



THE CENTER FOR
TRANSLATION STUDIES:
A HISTORY

Rainer Schulte

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Vice President for Academic Affairs and Interim President

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The Center for Translation Studies and Rainer Schulte
by Dr. Hobson Wildenthal

“In the beginning was the word”

Words and language are the unique essence of humans and human society, and arguably define what it means to be “human,” as opposed to merely animate and sentient. The degree to which human thinking is interdependent with an internal linguistic mental dialog is a deep question. Exactly when and how the “Language gene” or “Language mutation,” occurred, 50,000 to 100,000-odd years ago, and the correlation of that process with the concurrent emergence of modern humans, remains an active area of research.

Language is so deeply embedded in the modern human brain that even when the normal oral-auditory channels are blocked, rewiring through visual channels emerges almost automatically. As individuals and societies, we grasp our evolving external realities (that is, we become educated about our world) by *translating* what we experience and hear into conformity with our uniquely personal internal mental-linguistic universe. The accuracy of our grasp of reality is dependent upon the effectiveness of these ongoing processes of translation.

The original “speaking-hearing-understanding” revolution in human evolution was sufficient for the evolution over many millennia of complex human societies, and one can contemplate an alternative history in which human communications remained confined to the “real-time” oral-auditory domain. However, this has to remain in the realm of speculation, since as the result of a fortuitous conjunction of the language aptitude with a quite different adaptation of the brain, writing emerged 10,000 or so years ago and liberated human communication from the constraints of spatial-temporal simultaneity. The essentials of communication through language did not thereby change, of course. Rather, this emancipation just enabled the emergence of much more extended and consequential domains of human cooperation and conflict.

Aside perhaps from music and mathematics, all thinking must be processed and all knowledge must be shared through language. Accordingly, the study of language, under any of the many soubriquets that have emerged over time, can be viewed as foundational to all realms of knowledge. Whether evolution drove language, or whether vice versa, language was the medium by which humans grasped and dealt with the material facts of nature and the demands of human society; the stimulus of language could not be confined only to the utilitarian basics of adaptive existence. Soon enough, maybe concurrently, language also became the medium by which humans shared their thinking and feeling about that existence, that is to say, the medium for shared linguistic art. Of course, it could be argued that this domain of “art” was as important to the continuing evolution of human society as was the domain of utilitarian adaptation to the material environment.

Yet, are we ever completely sure that we fully understand what we are hearing or reading in even our most “native” of native tongues? The pessimist can despair that “Communication is almost impossible unless we already understand what is being communicated.” And, of course, it is crushingly self-evident that, absent dramatic non-verbal clues, we do not understand anything when the words we hear are spoken in a language foreign to our experience. And, as society developed, the humans in one tribe became aware of the fact that, beyond their local domains, there were myriad human societies whose words were incomprehensible to them.

“Let us go down, and there confound their language, that they might not understand one another’s speech”

In the context of the Theory of Intelligent Design, one might say:

“The Lord giveth and the Lord taketh away.”

The metaphor of the Tower of Babel thus characterizes the basic situation of modern human society in the historical era, namely the existence of dozens upon dozens of human societies, each with its own fully developed universe of linguistic communications ranging from the practically mundane to the furthestmost flights of imagination and inspiration, each reciprocally unintelligible to all the others. In the clichéd phrase, the question this reality poses is whether this is a “Challenge or an Opportunity?”

“To See the World in a Grain of Sand ...”

Rainer Schulte, both intuitively and intellectually, grasped this challenge to be an opportunity uniquely suited to his aptitudes and inclinations. He understood that there was the need to create a new and unique program of learning and knowledge to address the extant richness of world literature from which monolingual societies were excluded. From the foundation of his immersion in the great literature of multiple modern languages, he realized that translation was the fulcrum with which to expand the imaginative and conceptual universes of each of us in our various language communities. The goal was to give us access to as much as possible of the “best that has been thought and expressed,” in whatever language it might have first emerged. From this nucleus, this elemental essence of an idea, he and his collaborators and students have constructed a program of intellectual theory and art and practice focused on helping individuals and societies understand as clearly as possible what they hear and read and write.

The waves generated by the impact of this grain of sand upon the waters of university research and teaching have changed the way we think about language and education in multiple dimensions. They have also enriched our social and individual lives by expanding our universes of literature that we can read and understand and enjoy. This History of the Center for Translation Studies provides real-life insight into how an important program of educational innovation evolved from one individual’s creative drive, on through generating a shared inspiration in the minds of students and colleagues, down through the practical steps of building a new intellectual world view and a community of scholars sharing and benefiting mutually from that new intellectual structure.



The Center for Translation Studies was founded in 1980 at the University of Texas at Dallas to promote cross-cultural communication through literary translation, to disseminate information on new developments in literary translation theory and practice on an international scale, and to intensify research in the rapidly expanding field of translation studies. It was also founded to promote the idea that methodologies derived from the art and craft of translation can serve as a model for revitalizing literary criticism, and for shaping interdisciplinary studies within the arts and humanities.

The Center was founded through the efforts of Professor Rainer Schulte, who came to the School of Arts and Humanities at the University of Texas at Dallas in 1975, the first year that liberal arts students were admitted to the university. The vision for a comprehensive translation studies program was first conceived by Dr. Schulte at Ohio University, where he established a Comparative Literature program and introduced the study of translation during the years 1965-1974.

The Center's history of the past 40 years reflects the core mission of both the School of Arts and Humanities and the University of Texas at Dallas. The founders of the university envisioned an innovative institution that would respond to the challenges and opportunities of the 20th and 21st centuries and would be open to new ideas and approaches.

The Center for Translation Studies and its activities should be viewed as a reflection of and response to the original vision of UTD. Translators have always been intrinsic to any language and they continue to establish exchanges and understandings between cultures. The Center was designed and continues to function as a conceptual frame that illuminates the foundational concepts of translation in a global world.

The history of the Translation Center at UTD, as chronicled in the following pages, reveals a 4-decade development of translation scholarship, innovative translation workshop formats, a new critical vocabulary for evaluation of translations, publication outlets for translation criticism, and the founding of the American Literary Translators Association (1978), still the only organization devoted exclusively to literary translation.

The Center for Translation Studies at UTD in 1978 was transformational for the fields of literary translation and translation studies. Before the Center, translators were virtually anonymous, their work reviewed by non-fluent individuals, and the essence of their translated works regarded as linguistic transfer, not as a creative endeavor. The Center and its national and international outreach made translation a vital component in literary and humanities studies, and fostered a preeminent place for translation studies in the academy.

In the following pages, the activities, programs, outreach, publications, and academic components of the Center will be documented. Additionally, a second section will include essays that represent some of the creative and original thinking about the complexities of the translation process that have been produced in classrooms, colloquia, theses, conferences, dissertations, and staff publications.

40th Anniversary Gala of The Center for Translation Studies



On September 30, 2018, the Center for Translation Studies at The University of Texas at Dallas celebrated its 40th Anniversary with a Gala Evening in the Davidson-Gundy Alumni Center. Two hundred guests attended the event, including eighty former students of translation studies and international literature who had attended Professor Schulte’s seminars and workshops. The evening was highlighted by six speeches (see below) and remarks by former students rotating on large television screens during the dinner.

As the guests approached the Alumni Center from the Parking Structure, undergraduate students stood along the outside of the building reciting poems from various languages. The student who presented the original-language poem stood on a little box, and the reader of the English version stood next to the box on the walkway. Poems from Urdu, Farsi, Japanese, Spanish, German, and Russian sounded through the air as the guests passed by. Many of the guests stayed for a while to listen to the poems before they entered the Alumni Building; some of them even returned to take in a few more poems. The words and the sounds of the poems set the atmosphere for the evening.

German

Alexandra Schmid, reading the German: Herbert Grönemeyer “Der Weg” (“The Way”), Goethe, “I Think Of You”
Claire Deiniger, reading the English

Urdu

Muhammad Ali, reading the Urdu: Sahir Ludhianvi, “Kooche” (“Brothels”), “Ek Shahenshah Ne Banwa Ke” (“Taj Mahal”)
Josaiah Harto, reading the English

Japanese

Brian Ellis, reading the Japanese: Matsuo Basho
Alyssa Harrison, reading the English

Spanish

Rodrigo Carbajal, reading the Spanish: Pablo Neruda, “Puedo escribir los versos más tristes esta noche” (“Tonight I Write The Saddest Poem”)
Ken Konvicka, reading the English



Russian

Zura Javakhadze, reading the Russian: Alexander Pushkin, “A Wish,” “All’s Finished,” “Confession,” “I Will Be Silenced Soon”
Katie Hofman, reading the English

Farsi

Ali Alirezaleyany, reading the Farsi: Omar Khayyam, “Dar Enteha” (دراختناورد) (Approaching The End of Life)
Austin Mordahl, reading the English



The incoming guests were quite fascinated by the reading of the poems, which was powerfully articulated and presented by the students. The reading was directed by Professor Kathy Lingo, who had also made sure that all the students were elegantly dressed in black. In addition, the reading stations of the various languages were rotated, which meant that the German poems might greet the guests at one moment, followed by the Russian poems later. Several of the guests were fascinated by the reading of the poems and decided to sit for a while to listen to the various languages. These readings created a certain ambiance of relaxation that could be felt throughout the entire evening.



At the registration, each guest was given a booklet (“Center for Translation Studies”) that addressed some moments in the history of the center. Various easels were placed in the main hall of the Alumni Building to feature the works of students who had written their doctoral dissertations and master’s theses in the field of translation studies.



In addition, several television monitors in the big hall of the Alumni Center and in two adjacent rooms displayed pictures of past events of the Center and the achievements of students. *The interviews with former and present students have been recorded by Richard Chambers and Matthew M. Unkenholz and can be accessed on YouTube. Powerpoint presentations and student comments featured during the Gala event can be found in the appendix.*

The evening Gala dinner was followed by six Anniversary Gala Speeches by:

Hobson Wildenthal
Dennis Kratz
Charles Hatfield
Thomas Hoeksema
John Biguenet
Rainer Schulte



Dr. Hobson WILDENTHAL

All Communication is in Essence Translation

How to translate my thinking about Rainer Schulte and the Center for Translation Studies from my mind to your mind? I think my motif is expressible in an untranslatable aphorism:

Plus ça change, plus c'est la meme chose.

Much has changed at UT Dallas during the last 40 years. But some things have not. Thankfully. “Lodestar” is an old word, perhaps needful of translation, perhaps not, given its poetic resonance and recent notoriety. Whatever: The lodestar, the ego ideal of UT Dallas, since before it was UT Dallas, has been an aspiration to the highest level of intellectual universalism, to the “lively mind” unconstrained by time and space.

In my view of our university’s history, the Center for Translation Studies has been the lodestar for this aspiration since its creation 40 years ago. Its very name proclaims the aspiration that every domain of intellectual endeavor must be accessible to every mind, transcending the barriers and chasms of Babel.

The realization of that aspiration by the Center for Translation Studies has been manifested during these last 40 years by the *Translation Review*, by the American Literary Translators Association, by dozens of students become teachers and scholars, by distinguished active translators in residence, and by conferences created and attended by the leaders worldwide of the field of translation.

Through the Center for Translation Studies, UT Dallas has maintained a direct strong connection with the world’s thought leaders. Little happens by accident alone. Accidents turned into opportunities turned into accomplishments are what we celebrate tonight. It might have been an accident that in 1974 Rainer Schulte acquiesced to an invitation to visit the then un-manifested vision that was becoming UT Dallas.

However, it was more than an accident that during that visit, Bryce Jordan and Alex Clark realized what Rainer and his vision could bring to their nascent university and charmed (seduced ?) him into the bold idea of trusting in their shared vision and casting his lot with this difficult to understand start-up. They indeed must have been charmers. But, then, Rainer’s life curve suggests that he has the capacity for big and rapid decisions.

A boyhood in the chaos of wartime and post-war Germany, translated into a budding career as a pianist studying at the Akademie für Tonkunst of Darmstadt, when the “Darmstadt” school was re-translating music, translated into a pursuit of graduate studies in comparative literature, translated into emigration to America to pursue a doctorate at Ann Arbor, translated to leaving an established position in an established university and moving to Texas.

All this manifests a boldness and love of excitement that maybe showed up in another dimension, his avocation of aviation. There are two words, often used in opposition, that I think require a time-dependent translation. They are Amateur and Professional. Their connotations over the last century have mutated. To me, both, in their positive connotations, are needed to characterize Rainer, to translate my thinking about him to the world. Rainer is a professional in terms of knowledge, of execution, and of rigor and standards; he is an amateur in terms of passion, of boldness to create new paths, and in his lofty vision of the scholarly life. Together, I think they explain Rainer Schulte’s remarkable impact on the world and on UT Dallas.

*Dr. Hobson Wildenthal
Vice President of Academic Affairs
University of Texas at Dallas*

A Mind in Search of the Word
For Hobson Wildenthal

His mind
walks through the halls
and registers each glance
around the corner

His, a presence
that speaks
with the silent power
of the Word

His words
roam through landscapes
that nourish ideas
before they become words.

When whirlwinds
surround his Mind
his inner eye
finds the anchor
of the moment

We listen
To the echo
Of his inner silence
As new ideas
Find words

-Rainer Schulte



Dr. Dennis
KRATZ

Concerning Rainer Schulte

Whan that Aprille with his shoures soote,
The droghte of March hath pierced to the roote...
Thanne longen folk to goon on pilgrimages...

Translation, the concept and practice to which Rainer Schulte has devoted his professional life, always involves movement—from one language to another, one form of expression to another, one culture to another.

In the western Middle Ages, the Latin word translation meant the movement of physical objects from one place to another. It was the technical term for the transfer of a “relic”—the body or the bones or some physical remainder of a saint—in the belief that it possessed a magical power that would protect and enrich the place where it resided.

That aspect seems uniquely appropriate this evening:

- Mind you, Rainer Schulte is no saint.
- Nor is he a relic.
- But looking back, I now see that on the hot June day 40 years ago that I first met Rainer I joined his academic pilgrimage. I was and remain swept up by Rainer’s restless and inexorable movement toward the elusive goal of transforming education. The man is always in motion –
- He translated himself from Germany to Michigan to Ohio to Texas
- He moved Translation from the margins to the center of Literature and Education
- He is continuously exploring the next idea, the next extension of translation’s implications, the next challenge, the next glass of wine—always with time to pause for stories and laughter and a reminder that life is a work of art in progress.

There were Wednesdays in McKinney (outrageously bold ideas interspersed with calls from outraged creditors); the curious incident of the Tarantula Under Glass; Hotel Hell in Guanajuato; the ALTA Conference in New Orleans where Rainer famously asked “Who is Clint Eastwood?”; and never-ceasing acts reflecting his generosity and greatness of soul.

To the pilgrims (like Chaucer's talkative cohort) who traveled, often a great distance, to be in its presence, a relic was more than bones or pieces of cloth—its physical form was a shell within which resided a transformative power awaiting release. So too the literary text and the musical composition, Rainer taught us.

Luring him ever onward (and those fortunate to follow in his wake) is the radiating, revolutionary power of Translation as a model of communication across any and all barriers. Translation, like joy, *bindet wieder was die Mode streng geteilt*.

Rainer, this is a personal statement forty years in the making: Your magic has enriched, enlightened and transformed my life. Thank you.

To all of us here: Don't be fooled by tonight's celebration. This is just a momentary pause for stories, food, and wine...the traveling continues: I know Rainer. For him, it's always April, and the drought of Dummheit needs to be washed away by a torrent of bold associative thinking. So eat up, drink up, join up. The pilgrimage resumes tomorrow.

*Dr. Dennis Kratz
Dean of the School of Arts & Humanities
University of Texas at Dallas*



I'm delighted to be here for the 40th anniversary of UT Dallas's Center for Translation Studies, which gives us the opportunity to celebrate the important work the Center has done over the past four decades—and also to affirm how well it's poised to carry that work into the future.

I've had the privilege of being associated with the Center since 2007, when I joined the UT Dallas faculty as an assistant professor of literature. I first became aware of the Center, however, long before that. During my first semester of graduate school, I had the good fortune to receive a fellowship from the American Literary Translators Association to attend its annual conference that fall in San Francisco. It was the first conference I had ever attended, and one of the first people I met there was Rainer Schulte, who asked me about my work and talked to me about the Center for Translation Studies—a place where translation was valued as a practice and as a way to rethink literature in a truly global fashion.

And so like a great many students and scholars of literature, the first time I heard the words “University of Texas at Dallas,” they were preceded by the words “Center for Translation Studies.” One of UT Dallas's main goals is to become a “first-rank public research university with focused centers of excellence.” It would be hard to list all the ways in which the Center contributes to that goal, and it would be even harder to gauge the full impact the Center has had on the study of world literature and translation, especially in the short time I have here. What I'd like to do, then, is to share some of the highlights from the Center's long list of accomplishments.

In 2013, the journal *Translation Review*, now in its 36th year of publication by the Center, received the prestigious Phoenix Award for Significant Editorial Achievement from the Council of Editors of Learned Journals, thereby joining the ranks of previous recipients housed at institutions such as the University of Virginia, Northwestern, and Columbia.

The Center has in many ways helped to shape the faculty in the School of Arts and Humanities. Today there are 12 members of the faculty who have published literary translations. In addition to over 100 translations of poems, essays, and short stories in journals, faculty members in the School of Arts and Humanities have produced almost 30 book-length translations—a number that will increase as soon as Shilyh Warren, our colleague in film studies, publishes her translations of the poetry of Spain's Ana

Lamela Rey.

The most enduring legacy of the Center for Translation Studies, however, is to be found in the generations of students whose work it has shaped. Thanks to the Center, dozens of doctoral dissertations on translation have been completed at UT Dallas, many of which have been published to acclaim. Shelby Vincent's translation of Carmen Boullosa's *Cielos de la tierra*, which was published by Deep Vellum last year, began as a doctoral dissertation here in the Center. If you saw the list of finalists for this year's Best Translated Book Award, you may have noticed that two of the finalists for the fiction prize studied translation as graduate students at UT Dallas. A few years earlier, in 2014, another UT Dallas translator was on the short list for the fiction prize, having already won the poetry prize a year earlier for his translation of *Wheel with a Single Spoke* by Nichita Stănescu. I'm obviously talking about our colleague Sean Cotter, who studied translation as an M.A. at UT Dallas and is now a member of our faculty.

The impact of the Center for Translation Studies on intellectual life on our campus has been significant—in the last decade alone, the Center has sponsored visits to the UT Dallas campus by nearly 40 translators, theorists, and scholars of world literature for readings, workshops, lectures, and symposia.

When Rainer founded the Center for Translation Studies four decades ago, roughly 1 in 10 U.S. residents spoke a language other than English at home. According to the Center for Immigration Studies, today that number has doubled to roughly 1 in 5. Forty years ago, Rainer must have foreseen this growth. What he probably did not foresee was the fear and misunderstanding that has accompanied it. Thanks to Rainer's enduring vision and tireless dedication, we have the Center for Translation Studies when we need it most.

Dr. Charles Hatfield
Associate Professor, School of Arts & Humanities
University of Texas at Dallas



Dr. Thomas HOEKSEMA

Translation Has Consequences

Fifty-two years ago this month I enrolled in a World Literature class in the graduate Comparative Literature program at Ohio University. Herr Professor Dr. Rainer Schulte was the instructor. He had just finished his PhD at the University of Michigan. We both looked like teenagers.

It was apparent from the first day that this was a different classroom—there was energy, a genuine openness to student ideas; he wanted to know what you thought. There was also silence; Professor Schulte frequently let a comment or insight hang in the air for a while before there was a response. It was unsettling at first, but ultimately liberating.

There are three former students of Rainer's here tonight from the early years at Ohio who were also in those classes, and they need to be acknowledged: Harry Haskell, Lois Siegel, and Rick Wallace.

There could not have been three young individuals more suited in personality and intelligence to embrace the excitement of what Rainer was building at Ohio, and what would culminate in the UTD Translation Center.

In the mid-1960s, international literature was exploding with innovation, and Rainer introduced it all to his students—the *nouveau roman* in France, the “Boom” in Latin American fiction and poetry, and Samuel Beckett, who was obliterating genre norms. There was a palpable sense that literature was becoming a globally shared experience.

During this time Rainer also founded *Mundus Artium: A Journal of International Literature and the Arts*, and he asked me to be Assistant to the Editors. *Mundus Artium* was the preeminent bilingual presentation of new literature for 18 years. There was nothing like it before 1967, and the imitators have followed.

What was also changing in that period was the dawning realization that this growth in international literature was dependent on a new generation of translators. Publishers suddenly needed translators, and they had very few in their Rolodexes.

In 1975, Rainer took a position at the University of Texas at Dallas School of Arts and Humanities. He was one of three charter full professors selected for the new School, and he had a lot of freedom—in other words, a dangerous situation. A man with ideas usually involves expenses.

He asked me to take time away from my position at New Mexico State University to explore some of the implications of this resurgent international literature and the role translators were playing in it.

In the process, he and I, along with John Biguenet and others, came to the conclusion that exploring the art and craft of translation could be a completely new way of examining the creative process and also serve as a window into intercultural communication.

Maybe those general statements sound a bit pedantic, but I assure you the way Rainer presented translation was not pedantic—it was puzzle-solving, alchemy, cultural trespassing, and the most challenging mental work you can imagine.

You see, the translator is performing a magic act—superimposing one language on the grid of another and somehow reproducing the unique, often untranslatable qualities of the original language, while preserving the creative power of the text. In addition, the translator must stay virtually invisible while executing this process. Like the extra-terrestrials in the Men in Black movies, a translator may be sitting at your table right now, and you wouldn't know it.

Stop and consider for a moment that all the non-English-language ancient tablets, codexes, and scrolls through to the Greek and Roman literature, philosophy, and histories and up to the contemporary works on your favored digital platform—if they originated in a language other than English—they are all made available through the efforts of a translator. Consider also how unthinkable it would be if the non-English-speaking world were deprived of translations of Shakespeare. But how can the word-play, the verbal mastery and subtlety of Shakespeare possibly ever be rendered in another language? And yet it is—in hundreds of languages and dialects including Maori, Zulu, Tagalog, and even the Klingon patois from Star Trek. Translator as magician. Invisible, but an absolutely indispensable agent of cultural transmission.

There are no new Bible books being written; the canon closed 1600 years ago. Even if original manuscripts of Bible books existed, few could read and understand ancient Hebrew, N.T. Koine Greek, or Aramaic. The fact is, reading one's Bible is dependent on the expertise of translators.

Translations of the Bible in English began with John Wycliffe in 1384 and have continued through the centuries with dozens of full-length and partial translations representing Jewish, Catholic, Protestant, Anglican, and even non-denominational interests. Some translations offer a conversational vernacular like the Good News Bible of 1971, while others, like the New International Version of 1978, are embedded with evangelical theology. The English-language Jerusalem Bible is actually translated from a French edition.

But the point is: whatever version you or your faith use, a translator is at the center of it. All the world's great religions would not be world religions without the skills of translators. Translators of Biblical literature may be invisible, but they are profoundly influential.

In 1956, Nikita Khrushchev, in referring to NATO nations, famously said “we will bury you.” For some time Russian scholars have recognized that the original Russian does not support the use of “bury” as a translation. The meaning is closer to we will “dominate” or “overwhelm.” The context was more about Khrushchev’s conviction that over time, communism as an economic system would eclipse capitalism. Khrushchev’s translator’s use of the word “bury” was perceived as a militant statement, possibly a nuclear threat, and 33 years of Cold War and international tension followed. Translation has consequences.

With Dr. Wildenthal’s leadership, Dean Kratz’s support, and Rainer’s vision, The UTD Center for Translation Studies has given translators a community where their vital contributions can be cultivated and recognized.

With *Translation Review* they have a forum where translation discussion can be raised to the level of scholarship and be published. And there is no program like it at any other institution. The Center is where the translator has been made visible.

Tonight we are not just celebrating a 40-year chronology; we are celebrating the Center for exactly what I encountered in Rainer’s classroom 52 years ago—an openness to what is new; respect for a range of ideas and interpretations; energetic intellectual curiosity; genuine collegial collaboration, and yes, occasional silence—after all, magicians are at work.

*Dr. Thomas Hoeksema
Professor Emeritus of English
New Mexico State University*



Dr. John BIGUENET

The Piano Lesson

About twenty-five years ago, the director of UTD's Translation Center, my good friend Dr. Rainer Schulte, and I published a book entitled *Theories of Translation*, an anthology that brought together four hundred years of theoretical essays about the nature of literary translation. In our book, we gathered together master writers and theorists, such as Dryden and Goethe and Nietzsche and Derrida, who attempt in their essays to illuminate the complex imaginative and intellectual demands of translating a work of literature from one language to another. But none of these distinguished thinkers approach the pure genius of two of the twentieth century's greatest artists, who in one of their brilliant collaborations have given us the clearest model I've ever encountered of the act of translation.

I'm speaking, of course, of Laurel and Hardy.

In their 1932 film *The Music Box*, Stan and Oliver have to deliver a piano to a hilltop house by way of an impossibly high stairway. You can imagine the possibilities. Nearly succeeding in their first attempt, they encounter a woman descending the staircase with a baby carriage; attempting to let her pass, they lose control of the piano, which bangs back down the stairs to the street below. The lady laughs at them, Stan kicks her in the backside, and by the time they've once again nearly got the piano to the top of the stairs, a policeman to whom she's complained confronts the delivery men. As you might guess, they again lose their grip and the piano bounces down the stairs to the bottom a second time. Their third try goes awry when a pompous academic, Professor Schwartzenhoffen, stops them halfway up and demands they get out of his way so he can pass; once again a dispute leads to disaster, with the impatient professor eventually taking an ax to the piano when they finally get it to the top of the stairs.

The task of the translator, to use Walter Benjamin's term, is pretty much the same job as Laurel and Hardy's but with one crucial difference: when the translator finally transports the piano from the street below to the top of the impossibly high stairs, it must still make beautiful music (and survive academic critics waiting to take an ax to the translator's artistry).

It is actually something of a commonplace to compare the translation of an original work of literature to a performance of a musical composition. But linking a piano to translation is particularly appropriate in honoring tonight the Translation Center and its director, Rainer Schulte, who studied piano at the great German music school at Darmstadt. Anyone who visits Rainer and Sandy's home in McKinney are struck by two extraordinary elements: the magnificent free-standing library and study he built behind their house and the Steinway piano in the music room that overlooks his yard.

The confluence of music and literature is at the heart of much of Rainer's many essays on the nature of translation and its possibilities. But for me the most important insight about the nature not only of translation but also of writing is a lesson he shared from his student days at Darmstadt.

Scraping together the money to pay for a master class with a famous but elderly German pianist, Rainer performed a single piece for the old man, misplaying a note late in the composition. All the student received for his hefty tuition was a single comment from the master: "You know, when you misplayed the note in the 98th measure, that's not where you made the mistake. You made the mistake in the 84th measure."

Of everything I've learned about the nature of art and literature, Rainer's anecdote is the most illuminating insight I've ever encountered. It is difficult to overstate the significance of the old pianist's comment that the flaw in a work of art is often not where it reveals itself but much earlier, where it begins to precipitate the later disaster. However, the reverse is also true. If a performance succeeds, it's not because of the impressive flourish at the end. It's because of a series of small, crucial decisions that are executed without error and without attracting the attention of the listener long before the final note brings us to our feet to offer sustained applause. And as someone who has witnessed the growth of the Translation Center from its beginning forty years ago, when I was a visiting writer in residence here, I can affirm that it was a long series of crucial and usually unnoticed decisions, which were executed without fanfare, that brought the Translation Center to its fortieth anniversary as a thriving intellectual hub that has done a great deal of good for translators, for the writers translated, and for readers of translations.

