of fiction we have examined. In both novels, translation is presented with all its challenges and crazy-making attributes. The age-old adage about the translator-traitor is very much on display. Nevertheless, despite the undercurrent of angst associated with the betrayal motif, the foregrounding of the translator and the framing of the narrative from a translational perspective help to move translation from its status as a secondary, or subservient, activity to one that is seen as key to the creation of cultural products and to cultural exchange, in fact as key to the flowering of creativity and personal fulfilment in general.

Idra Novey's focus on translation stems from actual experience as a literary translator, from her acquaintance with the concepts of translation and familiarity with the mechanisms of the *métier*, whereas Rachel Cantor's does not. Does that make Cantor's version of the translator's reality any less authentic, as Novey intimated to me in conversation? More second-hand, perhaps, because it is derived from reading about translation rather than doing it. On the other hand, since

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Cantor's views about translation are grounded in solid research about the theory and practice of translation, they are no less significant. As well, her reading and translations of Dante and of the *Song of Songs*, referred to earlier, which she undertook for the purpose of writing the novel, have been shaped and influenced by a number of previous translations, as detailed, once again, in the acknowledgements (Cantor 2016a: 297). It could even be considered admirable that translation – as a metaphor, trope, character, storyline – has found its way into the imagination of this novelist, who is merely a novice translator, an impersonator who "dresses up" in a translator's costume. Perhaps one can conclude that Novey's approach resembles a dazzling high-wire dance between translating and writing. Cantor's account is no less of a performance, even though it stems from a more dogged, academic methodology, tempered nonetheless by her extraordinary dose of humour, which renders her version not just palatable but engaging.

The performance of translation, set against a sensitive contemplation of the translation process, form the weft and warp of these two novels, as they do in a growing number of transfictional texts. Translation is woven into the fabric of works of fiction by writers who themselves move across genres, as they do across continents, and who have chosen to put translators squarely on centre stage in innovative tales of their triumphs and travails. Through their literary devices and techniques, both Cantor and Novey help to burnish the image of translators and translation, thereby raising them up from the lower echelons of the literary hierarchy.

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