In his review of *The Selected Letters of John Cage*, whose most famous composition is written for the piano, Tim Page recalls a conversation with the composer:

"Cage once told me of a lesson he learned from Arnold Schoenberg, who taught him counterpoint while he was still living in Los Angeles. Cage offered many solutions to a technical problem his teacher posed, but Schoenberg kept asking for yet another answer. Finally I said—not at all sure of myself—that there weren't any more solutions, Cage recalled. He [Schoenberg] told me I was correct. Then he asked what the principle underlying all the solutions was. I couldn't answer. This happened in 1935 and it would be at least fifteen more years before I could answer his question. Now I would answer that the principle underlying all of our solutions is the question we ask."

I think what sets Rainer apart is his understanding that perhaps the question is more important than the answer. Fortunately for all of us and for the university, he asked a question in 1978 about why translation was not taken as seriously as other forms of literary work, why translators' names were often not even listed in the books they had translated, why their works of literary translation were dismissed when translators at universities were considered for tenure, why translation studies programs were so rare, why translation was—to a very great extent—invisible. Thanks to the Translation Center and the support it has received from administrators here at the university who had the imagination to realize what a significant contribution UTD could make to the world of letters, we found answers that eventually began to eliminate those questions. But we wouldn't have done so if Rainer had not first asked the question. Happily for UTD and the literary community, the Translation Center is a question that continues to generate groundbreaking answers.

Dr. John Biguenet
Robert Hunter Distinguished University Professor
Loyola University



Dr. Rainer SCHULTE

A Short Meditation on the Act of Translation

For just a few moments, I would like to talk about why and how Translation matters in our contemporary global world in the 21st century, surrounded by many languages and cultures: How translation can revitalize the Study of the Humanities, how translation opens new avenues for our students, how translation facilitates the dialogue with the other, the foreign, and how translation makes us aware of how much our culture, our way of thinking and acting can enrich other cultures

Just a few days ago, the mayor of Richardson, Dr. Voelker, informed me that there are 70 languages represented in Richardson alone. What is translation?

To understand translation in an immediately accessible form, I refer to a statement by the well-known translator and critic George Steiner, whose book *After Babel: Aspects of language and translation* has become one of the outstanding works in the field of translation and the Humanities.

George Steiner writes:

“All acts of communication are acts of translation”

In an extended sense, we can say that we are all constantly engaged in some form of a translation. Our speech, our perceptions, our ideas, and our interpretations are all products of a complex translation dynamic.

We translate our mind into words.

We translate the words and gestures of friends and colleagues.

We translate the pages of novels, poems, scholarly works and essays, and speeches of all kinds.

The actor translates the lines of a play to the space on the theater stage.

The pianist translates the notes of the score to the piano.

Translation has been the leitmotif of my education and training, which was reinforced and cultivated by my piano training during many years.

I learned how to memorize notes from the musical score and then transfer them to the keys on

the piano. More importantly, I learned how to feel notes, how to live inside a note, inside a tone or sound.

I transferred that ability, that practice to the translation of verbal texts. I learned how to touch, how to feel a word, which is more than reading it, seeing it on the page and interpreting it.

Playing the piano taught me how to establish a dialogue with a work, how to listen to sound nuances, how to explore the internal quality of sound sequences, and how to establish links between notes.

The way I began to listen to a note was instrumental in how to listen to a word in its relation to the next word.

Falling in love with a musical note is not different from falling in love with a word in English or any foreign language.

The translator opens the gate to the other, to the other language, to the other culture, to a foreign landscape that sings in unexpected chords. The translator explores these sounds, inhales their echoes to recreate them in a new language. Translation is dialogue—a constant exchange between two words, two languages, and two cultures.

Translation teaches us the art of dialogue, how to approach the other, how to understand and appreciate the other, and then take from the other what can and will enrich our own lives and our own ways of thinking.

Translation-thinking and the art and craft of translation will greatly contribute to the revitalization of the study of the Humanities. Translation changes the reading of a text to the performance of a text. The translator reconstructs the inner movement of a word, the associations of meanings and sounds that emanate from a word to be recreated by the interpretive and imaginative power of the translator in another language.

No two translations by two different translators will ever be the same. Translators create the dialogue between themselves and the text of the other language. The practice of translation offers students the freedom to develop their own interpretive approaches that trigger their creative impulses. In that sense, translation thinking opens the gate to the multiplicity of looking at verbal, visual, and musical texts.

Seen from the vantage point of the translator, we can say that we don't describe objects, situations, or historical moments, we begin to interact with them, we create a dialogue with them.

Thus, we promote the idea that the paradigm of translation—translation thinking and the craft of translation—can and should be the foundation of studying the Humanities and the Arts to foster a meaningful dialogue among nations in a global world and make us aware of our own cultural and intellectual essence that we can contribute to the world of other cultures.

Dr. Rainer Schulte
Director, Center for Translation Studies
University of Texas at Dallas

The Translator's Challenge

The words
in the foreign language
grow like mountains
and reverberate
in the translator's eyes.

The Words
celebrate the flavor
of the other --
and familiar sound spaces
grow in the translator's
ears.

The translator
inhales the taste of
the foreign
to make it sing on
the other side of
the bridge
in a new language.

The translator
embraces the other
between here and there.

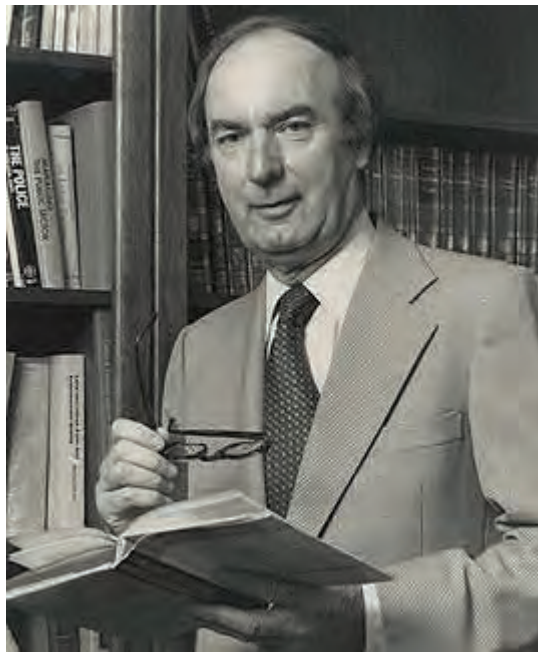
-Rainer Schulte

The Beginning of the Translation Center



One of the major reasons Professor Schulte joined UT Dallas was the presence of Vice President for Academic Affairs Dr. Alexander Clark. From the very beginning, Dr. Clark fully supported the idea of a translation center, which he considered an important stronghold for the School of Arts & Humanities and the university at large. His administrative foresight allowed the center to gain national and international visibility in the following years. As an administrator, he showed intellectual backbone, always acted in the best interest of the university, and never hesitated to speak his mind, nor was he afraid to make tough decisions.

The Center for Translation Studies was officially established in 1980 by Dr. Clark. *The two documents drafted by Dr. Clark to confirm the official certification of the Center for Translation Studies can be found in the appendix.*



In Memory of Dr. Clark

He painted
The day's hours with firm
brush strokes

A life with an anchor in deep
waters driven
by the clarity of his mind seeking
silence
behind words

The waves of his days—a well-
tempered andante moderato carried by
the inner rhythms of his mind's
wanderings flows into the listening eyes
of us, the others

Now, I can read the echoes
of his words in my dreams

-Rainer Schulte



Preface: Present at the Creation

By a fortunate convergence of events, I was present in September 1978 at the birth of the Center for Translation Studies and two associated entities: The American Literary Translators Association (ALTA) and its official journal, *Translation Review*. It was early in my first semester as a member of the UT Dallas faculty. Rainer Schulte commandeered my classroom for the inaugural conference of ALTA and informed me that I would participate. Before interviewing for and accepting a position at UTD, I had not thought much about the complexities or the educational applications of translating literary texts. As a student of Latin and then Greek, my experience of translating was limited to turning (often called “rendering,” a term with decidedly unpoetic associations) poetic language into prosaic English designed to show mastery of language rather than attention to its nuances. Since my undergraduate years, however, I had been interested in the process of transformation: the ways in which writers—and specifically epic poets—adapt inherited materials and genres to make them more appropriate, attractive, and meaningful for the concerns of a different era. As a graduate student and an Assistant Professor at The Ohio State University, I was part of a group of young medievalists who focused on “reception”—the departure from Classical models as a positive act—rather than “influence”—or any departure as a decline from a more perfect standard. What I found in translation was a process that provided unique insights into the interplay of interpretation and creation involved in that process of transformation. My professional life has subsequently been inextricably connected with translation as practice and subject. The following remarks are meant not so much as a history of the Translation Center but as a personal observation on some of the main conceptual developments that have influenced my thought, career, and life.

History

During its first forty years, the Translation Center has guided an extraordinary transformation—bordering on revolutionary—in the educational role and academic status of literary translation. Seeds of revolutionary ambition were obvious from the beginning. What I recall most vividly from that first meeting in 1978 was a pervasive sense of idealism. The Translation Center was to be the home and generative center of a new approach to reading and education. ALTA was to be a different kind of academic society that nurtured collegial discussion. The annual meeting would emphasize panels dedicated to open questions rather than “papers” read from a prepared text. *Translation Review* would publish essays about the process of translating, reviews of translations, and interviews with translators. The common thread was clarity of communication that avoided the obscure language of literary theories or technical essays composed for specialists.

That revolution has had three aspects. First, the birth of the Translation Center, along with the concurrent founding of ALTA and the first issue of *Translation Review*, provided new focus and platforms that energized the emerging emphasis on translating as a complex process that combines research, interpretation, and artistic creation. ALTA and *Translation Review*, both housed in the Center,

argued forcefully and with success for increased recognition of the translator and increased attention to the role of translation in fostering a global community. A marginalized activity in 1978, today literary translations are widely accepted as academic achievements of significance.

Concurrently, I was experiencing my own revolution by becoming a novice literary translator—beginning with participation in a Translation Workshop offered by Schulte, then attempting and publishing translations from Latin and Greek. In 1984 a book containing my critical editions and translations into language aspiring to be poetry of two Medieval Latin epics was published. Concurrently, conversations with scientists whom I met at UT Dallas led to the writings of the biologist Ludwig van Bertalanffy on systems theory. The two fields meshed perfectly: translating provided an ideal demonstration of communication as a complex system of interwoven, interacting elements. Each decision, from interpretation to re-creation, has an impact on future, and is influenced by prior, decisions. To employ a medical metaphor, analyzing a text through the lens of a particular theory of “ism,” to the exclusion of other perspectives, or of aspects of the work that do not support the guiding thesis, is like treating one organ without attention to the impact on the rest of the body.

The second goal of the Translation Center focused on translation as a model of reading and the implications of this model for education. Again as a novice translator, I was able to test this notion. I found personally that reading with the actual or implied purpose of re-creating a work in another language makes one attentive to it as an organic system. Translating requires continuous decisions that must take into consideration the relation of a particular word or passage to the entirety of the work. My own involvement translating Medieval epic poetry composed in Latin led me to three realizations that changed my perspective—enriching immeasurably my reading, scholarship, and teaching. Some of those lessons can be expressed as a list of connected realizations:

- The language of literature is a dynamic system of interacting elements—some of which are unique to the language in which it is written—that is, too complex to re-create exactly or completely in a different language.
- Translation seeks to recreate one dynamic system as another dynamic system. The philosopher novelist Apuleius compared translating to riding two horses, standing with one foot on the back of each, that are galloping at full speed.
- Therefore, the translator must make continuous choices of regarding what elements to re-create, in what manner to re-create them, and what elements to minimize or even omit.
- As a result, every translation is incomplete, at best partially “correct,” and invites other translations.

Part of the challenge facing the translator is the necessity to approach translation both as a scholar seeking to uncover the aspects of its original power and as an artist seeking to produce a work with analogous power in a new language for a culturally different audience. If the original moves the reader to tears or laughter, so must the translation. By emphasizing the fusion of creative with critical thinking as essential, translation serves as a corrective to the idea that a work can be interpreted perfectly—and certainly not adequately through the lens of any purely scholarly or analytic approach—esthetic, psychological, or political.

Over the decades of my involvement with the Translation Center and ALTA, I have attempted to integrate these insights into my teaching. An effective entrance has been to ask students to approach

a text as if they had been commissioned to produce a translation—and to keep a journal of the impact of this approach on how they read. I have found that this approach can make them more attentive to the language of the text and the ways that skilled authors invest specific words and phrases with deeper levels of possible meaning. In summary, my experience reflects the value of that second ambition.

Associated with the campaign to raise the awareness of translation as practice and its implications for teaching literature was the even more imaginative notion that translation could serve as the conceptual model for all cross-cultural communication—including communication within the same language but across barriers of time, profession, or academic discipline. It could, therefore, serve as the conceptual basis for interdisciplinary education. UTD provided an ideal environment to explore and develop this third revolutionary change. From its inception in 1969, the university had an explicit commitment to education and research that transcended traditional academic boundaries; moreover, the School of Arts and Humanities emphasized (and would later make central to its mission) education that combines creative with critical thinking while seeking connections of the arts and humanities with other domains of knowledge. In 1984-85 the Translation Center received a major grant from the National Endowment for the Humanities to examine the value of translation as the conceptual model for interdisciplinary education. Despite subsequent national and local pressures to adopt a more traditional, discipline-based curriculum, the School of Arts and Humanities has remained committed to education that transcends disciplinary boundaries; thanks in no small part to the influence and example of the Center, translation has shown to provide valuable insights into the passage of information from one field to another.

Each of the three entities that came into existence in 1978, while maintaining its original mission, has noticeably evolved. Like every translation, each has succeeded imperfectly to reflect the ideals of its founding. ALTA has grown in size and stature, while maintaining its focus on the translation of literature. Membership has grown to more than 500, and the organization now sponsors a major translation award, presented annually. ALTA is now an independent entity. The Translation Center continues to house, publish, and guide *Translation Review*, now independent of ALTA. The journal too has grown in size, quality, and importance. A re-design and re-thinking of the journal, in part reflecting an expanded notion of translation, led to an award in 2013 from the Council of Editors of Learned Journals.

The Translation Center has continued to provide the School of Arts and Humanities with a powerful conceptual model and catalyst for curricular innovation. Having set in motion the enhanced recognition of translators and translation, it has evolved under Schulte's leadership to consider not only the inherited notion of translation with which it began but also to address the possible implications of translation for all education in the technology-saturated, globally interconnected, and change-intensive twenty-first century.

Implications and Future Possibilities

Does translation have educational value beyond the considerable contribution of making works of literature available to readers who do not understand the language in which they were originally composed? Yes, and this greater value is related to a grander and more abiding purpose of education. That goal was expressed with compelling and abiding clarity by the psychologist William G. Perry

as moving learners along stages of intellectual attitudes from a preference for answers that are either “right” or “wrong” to a highest stage that he labeled “committed relativism,” the notion that while no explanation or interpretation is perfect, some are more valuable and authoritative than others. This stage of intellectual reasoning acknowledges that our knowledge, especially as expressed in interpretations or explanations, is partial, imperfect, and therefore always open to revision or correction.

Perry’s theory—which itself has subsequently been re-examined and revised—provides both a model and a pathway for enhancing the value of translation in education. His highest stage is the basis of scientific thought that the physicist David Deutsch calls “fallibilism,” the belief that no explanation is definitive, and that every theory creates the need for other theories. As Einstein’s Theory of Relativity corrected Newton’s theories, it also created the need for quantum physics. Karl Popper established that a scientific theory, to be useful, must be capable of disproof. The physicist Wolfgang Rindler put this concept succinctly: “Theories should not be allowed to stagnate in complacency.” Nor should translations or interpretations.

As once was the situation of translation and translators, the humanities and its professors are unfunded, undervalued and under attack. Translation, as transformed through the influence of the Translation Center, offers one solution to that dilemma. Specifically, it offers a uniquely effective approach to connecting the humanities with the sciences while fostering the same sophisticated habit of mind. Literary interpretations, like musical or dramatic performances, can never be “definitive,” but in fact suggest other modes of performance. Like a scientific theory, an interpretation, while it cannot be completely correct to the exclusion of other approaches, it can be completely inaccurate or wrong.

As stated earlier, translating, examining translations, and comparing translations of the same work illustrate the principles at work in scientific explanations and humanistic interpretations. Translation as practice and critical approach reflects the same acknowledgment of the provisional nature of interpretation with perhaps its most quoted aphorism: [*traduttore and traditore*], a phrase itself whose wordplay in Italian is impossible to reproduce in English. “There is no such thing as a perfect or definitive translation” is a less poetic way to say it. The process of communication is too complex, the nature of interpretation too daunting, and the variables of languages too numerous for us to reproduce a text in the fullness of its interconnected meaning, art, and impact. To recognize the inevitable imperfection of every translation is to recognize that any translation will in important ways both reflect and distort the original. Whatever we produce is at best partially and provisionally successful; moreover, the inevitable evolution of language and change in literary tastes ensure that even the most praised of translations cannot resist becoming dated. These conditions combine to make every translation an invitation to another translation.

As someone who has evolved as an educator along with the Translation Center, I find it difficult to recall sometimes that translation was once regarded as a marginal, less difficult, and less valuable form of interpretation than a scholarly essay. I now believe that a reasonable criterion for publication of such essays (including my own) is the usefulness that they have for someone engaged in the translation of the work being examined. The Center has continued to enlarge its field of interest, expanding the idea of “translation” to include non-verbal forms of education and to look specifically at the value of translation as a model for communication in the media-saturated twenty-first century. The future of the Translation Center is bound up with the literature of the future and the future of all communication

across barriers of understanding—that is, all communication in our globally interconnected society. As the Translation Center enters the “post-Schulte” age, it will face several difficult choices. While continuing its emphasis on literary translation, it must keep expanding its vision. We must avoid the temptation to shrink our vision to an emphasis on “literary” translation at the expense of the larger vision of translation as a model for all communication. The Translation Center has succeeded primarily because of its adventurous commitment to blurring boundaries. That must continue. While continuing the now mainstream recognition of translation as a complex and nuanced process that has value for the study of literature, it must continue to nurture that earlier devotion to positive revolution.

The growth of the Center for Translation Studies has been facilitated by major grants from the National Endowment for the Humanities (NEH), the National Endowment for the Arts (NEA), and by grants from the Lannon Foundation and the Mellon Foundation. UTD has emerged as a focal point for the development of translation studies in the United States and the expansion of translation programs at academic institutions. The Center continues to serve as a point of contact for translators and writers throughout the world.

In her recent dissertation, “Translation 3.0: A Blueprint for Translation Studies,” Dr. Katherine King summarizes the historical contribution of the UTD Center for Translation Studies to the field of translation studies:

From the beginning, writes Rainer Schulte, he believed that translation studies must be a “constant dialog between practice and theory.” Schulte is a unique figure in the US history of translation studies because of his early and consistent focus on creating a multi-faceted translation studies center, which at launch emphasized the interdisciplinary nature of translation studies, the value of translation as both an artistic and a scholarly act, and the importance of connecting working translators with translation scholars....

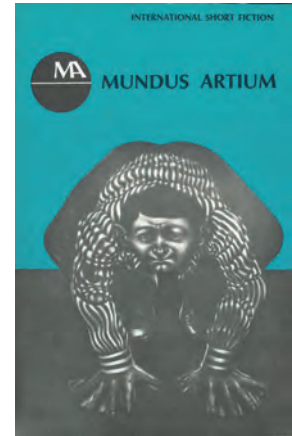
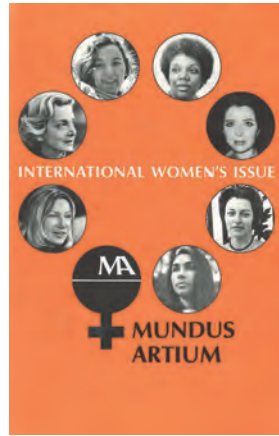
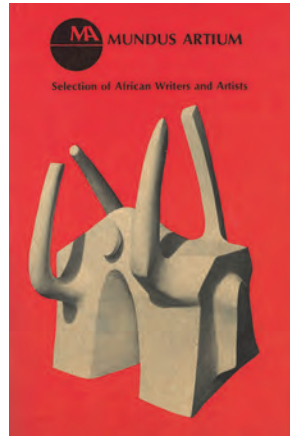
What made Schulte’s new translation studies groundbreaking in the 1980s was his commitment to an inclusive strategy: translators and translation scholars needed to be part of the same community....

In the view of Schulte’s colleagues at UT Dallas, Schulte did nothing less than shift the US perspective toward translators and translation studies. “He, in a very real sense, is the founder of translation studies as an academic discipline. There was a time when translation wasn’t taken seriously. But now, people get tenure for translating. Rainer in many ways singlehandedly fought this battle,” said Dennis Kratz, UTD Dean of the School of Arts & Sciences (News Center).

Publications

Mundus Artium

* (New York Times review of *Mundus Artium* by Wallace Fowle in appendix)



As a graduate student at the University of Michigan, Rainer Schulte had been introduced to a number of international writers in a seminar with Austin Warren, who eventually directed his dissertation on *Marcel Proust and Henry James: A Study in Sensibility*. In Warren's translation seminar, Professor Schulte engaged in his first translation exercise of the poem "Chopin" by Gottfried Benn. That experience set the tone for his future work in translation workshops and translation seminars, considering that he was fluent in several languages. When he became an assistant professor in the English Department at Ohio University, Schulte's immediate vision was to start a journal that would give voice to contemporary international writers.

The result was the founding of *Mundus Artium: A Journal of International Literature and the Arts*, which was launched in 1967 to make these international writers available to an English-speaking audience. The chair of the English Department, Edgar Whan, thought it was a good idea and gave his immediate financial support. Professor Schulte, together with the editors Roma King and Thomas Hoeksema, launched the first number of *Mundus Artium* in 1967.

From the very beginning, the distinctive feature of *Mundus Artium* can be described by the phrase "avant-garde." This phrase has often been confused with being trendy and fashionable. However, the editors of *Mundus Artium* interpreted "avant-garde" with its original connotation: being at the forefront of imaginative and innovative literary developments. When Wallace Fowle reviewed the journal in the *New York Times*, he wrote: "*Mundus Artium* is making a notable contribution to the revival of literary translation in this country...*Mundus Artium* provides a richness of poetry translation that is unequalled in the number of countries and tongues represented."

The journal was propelled by a sense of discovery. *Mundus Artium* created ample space and place for the young, the innovative, the undiscovered and the ignored. These voices had to be presented in the best possible translations in English so that the power of their original source-language could be transmitted to the English-speaking reader. Thus, translation took on a very important role for *Mundus Artium*, especially considering that so many texts had been badly translated. Therefore, all submitted

translations received careful attention; they were checked and reworked before they finally appeared in print. Perhaps one of the major achievements of *Mundus Artium* can be seen in the reevaluation of the importance of the literary translator as a creative mediator between two languages and cultures. *Mundus Artium* has contributed greatly to giving the translator a crucial role within the literary and scholarly community.

Mundus Artium also published special issues in Latin American poetry and fiction, Swedish poetry, Venezuelan poetry, Turkish writing, Central American writers, Serbo-Croatian writing, international women writers, African writers, and Arabic literature.

A particularly by interesting moment in the history of *Mundus Artium* was the encounter with the Spanish poet Vicente Aleixandre. In 1970, the journal presented a special section on Aleixandre with the introductory poem “Para quien escribe,” which the poet wrote just for that special issue. In 1977 Aleixandre, whose career had not been suppressed by Franco, received the Nobel Prize for Literature.

As the title of *Mundus Artium* (the World of the Arts) indicates, the journal was not restricted to representing literary works. The subtitle “a journal of international literature and the arts” supports that intention. Over 120 artists have been included in the pages of *Mundus Artium*. Perhaps one of the highlights was the series of photographs of the Marat/Sade production prepared by Max Waldman published in the second issue of *Mundus Artium*. (Vol. I/ Number 2) Unfortunately, musical scores could not be reproduced in the journal. Thus, new ideas and developments in the field of music had to be restricted to comments by composers, among them Larry Austin, Morton Feldman, and Karlheinz Stockhausen, considered an innovator of electronic music.

Mundus Artium published hundreds of international authors during its existence (1967 to 1985). The first issue of *Mundus Artium* introduced works by Ilse Aichinger, Richard Eberhart, Günter Grass, Pablo Neruda, and Giuseppe Ungaretti, among others.

A special issue of *Mundus Artium* was dedicated to:

Vicente Aleixandre

Among the special issues listed below, the story of the pages dedicated to the Spanish poet Vicente Aleixandre deserves special attention. Professor Schulte, while visiting Madrid, decided to travel to Mira Flores, a city north of Madrid, to see if he could meet Vicente Aleixandre. His first contact was with a street sweeper, whom he asked whether he knew where the Aleixandre residence was. The street sweeper immediately responded with enthusiasm and led Schulte to the huge iron gate of Aleixandre’s residence. When he rang the bell, a domestic staff member came to the gate, and Schulte asked for Señor Aleixandre. She said that Señor Aleixandre was ill and could not meet with him. There upon Schulte told her that he came from the United States and was editing a journal and would like to dedicate a special issue to Señor Aleixandre. A few minutes later she returned and opened the gate. A three-hour discussion took place thereafter. The special issue came out in 1969, and Vicente Aleixandre received the Nobel prize for literature in 1977. Aleixandre specifically wrote the introductory poem for this issue: “Para Quién Escribo” (“For Whom I Write”). Curiously enough, the price for the individual copy in 1969 was \$1.35; in 1977 the issue cost \$8.25.

In 1981 an anthology of the best of *Mundus Artium*, entitled *Contemporary Writing from the Continents*, was published by Ohio University with a comprehensive index, for Volumes I-XI, 1981. *Mundus Artium* also received major support from the Carnegie Mellon Foundation.

MUNDUS ARTIUM: Select International Writers

Octavio Paz
João Cabral de Melo Neto
Roberto Juarroz Alejandra
Pizarnik Adonis
Karl Krolow
Homero Aridjis Horacio
Quiroga
Lars Gustafsson Fernando
Sorrentino Gabriel Zaid
Yves Bonnefoy
Angel Gonzalez
Dalton Trevisan
Mario Luzi
Juan Tovar
José Emilio Pacheco Ilse
Aichinger
Yannis Ritsos
Alain Bosquet
Dieter Wellershoff
Vicente Aleixandre

Translation Review



The conceptual vision and intellectual orientation of the Translation Center are realized in the pages of *Translation Review* (TR), founded and edited by Rainer Schulte. From the very beginning, *Translation Review* was conceived as a forum for cultivating the dialogue between American and international authors, translators, and scholars through the art and craft of literary translation. Over the years, *Translation Review* has brought recognition to the translator as one of the most important agents in promoting understanding and appreciation among nations. The Center's peer-reviewed publication has been the only scholarly forum devoted exclusively to literary translation since its inception in 1978 and has been instrumental in developing translation criticism. The 100th issue of *Translation Review* was published in Spring 2018.

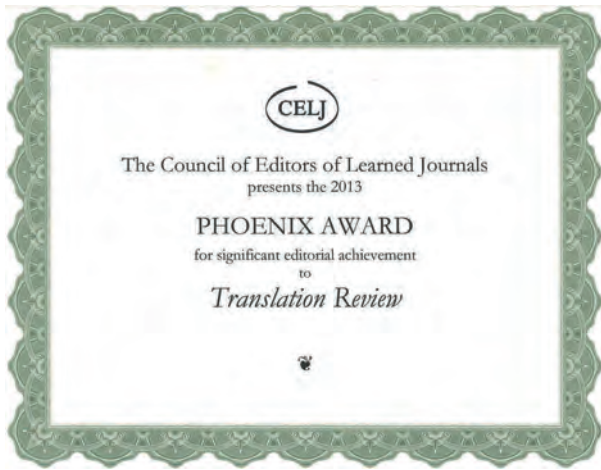
In the words of Dr. Katherine King:

“From the very beginning, *Translation Review* was seen as a medium to emphasize the art and craft of translation, which are seen to develop new scholarly and critical insights into translation studies. One of the primary concerns was and still is not to promote difficult to understand academic articulations so that the *Review* could also become a forum for the general reader, students, and instructors of the Humanities and other disciplines. The review was also created to give the voice of the translator a prominent presence that is reflected in the numerous interviews that were published in the review as well as in separate videos.”

To achieve that accessibility, Schulte organized the magazine's content to appeal to a variety of readers: translated poems, plays, and novels for general readership; essays on the teaching of literary translation; translations with commentary by the translator on the process; articles on technology's influence on the practices of translation; and translations among and between different genres and media, including music and visual arts.

The *Review* regularly publishes interviews with eminent translators, articles on translation theory and practice, profiles of publishers, and reports on publishing practices. A particular feature of each issue of *Translation Review* is the presence of translation reviews, an art that has been seriously neglected. Over the years, Dr. Gary Racz has been the editor of the section dedicated to reviews of translated books. Special issues on the impact of digital technology for the study of translation are planned for the future.

The journal, which is published in partnership with Routledge/Taylor & Francis, received the prestigious Phoenix Award for Editorial Achievement from the Council of Editors of Learned Journals



(CELJ) in 2013.

Translation Review has published special issues featuring the literatures of Germany, Japan, Latin America, China, Albania, Russia, Catalonia, and Arabic nations. Issues have also been dedicated to topics of interest, such as women in translation, medieval literature, poetry in translation, the future of translation, and the concept of translation in music and theater. <http://translationreview.utdallas.edu>

Issue 1, Spring 1978 — **Inaugural issue**

This first issue leads with an essay by Rainer Schulte—“Bringing a New Focus to Literary Translation”—in which he explains that the “journal [was] founded in order to meet the needs of translators, scholars, and instructors. The issue features an interview with the translator of Gabriel García Márquez, Gregory Rabassa.



Issue 8, 1982, **Special Issue: A Look at German Literature in Translation**

This first special issue of *Translation Review* features an essay by German translator Ralph Manheim on “The Life of a Translator” and features several translators from the German: Richard Winston, Stuart Friebert, Christopher Middleton, Breon Mitchell, and Richard Exner.

Issue 10, 1982, **Special Issue: A Look at Japanese Literature in Translation**

This special issue on Japanese literature in translation presents an interview with the translator Hiroaki Sato, particularly well-known for his poetry translations from the Japanese.

Issue 17, 1985, **Special Issue: Women in Translation**

Sheryl St. Germain’s editorial on women in translation introduces this special issue. St. Germain states that “two of the most important goals [of this issue] are to further interest in translating women writers as well as to research the role of the woman as translator.”

Issue 19, 1986, **Special Issue: Medieval Literature**

Dennis Kratz reflects on Medieval literature in translation. John DuVal talks about translating Medieval French fabliaux, followed by Joan Tasker Grimbert’s article on various translations of Old French narrative poet Chrétien de Troyes (1159–91) and ending with Dennis Kratz’s interview with Norman Shapiro, well-known translator of French Medieval literature.

Issue 32-33, 1990, **Special Double Issue: Poetry in Translation**

Sheryl St. Germain’s editorial on translating poetry in the twentieth century opens the issue. The editorial is followed by Bruce Berlind’s “A Conference Call on Translating Poetry,” then, John Felstiner analyzes and translates Dan Pagis’s *Gilgul* from the Hebrew; Judith Hemschemeyer discusses learning Russian in order to read the work of Anna Akhmatova and then translating the Russian poet

herself; Diane Rayor discusses the special challenges involved in translating fragments of the ancient poetry of Sappho, a Greek poet who lived in the seventh century BCE; Stina Katchadourian tells the story of Edith Södergran's dashed hopes to introduce Swedish poetry to a German audience through translation; Willis Barnstone discusses the difficulties in reconciling theory and practice of literary translation in the Puritans' Bay Psalm Book; John Duval elaborates on the challenges of translating works that contain a variety of different dialects; Rina Ferrarelli explores what it means to translate the experience of the poem and how translators achieve that; Angela McEwan reveals what goes into translators' decisions when choosing between words and phrases in translation; Ralph Nelson recounts his conversations on translating poetry with translator Hardie St. Martin in Barcelona; Kathleen Weaver discusses her stalled progress in translating Peruvian feminist poet Magda Portal; Daniel Weissbort discusses translating Indian languages into English while Indian English is a main language of poetic expression on the subcontinent; and Sheryl St. Germain reports from the 1990 American Booksellers Association Conference on new translations of poetry. The issue closes with eleven articles of criticism of translations from a variety of languages.

Issue 40, 1992, **Special Issue: Swiss Literature**

In the first article of this issue, Rainer Schulte describes how the translator can serve as an agent for publishers, or "as a mediator between foreign authors and publishers"; this is followed by Carlo Bernasconi's description of contemporary Swiss authors and Sara Steinert Borella's article on how contemporary female authors in Switzerland treat illness as a metaphor; Judith Ricker-Aberhalden's interview with Swiss author Adolf Muschg; Michael Ossar's article on interpreting Adolf Muschg's "bizarre and demanding" short story "Ein Glockenspiel;" Edna McCown's essay on the tradition of death in Swiss novels; Michael Bullock's article on translating Max Frisch and other Swiss writers; Todd C. Hanlin's article evaluating English-language translations of Friedrich Dürrenmatt and Max Frisch; and Robert Acker's article on the "fictional world [Franz] Böni creates." The issue closes with nine articles of translation criticism and a list of Swiss authors in translation.

Issue 65, 2003, **Special Arabic Issue**

Roger Allen was the guest editor this issue. The articles included, among others, "A Personal Note" by William M. Hutchins on translating Arabic; Maysa Abou-Youssef Hayward's article on how readers of Egyptian literature in translation are transformed by the experience; Issa J. Boullata's article on the domestication of Arab original texts in English-language translation. Also, Marilyn Booth recounts her experience translating Arabic writer Somaya Ramadan's *Leaves of Narcissus*; and Paul Starkey reflects on his translation of Egyptian writer Edwar-Al-Kharat's *Hijarat Bobello*.

Issue 70, 2005, **Special Issue: Chinese Literature**

John Balcom introduces this special issue. Articles and interviews include: Burton Watson's own translations of twelve of Lu Yu's poems; Geoffrey R. Water's article on two Chinese original poems titled "The Swallow Tower" by Guan Panpan and Bo Juyi; Steve Bradbury's article on the poem "Jeweled Staircase Grievance" by Li Bai; Mike Farman's article on euphemism and eroticism in Chinese lyric; Steve Bradbury's conversation with J.P. "Sandy" Seaton, translator of classical Chinese poetry; Simon Patton on resistance and the translation of Chinese poetry; and John Balcom on a Bei Dao poem.

Issue 76, 2008, **Special Issue: Albanian Literature**

Robert Elsie's introduction to Albanian literature opens this special issue and is followed by Gjeke

Marinaj's interview with Man Booker International Prize-winning Albanian author Ismail Kadare; Peter Morgan's article looking at Ismail Kadare as a modern Homer or an Albanian dissident; Peter R. Prifti's survey of Albanian literature; Wayne Miller on translating Moikom Zeqo's *Meduza*; Gjeke Marinaj on Preç Zogaj's poetic vision in translation; Peter R. Prifti's personal perspective on translations; Frederick Turner on collaborative translating of Albanian folk poetry; Peter Constantine on the role of the translator as a language preserver for disappearing languages; and Janice Mathie-Heck on translating Gjergj Fishta.

Issue 77-78, 2008, **Special Double Issue: Latin American Literature**

The articles included in this special issue present Keith Ellis's article on translating Cuban poet José María Heredia's "Niágara;" Suzanne Jill Levine on Argentine Jorge Luis Borges and the translators of the *Nights*; Johnathan Cohen's article on William Carlos Williams's translation of Ecuadorian poet Jorge Carrera Andrade's "Dictado Por el Agua"; Phillip Pardi on translating Salvadoran poet Claudia Lars's sonnets; Sergio Waisman on translating Argentine Ricardo Piglia, along with his translation of Piglia's "The Greek Coin;" Forrest Gander's translation of Mexican poet Pura López Colomé's poem "Year One Rabbit: Light Year Hare;" Farid Matuk's translations of four poems by Cuban poet Miguel Barnet; Dick Cluster's translation of Cuban writer Pedro de Jesús's short story "The Weariness of a Wing Tensed for a Long Time"; Steven F. White's translations of several poems by Nicaraguan poet Esthela Calderón; Melanie Nicholson's translation of Argentine writer Olga Orozco's short story "Mission Accomplished;" and Regina Galasso's collaborative translation of poetry with Argentine author Alicia Borinsky.

Issue 81, 2011, **Special Issue: Nueva York**

This special issue opens with an introduction by co-guest editors Mexican author Carmen Boullosa and translator Regina Galasso and is followed by Esther Allen's article exploring what *Nueva York* means in English. Also included are Rodolfo Mata and Nicholas Goodbody's article on Mexican translator and poet José Juan Tablada; Ann De León and Chris Schafenacker's translation of Rafael Lemus's essay on Mexican writer Martín Luis Guzmán's time in New York; Evelyn Scaramella's article titled "Literary Liaisons: Translating the Avant-Garde from Spain to Harlem;" Vanessa Pérez Rosario's article on Puerto Rican poet Julia de Burgos; Alicia Borinsky's article on Argentine author Manuel Puig; Rosie Peele's translation of María Negroni's essay "Nomadic Music: Translation in Seven Verbs;" and Mónica de la Torre's article on self-translation.

Issue 83, 2012, **Features a Special Section on The Future of Translation**

This issue features a special section on the future of translation and opens with an essay by Rainer Schulte titled "What is Translation?" This is followed by an article by Dennis M. Kratz on the academic future of translation studies; an essay by Charles Hatfield on translation and politics; John Biguenet's article titled "The Future of Translation as a History of Reading"; Elizabeth Lowe's article looking to France and Brazil as models for the future direction of translation studies; and Ilan Stavan's essay on Mexican author Carlos Fuentes.

Issue 87, 2013, **Special Issue: Catalan Literature and Translation**

Albert Lloret's introduction titled "Catalan Literature and Translation" opens this special issue and is followed by David Barnett and Lluís Cabré's article on translating medieval Catalan writer Bernat Metge; José María Micó's article on translating Medieval Catalan poets Jordi de Sant Jordi and Ausiàs March; Marcel Ortín's article on translation and Catalan essays; Sílvia Coll-Vinent's article

on translating Elizabethan-era playwright Ben Jonson's *Volpone* for the Catalan stage; Peter Bush's translation of an extract from Josep Pla's *The Gray Notebook*; Dominic Keown's translations of poems by Vicent Andrés Estellés; and Sharon G. Feldman's translation of Lluïsa Cunillé's play *Après Moi, Le Déluge*.

Issue 95, 2016, **Special Issue on Contemporary Translational Literature**

Guest editor Ignacio Infante's introduction to contemporary translational literature opens this special issue and is followed by Lawrence Venuti's article on translation, publishing, and world literature; Jennifer Scappettone's article on translating and performing a poem by Italian poet Amelia Rosselli; Lisa Rose Bradford's article titled "Haunted Compositions: Ventrakl and the Growth of Georg Trakl"; Nada Ayad's article on foreignizing and domesticating Ahdaf Soueif's *In the Eye of the Sun*; and lastly, Beverly Curran's article on the translational comics text *Maus*.

Issue 100, 2018, **Fortieth Anniversary Issue**

This watershed issue opens with Shelby Vincent's interview with French translator Mark Polizzotti, followed by Harry Aveling's article titled "The Shadow of the Absent Father: Pham Duy Khiem, Politics, and Plagiarism;" Marilya Veteto Reese's translation of a chapter from Tanja Dücker's novel *Himmelskörper*; Fan Shengyu's article titled "The Lost Translator's Copy: David Hawkes' Construction of a Base Text in Translating Hongloumeng"; and Wook-Dong Kim's article on Deborah Smith's translation of Korean author Han Kang's *The Vegetarian*. This issue also contains an index of all the articles and reviews published in the journal from Issue 1 to Issue 100.

Annotated Books Received (ABR)

In addition to the *Translation Review*, the Center publishes a supplement titled *Annotated Books Received (ABR)*, which provides annotations for contemporary literature in translation, as well as scholarly monographs and anthologies on translation studies. The *ABR* is published on the *Translation Review* website:

<http://translationreview.utdallas.edu/abr.html>

Annotated Books Received excerpts:

Borinsky, Alicia. *Lost Cities Go to Paradise*. [Las ciudades perdidas van al paraíso, 2003.] Translated by Regina Galasso and Alicia Borinsky. Chicago: Swan Isle Press, 2015. 212 pp. Paper. \$20.00. ISBN 978-0-98332-207-8.

The poetry and fiction of Alicia Borinsky has been praised for its liveliness, and her work was recognized with the Latino Literature Prize and a Guggenheim Fellowship in 2001. Aside from her literary work, she holds a professorship in Spanish and Comparative Literature at Boston University and also teaches in her native Buenos Aires. At the heart of her latest volume of poems, *Lost Cities in Paradise*, lies a fascination with the many colorful facets of urban life. Through musical themes, poetic prose, and energetic language, Borinsky explores the chaotic and spectacular ways in which city-dwellers' lives intersect. The poems of *Lost Cities in Paradise* are presented en face, with the English translation by Regina Galasso, in collaboration with Borinsky, and the volume includes illustrations done by the author. Galasso teaches comparative literature at

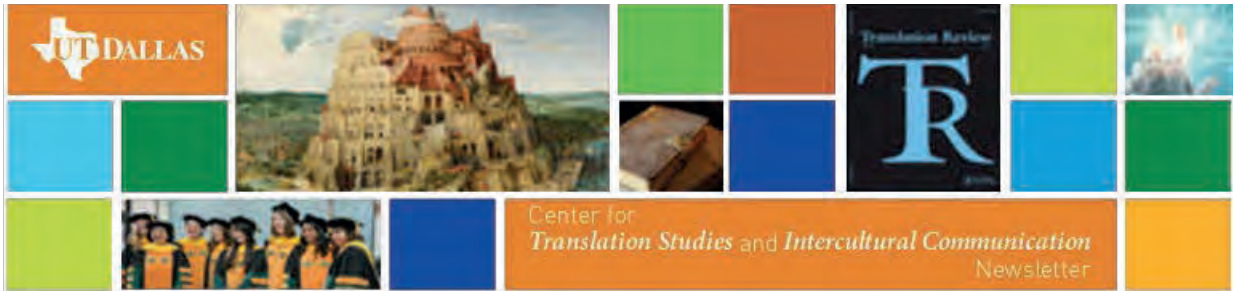
the University of Massachusetts Amherst and is best known for her translation of Miguel Barnet's *A True Story: A Cuban in New York* (Jorge Pinto Books, 2010), as well as the works of José Manuel Prieto.

Wörtche, Thomas. Editor. *Berlin Noir*. Translation by Lucy Jones. Brooklyn: Akashic Books. 2019. 256 pp. Paper \$15.95. ISBN: 978-1-61775-632-0.

The editors of the ninety volumes in the Akashic Noir Series identify local authors and ask them to write original stories to celebrate the sinister side of their cities. Each book comprises all new stories, each one set in a distinct neighborhood or location within the respective city. Wörtche selects stories from writers who do not necessarily follow the usual patterns of crime fiction, but regard noir as a license to write as they wish. They present a prism through which the nature of the city is viewed. "What's left," says Wörtche in his introduction, "is history. It is omnipresent in Berlin at every turn; the city is saturated in a history full of blood, violence, and death." The thirteen stories in this collection are all set in 21st-century Berlin and deal with such contemporary social themes as immigrants and gentrification. Translator Lucy Jones was born in England and has lived in Berlin since 1998. She studied German and Film with W. G. Sebald at the University of East Anglia and received an MA in Applied Linguistics from the University of Surrey. Her translations include works by Annemarie Schwarzenbach, Silke Scheuermann, and Brigitte Reimann. In 2008 she founded Transfiction, a collective of translators in Berlin. She also writes book reviews and hosts a reading event series called The Fiction Canteen for writers and translators in Berlin.

Translation Center Newsletter

As part of its mission to promote and foster literary translation outside academia and engage in public outreach, the Center for Translation Studies publishes a newsletter three times a year. The release of the newsletter roughly coincides with the publication of each new issue of *Translation Review*. As such, the newsletter is published in late spring, late summer, and late fall. This publication is distributed via email to current and former students, colleagues, and friends of the Center for Translation Studies and is also posted on our Facebook page. The goal of the newsletter is to keep our readers up to date with Center news, share information about the interesting upcoming events we or those that have recently been held, give readers a sneak peak of the fascinating articles and reviews that are forthcoming for the new issue of *Translation Review*, share news about the successes of current and former students, and report on exciting things that are happening in the world of literary translation.



Fall 2014 Vol. 1

With a new academic year comes a new name — the Center for Translation Studies and Intercultural Communication — reflecting our expansion of translation studies to include both new possibilities afforded by digital technology and more nuanced translations that reflect intercultural communication differences. Introducing this newsletter allows you to watch this revitalization of the Center as we continue to publish the Translation Review, as we have done since 1978, and the Annotated Books Received. Recent highlights from Translation Review include

- An interview with Howard Goldblatt, who recently translated Mo Yan, recipient of the 2012 Nobel Prize in Literature.
- A review of MacArthur Fellow Khaled Mattawa's translations of the collected poems of Arabic poet Adonis, work which will probably receive a nomination for the Nobel Prize in literature.
- A special issue on Nueva York edited by Carmen Boullosa and Regina Galasso.
- An interview with Brazilian poet Salgado Maranhão following the first translation of his poetry into English.

The Center is working with colleagues in the Arts and Technology program to explore "Translation in the Digital Age" to expand the scope of the craft of translation and define new directions for the studies of the Humanities. For example, two current graduate students are working on digital dissertation projects that recreate the complexity of the original text by situating it relative to multiple translations, video interviews, etymology, philology, and historical context.

Two current graduate students also have translation projects in progress. Mary Dibbern, Music Director for Family and Education Programs for the Dallas Opera, has translated a biography of the French composer Jules Massenet, which will be published this fall. Shelby Vincent, a current PhD candidate, is translating Carmen Boullosa's novel *Cielos de la Tierra*, which she hopes to publish after her defense.

Beyond this letter sharing noteworthy Center events, the newsletter will include three items to share information that may interest the translation

The Director's List



Translation Review has received the Council of Editors of Learned Journals' 2013 Phoenix Award. This award recognizes peer-reviewed journals that have exhibited significant editorial achievement and excellence.



The consistent quality of work within the Translation Review has made it an anchor point journal for translation studies and scholarly research for over 35 years. This award places Translation Review among some of the very best academic journals in the world.

Upcoming Lectures



"There's an app for that. Actually it's an e-book, called "The Mozart Project," with contributions from a handful of top flight Mozart scholars providing an overview of the composer's life and work. But it looks and behaves more like an app than like a conventional e-book, and it is part of a growing trend in hybrid apps, e-books and what were formerly known as record albums, in which new releases make the most of the multimedia capabilities of computers, smartphones and tablets."

-Allan Kozinn, NYTimes.com

The Rainer Schulte Fund

The Rainer Schulte Fund expands opportunities available to promising Translation Studies graduate students and supports community outreach to increase the Center's

Outreach: Conferences and Cultural Events

The Center for Translation Studies also has a public mission. The Center regularly brings international writers and translators to campus for interviews, lectures, and readings to which students, faculty, staff, and the local community are invited. The writers and translators also interact with students in workshops and classes, and informally in the Center. Edith Grossman, the well-known translator from Spanish, was invited twice to conduct graduate translation workshops during two separate semesters.

The Translation Center frequently collaborates with other centers in the university such as the Center for U.S.-Latin American Initiatives, the Ackerman Center for Holocaust Studies, and The Edith O'Donnell Institute of Art History (EOIAH) to host events. In addition, the Center has developed a partnership with Deep Vellum Publishing (founded in 2012), which publishes very contemporary international literature in translation. The Center works with Deep Vellum Publishing to expand its community engagement by hosting authors and translators published by the press.

One of the primary goals of the Translation Center has been the support of graduate students, individual translators, and conferences. The Translation Center is actively engaged in fundraising from alumni, friends, private citizens, and foundations to support graduate students and community outreach to increase public awareness of translation and the Center's visibility.

As early as 1989, The New American Writing project was supported by a grant from the National Endowment for the Arts (NEA) and was displayed at the Frankfurt Book Fair that year. The offices of the American Literary Translators Association (ALTA) were hosted at UTD for thirty years with great support of the University's administration and the National Endowment for the Arts (NEA). In addition, these sources of financial support made it possible to invite translators and their authors to UTD on a regular basis. Well-known translators like Michael Henry Heim, Breon Mitchell, Esther Allen, and Jonathan Stalling have come to the UT Dallas campus to give presentations and interact with students in the Translation Workshops. One of the highlights in support of graduate students was the 6th Biennial National "Graduate Translation Conference" held at UT Dallas May 26-28, 2017, to explore the concept "Performing Translations." More recently, the Center launched a book club called Reading the World, which focuses on reading literature in translation.

Polykarp Kusch Lecture



Every year The University of Texas at Dallas chooses one faculty member to deliver a lecture in honor of the Nobel prize winner Dr. Polykarp Kusch. In 2010 Professor Schulte presented "Life as Translation." The lecture retraces Schulte's translation activities from his early youth to his literary translations from French, Spanish, and German. The full transcript can be found in the appendix.

Reader's Theater

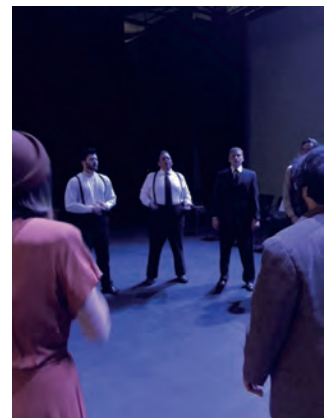


One of the Translation Center's great innovations is the creation of the Reader's Center program started by Professor Kathy Lingo. Undergraduate students are introduced to the oral performance of foreign plays in translation, plays that are selected from international playwrights. One or twice a year, the translation of an international play, preferably from a contemporary playwright, is chosen, and the various character parts are assigned to the students, who through intense rehearsals during one semester begin to bring the characters of the drama to life through the full sound of their voices. Thus, the students are being introduced to the history and the different interpretive perspectives practiced by people in other cultures. At the end of the semester students present a public reading of the play. These readings have been met with great enthusiasm by the students and the public.

Professor Lingo has also developed a successful program in Improvisation, which shows another aspect of the craft and practice of translation. Students learn how to enact words and ideas through sound and movement. That program has grown immensely over the years. Generally, eighty students present their improvisational skills on the stage at the end of the semester. The UT Dallas improvisation program has met with great success and student enthusiasm.



"The Girl King"



"Thrown of Straw"



"Thrown of Straw"

Beginning of ALTA



The activities of the Translation Center cannot be separated from the American Literary Translators Association (ALTA), which was housed in the offices of the Translation Center at UTD from 1978 to 2014. Rainer Schulte was the founder of ALTA and served as Managing Director of the organization during ALTA's thirty-six-year residency at UTD. Dr. Schulte secured the major financial support for ALTA daily operations from the UTD administration. ALTA program activities were also supported for many years through grants from the National Endowment for the Arts. In 2015 ALTA was reorganized as an organization independent of UT Dallas.

During its forty-year history, ALTA has provided essential services to literary translators and created a professional forum for the exchange of ideas on the art and craft of translation. The primary goals of ALTA since its inception are:

- to increase the number of translations of foreign literary works into English
- to focus attention on the accuracy and artistic quality of published translations
- to increase public awareness of the important cultural role played by literary translators
- to expand literary translation events, readings, and activities in the United States
- to intensify the international literary and cultural exchange
- to foster the efforts of young translators

The services to the members of ALTA include the following activities:

To increase the number of translations of foreign literary works into English and to heighten the accuracy and the artistic quality of these translations.

To create a professional forum for the exchange of ideas on the translator's art, to increase the public awareness of the important cultural role played by literary translators, to expand the literary translation activities in the United States, to intensify the international literary and cultural exchange, and to foster the efforts of young translators.

Presidents from 1978 to 2014

1978 A. Leslie Wilson	1997 Lynn Hoggard
1979 Miller Williams	1999 John Biguenet
1981 Richard Bjornson	2001 Marian Schwartz
1983 John Biguenet	2003 David Ball
1985 Breon Mitchell	2005 John Balcom
1987 Dennis Kratz	2007 Jim Kates
1989 Thomas Hoeksema	2009 Barbara Harshav
1991 Lee Fahnestock	2011 Gary Racz
1993 Fred Fornoff	2013 Russell Valentino
1995 John Balaban	

Through annual conferences, collaboration with publishers and national and international professional organizations, and the *ALTA Newsletter*, the organization works to enhance the professional status and visibility of literary translation, to encourage the younger generation of translators, and to increase the visibility of translation studies at academic institutions. Keynote speakers, bilingual readings, panel discussions about the art and craft of translation, the teaching of translations, translation workshops, book fairs, publisher panels, roundtables on collaborative translation and reviewing translations, and readings by ALTA Fellows enhanced all the conferences.

One of the distinctive features of all conferences was that no presenter could read a paper; instead, panel discussions and dialogue among participants created a comfortable atmosphere for new and old members of the organization. The conferences were responsible for building a community of translators who, each year, could gather to share ideas and develop new projects and contacts. There was a social dimension to the conference that enabled translators to interact with fellow translators for the first time, and then build those relationships over the years.

All ALTA documents, copies of *Translation Review*, conference programs, newsletters, records of board meetings, interviews with translators, and reports of special events will be deposited at the Lilly Library at Indiana University.

The first ALTA Conference took place in 1978 at UTD under the sponsorship of the Translation Center with 305 charter members. A copy of the first conference program can be viewed in the appendix. Keynote speakers, bilingual readings, panel discussions on the art and craft of translation, the teaching of translations, translation workshops, book fairs, publisher panels, roundtables on collaborative translation and reviewing translations and readings by ALTA Fellows constituted the essence of each conference. During his tenure as managing director of ALTA, Dr. Schulte insisted that no papers could be read, a practice that characterized most of the academic conferences.

The list of the yearly ALTA conferences can be viewed in the appendix. Some remarkable addresses were given by the following translators and critics:

Wallace Fowlie,
“On Translating St. John Perse”
1st conference, Nov. 10-11, 1978
UT Dallas

Margaret Sayers Peden,
“Teller of Others’ Tales,”

Wallace Fowlie,
“Translating Rimbaud for a Rock Singer,”

Gregory Rabassa,
“Translating from Two Languages”
10th conference, Aug. 19-22, 1987
UT Dallas

Gregory Rabassa,
“The Translator’s Travails in Publishing”
11th conference, Oct. 19-22, 1988
City University of New York Graduate Center

Roger Shattuck,
“A Belletrist’s Creed”
14th conference, Nov. 6-9, 1991
University of Florida, Gainesville, FL

Samuel Hazo, President and Director of the International Poetry Forum,
“So True As To Be Invisible”
15th conference, Oct. 28-31, 1992
University of Pittsburgh, Pittsburgh, PA

Breon Mitchell,
“Franz Kafka and the Translator’s Trial”

John Felstiner,
“Translating Celan/Celan Translating”
17th conference, Nov. 3-6, 1994
The University of New Mexico, Albuquerque, NM

Carlos Fuentes,
“Traitor/Translator”
20th conference, Oct. 30-Nov. 2, 1997
Omni Hotel Richardson, UT Dallas

John Felstiner,
“On Translating Paul Celan”
23rd conference, Oct. 18-22, 2000
San Francisco, CA

Stefan Litwin,
“What Does the Pianist Translate from the Score onto the Piano?”

Colonel (Ret.) Gregory Fontenot,
“Mapping the Foreign: Translating Cultural Interactions”
30th conference, Nov. 7-10, 2007
UT-Dallas, Richardson, TX

Peter Theroux,
“Arabic Translation in English: Be Careful What you Wish For”
31st conference, Oct. 15-18, 2008
Radisson University Hotel, Minneapolis, MN

Michael Henry Heim,
“How Do You Know When You’re Ready to Translate from Another Language?”
32nd conference, Nov. 11-14, 2009
Hilton Hotel, Pasadena, CA

Lawrence Venuti,
“Towards a Translation Culture”
33rd conference, Oct. 20-23, 2010
Philadelphia Marriot Hotel, Philadelphia, PA

David Bellos,
“Translation of Humor”
35th conference, Oct. 3-6, 2012
University of Rochester, Rochester, NY

Additional materials on ALTA conferences and newsletters can be found in the appendix.

The *ALTA Newsletter* provides members with news and information of interest to the community of literary translators, covering such items as: prizes, awards, and grants for literary translators, and publications by ALTA members. Four newsletters are published every year.

Graduate Translation Conference

6th Biennial National Graduate Translation Conference held at UTD, May 26-28, 2017

“Performing Translation”

History:

Translator Michael Henry Heim’s students at UCLA started this biennial conference in 2004. The conference went on to be hosted by graduate students at the University of Iowa, Columbia University, and the University of Michigan.

UTD Ph.D. student Madhavi Biswas organized and directed the conference at UTD.

Financial support for this conference came from generous donations from:

Professor Richard Brettell, The Edith O’Donnell Institute of Art History at The University of Texas at Dallas (UTD)

Dean Dennis Kratz, School of Arts and Humanities at UTD

Professor Nils Roemer, Director of the Ackerman Center for Holocaust Studies at UTD

Professor Ming Dong Gu, Confucius Institute at UTD

Professor René Prieto, Margaret McDermott Professor of Arts & Humanities at UTD

Professor Rainer Schulte, Director of the Center for Translation Studies at UTD

Speakers, presenters, performers, and workshop leaders (see separate document with bios and photos below):

Esther Allen (Keynote speaker); Breon Mitchell (Keynote speaker); Jonathan Stalling (presenter); Mary Dibbern (performer: pianist); Jared Schwartz (performer: vocalist); Sean Cotter (workshop leader); Charles Hatfield (workshop leader); Lourdes Molina (workshop leader); Michele Rosen (workshop leader); Shelby Vincent (workshop leader)

In addition, the Ackerman Center presented an event highlighting translations of Paul Celan’s poem “Death Fugue” into multiple languages, a dance interpretation, an audio-visual experience, and an interactive installation.

Twenty-five Graduate Student Participants from across the United States

Binghamton University (2, Ph.D.); Boston University (Ph.D.); CUNY Queens College (MFA); CUNY-Graduate Center (Ph.D.); Dartmouth College (MA); Indiana University, Bloomington (Ph.D.); Sonoma State University (MA); Texas Tech University (Ph.D.); Università degli studi di Napoli, L’Orientale (Fullbright Scholar); University of Arizona (Ph.D.); University of Arkansas (MFA); University of Massachusetts Amherst (Ph.D.); University of Notre Dame (2, MFA); University of Utah (Ph.D.); University of Washington (MA); UTD (7, Ph.D. students); Washington University in St. Louis (Ph.D.)

The Conference began on Friday, May 25 and finished on Sunday, May 27 (Please see full program and/or short schedule for complete information in the appendix)

Select Annual Events Hosted by the Center

Every year the Center has promoted the presence of translators, authors, performers, composers, and translation scholars to expose students and Dallas visitors to some of the latest developments in the art and craft of translation. Some of the highlights are presented here; additional presentations can be found in the appendix.

Spring 2015

Roy Howat

The Translation Center is particularly interested in demonstrating how the practice of translation can be shown in other art forms. Roy Howat gave a lecture and piano demonstration on poems by Baudelaire, Fauré, Debussy, Mallarmé, and the flowering of French Mélodie. The poems were performed by the international opera singer Jared Schwartz.

February 18, 2015

Stefan Litwin

During the 30th conference of ALTA in 2007 the composer and pianist Stefan Litwin gave a lecture on “What does the pianist translate from the score to the piano?” He chose a sonata by Robert Schubert and his performance was greeted with great approval by the audience.

Deborah Fitzgerald

Dr. Deborah Fitzgerald, the Kenan Sahin Dean of the School of Humanities, Arts, and Social Sciences at Massachusetts Institute of Technology gave a talk at UTD on April 1, 2015. Fitzgerald, an award-winning historian of agriculture and food in modern America, attracted widespread national attention for her 2014 Boston Globe editorial titled “At MIT, the Humanities are Just as Important as STEM.” The title of her talk at UTD was “Is the Humanities the Next Big Thing?”

April 1, 2015

Carmen Boullosa

Carmen Boullosa, one of Mexico’s leading novelists, read from her novel *Texas: The Great Theft*, translated by Samantha Schnee. Shelby Vincent interviewed Carmen Boullosa and Will Evans, Boullosa’s Deep Vellum publisher.

April 7, 2015

Breon Mitchell

Breon Mitchell, the well-known translator of German literature presented a lecture about his experiences retranslating Günter Grass’s novel *Die Blechtrommel [The Tin Drum]* on the occasion of the 50th anniversary of the novel’s original publication. Breon Mitchell is Professor Emeritus of Germanic Studies and Comparative Literature and Director Emeritus of the Lilly Library at Indiana University Bloomington.

April 22, 2015

Spring 2016

Mark Polizotti

Mark Polizotti, the translator of over forty books from the French, including works by Gustave Flaubert, Patrick Modiano, Marguerite Duras, André Breton, Raymond Roussel, and Jean Echenoz gave a talk on “The Translator’s Responsibility.” Polizotti directs the publications program at The Metropolitan Museum of Art in New York.

February 18, 2016

Fall 2017

Linda Gaboriau

Linda Gaboriau has translated more than 100 plays from French. She conducted both graduate and undergraduate translation workshops during her visit.

October 31–November 3, 2017

The Reading the World Book Club

In keeping with the Center’s mission for public outreach, the Translation Center launched the “Reading the World Book Club” in the Spring 2019 in partnership with the UTD Library and the UTD Bookstore. The goal of the book club is to create a forum for students, staff, faculty, and members of the community to read and discuss contemporary and classic literature and popular and literary fiction from around the world. The members of the club will meet every six weeks.

The books are available for loan from the UTD Library and for purchase from the UTD Bookstore. Whenever possible, the books will be available both in English and also in the original languages. The discussions take place in the conference room of the UTD Library’s administrative suite.

The first meeting was held on Tuesday, March 26 2018, and the first book discussed was Laia Jufresa’s *Umami* (Oneworld Publications, 2017), translated from the Spanish by Sophie Hughes. This novel was shortlisted for the Best Translated Book Award, Fiction, in 2017.

The second meeting will be held on Tuesday, June 11, and the book under discussion will be Muriel Barbery’s best-selling and award-winning novel, *The Elegance of the Hedgehog* (2008), translated from the French by Allison Anderson.

Future books scheduled for the Book Club include María Dueñas’ *The Time in Between* (2011), translated from the Spanish by Daniel Hahn; Orhan Pamuk’s *My Name is Red* (2002), translated from the Turkish by Erdag M. Goknar; and Antal Szerb’s *Oliver VII* (2007), translated from the Hungarian by Len Rix.

The Teaching of Translation Workshops

“The translator transforms the act of reading into an act of performing the text.”

Why translation workshops?

The gap between the student/reader and the reading of primary texts has widened over the past few decades because the study of literature, especially in many English departments, has shifted from the reading of primary texts to the scholarly books and articles written about the works of writers. In that process, the close reading and interpretation of short stories, novels, poems, and plays gets short-changed. In contrast to that practice, the intense involvement with the text that is generated by discussions in the translation workshops links the student back to the actual text created by the writer, the poet, or the playwright. Thus, translation workshops revitalize the act of interpretation, since they involve students in recuperating the mental movement inherent in words as isolated phenomena as well as in their dynamic interaction with other words. Each word projects a trajectory from its etymological origin through the modification by cultural and historical influences to its present usage. Thinking inside the word, figuratively swimming through a word, uncovering and recovering the directions of movement created by the word, all engage the student/reader in the transformatory act of translation itself. In this process of reading, the attitude toward the interpretive approach changes in nature and substance: the word loses its existence as an object that can be clearly defined and reduced to a specific meaning, and takes on the role of creating semantic, rhythmic, and tonal bridges that link words with a given text. Thus, readers who approach a literary work through the translator’s perspective automatically place themselves inside a text and, in a sense, themselves become translators among words. These translators travel down powerful streams of words and cast their anchors at the confluence of other tributaries to enlarge the spectrum of possible associations from one word to the next. That voyage reconnects the reader to the associative power of the writer’s universe, which leads to the recreation of the emotional experience that writers want to bring to life in their works.

Translation workshops affirm the act of reading. Students learn how to deal with the primary text, whether that text be written in their native language or in a foreign language. One question that dominates all interpretive considerations, seen through the translator’s eyes, is simply this: “What kind of research is necessary to do justice to the text?” And whatever these research methods might be, they are always related to the practice of reading and interpretation and are not the results of some abstract theoretical structure imposed on a text. It is also important to remember that any text that the reader/translator approaches is from the very beginning a foreign text, whether originally written in English or in another language. Through the exploration of that language, the translator/reader begins to decipher that which is foreign in the text by transferring it into the present sensibility of the reader. The translator transforms the act of reading into an act of performing the text.

That very notion of performing a text gives translation workshops their specific and unique character. Whoever runs a translation workshop cannot treat the text as an object but must create an atmosphere within which a constant dialogue is established between the translators and their texts.

The excitement and challenge of discussing the nuances of a given work and its possible transplanted into the environment of another language springs from the interaction between those who know the original language and those who do not. The latter brings to a discussion viable perceptions that are always rooted in the English language and thereby ensure that an expression in a foreign language receives its most convincing recreation in the pulse of the new language. That atmosphere of intense intellectual dialogue constitutes the elevating pleasure of being present in a translation workshop for both students and instructors, with both participating in the performance of the text. No seminar or lecture can reproduce that unique feature of intellectual and emotional engagement. If indeed the methodologies employed in translation workshops constitute the most rigorous form of interpreting works of literature, then they should be an integral part of any English department or creative writing and humanities program.

The Conceptual Frame of Translation Workshops (Graduate Translation Workshop)

“All texts, whether from another language or from English, must be translated into our contemporary sensibility.”

The field of Translation Studies has seen a vigorous expansion in the past few decades. It has become apparent that the methodologies derived from the art and craft of translation cannot serve only to intensify intercultural communication and understanding but also to revitalize the act of reading, writing, and interpreting literary and humanistic texts. Thus, translation workshops should be considered a major anchor point for all comparative literature programs. The School of Arts & Humanities has offered translation workshops ever since the university admitted students in 1975, first on the graduate level and later on the undergraduate level.

In 1979 the Center for Translation Studies received a National Endowment for the Humanities (NEH) grant for “The Art of Translation in an Interdisciplinary Curriculum: Re-Creative Dynamics in the Humanities.” The premise of the grant was to develop and integrate an interdisciplinary degree program within the School of Arts & Humanities. During the period of the grant, the various branches of translation workshops were designed and developed to become the foundation of intellectual and scholarly guidelines for future translation workshops, which should have a solid presence in comparative literature and humanities programs. A major anchor for the teaching of translation was *The Handbook for Translation Workshops*, which was developed during the NEH grant period and has been a substantive guide for all the following translation workshops, both graduate and undergraduate. At the outset, it can be stated that the methodologies derived from the art and craft of translation promote an intense reading of literary texts, illuminate the interpretive process, advance associative thinking, develop strategies for substantive and meaningful research in the arts and humanities, and foster interdisciplinary thinking.

The translation workshops provide students with a forum for developing skills and techniques for reading, interpreting, and writing. The underlying and exciting premise that guides the inherent value

of translation workshops is the transformation of the student from an observer to an active participant in discovering and reconstructing the deeper meanings and feelings of a literary text. Critics often reduce the landscape of a work to one specific meaning, whereas the translator opens up the various dynamic interactions of words: seeing the word on the page, listening to the sound, and exploring one word in its connection to the next word. That discovery of the deeper inner workings of images and sentence structure takes the translator as reader in a state of uncertainty to find solutions to the complex structures of a text to be recreated in a new language. Looking at a text from the translator's point of view diminishes attempts to summarize simplistic meanings of a work.

The goal in the translation workshops addresses the creation of English versions that capture the interpretive understanding of literary works originally composed in other languages. Yet, the ideal translation, as George Steiner puts it in *After Babel*, would "achieve an equilibrium between two works, two languages, two communities of historical experience and contemporary feeling." The ideal cannot be attained; even the best translation can hope for only partial success.

The translator brings a different attitude to the approach of the "word." A pianist will listen to a note on the piano many times to discover the very nature of that note. Each expanded listening reveals another refinement of the character of that note.

Translation takes place between two languages, but it also is required within the same language, especially when a text was written in an earlier century. All texts, whether from another language or from English, must be translated into our contemporary sensibility. The various processes that are necessary for a successful transplantation of a text into another language environment can actually be demonstrated within the same language.

A good example to demonstrate the research and thinking that can lead to a successful translation of a text is Francis Bacon's essay "Of Innovations." Literary history tells us this essay had a powerful impact when Bacon published it in the 17th century. A first encounter with this essay by today's reader does not immediately recreate the power of the content and style of Bacon's thinking. Our 20th-century readers must translate sentences of that text into the pulse of our present language in order to experience the thought intensity behind the words that Bacon used. The question then arises: what kind of research do we, the reader and translator, have to pursue in order to do justice to the Bacon text?

The first step is a careful investigation into the etymological and philological history of individual words. In a sense, we begin to prepare a "trot," which consists of a list of synonyms for the words encountered in the original Bacon text. The most appropriate tool for this research is the Oxford English Dictionary (OED), which provides the reader with the etymology of words and their semantic evolution through the centuries. Even though the spelling of many words is the same today as it was in the 16th and 17th centuries, the connotations of words undergo continuous changes from one generation to the next.

The study of the various meanings of "innovation" and "imitation" prevents the reader/translator from attributing only one specific connotation to these words during an initial reading. The exploration of the semantic fields transforms the word from a static appearance on the page to a dynamic interaction with the pulses of that word. As the reader or translator walks through this text, several of

the possibilities of meanings vibrate in the reader's mind. The translator/reader engages in a process of establishing associations and linkages first within a single word and then from one word to the next.

“Of Innovations”

Francis Bacon



As the births of living creatures at first are ill-shapen, so are all Innovations, which are the births of time. Yet notwithstanding, as those that first bring honour into their family are commonly more worthy than most that succeed, so the first precedent (if it be good) is seldom attained by imitation. For ill, to man's nature as it stands perverted, hath a natural motion, strongest in continuance, but good, as a forced motion, strongest at first. Surely every medicine is an innovation; and he that will not apply new remedies must expect new evils; for time is the greatest innovator; and if time of course alter things to the worse, and wisdom and counsel shall not alter them to the better, what shall be the end? It is true, that what is settled by custom, though it be not good, yet at least it is fit. And those things which have long gone together are as it were confederate within themselves; whereas new things piece not so well; but though they help by their utility, yet they trouble by their inconformity. Besides, they are like strangers, more admired and less favoured. All this is true, if time stood still; which contrariwise moveth so round, that a forward retention of custom is as turbulent a thing as an innovation; and they that reverence too much old times are but a scorn to the new. It were good therefore that men in their innovations would follow the example of time itself, which indeed innovateth greatly, but quietly and by degrees scarce to be perceived. For otherwise, whatsoever is new is unlooked for, and ever it mends some, and pairs others; and he that is holpen takes it for a fortune, and thanks the time; and he that is hurt, for a wrong, and imputeth it to the author. It is good also not to try experiments in states, except the necessity be urgent, or the utility evident; and well to beware that it be the reformation that draweth on the change, and not the desire of change that pretendeth the reformation. And lastly, that the novelty, though it be not rejected, yet be held for a suspect; and, as the Scripture saith, that we make a stand upon the ancient way, and then look about us, and discover what is the straight and right way, and so to walk in it.

A look at the beginning sentences of Bacon's "Of Innovations" will demonstrate this procedure.

“Of Innovations”

As the births of living creatures at first are ill-shapen, so are all Innovations, which are the births of time. Yet notwithstanding, as those that first bring honour into their family are commonly more worthy than most that succeed, so the first precedent (if it be good) is seldom attained by imitation.

The two key words in this passage are “innovations” and “imitation.” According to the OED the two words are described as follows:

Innovation

From the Latin “innovationem,” of action from the verb “innovare” to innovate. The definitions read as follows:

1. “The action of innovating; the introduction of novelties; the alteration of what is established by

the introduction of new elements or forms.”

2. “A change made in the nature or fashion of anything; something newly introduced; a novel practice, method.”
3. “A political revolution, a rebellion or insurrection.”

Imitation

From the Latin: *imitationem*, form of action from the verb *imitari*, to imitate. Definitions:

1. “The action or practice of imitating or copying.”
2. “The adoption, whether conscious or not, during a learning process, of the behavior or attitudes of some specific person or model.”
3. “The result or product of imitating; a copy; an artificial likeness; a thing made to look like something else; a counterfeit.”
4. “A method of translating looser than a paraphrase, in which modern examples and illustrations are used for ancient, or domestic for foreign; a composition of that nature.”

The study of the word “innovation” in Bacon’s essay widens the possibilities of semantic associations that emanate from the word. The notion that the meaning of “innovation” could be reduced to a black and white description begins to vanish. Bacon has instilled a certain directed ambiguity into the word that the reader and translator must decipher. Naturally, the many connotations that might be anchored in the word “innovation” have to be discovered through a thorough contextual analysis of the essay itself. Bacon links the double sense of “renewal” and “rebellion against” old things with the concept of innovation. Thus, the next step in recuperating the full power of the essay would be to find other words within the text that point in a similar direction of meaning. Only through this kind of associative thinking within the context of the essay can the translator arrive at a focused and convincing interpretation that will then be reflected in the translation draft. The intense involvement in the magnetic fields of each essential word in the text allows the translator to move from the surface appearance of words to the multiple levels of underlying meanings.

Once the reader/translator has thoroughly investigated the semantic realms of the key words in this text and an elaborate discussion of the context within which these sentences are placed has taken place, students are then asked to transfer the entire essay into the pulse of contemporary English. In each case, the particular interpretive perspective of the reader/translator becomes transparent. The following renderings of Bacon’s passage into contemporary English, prepared by graduate students during the course of a translation workshop, begin to illuminate the delicate and difficult process of translation. Three students emphasized the notion of “change.”

On Effecting Change

Just as a newborn needs formation, so does effecting change, the offspring of time. However, just as the first child in a family to find his or her own way is more deserving of praise for setting an example others may follow, it can also be said that true change is seldom achieved by copying examples.

Of Changes

As the children of living things at first are badly shaped, so are all changes, which are the creations of time. Yet notwithstanding, as those that first bring rank of position into their family are commonly more worthy than most that come after them, so the first occurrence of an idea (if it be good) is seldom equaled by subsequent applications.

Change

Just as all living things are mis-shapen at birth, so too are changes which are the offspring of time. However, just as those who first attain some level of success or achievement in a family are more highly regarded than those that follow, the praise of the first one's success is rarely bestowed on those that imitate the action.

In the next example, "innovations" was identified with "novelties," and the translator felt the need to expand the notion of "time" into "life or conception."

Of Innovations

As when new life is born and appears roughly shaped, so too are novelties, which represent a new moment in life or conception. And yet, just as any new element might bring about good, it cannot be realized again by its repetition because it would then no longer be a novelty.

(Curiously enough, the word "family" disappears together, and the reference to "those that first bring..." has been changed to "any new element.")

In the following interpretation, the student-translator chose to identify "those" as the female child.

Of Innovations

Like all newborn creatures, innovations—the offspring of time—are misshapen at birth. And as the child who first brings credit to her family is typically more worthy than most who succeed her, imitation rarely sets a good precedent.

For another student, "Innovations" takes the shape of "new forms," and the "honor" of the Bacon text has been transformed into "fame and respect of his or her peers."

Of Innovations

Just as the creations of humankind are initially poorly devised, so, too, are all new forms that are the products of time. In spite of this, a person who is the first in a family to attain fame and respect of his or her peers usually will be more successful than any descendant; thus a first occurrence (if it is good) is seldom equaled when duplication is attempted.

Another student chose to give the passage a more philosophical context:

Of Innovations

Innovations are like newborns, misshapen and strangely perverse at birth, yet their presence enables a new world vision. Just as the first to bring honor into the family are the more highly esteemed of their successors, so are these archetypes, whose new ideas can seldom be imitated with authenticity.

And finally, an example of a student-translator who begins to overinterpret the text. The "ill-shapen" becomes "malformed or grotesque," "honor" is extended into "merit and enviable reputation," and the parenthesis takes on the elaborate "if it is worth its weight in solid gold."

Of Innovations

Much as all newly created living beings in their first hours appear malformed or grotesque, so also are all novelties and inventions, which are the unique expressions of our times. However, as those who early bring merit and enviable reputation to their family are usually more valuable members than those who seem to achieve much in the outward affairs of the world, so the initial custom or convention (if it is worth its weight in solid gold) is hardly ever equaled by copies of inferior derivations of the original.

All the versions derived from the original Bacon text show clearly defined differences of interpretive perspectives and stylistic performances. These transpositions of Bacon's essay reconfirm that each translation gains its energy from the translator's interpretive perspective. In every translation, the translator does become transparent. Without that transparency, a translation could easily become flat and unexciting. The deeper the interpretive passion of the translator's interaction with the text, the more energetic will be the final product of a translation.

Thus, all translation efforts must be preceded by a rigorous research strategy that moves the translator-reader beyond the surface appearance of words into the complex layers of any literary text, whether a poem, a novel, a short story, a play, or even an essay. The research starts with an examination of individual words that have to be seen in the larger context of a sentence, a paragraph, and the entire work. The study of the background of words leads to the contextual thinking. The translator must identify those words that move on a similar level of semantic associations. In the case of poetry, the semantic fields must always include the linkages to the sound and rhythm of words. It is especially important to identify those key words that point in a similar direction of thinking and thereby begin to create the overall aesthetic and conceptual atmosphere of a work.

The study of the various meanings of "innovation" and "imitation" prevents the reader/translator from attributing only one specific connotation to these words during an initial reading. The exploration of the semantic fields transforms the word from a static appearance on the page to a dynamic interacting with the obvious and hidden pulses of that word. As the reader or translator walks through this text, several of the above-mentioned possibilities of meaning vibrate in the reader's mind. The translator engages in a process of establishing associations and linkages first within a single word and then from one word to the next.

At this point, it would also be helpful if the reader/translator could locate the same words in other works by Bacon. That task will be made much easier when all of his works are available in electronic format, as happens to be the case with all of Greek literature. The semantic ramifications of specific words can be more clearly defined if they are studied in different contexts throughout an author's oeuvre. In a sense, translation becomes an act through which the interpretive approaches the translator as reader or the reader as translator brings to the text. The stasis of reducing a work to only one interpretation is replaced by the multiplicity of possible interpretations created by the translator. The translator destroys the illusion that there is only one correct interpretation of a work. Every reading reinforces the reality that there is not one definitive interpretation of a text. The uncertainty of finding what kind of emotional universe the words in a work are trying to create challenges the translator and the reader to decipher the connections that exist between one word and the next. Whenever a word comes into contact with another word, new meanings are associated with the word that were not there before. Translation workshops move students from the state of a listener to a continuous performer of the text.

Dissertation Abstracts

Elizabeth Miller:

The Dynamics of the Re-Creative Process in Translation: Hugo Lindo's Poetry

The dynamics of the re-creative process of literary translation is an area of research yet to be developed. My work expands translation studies in the description and exploration of the process in regard to poetry. It examines the aesthetic progression of translation from the initial reading of a poetic text to the final translation choices. The theoretical considerations with their practical implementation are illustrated and analyzed through my translation of the volume of poetry *Solo la voz*, by the Central American author Hugo Lindo. In order to investigate how a poetic text is successfully transferred from one language to another, I set up objectives and aesthetic frames of reference and apply them to the creation of my translation. I describe how aesthetic concerns influence my translating decisions and trace the mental processes involved in carrying translation solutions to progressively higher levels of intensity from a first draft to a final version of a poem.

My description of the intensive research and expansive mental processes involved in reading and interpreting the text with a view to translating should be of value to both the critic and the translator. I point out that the unique relationship that the translator establishes with the text is one of constant interaction. He is a critic who must visualize the poetic situation in its totality—visual, auditory, and semantic—and try to make it completely recoverable in a second language. He must explore his own language in order to devise comparative poetic strategies for his re-creation. His approach is an objective, vital, critical exploration of a literary text. From that point of view, my dissertation not only affords insights into how the translation process comes about and indicates ways for a translator to achieve higher levels of poetic intensity, but it also offers suggestions for the intensive critical reading of a poetic text.

My translation of a major work of an internationally known Salvadorean author enlarges the field of contemporary literature available in English and, hopefully, extends the cross-fertilization currently taking place between English and Spanish American literatures.

Irene del Corral:

The Translator's Interpretative Perspectives: The Challenges of Translating Hector Aguilar Camín's Novel "Morir en el Golfo"

The contribution of my dissertation has to be seen on two levels. My translation of *Morir en el Golfo* makes the work of Hector Aguilar Camín accessible to an English-speaking audience for the first time. Based on the creative experience of having translated this novel, I provide an extensive scholarly investigation of the reconstruction of the translation process to demonstrate the difficulties involved in transplanting a literary text from one language into another and how the linguistic and cultural problems encountered in such a text can be successfully transferred from Spanish into English.

In my scholarly essay I place the novel and the author in the context of Mexican literature and in the context of the historical and political situation of Mexico in the nineteen seventies, the time of the action of the book.

Since words from one language rarely find exact equivalency in another, I reconstruct the thought process that led me to make certain translation decisions when I encountered words and cultural situations that have no immediate equivalent in the English language.

The reconstruction of the translation process also provides the reader with a better understanding of how a valid interpretative perspective can be derived from a translator's point of view.

Linda Baity:

Translating for Actors: Strategies Derived from Incorporating the Actor's Approach to Text into the Art and Craft of Drama Translation

Translations of foreign drama are rarely subjected to intense scrutiny in this country but instead are simply accepted by actors and audiences alike, a practice that has resulted in a lack of respect for drama translation as an artistic and scholarly pursuit and has led to an alarming absence of translated playtexts geared to the needs of the American actor. This study is the first to approach the subject of drama translation from the perspective of an actor, who is the ultimate purveyor of the translated play. By understanding how actors think about and work with scripts, and appreciating the extent to which the actor's response to text contributes to the overall perceived meaning of the play, translators can produce texts that preserve both the semantic and theatrical viability of the original play.

Chapter One examines the production history and reception of five French plays from their Paris premieres through their various English-language incarnations in London and New York. Critical reviews are examined that document problems encountered when plays travel across geographic and linguistic boundaries. Chapter Two comprises the complete text of my own translation of Cocteau's *Les Parents terribles*, which serves to anchor my observations throughout the discussion in the concreteness of a text in which I have participated rather than simply examined externally. My translation is based on the complete and original version of the play, with all subsequent changes made by the author clearly demarcated in order to provide monolingual American actors with the closest possible English equivalent of the French text. Chapter Three is devoted to a critical analysis of the English translation by Jeremy Sams entitled *Indiscretions*. This chapter seeks to establish a model for translating foreign drama with actors in mind that ensures faithful reproduction of the original work without denying the creative contributions of either the translator or the actors. The dissertation concludes with an exploration of the similarities between the actor's process and the translator's process. Specific guidelines are formulated for producing scripts that function for the actor as well in translation as they did in the original language.

Norma Pollack:

Into the Heart of Darkness: Transformation as the Key to Insight in Baudelaire's "Le Balcon"

As translator and musician, I investigate how multiple translations of a poem and a translation of the same poem into a musical composition provide a new perspective on the art of interpretation. Central to my dissertation are insights by Roman Jakobson from his essay "On Linguistic Aspects of Translation." Here he proposes three modes of translation, of which I investigate two: The interlingual, in which verbal signs are interpreted by their counterparts in another language or with verbal signs interpreted by their counterparts in another language; and the intersemiotic, with verbal signs interpreted by non-verbal signs in another medium. Using Jakobson's statements as the conceptual basis for my

dissertation and focusing on his concepts of the interlingual and the intersemiotic translation modes, I study the interpretations of several translations of a poem, “Le Balcon,” by the French symbolist poet Charles Baudelaire, as well as the interpretation provided by the translation of this poem into a musical composition, the song “Le Balcon” by Claude Debussy. First I present a detailed interpretation highlighting this poem’s particular structure and aesthetic orientation. Next I investigate several translations of the poem and Debussy’s translation of the poem into a musical composition to determine how the two different kinds of translation enlarge the interpretation of the poem. The interpretive act constituting translation transforms the original source-language poem by placing it in a different language environment and by reflecting the perspective of each translator. Because no single translation reproduces the full impact of the original poem, understanding the latter is extended and intensified through the study of the interpretations of multiple translations of the poem. To approach the complex levels of meaning within the poem, I analyzed the multiple translations and discovered that the greatest variety of translations appeared when the text was most ambiguous, whereupon the exploration of ambiguity became my guiding principle for studying the multiple translations. Because reconstruction of the ambiguities in “Le Balcon” could trace the internal structure and aesthetic atmosphere of the poem, I transferred that interpretive approach to the discussion of Debussy’s interpretation of “Le Balcon” through music and discovered that Debussy not only used the ambiguities of the poem as his guiding interpretive principle but also transcended the interpretation provided by the multiple translations by rendering the poem’s aesthetic vision. This dissertation demonstrates not only how Debussy’s re-creating Baudelaire’s poem “Le Balcon” in another form provides a new insight into the original poem that multiple translations alone cannot provide, but also how Debussy’s musical translation of Baudelaire’s poem intensifies the act of interpretation as well as reopen the dialogue with a poem on a higher aesthetic level.

Patricia Schoch:

Translating the Short Stories of Wilfredo Braschi: A Voice of Twentieth-Century Puerto Rico

This study presents the first translations into English of a major portion of the short stories of Wilfredo Braschi, a prominent twentieth-century Puerto Rican literary figure. In addition, after situating him in his historical, political, and cultural milieus, it offers a detailed analysis of the compositional techniques and strategies Braschi employed in creating his short fictions. It then discusses the syntactic, semantic, and idiomatic aspects encountered by the translator who endeavors to render Braschi’s distinctively written prose into English. These discussions also contain the most complete biography of Braschi to date as well as the most complete compilation in existence of the critical discourse that Braschi’s writings received in both Puerto Rico and Spain. In addition, this study presents two other valuable resources for future readers and translators of Braschi’s works. These include a listing of corrections to the typographical errors in the published versions of his short stories and a recounting of the particular way in which Braschi utilized the Spanish language, especially idiomatic expressions that may be unique to his time and place. Finally, this study argues that Braschi’s apparent intent was to go beyond simply creating a literature of Puerto Rican identity to embrace a broader vision of the limitations and dilemmas of human existence. In this way, he adds his voice to a body of literature that identifies the culture from which it springs while also examining the struggle of the individual to define his or her own identity in full membership with the human condition. This study concludes that, in doing so, Braschi produced a body of literary works that should be recognized as an important contribution to the Latin American literature of the twentieth century.

Janice Franklin:

Dimensions of Sound in Virtual Online Immersive Environments: A Theoretical Exploration

This study explores the potential for human-object-human interactivity through sound and music within Second Life ® by investigating their evolution in immersive environments—virtual and cinematic—and, by examining the various listening perceptions among participants in and designers for the space while considering the role of memory in the process of building the virtual culture.

Additionally, this study identifies critical design challenges for the soundscape within Second Life ®: unfamiliarity, solitariness, and spatial saturation, and suggests design approaches for responding to these challenges. A theoretical design model is offered that suggests a sonically centered environment whose temporality is organized and represented by timbre: a musicscape. Accompanying this design is a database of acoustic instrument sounds for use in building environmental layers and user profiles. Introduced through this study is a college—level course in Music Design, developed for the purpose of providing students with a foundation in musicscape conception and design.

Shelby Vincent:

Translating Translators, History, and Memories in Carmen Boullosa's Cielos de la Tierra

Imagine living in a world where spoken and written language is banned, memories are obliterated, and history is erased. In *Cielos de la Tierra* (1997), Carmen Boullosa asks her readers to do just that in order to explore such questions as: Would this be heaven or hell? What would be gained or lost? What would this mean for humanity? Through the perspectives and stories of three narrators who live in three distinct centuries and locations, Boullosa warns her readers that to dismiss or reject the essential elements of language, literature, history, and memory is to lose everything it means to be human. This notion, taken further, suggests that humankind, and our very humanity, survives through the telling, retelling, and translation of stories.

The purpose of this creative dissertation is four-fold: the first is to introduce the English-language reader to Carmen Boullosa, one of Mexico's most prominent and prolific contemporary writers, as well as to situate her work in the context of Latin American and World Literatures; the second is to offer an interpretation of Boullosa's *Cielos de la Tierra* through the lens of translation and from the perspective of the translator, so as to give the reader some insight into the complex worlds present in this non-conventional novel, as well as the literary devices Boullosa uses to create her fictional environments; the third is to translate the novel in order to make it available to English-language readers; and the fourth is to reconstruct the processes by which I translated the novel in order to elucidate for the reader the various decisions and choices that go into transferring literature from the original linguistic and cultural context into a new one. The importance of translating this novel into English is reflected in the fact that scholar Leslie Williams mentions *Cielos de la Tierra* among the significant works of Spanish American fiction of the final decade of the twentieth century.

Monolingual and Multilingual Translation Workshops

“It is imperative that all translation workshops include more than one language.”

The question of a monolingual or multilingual translation workshop has to be addressed. It is imperative that all translation workshops include more than one language. The discussions in a monolingual workshop will most likely focus primarily on all the nuances of the source-language text, which can or cannot be transferred into the new language. Since the ultimate goal of any translation is the refined English version, the workshop profits from the reality that some students do not know the language that one of their fellow students is translating. In those moments, the discussion moves on a different level, because those students who do not know the original language will ensure that the final draft of a translation will reach the highest possible fluency in English and not read like those awkward translations, which occur when translators are not able to free themselves from the original source-language environment. Furthermore, the multilingual structure of a workshop provides its participants with the opportunity to be exposed to world literature in a way that is not available in other academic contexts: the joy of experiencing the sensuousness of various languages and their particular ways of looking at the world.

Within the conceptual frame of the workshops, it is appropriate that the participants be introduced to the basic problems of translating poetic, fictional, dramatic, and possibly, essayistic texts. The translation of plays should always, if possible, be tested with a reading by actors. Furthermore, it would be helpful if all drafts of a poetic or fictional work were to be read out loud to match the tone of a translation as closely as possible with the voice of the source language.

In many instances, translation projects initiated in these workshops lead to MA theses and PhD dissertations. The essential uniqueness of these final projects is their integration of practice with theory. The theses and dissertations consist of several sections. First, students prepare the actual translations of the literary texts. Poetic texts are always presented in bilingual format. In the appendix, students may include a number of examples to show the progression of the translation from the first to the final draft. The essayistic portion that precedes the actual translations is generally divided into three parts: the placement of the author in the context of the national and international literary and cultural scene, an exhaustive study of the aesthetic orientation and importance of the writer, and an elaborate study of the reconstruction of the translation process. The translator then reflects on the difficulties encountered in translating a specific text and records the decision-making processes that led from the first to the final draft. Of particular interest is how a translator coped with words and expressions that are untranslatable. What solutions did the translator come up with?

The reconstruction of the translation process should be considered an innovative contribution to the study of translation and literary interpretation. It is through the analysis of the process that readers gain entrance into the refined artistic perceptions of an author. Readers also can begin to understand the limits of translation by seeing which elements of the original-language text do not carry over into the receptor language. In the long run, it would be most desirable if translators could record the various decisions they made in the course of preparing a final draft. Then all of these decision-making processes

could be recorded in the form of a database. Such a database would be an invaluable tool for all beginning translators.

Hybrid online translation workshops

One of the major contributions of the Center to the field of translation studies involves expanding translation processes into the realm of digital technology. The introduction of digital technology has prompted a widening of translation thinking. How relevant was the paradigm of translation beyond the level of verbal translation? It became apparent that the concept of translation entered the realm of visual, musical, multimedia, and digital translations. The introduction of digital technology reconfirmed one of the basic driving forces of translation, namely the inherent power to constantly create connections between people and the work they come into contact with. In other words, translation creates a never-ending *dialogue*, which reaffirms the basic function of translation, namely, to create associations.

The introduction of digital technology liberates an object from being fixed and static in space and time. Attention is taken away from the object itself and toward possible interactions with the object. In that sense, the interpretive act is no longer static, but rather a continuous dialogue with the object. Digital technology allows us to move from the descriptive level to the interactive level. The person who interacts with a verbal, visual, or musical work is equipped to engage in a never-ending dialogue with the work, which intensifies the experience of the work. Ultimately, a person might even advance to the level of responding to and modifying the text, the object, or the situation. Digital encourages participation!

The translations of verbal texts have gained clearly defined boundaries in past decades as to their critical and practical dimensions. Many scholarly monographs and articles have been dedicated to these topics. At times, some of the scholarly studies have perhaps reached a high level of abstraction that doesn't necessarily provide particularly helpful guidelines for the translator. It is desirable that all comments about the art and craft of translation should actually be generated from the translator's point of view.

Now that digital technology has made its presence known, the question has to be asked, in what form does the digital expand thinking about dialogue translation and the teaching of translation? The inherent activity of translation can be seen in two ways: translation always establishes associations between two things, and at the same time translation is always movement. Until the emergence of electronic and digital technology, that movement could only be recorded and fixed in one single form. Verbal interpretations are by their very nature static. They exclude the interaction of the reader. The audience becomes a passive participant and cannot in any way modify the work.

However, the multimedia age and digital technology in particular have changed and will continue to change the existence of future audiences as readers, spectators, listeners, and interactive participants. Translation is movement, and digital technology creates a total involvement. Since the original image of translation is connected with constantly establishing relationships, movements from one place to the next, the translation paradigm is one of the most convincing tools to create an energetic and creative

interaction with works. Digital technology can be responsible for bringing human creative expressions closer together through the incorporation of the action of the user. In that sense, the digital is closer to real life than the printed because the digital has the capacity to evolve, to change according to the environment.

For a moment, it might be helpful to think about Julio Cortázar's novel *Hopscotch*, in which he informs the reader that the novel can be read in the sequence it was printed, but also by following a different sequence of chapters that he outlines. The digital allows the reader to approach texts in non-chronological and non-sequential ways, which ultimately result in a more comprehensive way of understanding and experiencing works.

Another example to illustrate the application of the digital technology is the short story "The Bound Man" by the German writer Ilse Aichinger. The two most important words in the story are "rope" and "play." Both words are repeated numerous times throughout the story. Using digital tools, the reader can juxtapose in seconds all the places where either one of the words appears in the story. This allows the reader to walk through the text in a horizontal way, which can be repeated on several different levels throughout the story. Thus, the horizontal reading of the story in a chronological way is enriched by reconstructing the various levels of horizontal reading that leads to the reconstruction of the work's complexity. At all times, the reader is involved in recreating the work rather than summarizing the various situations that follow each other. The reader experiences a different way of recreating a text from within.

The strength of the digital world is its "plasticity." Not only does the content assume plasticity but also the content can emerge through different sensory outputs. The digital word in a text has no fixed place; the reader is free from the text, which no longer depends on its chronological or sequential presence. The digital dimension is not organized by succession, but rather by means of semantic relationships. In that sense, digital approaches reconfirm the participation in the present, which means that the digital can never be saved in a static or fixed form. The digital approach opens the doors to entering a text from various perspectives to create a multi-sensory experience. This approach leads to a more total understanding of a work, and at the same time, a possibility of establishing a continuous interaction with the work.

Two doctoral dissertations written by Translation Studies students at UT Dallas have explored how digital technology can successfully be employed to expand and intensify the reading, interpretation, and translation of literary texts. Michele Rosen showed how an interpretation and translation of an essay by Michel de Montaigne reaches new dimensions through the application of digital methodologies. The following abstract explains what she has achieved in her dissertation.

Translation in the Digital Age: Reconstructing Montaigne's "Du Repentir"

This dissertation studies the effect of the digital age on literary translation, and literary studies, and the humanities. Through a series of experiments using web-based digital technology to interact with the text and my new translation of Michel de Montaigne's sixteenth-century essay "Du Repentir," this dissertation demonstrates that literary translations can be enhanced in a digital environment beyond what is possible using print technology. The act of encoding a text and

creating an interface for interacting with an encoded text involves the creator in a deep reading of the text that echoes the effect of engaging in literary translation. The dissertation describes why interacting with a text in this deep way can be more enjoyable and engaging than traditional methods of reading.

The dissertation describes and evaluates methods for interacting with a text and its translation using web applications. My new translation has been rendered “digital” by presenting it in a prototype web interface in which the essay can be explored non-linearly. Fragments of the original text and the translation can be juxtaposed, and words and phrases in the essay are linked to curated sources from the web to associate the text with its cultural context. While many digital humanities projects are conducted by teams, this dissertation also demonstrates that it is possible for a single scholar to create interactive interfaces for texts that can serve pedagogical, aesthetic, scholarly, and demonstrative goals.

To place the prototype into its larger context, the dissertation contains a discussion of the elements of the history of the digital age that enabled the creation of an open and free global repository of knowledge and an examination of the ideas of a number of hypertext theorists and digital humanists, with the intention of situating the prototype in relation to the concepts of hypertextualization, remediation, deformance, digital objects, and critical making.

Amy Simpson’s dissertation addresses the problem of high school students not liking to read poetry. In her dissertation she develops a digital methodology that reconnects students with the word, image, sound, and rhythm of words. The results of her dissertation are currently being implemented with great success in her teaching of high school students:

Remaking Poems: Combining Translation and Digital Media to Interest High School Students in Poetry Analysis

In American high schools, the practice of poetry analysis as a study of language arts has declined. Outworn methods have contributed to the trend away from close interactions with the text, to the unfortunate end that millennial high school students neither understand nor enjoy poetry. Digital technology coupled with principles of translation offers a dynamic interpretive model that has the potential to engage high school students in constructive experiences with the high art. Until now, most applications of new technology to literature have served archival or big data purposes. This project proposes that the scientific as well as creative use of the computer also can enhance the reading of a single poem by an individual or small group. Exposing the deficiencies of current pedagogy and considering the promise of emerging non-traditional approaches, it argues for change. The impact of new media on culture and language justifies the digitization of a poem as a linguistic artifact and redefines close reading in digital terms. However, to simply generate data leaves readers unsatisfied. Translation bridges the gap between the scientific and humanistic environments as it allows not only for the microscopic observation of a poem’s technical components but also for the means of associative, collaborative, and inventive thinking about the poem. In digital experiments with Arthur Rimbaud’s “Vowels,” the project traces associations among the poem’s aural, visual, verbal, spatial, and chronological agents. To synthesize and visualize the data, it utilizes electronic mechanisms to create new associations in the reconstruction of the poem in verbal and multimedia translations. This remaking of the poem powerfully and respectfully connects the reader to the original text. The systematic introduction of this method into

the study of poetry in high school could, in pleasant and personally meaningful ways, restore to students their literary heritage. The proposal is not without its challenges, as resources to experiment with curriculum upgrades are limited and resistance to change is strong. Nevertheless, *Remaking Poems* contends that developing digital methodologies is not merely intriguing. It is essential to this generation's obligation to share the soul of its culture with the next.

These two dissertations should be considered a first step toward future dissertations that rethink the reading and interpretation of literary texts from a new and energizing perspective.

The Center conducted the first Hybrid Online Translation Workshops in 2016. (The description of the workshop and the syllabus can be accessed in the Appendix together with student reactions.)

Hybrid Course Description

The Center conducted the first Hybrid Online Translation Workshop in 2016. In an innovative and engaging approach to the teaching of translation studies, the course focuses on translation in the digital age. It is a hybrid graduate-level course conducted both in the virtual world of eLearning and live in the classroom. At the time the Center launched the course in this hybrid format, it was among the first of its kind to be offered in the US.

The course is designed as an introduction to the study of the various approaches to the practice, theory, and history of literary translation. Topics include the translator's working methods, intra-lingual translation exercises, the search for meaning through multiple translations, interviews with translators, theoretical models of translation, and the review of translations, and culminates with an investigation into Translation in the Digital Age. As a final project, students are asked to compile and submit a portfolio of the assignments they produced throughout the semester.

Students are introduced to the model of translation that presumes all acts of communication and interpretation are acts of translation. The seminar is a forum where students can begin to formulate their own ideas about the importance and function of translation studies in a global, digital, and rapidly changing world.

The hybrid course syllabus can be accessed in the Appendix, together with student reactions.

Undergraduate Translation Workshops



Photo Above: Dr. Shelby Vincent

A major expansion of the teaching of translation was the inauguration of the Undergraduate Translation Workshop in the fall semester of 2016. The workshop has been designed and taught by Professor Shelby Vincent. This workshop is being offered every semester and has had a very vigorous enrollment of undergraduate students.

The course is featured as a creative translation workshop on the art and craft of literary translation to investigate the creative techniques and critical analyses involved in translation. Assignments may include exercises of translations within the same language, poems and fiction from a foreign language, translation theory, and profiles on translators. Emphasis is on the actual translation of literary texts from another language into English. Students may repeat the translation workshop for credit for a maximum of nine semester hours.

In the undergraduate Translation Workshop, which is open to monolingual students as well as those who have some degree of proficiency in one or more other languages, we discuss translation in both the broadest sense and the strictest sense. The Workshop is really more of a seminar/workshop in that it is composed of lectures, readings and reader responses, exercises on textual (prose, poetry, and visual) analysis, intersemiotic translation exercises, monolingual translation exercises, and bilingual translation exercises in which students are given a rough, literal translation or a TROT from a variety of foreign languages. Each student chooses his or her own translation project to work on during the semester. Prior to beginning to translate from an original text, each student will research the original author and do a textual analysis of the chosen text. Then students submit an early draft for feedback from the instructor and revise based on that feedback; students will then work through their revised translations in small group workshops and revise based on that round of feedback; and finally, everyone will participate in full-class workshops and students will revise their translations based on that last round of feedback. They finish their translation assignment by writing an essay reconstructing their process of translating from an original text or reflecting on the arc of their work throughout the semester.

Over the course of the past two and a half years, students have selected a great variety of translation projects. Some students have chosen to translate prose or poetry from a foreign language into English, while others who are monolingual have chosen to do intralingual or intersemiotic translations. The intralingual projects have included intergenre and intertemporal translations: prose into poetry and poetry into prose, a short story into a screenplay, poetry or essays originally written in the 1700s or 1800s into contemporary English, and a Shakespeare play into a contemporary play. Intersemiotic translations have included poetry into drawings, paintings, and even dance.

Although we draw most heavily from Literary Studies majors, we also attract students from other majors in the School of Arts and Humanities as well as other majors and minors in other schools. Majors and minors outside of Literary Studies include Creative Writing, Arts and Performance, Visual and Performing Arts, Arts and Technology, Historical Studies, Art History, Asian Studies, Global

Communication and Leadership, Gender Studies, Biology, Biochemistry, Chemistry, Psychology, Interdisciplinary Studies, Finance and Economics, International Political Economics, Information Technology Systems, Speech Pathology/Audiology, Spanish, Hispanic Studies.

The average student participation in the undergraduate Translation Workshops is between 15 and 20 students each semester.

At the end of the first semester (Fall 2016), the students were asked to write down their thoughts about what translation is and why it matters. In addition, several students included, of their own accord, in their final essays, their thoughts on the value of translation. These comments generally fell into three categories, and students indicated that they learned how to better appreciate translated literature and were planning to actively seek out works in translation; they said that they learned how to read more closely, and their writing improved; and some commented that the skills they learned in the Translation Workshop would help them in their professional lives.

Quotations taken from students' final projects Fall 2016:

“...although I have no intent to pursue translation from a professional perspective, I already translate post termination contract language daily at work. This class has provided me with additional tools to help me when I am trying to determine what the attorneys have drafted and how the language specifically applies to my area of expertise.” (KP)

“Inspired by class discussions and readings, in October and November I read Edith Grossman’s English translation of Gabriel García Márquez’s *Love in the Time of Cholera*. After experiencing the impossibility of the translation task firsthand, I appreciated the work on a deeper level. I currently have checked out Umberto Eco’s book *The Name of the Rose* to continue my foray into translated works. Thus, this translation workshop has not only developed practical skills, but also fostered a passion for translation in undergraduate students.” (KA)

“As a Lit Major, I already had an appreciation for language. However, this class gave that appreciation its roots. I feel a passionate love for translation now, and the translating process, that I’ve developed over the semester... I think translation should be introduced to more people, because it really gives a depth to a love of words and writing.... [The process of translating] taught me more than I’ve learned in multiple classes combined. It taught me how to interpret while considering someone else’s (in this case, Calvino’s) voice, and it showed me how to make executive decisions about a work while retaining the piece’s original meaning. I’ve never enjoyed a project so much.” (KB)

“Ultimately, the translation process was a truly gratifying and learning experience that I’m excited to apply to my future scholarship and career. Coming into the course, I had no real idea about what translation is and how the process works. Although this is an introduction to translation, I’m grateful for the practice and better understanding. Through my own translation process, I’ve learned much more about doing a closer reading, writing better, and sharing knowledge of the translation field...what I’ve taken from the class will stay with me and forever change my outlook on translation and foreign texts.” (TH)

At the end of the Fall semester 2018, the students were asked to write their answers to two questions:

1. How has your understanding of what translation is and what the value of translation is changed over the course of the semester?
2. Which elements of what you have learned during this semester do you think will serve you in other classes or in your life outside of the university (in your professional life)?

The answers to these questions indicated that students developed an appreciation of works in translation as well as the work involved in translating a text and a deeper understanding of the authors' voice, style, and intent, as well as all the nuances present in literature. Several students indicated that the course opened their minds and expanded their understanding of the value of experiencing other cultures through translated literature. Other students said that the course would help them in their academic work in that their ability to do a textual analysis had improved, as had their reading, understanding of texts, and writing. A few students indicated that they would continue translating on their own because they enjoyed the process and the challenges. In fact, four students from the fall semester have enrolled in the spring semester 2019 Translation Workshop. And finally, a couple of students indicated that the skills they learned in the course would help them in their professional lives.

Responses to two questions from CRWT 3330, fall 2018:

"I've learned ... that we translators are not only a linguistical bridge but also a cultural bridge. And we should respect not only the authors but also the readers of our translation." (SS)

"My understanding of translation has drastically changed. Before this class, I didn't once stop to think about how difficult the process actually is, and how hard it would be to capture the nuances of another language. I honestly thought translating a work would be as easy as plugging a sentence into Google translate and I was proven totally wrong." (anonymous)

"The depth to which we analyzed the works we translated will help me conduct literary analyses in the future. My writing as a whole has improved. My reading and understanding of works translated into English has improved (as has my appreciation of them!)" (anonymous)

"I want to channel this creative energy into an early childhood classroom. Words are important at that age. Translating big concepts to help the little ones understand." (anonymous)

"I never really thought about how much work went into translating works from one language to another. I especially didn't think that intralingual translation would be as difficult as it was for me. Translation is important so that people can expand on how they view the world and experience other cultures." (CB)

"I realize now that translation really is a prominent feature of our lives even if we don't realize it's there and that a society as a whole wouldn't be able to grow or pass down anything." (anonymous)

"I am now more open-minded toward things. This class has helped me with that. I will now read books from translators, which will open my mind to other possibilities." (anonymous)

"I think my understanding in translation has spread to all aspects of my life. Watching dubbed

anime or even seeing the difference between captions and spoken word when watching a TV show has shown me that 1) all acts of communication are acts of translation and 2) that translation really is an art form. I see translation in everything I do now and it is wonderful! Translation...is the most clear-cut way for cultures to begin to understand each other.” (anonymous)

“This class has already helped in my professional life. In the research lab I work in, having RAs translate is a large part of our work. It was important for my professor to have someone on her team who understood the ins and outs of translation in order for our data to be correct, and I have been able to fill that role.” (anonymous)

“Translation is a difficult process filled with many decisions. At first, I thought it just meant a bilingual would take any work and ‘quickly process’ just to publish, but through this course I learned that it’s more than that. Translating is an intimate transformation where the translator gets to know the author, the work, and himself. This creative writing class has introduced me to various works that I would not have access to otherwise.” (anonymous)

Quotations taken from students’ final essays, Fall 2018:

“Translating this text opened a portal for me into an art form that I have come to love. Though the assignment permitted only five pages of prose, I plan on translating the entirety of the story into English and perhaps moving on to more of José Arreola’s tales. The completion of this journey brought me great pride and an unexpected, but welcome, hunger for more work.” (MS)

“Living in the United States of America, it is very easy to forget that most of the world does not speak English; and that much of the world’s literature is not written in the English language. In order for us to read the best of what the rest of the world writes, and in order for the rest of the world to experience our best literature, skilled writers must work in the art of translation. However, the process is not as simple and straightforward as one might think. Translation is not merely replacing every word with its exact counterpart in another language. A good translation needs to not only be true to the original text but also be able to stand on its own for an audience that is not familiar with the language, grammar and other nuances of the original. Ultimately, the choice of a single word can determine the arc of an entire work, and this is not to mention that word choice is only the tip of the iceberg. Translation takes years of experience and detailed subject matter knowledge (both in terms of the languages being used and the content that is being translated), and without either of these components, a translation is bound to be flawed. [...] This class not only gave me insight into the value of literary translation but also pushed me to critically think and apply the various skills in the field of translation. Furthermore, through readings, classroom discussions, and regular practice, I feel that I got a well-rounded experience that has definitely become an incredible asset to me as I complete my degree in creative writing. [...] Most laypeople, like me, normally would go to the dictionary and accept an A–B equivalency list of words that I then would use to translate. The result of such works is hilarious at best and dangerous at worst.” (NR)

“Translating another author’s work into another language is a daunting task. It is often more complicated than it appears on the surface—the text must not only be translated into the target

language, but specific nuances and colloquialisms must also be captured in order to retain the author's original intent, and, if possible, their writing style. Translating a work between genres is much the same. While the translator does not have to worry about learning the intricacies of another language for this to be possible, they still must have a strong understanding of both the author's intent and the content of the text that they are translating for their recreation of the work to be successful. [...] Over the course of this project, I have encountered many difficulties. The process of translation is a rigorous, daunting task that I had not previously thought to be as hard as it is. By overcoming these complications, I have gleaned a greater understanding of the literature I translated, the nuances of intralingual translation between different genres, and of the translation process as a whole." (SS)

"I very much enjoyed this assignment and found it to be very educational and personally challenging and engaging. It really got me thinking about the process of translation and made it possible to see first-hand just how much work goes into translating even the smallest, most basic text.... There are so many aspects to consider and choose to apply, and it gives you so much more appreciation toward the art of translation." (SA)

Quotations taken from students' final essays Spring 2019:

"Throughout these last two semesters, I have grown so much as an analyzer, writer, and translator, and I definitely feel the translated work I have created reflects that." (CB)

"This course was a great eye opener and it really changed my mind on translations. It also made me become more cultured and appreciate art more. I still believe that translations are as equally important as the original. And I am a strong believer that translating is an art. It's challenging to create but at the end it's a masterpiece." (CR)

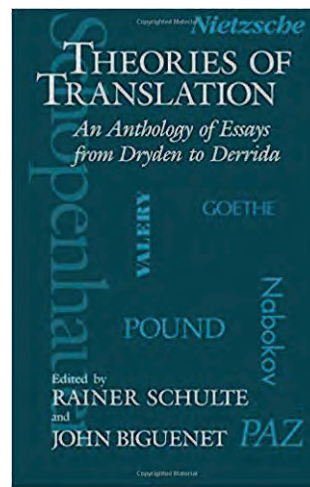
"The children's book translation, upon revisiting, allowed me to see clearly how the translator is also an interpreter. Their interpretation and reading of the original directly impacts the message of the translation, for better or for worse. Allowing the translator to make decisions seems very risky but without the translator, there would be no translation." (EY)

"I've learned so much this semester, not only about translating but also about consuming literature, translated or not." (NM)

"Another thing that this process has enlightened me with is that editing is really where the art is created, polished, and made significant. The first versions of these poems made no sense and evoked little feeling in comparison to what they are now." (NP)

"I increased my ability to be creative and to think about the connections between words as I had never before done." (RC)

The Landscape of Translation Studies



The following essays will guide the reader through the complex structure of the various branches that build the universe of translation studies, starting with the notion that all acts of communication are acts of translation and ending with an outlook on the future of translation studies. The “Blueprint” underlines the idea that translation is fundamental to all human communication, and no culture can live without translation. Translators are always confronted with the foreign as a never-ending challenge. A discussion of “what is translation” leads to the exploration of how translators work. At all times, translators find themselves surrounded by words, which is their starting point. The natural path from dealing with words is thinking about translation and followed by translation and interpretation. New insights into the act of reading and interpretation through the study of multiple translations. Further illumination of how translators work can be gained by having the translator reconstruct the translation process. Translation promotes associative thinking, a constant activity of establishing a dialogue with the other, which can also be considered the anchor for interdisciplinarity. One of the most neglected activities of translation studies is the art and craft of reviewing translation. The different aspects of translation studies find their crowning realization in the teaching of graduate and undergraduate workshops. Translation workshops should have a presence in all comparative literature programs. It is appropriate to conclude the history of the Translation Center with a look at the future of translation studies.

What is Translation?

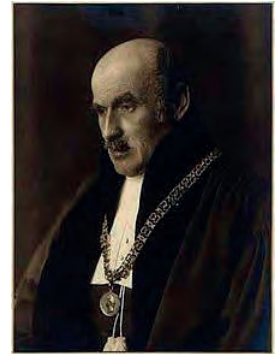


“Everybody who makes something new does harm to something old.”

—Igor Stravinsky

“If one denies the concept of translation, one must give up the concept of a language community.”

—Karl Vossler



To understand translation in an immediately accessible form, one might start with George Steiner’s statement from his study of translation *After Babel: Aspects of Language and Translation*: “All acts of communication are acts of translation.” In an extended sense, one can say that we are all constantly engaged in some form of a translation process. Our speech, our perceptions, our ideas, our facial expressions, our movements, and our interpretations are all products of a complex translation dynamic. There is hardly any daily activity that is not involved in some form of translation. In communication with other people, we translate sound and physical gestures to understand the full content of a conversation. The actor translates the spoken word into the performance on the stage, as sound, gesture, and movement. The pianist translates the notes of the score to the piano, and the conductor translates the spirit of an orchestral score for the musicians, who in turn give life to the notes they read in the scores.

Translation destroys language walls and illuminates the gestures, assertions, and utterances of other nations. It opens the door to understanding other cultures and languages by heightening our sensitivity to the sensibilities of foreign cultures and customs.

“What is translation” is immediately connected to the question “Why translation matters.” Edith Grossman has eloquently discussed this aspect in her book by the same title. A short quote from the book gives the reader a sense of how important translation is for any civilization: “Translation expands our ability to explore through literature the thoughts and feelings of people from another society or another time. It permits us to savor the transformation of the foreign into the familiar and for a brief time to live outside our own skins, our own preconceptions and misconceptions. It expands and deepens our world, our consciousness, in countless, indescribable ways.” Translation does matter in a global world where nations and languages interact on a daily basis.

To better understand the conceptual frame of translation, the image of the “bridge” can illuminate

translation's inherent function. As we cross the bridge from one language or culture to another, a series of considerations come into play. We begin the crossing of the bridge with the social and cultural baggage of the original cultural landscape. As we progress across the bridge, preparations have to be made to be ready for the new landscape on the other side of the river. The other side is the unknown, the "foreign" that we try to understand, interpret, and communicate with. Yet, we cannot assume that the landscape on the other side has been shaped by the same cultural, historical, and social traditions as the language of origin. Our premises of interaction within our own traditions of language and culture are in all probability not the same as we will encounter in the foreign landscape on the other side of the river. In view of that reality, one could create the maxim: translation is always driven by transformation and a never-ending dialogue with the other. To initiate dialogue and understanding, we need to stay open to the foreign.

In a deeper philosophical sense, translation deals with the challenge of carrying complex moments across language and cultural borders, and therefore the translators always navigate in realms of uncertainty. Words are very fragile, and no word can ever fully express the nature of a situation or an emotion. Furthermore, as soon as a word enters into contact with another word, certain new associations of meaning are created that transcend the original definition of a word. Therefore, each translation is the making of yet another meaning that comes to take shape through the interpretive approach and insight of the translator. The premise of all translations remains the same. Each translation is the variation of yet another translation, which excludes the notion of ever arriving at the only definitive translation. The dialogue with the text continues with each reading and therefore with each attempt at a translation. This recognition constitutes the basic challenge and also the frustration of the translation process. The challenge lies in the hope of uncovering a new interpretive insight that has not previously been seen and therefore stimulates the creative imagination of the translator and, ultimately, of the reader.

Translations come to life through the interpretive perspective of the translator. Yet, one has to keep in mind that there is no such thing as the only definitive translation of a text. Situations in a source-language text will never find an identical reproduction in the receptor language. As there are variations of interpretations, there are variations of translations as shown by each new translation of the same text. Or otherwise formulated, the insight of not being able to produce the total reconstruction of a foreign text in a new language prompts the translator to bring yet another interpretive perspective to the work under consideration.

Literary Translation: Toward an Aesthetic of Complexity

“Through translation we are offered the opportunity to participate in the mysterious strangeness of other countries.”

In the last few years, translation has taken on a revitalized importance in a world where non-communication has penetrated all strata of our society. We try to translate our ideas and emotions into words, only to find out that others do not comprehend them or draw conclusions that were contrary to our intentions. The specialized scholar molds the results of his research into semantic and syntactical structures that are often inaccessible to other scholars in the same field. The scientist working on the third floor of a research institute needs to communicate the results of his research to other scientists on the fourth floor—who are working on a different project but need the results from the third floor—and finds out that the frame of reference of his language paradigm is not understood on the fourth floor. Businesspeople travel from one country to another and have to learn that the signs of their body language and social behavior often initiate totally unexpected reactions, and therefore cause embarrassment and uneasiness in situations where communication is of the utmost importance.

In its more narrowly defined semantic connotations, translation is concerned with the transferal of linguistic structures from one language into another: words, sentences, idiomatic expressions, and cultural phenomena are carried from the source language into the target language. We know that there are no exact equivalencies of words between one language and another, or even within the same language. No synonym ever fully replaces another word, and even when words denote the same object in two different languages, the magnetic fields of these words might have distinctly different vibrations in the two cultures. The words for “fire” are quite similar in German and English and even sound alike: “Feuer” in German and “fire” in English. However, the cultural and metaphorical connotations of “Feuer” in the German literary tradition appear to be so much more complex than those of “fire” in English. Naturally, the translator is confronted with an almost impossible task.

Translators continue to refine their insights and methods as they engage in the process of transferring the content of situations from the source language to the target language. Many decisions have to be made and many compromises have to be weathered, and the gnawing feeling of never being able to reach the level of a complete and totally satisfactory translation will haunt every translator. In that sense, there are not solutions, only attempts at solutions, whenever a translator, by the very nature of the profession, has to satisfy the linguistic, cultural, and aesthetic demands and traditions of two languages.

Literary texts, especially poetic texts, often reflect very intricate and complex situations of human interactions or abstract thinking. Writers pursue complicated thought processes and try to frame explosive emotional moments into images and metaphors. We know that metaphors, because of their inherent function of generating new insights, can hardly ever be reduced to simple linear and causal explanations. For them to be transferred from one language to another, they must be recreated as a totality and not as isolated recognizable parts. Translators confront these situations and the power they emanate as linguistic manifestations of the writer’s new and modified perceptions of the world. Since

most writers and poets move at the forefront of building new forms of understanding, forms that do not fit into established ways of interpretation, translators reenact the various channels of perception and thinking that lead to the formulation of these forms. That process of reconstructing parallel and interrelated thought processes places the highest demand on translators. As there is never only one simple connotation for a word or sentence—and considering the inadequacy of language as a means of communication—the translator’s constant challenge is to rebuild the complexity of a text before it can be readied for translation. In this respect, the translator clashes with established ways of approaching the interpretation of literary texts. Those approaches are based on the assumption that poetic and fictional texts can be explained by simple statements of meaning. The most extreme case of this attitude is reflected in those textbooks that reduce intricate imaginative complexities to the level of multiple choice questions and answers. If indeed an artistic text could be fully understood by a statement of meaning, then the necessity for such a text would have to be questioned; the artistic text could easily have been replaced by a descriptive comment.

However, literature at its best opens new ways of seeing, introduces new perspectives, expands our insight into the complexity of human relationships, and offers us certain ordering principles in that complexity to give us direction and even reassurance. The function of reading—and consequently of interpreting and understanding—should be the reconstruction of complex relationships and not their reduction to simple formulas. A belief in the possibility of one meaning and only one meaning as the result of an interpretation for a literary work would be contrary to any concept of creativity. What then can the translator contribute to reverse this specific tendency in current literary criticism? It is the translator’s never-ending task to explore all the possible variations and nuances that emerge from the use of individual words as isolated phenomena and as part of a larger syntactical and semantic structure. The poet makes us see things in a different way; poets discover for us connotations of meanings in words that we had not seen before and thereby opens up new aesthetic experiences for us. The translator—often reversing the scholar’s inclinations and practices—recreates the various semantic and emotional connotations that a poet might have injected into a poem. Translators enlarge the possibility for meanings rather than reducing poetic expressions to one specific meaning. As poets endow certain words with meanings they have not had before, they force us to become involved in the diversity of possible perceptions and expressions. And the goal of all reading, interpreting, and understanding is to comprehend and order the complex relations that we encounter in works of art as parallels to life situations.

Because of the particular attitude that translators assume with respect to a literary text, they might be able to contribute to the revitalization of literary interpretation as criticism. Translators are those strange creatures who always exist in an in-between state. They are neither source language nor target language; they have to place themselves in the middle of that bridge between source language and target language, watching both languages at the same time, never too sure whether they can maintain their position in the middle without violating one or the other. Their position requires them to develop methodologies of interacting, of interrelating, of assessing simultaneous possibilities. To them, words are rarely what they appear to be in a dictionary; words are fragile, not fixed in meaning by themselves but only entities that gain and regain meaning in their relation to other words within the same text. One could easily demonstrate that each fictional and poetic text creates its own lexical environment that is unique, irreplaceable, and not verifiable through the already existing lexical definitions and connotations of meaning. The translator lives through the word as potential linkage to another word out of which

semantic fields and directions are created. Each situation demands its own linguistic structure, and since the translator starts with the linguistic appearance on the page, each situation has to be recreated anew with each reading. If we take the Spanish word “la casa,” then our immediate English equivalent appears to be “house.” If that word refers to a “casa” in the context of a tribe living in the jungle, then the translation as “house” might easily endanger the situational context. “Shack” or “hut” might be more appropriate at that point. It is the translator who establishes that situational contact within the context of the particular text he is dealing with. For the translator, connotations can only be derived from interconnecting words within the textual context.

We read to uncover new worlds, to see what we have not seen before, to experience new ways of ordering our world, to expand our never-ending desire to form new connections. Translators intensify the act of reading for us, they introduce us to unknown worlds of relationships and provide us with thought processes and methodologies that allow us to penetrate deeper into the complexities of literary texts. They place less emphasis on interpretive statements and explore the field of meanings that might evolve between words; they take us back to the dynamics of language before language becomes enshrined into the fixity of lexical meanings; they make us listen to words so that sounds reinforce the intended sense of words.

Translators provide us with a finished product: a text transplanted from the source language into English. They open new cultural and aesthetic realms for us and initiate channels of communication with other cultures so that we may better understand and judge our own culture. Through translation we are offered the opportunity to participate in the mysterious strangeness of other countries. The translated text is the translator’s most visible contribution to our civilization. Beyond that, translators can also teach us to refine our internalization of language, to elevate reading to one of the most energizing activities in our lives, and to revitalize the art of literary criticism. The latter might just make translation methodologies one of the most important impulses to invade the literary academy in the next few years. Literature died when the literary work was replaced by criticism. Literature might come back to life through the art and craft of translation.

A Blueprint for Translation Studies

“Civilizations without translations are unthinkable.”

In a world that grows smaller every day through the possibilities of technological progress, communication across language borders has become an undeniable reality. To understand the gestures, assertions, and utterances of other nations, language walls have to be eliminated through translation. Yet, the confrontation with the traditions of other cultures immediately shows that translation is not merely an act of transferring individual words from one language to another. The art and craft of translation cannot be restricted merely to language. Because the lives and forms of expression of human beings are dictated by the laws and traditions of their culture, it is difficult to escape from the intricate web of cultural establishments. Religion, customs, fashions, the arts—these all constitute forms of translation.

Civilizations without translations are unthinkable. Throughout the centuries, translations have given life to the dialogue among nations, including the translation of the Bible into multiple languages. There have been moments when the world witnessed an increased interest and practice in translation. For example, in the history of Europe, the translation activities of the 19th century, especially in Germany, immediately come to mind.

Translations have been cultivated throughout the centuries, from the Greeks through the Romans to our modern times. Each age has produced its own perspectives on the art and craft of translation. Respective translators have each imprinted their interpretive approaches on the nature of their translations, approaches that also reflect the cultural and anthropological orientation of their times. We are always interested in deepening our understanding of past historical events and attitudes. The illumination of the aesthetic and intellectual forces that drove the interpretive directions of translations at a particular time in the past enlarges our understanding of the *Zeitgeist* as well as the psychological and emotional orientation of people.

Human nature changes little from one culture to the next; what changes is the perspective human beings apply to the ordering of their environment. That ordering has led to a great variety of cultural perceptions and forms that have found their most conspicuous reflections in the rhythmic, phonological, and semantic expressions of individual languages. The question of why and how the language Tower of Babel came into existence will always remain a mystery. But probing into the mystery of language as a means of understanding the world is the most urgent mission of writer and translator alike.

Writers, in their struggle to fuse thoughts with language, explore the intricate web of their inner vision, the impulses of their desires to impose different structures on the world, and the language means that serve and support them to give reality to all of this through the written word. The word remains their curse and their challenge, because words are always limited in their expressive power and at the same time contain the possibility of creating something beyond themselves through the ingenious and unexpected associations envisioned in the writer's mind. Naturally, all forms of perceiving and their expression through language are shaped by the cultural and historical traditions of a language. Writers can never free themselves from those boundaries, which could be considered limiting but against which writers can show their own creative inventiveness.

Translating is often understood to be nothing more than the transferal of individual words from one language to another. Actually, the transplantation of words is only one aspect, and perhaps often only a minor one, of the translation process. Translations that are anchored mostly in word-for-word transferals frequently turn out to be unintelligible. The true nature of literary translation is the carrying over of the cultural event.

Most writers who themselves engaged in the art of literary translation tried to define what translation might be. Rilke thought that “Übersetzen sei eine Alchimie, Goldmacherei aus fremden Elementen” (translation was a kind of alchemy, making gold from foreign elements), and Johann Wolfgang von Goethe succinctly formulated his view of translation in a letter to Thomas Carlyle in 1827: “Was man auch von der Unzulänglichkeit des Übersetzens sagen mag, so ist und bleibt es doch eines der wichtigsten und würdigsten Geschäfte in dem allgemeinen Weltwesen.” (Whatever one might say about the inadequacy of translation, it still remains one of the most important and worthy occupations in the world).

Poets in particular have always been attracted to the art of translation, and it is amazing how many American poets have translated poets from other countries. Examples abound: W.S. Merwin translated Roberto Juarroz and João Cabral de Melo Neto; Clayton Eshleman spent many years with the transplantation of César Vallejo into English; Robert Bly, Ben Belitt, and Alistair Reid became involved in preparing the English versions of the major works of Pablo Neruda; Paul Blackburn re-created Octavio Paz in English, especially his long poem “Wind from All Compass Points”; Stanley Kunitz felt attracted by the metaphorical intensity of Giuseppe Ungaretti; May Sarton felt a closeness to Jules Supervielle; Adrienne Rich translated Gerrit Achterberg; Sam Hazo introduced Adonis to the English-speaking audience; May Swenson explored the sensibility of Harry Martinson and Gunnar Ekelöf; and Elizabeth Bishop transferred Carlos Drummond de Andrade into English. Many other poets and writers who have translated foreign authors could be added to this list.

Global interaction makes translation an unavoidable necessity that grows in complexity and difficulty as more and more languages come into contact with each other. However, literary translation is not restricted to the transferal of words among languages; it happens consistently and tenaciously within the same language. A reading of the essay “Of Studies,” by Francis Bacon, requires an etymological and philological investigation of the connotations of the word “studies” in the environment of today’s language. A particular kind of research becomes necessary to enact this kind of transferal. In that sense, translation thinking can initiate a fascinating method of research as a revitalizing force of the interpretive process. Translation reconnects the reader/translator with the actuality of the text.

What does it mean to translate? The German word for translating is “über-setzen”; its visualization clarifies some of the activities inherent in the craft of translation. The German expression, more so than the English word “to trans-late,” activates the image of something “being carried across.” The Czech word is “prekladat,” which means “to think about”; in Polish, it is “tłumaczyc,” which means “to explain,” and the Russian word “pjerevodit” comes close to the German “to move across.” The German word for translating—übersetzen—generally refers to something being moved from one side of a river to the other. In most instances, we can assume that the situation on the other side of the river is rarely identical with the one on this side of the river. The texts that translators plan to move into the realities of the new environment on the other side must undergo some kind of transformation in order to become accessible and accepted.

Translation is fundamental to all human communication, whether it be within the same language or from one language to another. Octavio Paz, in his essay “Translation: Literature and Letters,” introduces translation at its most basic level: “When we learn to speak, we are learning to translate; the child who asks his mother the meaning of a word is really asking her to translate the unfamiliar term into the simple words he already knows. In this sense, translation within the same language is not essentially different from translation between two tongues, and the histories of all peoples parallel the child’s experience.” Paz underlines an important point in the context of translation activities. Translation within the same language is as important as translation from one language to another.

Schleiermacher, in his essay “On the Different Methods of Translating,” had already outlined the necessity of having to translate within the same language. Every society creates its own different social classes, which require people to activate the translation process in order to communicate across these social borders. Similarly, educational differences among people set translation into motion. No two people would express their emotional states with the same words. Strangely enough, even when words are framed by clearly defined objects or facts, a zone of ambiguity still exists within that language. No word imparts the exact same meaning for two people, and individual languages are quite handicapped in the number of words available to give expression to the multiple layers of emotions and shapes of objects.

In terms of literary and artistic works, translation is a constant concern of the creative mind. Writers try to translate their vision into the context of words, as visual artists and composers try to transplant their creative insights into their respective media. The reader who responds to a literary work translates the atmosphere of a work into his or her own emotional and conceptual environment, and the critic and scholar attempt to transplant interpretive insights into the language of criticism, which in turn opens up avenues for the reader to enter into the reconstruction of the artistic work. All of these interpretive and creative acts fall under the rubric of translation.

In many ways, the translator assumes the role of the performer. Situations in a foreign text are reenacted within the possibilities of a new language which, obviously, can never fully replace the original; just as there is never a perfect performance of a musical or theatrical work, there cannot be a perfect translation of any given text from one culture to another. This should be immediately understood in light of the impossibility of totally replacing one word with another in the same language. From that perspective, the notion of synonyms in which one word completely dissolves into another remains an illusion. Only approximations can be achieved, not replacements. Mathematical correspondences cannot be established in verbal communication. Another parallel might be drawn between the translator and the photographer. Both begin with a given text—a landscape or a literary text. Both think that they are reproducing the thing itself, which turns out not to be true. We see the thing through the eyes of the beholder. In this case, it is the angle of approach that translator and photographer have assumed. The ingenuity in the recreation of the landscape or the literary text lies in the invention of a new angle of approach that revitalizes the object under consideration. With regard to literary works, one should be reminded that readers who encounter the original source-language text differ, often rather conspicuously, in the assessment of its meaning.

It is never clear how an author will be received in the context of a new cultural environment.

We know that certain writers find very little resonance in their own country, yet their works receive considerable acclaim once they have been translated into other languages. The study of the reception of translated works in foreign cultures would furnish another way of increasing our understanding of how each language contributes to a distinctive way of interpreting the world. The translator reveals, through the sameness of language realities, the difference of their perceptions. This view confirms once again that translators create a dynamic interaction with texts.

The Challenge of the Foreign

“The foreign should not be manipulated into the comfort of one’s own way of seeing and interpreting the world.”

Writers create the parameters of their imagination within the possibilities of their own language and culture. Their vision comes to flourish as an extension of the literary and aesthetic tradition that has formed them in their culture. Rarely will they step outside the linguistic and perceptual boundaries of their mother tongue—since language in itself is already a form of thinking—and therefore, the structures of their imaginative vision follow the patterns of seeing and perceiving that are also germane to the readers who were raised in that same language and culture. Yet, any creative impulse in a literary work results in moments of discontinuity with respect to established ways of expressing ideas and human emotions. Innovative thinking places us, the readers, into unfamiliar territory, and we experience a sense of imbalance. The writer might shock us through the distortion of linguistic structures or the presentation of subject matters that fall outside the social and psychological conventions of a culture. If the deviations from the established happen to be rather drastic, then they could translate themselves into a shock for the reader. Thus, we can safely assume that familiar words on the page always carry an element of foreignness with them that the reader has to decipher, understand, and interpret. Even within the same language, and especially in a highly creative literary text, the deeper layers of foreignness inherent in words might never be fully grasped by the reader. We need to remind ourselves that we are dealing with the appearance of that foreignness within the same language. Although new forms of expression might shock the reader, the channels of communication are still placed within the same language, and the nuances of psychological and emotional foundations are shared by both writer and reader. Whatever the degree of shock might be that the reader encounters in the interaction with a given text, that shock has been communicated through the particular words a writer decided to use. It is then up to the reader to assess the level of foreignness that emanates from these words. In many instances, readers are not willing to open themselves to that which appears strange to them, because they fear the otherness. To read the foreign presupposes a willingness to see things in comparison, to cherish dialogue, and to accept the diversity of perspectives.

What means are at the disposal of a writer to create a landscape of foreignness that disturbs a reader? A gallery of tools offer themselves: subject matters that are taboo, invention of new words, a level of language that falls outside the accepted social norm, archaisms, and configurations of words as sound and rhythm. Most of these techniques can be easily detected and described. What remains more difficult to unravel is the reconstruction of the associations that writers form between words, images, and metaphors. Thus, the study of the foreign stimulates the reader’s ability to foster associative thinking. If the reader starts with the notion that every word in a text has the potential of conveying something foreign, then the reader must enter into that realm of strangeness to initiate the interpretive process. The perennial question surfaces once again: Are we capable of thinking outside the structures of the language we were raised in?

The situation changes rather drastically when modes of thinking and feeling from two different languages and cultures come into contact. The same human actions are often perceived in totally

different ways in two different languages, or certain perceptions exist in one culture but not in another. In those moments, translators are faced with the task of understanding not only that which is “foreign” in the other culture but also how that foreign can be transferred from one language to another. That transfer depends to a great extent on the position that the translator and the reader take toward the foreign in the other culture. If the foreign is seen as a threatening element that could disturb established views within one’s own language, then it is most likely that any transplantation of the “foreign” would be adjusted to the views of the receptor language and thereby lose most of its foreignness. Yet, if the foreign is seen as something unknown and challenging, then efforts will be made to recuperate that foreignness in the new language, which would introduce new ways of seeing and thinking.

Since a text in another language automatically constitutes a certain distance between the translator and the foreign in that text, and since the inherent patterns of thought and perception of such a work are often unfamiliar in the translator’s language, translators as well as readers are attracted to the potential elements of surprise that the foreign can generate. Driven by a certain curiosity, translators experience the excitement of risk that accompanies the willingness to become involved in the foreign of the other culture. In that sense, the transplantation of the foreign into the receptor language offers enrichment of perceptions and perspectives.

Furthermore, the contact with the foreign in the other language gives rise to seeing oneself in juxtaposition to the other. Through our confrontation with the foreign, we expand the angle of our vision and gain insights into the specificity of our own cultural formation. The comparison with the other necessitates questions that crystallize the differences between two ways of seeing, stipulated by the salient characteristics of two languages and their way of interpreting the world. Fritz Nies comments on that aspect of the foreign. “Auch Literaturen müssen einatmen. Nationale Inzucht erzeugt Debilität, und Selbsterkenntnis ist nur über Fremderkenntnis möglich.” (Even literatures must take in deep breaths. National incest produces mental debility. Self-awareness can only be achieved through an acknowledgment of the foreign.)

Wilhelm von Humboldt has pointed to the delicate procedure that governs the recuperation of the foreign in one’s own language:

A necessary corollary to this view is that a translation should indeed have a foreign flavor to it, but only to a certain degree; the line beyond which this clearly becomes an error can easily be drawn. As long as one does not feel the foreignness (Fremdheit) yet does feel the foreign (Fremde), a translation has reached its highest goal; but where foreignness appears as such, and more than likely even obscures the foreign, the translator betrays his inadequacy. The instinct of the unbiased reader is not likely to miss this fine line of separation. If the translator, out of an extreme aversion to what is unusual, goes even further and strives to avoid the foreign altogether (one often hears it said of translation that the translator should write the way the author of the original would have written in the language of the translator), then all translation and whatever benefits translation may bring to a language and a nation are destroyed.

Arthur Schopenhauer articulates the translator’s starting point. “We will never grasp the spirit of the foreign language if we first translate each word into our mother tongue and then associate it with its conceptual affinity in that language—which does not always correspond to the concepts of the target language, and the same holds true for entire sentences.”

Only through the study of the foreign within the semantic and cultural contexts of the source language and the words that represent the tradition of that otherness can one enter into the foreign spirit of the situation, and only then can the translator aspire to transfer the essence and the nuances of that foreignness into another language. If translators start by transferring the words into their own language, and then begin to work with the associations they evoke, no real entrance into the foreign atmosphere of the other language can be achieved.

It is probably more comfortable to seek in other cultures an interaction with our own; we look for what we have in common with the other cultures rather than for what separates us from them. The latter demands that the translator and reader display courage and be willing to take risks. The foreign should not be manipulated into the comfort of one's own way of seeing and interpreting the world. As Fritz Nies points out "Gewiss ist es beruhigend, das Gemeinsame in anderen Zeiten und Kulturen zu entdecken. Doch wir sollten mehr Mut haben, Fremdheit—auch zeitliche Fremdheit—nicht wegzumanipulieren, sondern sie zu sehen als Provokation, als Faszinosum, als Chance zur befruchtenden Auseinandersetzung." ("It is certainly comforting to discover what we have in common with other times and cultures. However, we should have more courage not to domesticate foreignness, and especially not the foreign that is removed in time; we should consider foreignness as a provocation, as something fascinating, as an opportunity to foster healthy dialogue.")

Moving toward the foreign text to uncover its complex interactions has to be the goal of each translator. Ways of thinking out the nuances of perception that writers have created through the careful manipulation of words become the constant concern of the translator. This idea was foremost in André Gide's mind when he wrote: "Ayant affaire à une pensée étrangère, il s'agit de la réchauffer, de la vêtir, et l'on va cherchant les meilleurs mots, la meilleure tournure de phrase; et l'on se persuade que, pour dire n'importe quoi, il y a vingt façons et qu'il en est une préférable à toutes." ("Ideas that are foreign to us must be re-activated and placed into new clothes with the best words and the best formulations. And one has to learn that there are twenty different ways of expressing something and that there is always one expression that is better than all the others.")

Translator and critic display distinctly different attitudes toward texts written in foreign languages. The critic and scholar peruse the foreign text within its own language frame, whereas the translator always views the source-language text in comparison to the receptor language. The comparative juxtaposition allows for a more extensive entrance into the differences between two languages, which underlines the recognition of the foreign elements. It is imperative, however, that translators anchor their activities first in thinking out the magnetic fields of words in the original language before they initiate any attempt at transferring the literary work into a new language. Words generate immediate associations in the reader's mind, and they also are the generators of building associations with other words within a given sentence or paragraph. The translator reconstructs and clarifies these associations before the actual translation process can be undertaken. At all times, the translator is aware of all the nuances and delicate resonances that cannot be fully reproduced in the receptor language.

Thus, the study of the foreign can throw light on the particular interpretive attitude the translator brings to the text. The comparison between the translated text and the original foreign text highlights

those elements that the translator chose not to carry over in their entirety. Seen from that angle, the absence of a certain foreignness of the source language in the translation can be used to study the cultural, ethical, or aesthetic idiosyncracies that are present on the other side of the river in the new language. Once again, the translator's approach to literary interpretation consistently intensifies the interpretive act.

Notes

France, Peter. "Translation and Eloquence." *Journal of European Studies* 11, No. 41 (1981): 2.

"It is in this way that translation can fulfill an informative or educational role, heightening the reader's sense of the otherness of the other, putting her or him in touch with something unfamiliar yet valuable, rather than using foreign material to produce the familiar pleasures of literature and the reassuring feeling that humanity, like poetry, is always the same at bottom. For my present purposes I should add that this is perhaps easier when the foreign element is really foreign and new—e.g., the so-called primitive or barbaric—than when it is an eloquence which is felt to be old-fashioned."

Greiner, Norbert. "Translation and Cultural Alterity: Some Remarks About an All Too Obvious Relationship." In *Text, Culture, Reception: Cross-Cultural Aspects of English Studies*, edited and intro. by Rüdiger Ahrens and Heinz Antor, 48. Heidelberg: Carl Winter-Universitätsverlag, 1992.

"When the French translated from the Italian, and the Germans and English translated from the Italian and French, the interest was quite pragmatic: to enrich their own vernacular literature with the literary forms and themes of other-language cultures and, particularly by imitating these forms, to perfect their own underdeveloped language into a language of literature."

Stratford, Philip. "Translation as Creation." In *Figures in a Ground: Canadian Essays on Modern Literature Collected in Honor of Sheila Watson*, edited by Diane Bessai, David Jackel, and Henry Kreisel, 9. Saskatoon: Western Producer Prairie, 1978.

"The appeal of the unknown, the exotic, the risqué, and even the forbidden must be strongly present to lead a person with a literary bent to traffic in foreign goods. His prime motivation usually stems from a feeling that he has discovered or has privileged access to something whose value will be ignored or neglected without his special intervention."

The Translator's Working Methods

“Perhaps literary translation should be a continuous process, what the jargon calls ‘on-going,’ a labor of Sisyphus, as it were.”

Writers, composers, and visual artists have often talked about their working habits and the many considerations that go into the making of a work of art. Biography in all areas of contemporary life and letters is a flourishing genre, but very little is known about the ways translators think about their attitudes toward the very fragile and often frustrating activity of transplanting a literary work from one culture into another. It is understandable that translators feel uneasy about recording their feelings about the processes of translation, since—as in any act of creativity—language is often not equipped to put into words the very refined and subtle considerations and reflections that make a translation possible and perhaps even successful.

Robert Fagles has published a new translation of Homer's *The Iliad*, 15,693 lines of Greek. He had immersed himself in ancient Greek for thirty-five years and labored on *The Iliad* for eight years. Fagles justifies his wanting to translate Homer again by simply stating: “Going back to *The Iliad* was like going back to the great original. Homer's was a world I wanted to inhabit.” He continues to express his impression with respect to the process of translating: “In many ways, it's a most humbling activity. You can never reach the depth and height of Homer. But at the same time, it's a very arrogant activity. It's sort of the ultimate chutzpah.”

Continuously faced with the impossibility of translating a particular text, Donald Frame captures the fears of the translator with the following words:

“For me percentages figure in translation or at least estimates of relative feasibility. A prospective translator can look at a text and make an estimate of its maximum yield in this language: say 20%, or 50%, or even 80%. (If it's 100% or even close to that, it may not be challenging or at all interesting and may be one of the texts best left to the machines.) But if he thinks he can do a 15% job where 20% is the maximum, a 40% job where tops would be 50%, or 70% where it is 80%, it may well be worth his trying—especially if the best available other version seems to give much less of a yield. Let me illustrate what I mean by these percentages, using some poetry to show the problems more clearly.”

Les sanglots longs/ Des violons/
De l'automne/ Blessent mon coeur/
D'une langueur/ Monotone.

“You can of course render the meaning of the French easily enough:

The long sobs/ of the violins/
of autumn/ Wound my heart/
With a monotonous/Languor.

But when you do, what happens to the sound: the soft nasals
(ang, ong), liquids (l, r), mute e's, long languid syllables?

And for that matter to the rhythm, muted but firm? All gone, no? And with them, I should say, a good 80% of the beauty of the original; for the sense is surely unremarkable. Maximum yield, about 20% or less.”

William Weaver comments on the delicate nature of choosing words for a given translation. “Faced with a choice between ‘perhaps’ and ‘maybe,’ the translator does not put the words on trial and engage attorneys to defend and accuse. Most probably he hears the words in some corner of his mind, and likes the sound of one better than the other. Of course, his decision is only apparently instinctive. His instinct will be guided by his knowledge of the author’s work, by his reading in the period. It will almost certainly not be guided by any rules, even self-made ones. On Thursday, translating Moravia, he may write ‘maybe’: and on Friday, translating Manzoni, he may write ‘perhaps.’”

For Christopher Middleton, “the translator has to imagine his way on the tentacles of language through to the bedrock sea bottom of the imagination of his author.” He explains his own working habits with the following statement: “Sometimes I go straight through and leave out what I can’t cope with, and then go back over it day after day. Sometimes I’ll have a conception of the poem in my head which gets me stuck. I don’t mind getting stuck on a particular line or a particular word, so that I won’t translate the whole thing in one go. I like best to make some kind of sketch of the poem and then spend days, weeks, maybe months, filling in, taking out, eliminating, struggling for that right word which is very often the most obvious word which didn’t reach you in the first place.”

Translators do think a great deal about the nature of translation. They try to define what actually happens in the process of transplanting a situation from one linguistic environment into the possibilities of a new language. Yet, processes can hardly ever be captured in the form of descriptive statements, and interestingly enough, translators often invent analogies or metaphors to gain a better understanding of the translation process itself. Walter Benjamin, in his well-known essay “The Task of the Translator,” invents the image of the “vase” to illuminate the translation process. “Just as the broken pieces of a vase, to be joined again, must fit at every point, though none may be exactly like the other; so translation, rather than following the essence of the original, must fit itself in its own language, with loving particularity, to the original’s manner of meaning: so that both languages (like fragments of one vase) may be recognized as fragments of a greater language.” Benjamin points to the extreme tediousness that accompanies the act of translation, whose goal must be to recreate the “original’s manner of meaning,” something that actually can never be fully achieved.

Renato Poggioli perceives the act of translation as a “process of inscape”:

“. . . translation is, both formally and psychologically, a process of inscape, rather than escape; and that is why, of all available aesthetic concepts, the best suited to define the activity and the experience of the translator is that of *Einfühlung* or ‘Empathy.’”

Gregory Rabassa reinforces the idea of the actual impossibility of translation. Referring to contemporary mathematicians, Rabassa points out that not even they are sure whether something is equal to something else, and therefore they use the verb “approaches” rather than “equals.” Transferring this mode of thinking to the practice of translation, he asserts that “a translation can never equal the original; it can approach it, and its quality can only be judged as to accuracy by how close it gets.” And Rabassa echoes the sense of many other translators when he writes: “It is my feeling that a translation is never finished, that it is open and could go on to infinity..., because the choices made in translation are never as secure as those made by the author. Since we are not writing our own material, we are still unsure whether or not the word we have used is the best one, either for meaning or for sound or for ever so many other reasons.”

Rabassa even compares the translator's task to Sisyphus:

“Perhaps literary translation should be a continuous process, what the jargon calls ‘on-going,’ a labor of Sisyphus, as it were.”

When it comes to his own working methods, he gives us a clear picture of how he approaches a new text:

I am not sure that I have any technique. I certainly have no strategy (I am more of a tactician, if it comes to that) and I am not sure whether I have an approach or not. It is really very simple: I just sit down with paper and a dictionary handy and go to work. About the only preliminary effort expended was a reading of the book. Sometimes this had taken place a while back so that it is all a bit hazy.

This might be to the good, if my experience is any example. I must confess, and I have confessed to Julio, that I translated *Hopscotch* as I read it. I did have to go back and change some things, but only a snippet here and there, nothing important. I think that this bears out my contention that a translation is nothing but a close reading, perhaps the closest reading possible. When I do a book I go along as fast as I can, trying to get the meaning down so that I can use this first draft with confidence. If a phrase resists me I put it down in some awkward but accurate form to be dealt with later. More to give myself a break in routine than anything else (although it enables me to ship chunks of translation off to the author periodically), I will stop after twenty or thirty pages of manuscript text and go back over it for the re-write. Here I work more slowly and check out words I could not find in the dictionary and find a smooth solution for the rough passages I have left in the raw. More often than not this is the final draft.

Richard Howard's working methods seem to be somewhat different from those of Rabassa, but he adds an important aspect of the translation activity, namely for the translator to establish close reading relationships with English-writing authors who project a tone similar to that of the author of the foreign language.

I read the work through first. There has always been one complete reading of the work; not a scholarly reading—it doesn't mean I have already looked up all the references—that usually happens as you're proceeding through it. But I think you don't translate a work until you know what the last word of it is. While you're reading it—which is really the first translation, in your mind's eye, or your mind's ear—you're thinking, how would this sound in English, how would I do that? And you make some notes, maybe, some cybernetic set of the kind of prose you're looking for. I'm talking about most of the texts that a professional translator is asked to work on, prose discourse of one kind or another, imaginative or discursive. I'm not talking about poetry. In all of these cases, the reading of the work is the initial draft. As you are going through it, you get certain notions of what you want, what you don't want, other translated or original works in English that you have read and that remind you of this one. If you happen to be reading Faulkner and someone says to you, we want you to translate Claude Simon, then you're in luck, because you've found your great exemplar. Especially for the early Claude Simon; for the later Simon it would be more important to have read Proust. And Proust does not have a great English avatar, so that wouldn't be helpful. But if you wanted to translate *The Wind*, Faulkner would have been an essential acquisition. I was lucky enough to have been reading *Absalom, Absalom* when *The Wind* came my way. One doesn't always find a one-to-one correspondence like that; it happened that Simon had read Faulkner, had assimilated him.... There are other writers for whom you want to find a great model, but it doesn't always happen. You sometimes have to invent your own model.

Sometimes there are masterly books of prose whose quality in English you have never quite located, and you have to invent it, or propose it, without ever knowing what it is that you're trying to approximate. That is a very difficult kind of translation. It's better if it fulfills some pre-existing idea of literature, some notion of what kind of writing this is.

Siegfried Schaarschmidt, in his letter to a young translator "Unendliche Geduld," characterizes the translator's work by quoting a passage from a poem by Ryuichi Tamura, to which he had directed a beginning poet:

In den Sommerferien/sammle, ich bitte dich, die atmenden Wörter/wie man Pflanzen und Insekten sammelt// Hierauf/streckst du so weit du kannst deine Zunge aus/um zu testen/welchen Landhorizont/welchen Seehorizont/die Zunge berühren kann.... Genau dies ist auch das Übersetzen; das Aufsuchen von "atmenden Wörtern", das Bemühen, mit der Zunge selbst die entferntesten Dinge zu erreichen.

(I ask you/ to collect words that breathe/ during your summer vacation/like you collect plants and insects. Thereafter/you stick out your tongue/as far as you can/and then test/ which land-horizon/ which sea-horizon/ the tongue can touch. This is exactly what translation is: looking for words that breathe and the attempt to reach the farthest removed objects with your tongue.)

Richmond Lattimore reminds us that the translator is also the product of his own culture:

No translator, however, can escape being colored by his own time and it is wrong to try too hard to cut free from this influence. One cannot translate in a vacuum. This does not matter too much, for it is the *Iliad* and *Oresteia* and the *Third Pythian* which are indestructible and will continue to shake off one translation after another, translations which, when timely, for that very reason will later drop on to the accumulated pile of antiques. But these originals are not antiques and never will be.

The aforementioned statements by various translators give us an idea of the tremendous work that goes into the preparation of a translation. Translators constantly move between fascination and frustration. The original text and its often insurmountable problems attract the attention of translators and, at the same time, they must come to terms within the limitation that not everything can be carried across the river from one language into another. Once again, we are reminded of Ortega y Gasset's "misery and splendor of translation."

Notes

Andric, Ivo. "L'Auteur et la traduction de son oeuvre." In *Dix Années de traduction*, edited by I. J. Citroen, 63. Oxford: Pergamon Press, 1967.

"L'écrivain, le créateur, ne peut savoir qu'une langue, la sienne, et que cela lui suffise; le traducteur, lui, est obligé d'en savoir deux, et aussi bien l'une que l'autre, mais de manière à ce qu'aucune des deux n'empiète sur l'autre. Il est tenu de réaliser quelque chose qui parait hors de portée: sentir l'esprit d'une langue étrangère, s'en imprégner profondément et l'exprimer ensuite au moyen des nuances les plus adéquates... dans sa propre langue, ne jamais se tromper, ne jamais confondre ces deux domaines; puis il doit les rapprocher jusqu'à l'extrême limite du possible, et, en même temps, les tenir strictement séparés."

Gipper, Helmut. Sprachliche und geistige Metamorphosen bei Gedichtübersetzungen: Eine sprachvergleichende *Untersuchung zur Erhellung deutsch-französischer Geistesverschiedenheit*, 69. Düsseldorf: Pädagogischer Verlag Schwann, 1966.

Übersetzer kann nur sein, wer Sprachkenntnis mit künstlerischer Veranlagung verbindet. Der blosser Philologe gleicht bei der Übersetzungsarbeit einem sezierenden Arzt, der einen Organismus in seine kleinsten Fasern zerlegt und ihn dann nicht mehr zusammensetzen kann: er hat die Teile in der Hand, fehlt leider nur das geistige Band. Der Dichter ohne Sprachkenntnisse bleibt zu dilettantischer Stümperei verdammt. Zum guten Übersetzer gehört ein aufgeschlossener Geist, der aus zwei Quellen, der des philologisch-sachlichen Wissens und der des schöpferischen Könnens, gespeist wird.

Hadas, Rachel. "Upon a Foreign Verse: Translation and Tradition." *Translation Review* 11 (1983): 31.

The desire to render a great text flawlessly is unambiguous and sublime. But once the translator sits down to work, there are a thousand unsublime decisions, compromises, and sacrifices to be made.

Middleton, Christopher. "Interview with Christopher Middleton." *Translation Review* 3 (1979): 6.

The translator has to imagine his way on the tentacles of language through to the bedrock sea bottom of the imagination of his author. It's a fascinating responsibility. Maybe it's all guesswork, fictions and imaginings, but all these fictions and imaginings are governed by something very practical: how can you model something in your own language which is a remodeling of something in a different language—a reconstruction. The personality of the author for me is made of language. All you know about him is the way he has delivered himself of these words. If you can get something which is faithful to that linguistic gestalt, which is all you could perceive in the round of the personality of the author, then you may be doing a fair job. I've read bad translations, for instance, which are apings of an author which keep deviating from the gestalt. The falsification of the originals is bad faith; you're doing them in bad faith although you may not know that you're doing them in bad faith.

O'Brien, Justin. "From French to English." In *On Translation*, edited by Reuben A. Brower, 92. Cambridge: Harvard University Press, 1959.

Above all, translation must speak to us not only in English words but also in the most appropriate English or American idioms. And if it does not do this, it falls short of its primary purpose, which is simply to introduce us to a new writer or a new work that without such a translation we might never know.

Savory, Theodore. *The Art of Translation*, 50. Boston: The Writer, Inc., 1968.

He makes the following juxtapositions of what a translation should be:

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translator.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translator.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse.

Shapiro, Norman. "An Interview with Norman Shapiro" by Dennis Kratz. *Translation Review* 19 (1986): 27.

I see translation as the attempt to produce a text so transparent that it does not seem to be a translation. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections—scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.

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The Environment of Words

“There are not enough words in any given language to say what we want to say.”

The first stanza of Sylvia Plath’s poem “Words” evokes the tremendous power with which words resound in us.

Words

Axes

After whose stroke the wood rings,

And the echoes!

Echoes traveling

Off from the center like horses.

No word will ever adequately explain the multiple layers of interrelationships that are active between “words”: sound, meaning, cultural heritage, contextual placement, they all contribute to the effectiveness and power of the word. It exists as an isolated entity in the dictionary, it changes connotations as it is linked to other words in the structure of sentences and paragraphs, it becomes the tool for the poet who creates new meanings that explode the boundaries of its previous semantic fields, and it is in danger of falling into the river of clichés. When the word is dissected under the microscope, the fences that encircle it can never be clearly marked. Every word changes daily with the way it is pronounced by people, it undergoes transformatory processes in the building of images and metaphors, and it may be stretched to such an extent that it loses its communicative capabilities. Each word is surrounded by a certain ambiguity, since hardly any word can be reduced to one specific meaning. However, the notion of ambiguity is not a characteristic feature that applies only to words. In the process of communication, words are supposed to translate “thinking.” It is difficult to imagine that there is an exact correspondence between “thinking” and “expressing,” since expressing is itself a continuous process that changes from one moment to the next. Thus, words are meant to express our states of mind, which are continuously subject to change. The act of “expressing,” therefore, can reduce the possibilities of ambiguity but never totally eliminate it.

If a word has several connotations already established in a language, then the more specific meaning of that word can be derived only from its context. A word such as “bank” immediately evokes certain connotations in the listener. If someone just came from depositing money at a bank, then a listener would immediately associate the word with the building and money transactions. Another listener, because of the particular circumstances, might think first of all of a bank of a river. All of these circumstances come into play in the continuous effort of human beings wanting to communicate. The real issue to be faced by writers and translators alike is the recognition that we don’t have words for all the things we connect with in our daily lives. Even a simple word like “table” does not express the tremendous variety of table shapes, whether it be a round, square, triangular, low or high table supported

by three, four, or six legs, made of wood or glass or even of stone. Since all of these possibilities are included in the word “table,” it is the writer’s task to navigate between words to create in the reader’s mind the contours of the image that hovers in the writer’s imagination. Writers will have to use a variety of situational descriptions to create a specific image of a table that is still covered under the overall semantic umbrella of the word “table.” Only through the negotiations that the writer sets up between words can we, the readers, experience the interwoven ramifications inherent in a situation. There are always a multiplicity of mental and visual connotations that can be associated with a particular word, which means that a translator must always navigate inside the word’s space. Literary texts are complex structures in which words interact on several levels: the word as sound, the word as semantic unit, the word in its etymological tradition, the word in its cultural and historical setting, the word as the building block of contextual thinking.

What Marvin Minsky says in his chapter on “Components and Connections” fully applies to the concept of translation. To understand any large and complex thing “first, we must know how each separate part works. Second, we must know how each part interacts with those to which it is connected. And third, we have to understand how all these local interactions combine to accomplish what that system does—as seen from the outside.”

His statement can easily be transferred to the practice of translation. First, translators must understand the function of each word as an isolated phenomenon. Each word, regardless of its contextual placement, has its own magnetic field of sound and sense that needs to be canvassed and scrutinized by the translator before the word’s function as a building block of associations is pursued in the context of the literary work.

Words, as visual agents, not only describe objects and situations but also denote the “spirit” involved in a particular moment of expression. And in those cases, the sound of one word or a combination of several words in one language cannot find any kind of appropriate equivalent in the new language. A tradition of semantic usage and musical associations inherent in certain words makes their transplantation from one language to another extremely difficult, if not impossible. However, we need to keep in mind that the literary work does not receive the direction of its meanings from the description and translation of individual words but rather from the reconstruction of the associations that the words begin to build in the environment of the sentence as a component of the entire text. In that sense, any literal translation is doomed to failure from the very beginning. Translation is the carrying-over of situations that display a complex web of interrelationships. Often, translators fail not because they don’t know every word in the source language, but rather because they don’t recognize the thought associations that are at work in a particular literary passage.

It has also been established that no word can fully replace another within the same language. Each synonym draws its own border around its proper fields of meaning. As there are no synonyms that are exactly identical in their delineation of meaning, there are no two words from one language to another that denote exactly the same meaning. A comment from Bronowski further illuminates this idea. “But human beings because they manipulate words inside their minds for themselves, change them and develop them and give them their own meanings. No two human beings, not even identical twins, speak quite the same language.”

Naturally, the correspondence between a source language and the receptor language becomes much more complex than the correspondence of two synonyms in English, because the words in the source language carry with them the baggage of their cultural and historical tradition, which might be totally foreign to the language into which the text is being translated. Kimon Friar elaborates on this problem with respect to the multiple ramifications that the word “basil” has in the context of life in Greece. Many Greek houses have a pot of basil on their windowsills. “Of course the pot of basil itself, the window sill can be brought over literally into English, but certainly not the emotions, memories, and reverberations attached to that complex in a Greek setting.” Friar goes on to say that no Greek woman would think of being without several pots of basil, not only for the aroma, since she often rubs and sniffs a few leaves between her fingers, but also “because the basil is so redolent with memories of her husband or her son who slip a spray over their ears as they go to work; or of the priest who dips a spray of basil in holy water to bless her home.”

Even when words appear to be quite similar in their linguistic structure, their usages in two different languages turn out to be distinctly different. The German word for “fire” is “Feuer.” The surface appearance indicates that these two words are close in their etymology, yet they are quite apart in their usage with respect to their literary, cultural, and aesthetic past. The German word has taken on many of the connotations, especially when used in a metaphorical sense, that would be attributed to the word “flame” in English. In German the word functions on a higher aesthetic level; the layers of usage and refinement of “fire” and “Feuer” are not the same. Thus, a translation of these words, similar in their etymological appearance, either expands or restricts the semantic and aesthetic impact of a particular passage in a literary text. Another revealing example is the “blaue Blume” (the blue flower), a concept that entered the German literary tradition with the works of Novalis. There is no way that all the insinuations and emotional undertones that are linked to the blue flower in German could ever be fully recreated in another language.

Walter Benjamin refers to that same phenomenon in his essay on “The Task of the Translator.”

Während nämlich alle einzelnen Elemente, die Wörter, Sätze, Zusammenhänge von fremden Sprachen sich ausschliessen, ergänzen diese Sprachen sich in ihren Intentionen selbst. Dieses Gesetz, eines der grundlegenden der Sprach-philosophie, genau zu fassen, ist in der Intention, vom Gemeinten die Art des Meinens zu unterscheiden. In “Brot” und “pain” ist das Gemeinte zwar dasselbe, die Art, es zu meinen, dagegen nicht. In der Art des Meinens nämlich liegt es, dass beide Worte dem Deutschen und Franzosen je etwas Verschiedenes bedeuten, dass sie für beide nicht vertauschbar sind, ja sich letzten Endes auszuschliessen streben; am Gemeinten aber, dass sie, absolut genommen, das Selbe und Identische bedeuten.

While, in fact, all the individual elements—words, sentences, contexts—in foreign languages exclude each other, in their intentions the languages supplement each other. The desire to comprehend this principle exactly—one of the fundamental principles of the philosophy of language—is implicit in the intention to distinguish between what is meant and the manner of meaning. In “Brot” and “pain,” the same object is designated but not signified. Due to the manner of meaning, the two words always signify something different for the German and the Frenchman, they are not interchangeable and in fact tend ultimately to be mutually exclusive; but due to what is meant, taken absolutely, they signify one and the same thing.

What becomes fascinating to the student of translation is not necessarily the recognition that the words are different in their cultural makeup, but that the very difference engages the student in thinking out and defining the nature of that difference, which ultimately contributes to a better understanding of cultural dissimilarities. That activity of assessing the fine borderlines of each of these two words reinforces the recognition that translations are not “equal to” but rather are approaches to the original source-language text.

For any successful translation to occur, the translator has to explore the magnetic field of connotations of a word both in the original and in the receptor language. Every word is a metaphor for an object or a situation. Bronowski elaborates this idea in the following way: “Probably the images that we use most often in the mind are words themselves. But all our symbols have the same purpose; words are merely the symbols we use most commonly. The function of words in human thought is to stand for things which are not present to the senses, and to allow the mind to manipulate them—things, concepts, ideas, everything which does not have a physical reality in front of us now.”

Often the link between the word and the object from which it was derived has been obscured or even effaced through excessive usage. Very few people experience the original concept in the word “afternoon.” The French word for “afternoon” is “après-midi,” which, because of the hyphen, establishes a closer relationship to the original meaning of the word than “afternoon,” in which the emphasis on something happening after the “noon” hour has been weakened by melting the two words into one. In many instances, the poet tries to recreate the experience of linking words back to the moment of their coming into existence. The activity of reconnecting the words with their visual origin revitalizes not only language itself but also the act of interpretation. Through the translator’s perspective, the word once again becomes flesh. The word as metaphor revives the visual power of the word and thereby reconnects the reader with the sensuous environment of the word, which facilitates the process of communication.

Thus, the existence of the word can be perceived on two distinct levels: an exterior use and an interior use. The exterior use designates the word and makes it accessible to all. It represents an object without necessarily offering the perceiver’s interpretive perspective. It describes a fact or a situation rather than evoking the atmosphere of that situation. The interior use becomes the domain of the individual writer. In those moments, words transcend the restrictive definitions of a dictionary meaning and become creative entities through a careful contextual manipulation by the writer. In the process of writing a poem, the writer establishes delicate relationships between words and reveals associations that were dormant in the words. Thus, the boundaries of words are expanded, and they gain new powers of expression in the contextual placement.

Henry James’ story “The Beast in the Jungle” can be used as a good example. James repeatedly uses the words “to know.” Each time the verb appears it has gained an additional layer of meaning. What might have been a clear understanding of “to know” the first time it appears in the story turns out to be an extremely complex and ambiguous progression of learning what it means “to know” in the complicated development of the story’s plot. No dictionary entry could ever record all the threads of meaning that James succeeded in attributing to the word throughout the story. Another, perhaps simpler title of the story could just be “To Know.” In a different context, one might refer to Thomas Kuhn’s book *The Structure of Scientific Revolutions*, in which, according to some critics, he used the word “paradigm” in twenty-two different meanings.

Naturally, all these practices point to the drastic inefficiency of any language. There are not enough words in any given language to say what we want to say. In many instances, translators impoverish the lexical complexity of the original source-language words in the transplantation to the new language, because they use the more general word rather than the more specific or visual one. In the literary text, the author succeeds in choosing the word that most closely approximates the sensuous parameters of a situation. When the translator reduces the word from its specific linkage to the situation to a more general one, a portion of the intensity of the text is lost. There is quite a perceptual difference between “the bee sat on a flower” and “the bee sat on a rose.” The latter expression takes the reader further into the sensuous context and creates a more vivid reaction in the reader. When such an expression then appears as “flower” in the translated text, the power of the original has been diminished. Translation is visualization, which means that the visual image and its semantic connotations have to be linked as closely as possible to the pulse of a contextual situation. Many translations weaken the impact of the original text because translators fail to push their act of visualization in the new language. The word “flower” constitutes a higher level of abstraction, and therefore, artistically it is less likely to take the reader into the specificity of a situation. The emotional reaction and involvement are less intense.

However many words a language possesses—and the English language can count twice as many as the French and German languages—there is not a word for all the varieties of objects and human emotions. Furthermore, our daily use of language can be broken down into passive and active vocabulary. The latter are those which we use to express ourselves, the former are words we generally understand but do not use as a mode of daily communication. Seen from the outside, from the point of view of a foreigner who tries to learn a language, the word “flower” will immediately be more accessible than the more specific yet more object-linked “rose.” Writers will always try to introduce the more specific word so as to recreate the tactile sensuousness of a situation. Translators can easily fall into the trap of choosing the more abstract rather than the exact concrete designation. That practice can also be transferred to the use of stylistically neutral words rather than an emotionally charged word. And since no two words are the same within the same language or between two languages, a word and its semantic tradition in the source language can be treated through a variety of synonyms in the new language. Thus, the same word in the original text can and often should appear in a variety of corresponding synonyms in the translated language. What Flaubert did in his numerous re-writings of individual sentences and pages was to find the exact word or sequence of words that would reflect the layers of his imagined situations; the same care has to be applied by the translator: the constant reexamination of the linkages between words, which then are recreated in the receptor language through corresponding linkages that might require a somewhat different lexical combination of words.

Words project certain established meanings that become modified through their interaction with other words. Octavio Paz addresses that creative aspect of words in his essay “Translation: Literature and Letters.” He writes: “Every word holds a certain number of implicit meanings; when a word is combined with others to make up a phrase, one of those meanings is activated and becomes predominant. In prose, there tends to be a single meaning, while...one of the characteristics of poetry, and perhaps its distinguishing trait, is the preservation of a plurality of meanings.” That plurality of meanings can hardly ever be fully transferred into the new language. Translators have to sacrifice the plurality of meanings implicit in every single word of the original poem by choosing one single word in their own language as its substitute. Yet, this does not mean that the single word the translator has chosen does not carry another virtual plurality of meanings, which, in the new language, unlocks ways

of thinking about a poem that were not necessarily generated by the source-language text. In that sense, the translation can easily expand the perspectives of interpretation beyond the parameters set by the foreign text.

That expansion of interpretive vistas with regard to the original poem is definitely related to the degree of ambiguity displayed in the original poem: the greater the ambiguity, the greater the possibilities for words to branch out in the translation and generate multiple meanings. That view of the translation process redirects our attitude toward interpretation in general. Interpretation does not end in the formulation of a statement but rather leads to the continuous recreation of a dialogue with the text. At all times, translation fosters a dynamic interaction between the reader and the text. The stasis of the finiteness of the word on the page becomes movement in the mind through the act of translation. Like the poet, the translator must constantly recreate the inherent power of a word. To initiate the deepening of perception, the listening to the sounds and connotations of words, the translator can often gain entrance into the deeper layers of words by studying the word's etymology and its philological development. One should remember that words that now appear to be abstract can be traced back to some kind of visual situation or physical movement. Poets and writers often lead us, the readers, back to those moments when a word came into existence so that we once again experience the sensuousness of the situation behind the word.

Words in two different languages obviously display separate etymological origins and cultural developments. When words appear to be synonyms from one cultural environment to another, they carry their own cultural baggage. It would be difficult to maintain that the English house was completely synonymous with the French *maison* or the Spanish *casa*. In the respective languages, each person visualizes these structures in different ways. If we expand on this thought process, we also realize that no three readers would exactly coincide in their reading and interpretation of a Wordsworth poem. In addition, every person connects a feeling with a word that only the native speaker can fully experience. The intensity of that feeling, which is something undefinable yet distinctly felt by the native speaker, is diminished in the transference process between languages.

Hilaire Belloc refers to that process: "The same word is not only used in many different senses in every language, but in every language any one word you may take performs several tasks. When you render it into another language by what you believe to be its equivalent you are picking up a different instrument. You are setting to work a different machine which does some work similar to the word you are translating, but also does *other* work the translated word cannot touch."

Words used to impart factual information can be the same as those used in a literary piece, although the realm of expressivity might be quite different in the latter case. Language functions on several levels: it is used to describe information and to reflect emotional states of human beings. In the first case, the reader is the observer of language, in the second the enactor of language. Information is absorbed but not experienced. And in the literary realm, writers use language to create experiences or to present readers with situations in which they become the recreator of the experience. In all instances, the writer's tool remains the written word both as restriction and as possibility. What distinguishes the writer from the non-writer is the ability to transform words into agents of emotional processes rather than the representation of factual recording.

The words themselves don't change. What changes is the level on which they function: the parameters of the word as the vehicle for transmitting information are different in a prose, poetic, or dramatic text. In prose, the words create situations in which human beings interact with others or themselves to create some kind of story line. Readers experience the dynamics of situations. In poetry, readers are asked to reenact words, to explore the nature of their paradoxical juxtapositions: the word as image in relation to other words as images. Whereas in prose pieces, tension springs from the interaction of human beings and ideas in a given environment, in poetry, tension arises from the juxtaposition of words and their magnetic fields: the word as meaning, sound, and rhythm. The prose writer explores the laws of situations, the poet uncovers the laws of words. And the playwright pursues the laws of action projected through the interaction of characters in make-believe situations on the stage. All three forms of expression demand different approaches not only from the reader but also from the translator. The poet discovers words, the prose writer situations, and the playwright actions. When W.S. Merwin writes in the first line of his poem "In Autumn": "The extinct animals are still looking for a home," the reader must decipher the direction of thinking inherent in each word. It is not a dramatic line in the sense of theater action, yet it requires us to visualize the mental connotations of such words as "extinct" in relation to the verb "are looking." The paradoxical nature immediately becomes apparent. How can an animal that is "extinct" still be looking for a home? Merwin does not use the adjective "dead," which would give a totally different tone to the line. In order for the reader to find an entrance into this line, the nature of the word "extinct" must be visualized both as a separate entity and also in relation to "animals." That refinement of thought combinations would not be possible as a dramatic device, because the word on the stage has only one chance. In the poetic context, the reader is invited to explore the word's inherent power. Extinct has a dictionary meaning that is transcended and expanded by its unexpected juxtaposition with "animal." That kind of verbal intensity causes the translator numerous, often insurmountable problems, since corresponding words in another language don't reflect the same semantic or rhythmic connotations. Poetic thinking is word-centered, prose thinking situational, and dramatic thinking action oriented.

And finally, we need to acknowledge the fact that writers have their own language, their own words, their own accents and sounds. Every word in their works has its sense in the context, which is unique and irreplaceable and therefore can never be fully repeated in the new language. For that reason, the discourse the translator establishes with the original text becomes a discourse on a different instrument in the new language.

Translation: The Revitalization of Reading and Interpretation

“There is no such thing as the definitive translation of any text, just as there is no definitive interpretation of any text.”

Philip Stratford emphatically characterizes the relationship between translator and author. “It is difficult to imagine a closer contact than between a translator and his author. None of the other parasites in the ecology of the literary world, not the critic, the professor, the student, the actor or the director, is on such intimate terms with the writer in his most intimate moments in the act of creation.”

At a moment when the established boundaries and guiding principles of literary criticism are being severely questioned as to their past and present validity, new avenues of approaching the reading and interpretation of literary texts should be considered. Translation thinking emphasizes the “how” and not the “what.” Translators continuously struggle with the following questions: What processes do we have to initiate to transfer a situation from a source-language text into the new language? How did the author create a particular atmosphere in a poem or a fiction piece, and what methodologies does the translator have to develop to transplant these atmospheres into another language?

Translation endeavors begin with the act of reading. Therefore, it is opportune to rethink the efforts that go into the act of reading and how the translation perspective modifies and directs our reading processes. Hans Georg Gadamer, in his chapter on “Wieweit schreibt Sprache das Denken vor?” (“To What Extent Does Language Prescribe Thinking?”), succinctly expresses the relationship between reading and translating in the following manner: “Lesen ist schon Übersetzen und Übersetzen ist dann noch einmal Übersetzen...Der Vorgang des Übersetzens schliesst im Grunde das ganze Geheimnis menschlicher Weltverständigung und gesellschaftlicher Kommunikation ein.” (“Reading is already translation, and translation is a second translation...The process of translating comprises in its essence the whole secret of human understanding of the world and of social communication.”)

“Reading is already translation.” Through the process of reading, we the translators and readers are transplanted into the atmosphere of a new situation that establishes the possibility of diverse realities rather than one clearly defined reality. Readers are left with various options that they can interpret within the context of that atmosphere. At every step of their work, readers/translators reestablish the inherent uncertainty of each word, both as isolated phenomenon and as semiotic possibility of a sentence, paragraph, or the context of the entire work. The rediscovery of that uncertainty in each word constitutes the initial attitude of the translator. Reading becomes the making of meaning and not the description of already-fixed meanings. As the imaginative text does not offer readers a new comfortable reality but rather places them between several realities among which they have to choose, the words in the text emanate a feeling of uncertainty. That feeling, however, becomes instrumental in the reader’s/ translator’s engagement in a continuous process of decision-making. Certain choices have to be made among all these possibilities of uncertain meanings. Whatever the translation decision might be, there is still another level of uncertainty for the reader/translator, which continues the process of reading not only within the text but even beyond the text. This proliferation of uncertainties must be viewed as one of the most stimulating and rewarding results that the reader/translator perspective finds in the study

and experience of the text: reading as the generator of uncertainties, reading as the driving force toward a decision-making process, reading as discovery of new interrelations that can be experienced but not described in terms of a content-oriented language.

Reading from a translator's point of view represents a continuous process of opening up new possibilities of interactions and semantic associations. Whatever questions the translators ask with respect to their involvement in a text, these questions have no prefigured answers that might be based on information brought to the text from the outside or based on clearly defined statements of context. In the translation process there are no definitive answers, only attempts at solutions in response to states of uncertainty generated by the interaction of the semantic fields and sounds of the words. Reading institutes the making of meanings through questions in which the possibility of an answer results in another question: What if?

Applying the translator's eye to the reading of a text changes our attitude toward the reading process by dissolving the fixity of print on a page into a potential multiplicity of semantic connections. The words on the page represent only a weak reflection of the situations that the author intended to express. The translator/reader considers the word a means to an end, the final destination of which can never be put into the limitations of static critical or scholarly descriptions.

What is the function of interpretation? To provide the reader, listener, and viewer with entrances into a text, whether that text be a literary, visual, or musical work. Each artistic work presents a particular view of the world, a way of seeing objects and situations as if for the first time. Critics and scholars must help us to find ways of entering into these new perspectives of seeing the world. However, it seems that criticism in the past few years has failed to respond to this need. Often, critical approaches that are meant to bring the reader closer to a text have exactly the opposite effect. They distance the reader from the text and close rather than open doors to a better understanding of the particular nature of a given form of artistic insight and expression. Partly responsible for that phenomenon is the critic's and scholar's attitude of seeing the text as a springboard for the development of their own ways of thinking rather than looking at the text as something that has to be entered and clarified. What develops is criticism of criticism of criticism.

At first sight, it is difficult to see the immediate relation between interpretation and translation. If we start with Gadamer's view that "Reading is already translation," then we begin to look at the reading of a text from the translator's point of view. The translator learns and applies methods of transplanting words, or rather situations, from one language into another. Interpreting a text within the same language can also be considered an act of translation, and therefore an investigation of the translator's methods can shed light on the process of interpretation. What is it that the translator does when confronted with the text in the foreign language?

The translator's starting point—and here resides the important link with the act of interpretation—must be anchored in what translators have to face in the foreign text. If we transfer this idea to the act of reading within the same language, then each word must be considered a "foreign" entity. To think in the foreign constitutes the first step toward a possible interpretation that can then lead to the actual translation. Let us assume that English translators read the simple words "maison" or "jardin" in French and initiate their approach to this text by thinking about these two words in terms of

“house” and “garden”; then a real entrance into the foreign text is seriously endangered. The English word “garden” creates a totally different atmosphere than the French “jardin.” They are the same as far as the dictionary meaning is concerned, but in terms of their cultural and aesthetic ambiance they are miles apart. The translator who decides to think through the French text in terms of the universe that surrounds the English word “garden” closes the door to any true communication with the foreign in the other language. The translator carries something to the foreign text that its semantic boundaries cannot hold. A mold is imposed on the foreign word that freezes the word’s internal energy and destroys its recreative power for the dynamic interchange with other words. The interpretive process ends before it has begun.

Another example that clarifies this problem is the juxtaposition of the word for “moon” and “sun” in German and French. The German word for “moon” is masculine (der Mond), whereas the French is feminine (la lune). The sun is masculine in French (le sol) and feminine in German (die Sonne). Thus, the associations that writers have established for these words throughout the centuries differ greatly in their emotional and aesthetic impact.

Interpretation as translation within the same language requires the same attitude. The reader must approach each word as if it were a word in a foreign language. A writer manipulates words, often modifies and enhances their established connotations, creates new fields of meaning through the interaction with other words, and builds a universe of feelings and emotions that enlarges the reader’s and interpreter’s way of seeing and understanding the world. Only through the experience of the other can we expand our insights into the human condition.

Practically speaking, the interpreter as translator continuously engages in the question: what kind of research must I undertake in order to do justice to the text I am reading, whether I choose to translate it from a foreign language into my own or whether I translate it into my own frame of mind within the same language? The translator’s interpretive act is always rooted in the concreteness of the textual situation and not in some theoretical construct. The translator—in contrast to many critics—does not consider the word as an object that can be described or even frozen into a specific meaning but rather continuously interacts with the internal energy of a word’s magnetic field. When interpreters assume the translator’s role, they live inside the word and thereby establish a dynamic environment rather than a static one. Even when a translation appears in the fixed form of the printed page, it cannot claim to be final. There is no such thing as the definitive translation of any text, just as there is no definitive interpretation of any text. Whenever a translator returns to the same text, a different reading will take place and therefore also a different interpretation. At every moment, the translator recreates the process of interpretation in the sense of finding new connections between the two sides of the river. That process is in no way different when we read and interpret within the same language. We must constantly transplant ourselves into the foreign so that we build the bridge from there back to our own way of seeing.

The translator who has to anchor the interpretive act in the realities of each word has to develop a certain strategy to do justice to a word as an isolated phenomenon and as the link in the ever-widening circle of connotations that a word gains through its contextual expansion. Words, as we know, have primary and secondary meanings. No two people will ever take the exact same impression and visualization from a word. Language in itself is quite restricted: in many instances, we have one or two

words to describe an object. When we use the word “chair,” we immediately create an image that hardly ever coincides in all its details with the visualization of that object in the mind of another person. The chair comes in multiple shapes: a high or low chair, an easy chair, a reclining chair, a swivel chair, a secretarial chair, etc. It is unlikely that our first association upon hearing the word “chair” would create in our mind the image of an “electric chair,” although that might be the connotation of that word when it first appears in a literary text. In that sense, the reader as interpreter and translator must unlearn language before the act of interpretation can be initiated.

What we think a word connotes upon first reading a text rarely coincides with the connotations that the writer injected into that word. Unlearning could also be characterized as an attitude of openness toward the multiplicity of meanings working within any given word. The tremendous variety inherent in the presence of chairness underlines the dilemma that faces all writers: to create through language something that transcends language. Not only does the chair come in many different shapes, but the specific appearance creates varying emotional reactions in the viewer. A French chair built under Louis XIV generates an atmosphere quite different from a contemporary Swedish or Danish chair, not to speak of a chair that was chiseled out of a stone. A writer’s foremost concern is not to offer statements of meaning to the reader but rather to build atmospheres that make it possible for the reader to experience a situation. In order to succeed in this endeavor, writers constantly discover new relationships between words that have to be reconstructed in the interpretive process by the reader/translator. Yet, we must remember that a word does not exist only through its semantic reality. Each word comes to life with a certain specific physicality that includes its possibilities of meaning, its sound and rhythm, its link to cultural and historical traditions, its modified uses conditioned by geographical realities, and also its visual appearance on the page, especially in poetic forms of expression. All of these ingredients begin to work on the writer as well as on the reader.

Exploration of the word’s internal levels of meanings initiates the reading and translation process. Translators place themselves inside the word to think out its magnetic field, to uncover the streams that will flow into the semantic fields of other words. That act, the most fundamental one of any interpretation, I call “visualization.” From the visualization of the individual word, the translator moves to the contextual visualization: the word in relation to the word before and after, to the rest of the sentence, to the paragraph, to the entire text, and finally to the oeuvre. At every step of the translator’s work, questions will be asked that come out of the necessity of the word and its placement within the text. Where does the word come from, what semantic and emotional baggage has it acquired through the centuries, what original image lies behind the surface appearance, what role does it play in a given text, how often does it appear in the oeuvre of a given writer, how have other writers of the same period used the word, has the writer revived a meaning-aspect that was prominent in a previous century but is not necessarily common today, and how has it been treated, if at all, by other translators and critics? All of these considerations constantly bombard the translator’s consciousness, and they should also be the major concerns of any person who approaches the interpretation of a text.

Texts from the past that have already undergone the scrutiny of time are in that sense easier to handle. Dictionaries will be able to tell us what certain words meant at a particular time in literary history. The Oxford English Dictionary is an indispensable tool for reading English texts of the past. Words are not only explained by themselves but also documented with specific examples from various works written around the same time. The contemporary text, that is to say a text that has just been

written by an author, poses more complicated problems. Whatever linguistic and semantic innovations the poet or writer has brought to the use of language have not yet been reflected in the fixed form of a dictionary. They might show up in a few years, which is of little help for the current reader and interpreter. In that case, the new meaning attributed to a word or an expression can be illuminated only through the process of a rigorous contextual visualization. The English writer Francis Bacon wrote an essay entitled “Of Studies” in 1597. The first sentence of that essay reads: “Studies serve for pastimes, for ornaments and for abilities.” For that sentence to regain meaning for the modern reader, a series of scholarly pursuits have to be undertaken. Literary history tells us that this essay, when first published, had a certain impact. Since the words “pastimes,” “ornaments,” “abilities” have changed through the centuries, we no longer have immediate access to the power of expression they had in their own time. Thus, a process of translation of these words into the present linguistic and semantic environment has to be initiated. The interpreter explores the foreignness in these words and tries to find equivalents in present-day language. Once again, the question has to be asked: “What kind of research do we have to undertake in order to do justice to this line or text?” Actually, the investigation of a single word such as “pastimes” or “ornaments” could serve as an agent to reconstruct the entire *Zeitgeist* of that period. Starting with the exploration of all the immediate connotations associated with those two words, the reader/translator will then pursue the cultural, aesthetic, artistic, social, or political nuances that might be working in these words. What becomes clear in this approach is the important recognition that all translation research, in whatever direction it might lead the translator, will always lead the reader back to the text itself. Here lies a major difference between critical and translational practices. In the former case, critics often distance themselves from the text without feeling any obligation to return to it at the end of their interpretations. In the latter case, the translator must always return to the text and reconstruct its totality through the process of translation.

Using the dictionary definitions for the word “abilities” might not necessarily provide us with a totally intelligible meaning for the way the word is used in this line. Yet, the various choices given in the dictionary generate in the reader ways of thinking about the text that otherwise would not have happened. Here are some definitions given for “ability” in the OED: suitability, fitness, aptitude, faculty, capacity, bodily power, strength, wealth, talent, cleverness, mental power or capacity. The gamut of associations could probably be extended. Somewhere in between all of these definitions lies the meaning of “ability” that the translators must decipher in their act of interpretation. The example brings us back to the above-mentioned comments about chair and chairness. The plurality of existing chair designs reaffirms that there is such a thing as a chair. On a higher level, one could say that the multiplicity of existing Bible translations throughout the centuries reassures us that there is such a thing as the Bible. With respect to the excursion into the word “ability,” translators must move among all of these dictionary possibilities, since each possibility will force them to return to the text and rethink the line in terms of each given meaning. In that sense, the act of interpretation seen through the translator’s eyes develops a reader’s and student’s ability to visualize a text. From the practice of translation, we learn above all the art of visualization.

To look at a text from a translator’s point of view changes our way of thinking about interpretation. Translation methodologies and their transferal to the field of interpretation have generated a paradigm shift in how we read and understand texts. When we think within the framework of translation, words such as integration, interactivity, interconnectedness, and interrelationships come to mind. In other words, the translation process establishes a systemic way of looking at a text. Everything

is related to everything else in the overall structure of a poem, play, or novel. Even though the translator begins with a technique of dissecting every detail of a given sentence or paragraph, all individual insights and discoveries have to be treated as part of an overall coherent structure. The translator aims at the reconstruction of the totality of a text in its human and historical context. Therein lies the integrating power of the translator's way of looking at works of literature.

Literature at its best opens new ways of seeing, introduces new perspectives, expands our insight into the complexity of human relationships, and offers us certain ordering principles in that complexity to give us direction and even reassurance. The function of reading, and consequently of interpreting and understanding, should be the reconstruction of complex relationships and not their reduction to simple formulas. A belief in the possibility of one meaning and only one meaning as the result of an interpretation for a literary work would be contrary to any concept of creativity.

We read to uncover new worlds, to see what we have not seen before, to experience new ways of ordering our world, to expand our never-ending desire to form new connections. Translators intensify the act of reading for us; they introduce us to unknown worlds of relationships and provide us with thought processes and methodologies that allow us to penetrate deeper into the complexities of literary texts. Translators place less emphasis on interpretive statements and therefore explore the field of meanings that might evolve between words; they take us back to the dynamics of language before language becomes enshrined into the fixity of lexical meanings; they make us listen to words so that sounds reinforce the intended sense of words. Translators provide us with a finished product: a text transplanted from the source language into English. They open new cultural and aesthetic realms for us and initiate channels of communication with other cultures so that we may better understand and judge our own culture. Through translation we are offered the opportunity to participate in the mysterious strangeness of other countries. The translated text is the translator's most visible contribution to our civilization. Beyond that, translators can also teach us to refine our internalization of language, to elevate reading to one of the most energizing activities in our lives, and to revitalize the art of literary criticism. The latter might just make translation methodologies one of the most important impulses to invade the literary academy in the next few years. Literature died when the literary work was replaced by criticism. Literature might come back to life through the art and craft of translation.

The translator's point of view positions the translator inside the text as a recreator of its complex semantic levels of expression. The composer Aaron Copland distinguishes three ways of listening to music: one in which we notice music only when it is no longer played, as for example in department stores; one in which we try to impose a specific meaning on any given composition, as with Beethoven's Moonlight Sonata; and one in which we become involved in listening to and interpreting the melodic and structural lines of a piece of music. It is the last one that is the most exciting, and it is also the one that can be achieved by transferring the methodologies derived from the art and craft of translation to the interpretation of literary texts. The interpreter emulates the author's intensity through an intense form of re-creation. At times, the pleasures derived from the interpretive act can equal the pleasures experienced by the original writer/artist. The methodologies of translation can be used as a dynamic process that engages the reader or the viewer and listener in a more intense "experience" of the artistic work.

Notes

Andric, Ivo. "L'Auteur et la traduction de son oeuvre." In *Dix Années de traduction*, edited by I. J. Citroen, 63. Oxford: Pergamon Press, 1967.

"Elle [traduction] est l'art et l'aptitude de prendre le lecteur par la main, de le conduire à travers des régions et des espaces où seul il n'aurait jamais pénétré, de lui faire découvrir des objets et des phénomènes qu'il n'aurait jamais vus autrement."

"Translation is the art and the aptitude of taking the reader by the hand and conducting him across regions and spaces he alone would never have penetrated, enabling him to discover objects and phenomena that otherwise he would never have seen."

Barnstone, Willis. "The Translator's Voice: An Interview with Willis Barnstone" by Thomas Hoeksema. *Translation Review* 6 (Winter 1980): 10.

"In translating one explicates, for one chooses a specific dominant meaning. Often in transferring meaning one has to give up ambiguities, but there are tricks even for finding equivalents of ambiguity. As for a single way of translating, no way. What keeps literature alive is that its readers develop, change from generation to generation, and thus, in completing the act of reading, change their own contribution. Likewise, a translator in each generation reads differently and hence pours an altered content in a form appropriate for each age."

Forman, Janice. "Teaching Students to Write in Their Own Voice: The Practice of Translation." *Translation Review* 23 (1987): 13-17.

"The translator is a special reader: one who is reading in order to write, one who is reading for language as well as for content."

Forster, Leonard. "Translation: An Introduction." In *Aspects of Translation: Studies in Communication*, edited by Andrew Donald Booth, et al., 3. London: Secker and Warburg, 1958.

"The resources of the language into which the work is to be rendered seldom allow the translator to reproduce this effect of ambiguity or multiple meaning in individual cases. He has to plump for one out of several simultaneous connotations and thus his rendering becomes an interpretation, whether he likes it or not."

France, Peter. "Dostoevskii Rough and Smooth." *Forum for Modern Language Studies* 33, No. 1 (Jan 1997): 73.

"New Translations—of which there have been a great number over recent decades—customarily justify themselves by claiming that they are revealing what they see as the real Dostoevskii, whose specific qualities had been muffled in earlier translations."

p. 76 "Precisely because [Constance] Garnett's translations were successful over such a long period, it became possible and desirable for subsequent translators to think differently about Dostoevskii, to aim at revealing aspects of his work, and above all his style, that had been hidden from earlier English readers."

Grossman, Edith. "An Interview with Edith Grossman" by Maria Cecilia Salisbury. *Translation Review* 41 (1993): 12.

"It seems to me that literary translation is both an act of criticism and an act of creative writing. In many ways the translator penetrates the text more deeply than most critics and is constantly engaged in interpreting both the text and its subtexts. This is an integral part of the translator's obligation to recreate, in another language, the tone, sense, and impact of the original. In order

to fulfill that obligation, literary translators must be sensitive writers in English—otherwise they run the risk of writing in ‘translatorese,’ the kind of misbegotten idiom that has no reality in any language.”

Hollander, John. “Versions, Interpretations, and Performances.” In *On Translation*, edited by Reuben A. Brower, 213-14. Cambridge: Harvard University Press, 1959.

“I believe that it is almost a truism among philosophers that a translation of a text that one knows very well in the original may nevertheless provide extremely useful insights into the philosophic problems treated there....Any translation might thus...do the work of an ‘interpretive’ one by showing him something in an argument that he had not previously seen, as looking through a mirror at an unfinished painting lets one perceive relationships that habitual observation has tended to obscure.”

Jacobs, Barry. “On Translating Strindberg’s *Oväder*.” *Scandinavica: An International Journal of Scandinavian Studies* 27, No. 1 (May 1988): 21.

“A successful translation must be based on a coherent interpretation of the original, one that accounts for the details in the text. Of course, no interpretation is ever wholly free of misinterpreted details, misreadings, and misunderstandings: a specialized form of interpretation like literary translation is perhaps especially subject to distortions of this sort because of the impossibility of one’s ever mastering all the secrets of a language and a culture not one’s own.”

Mitchell, Florence. “Reading, an Essential Skill for Professional Translators.” *Teaching Translation in Universities: Present and Future Perspectives*, edited by Penelope Sewell and Ian Higgins, 94. London: Assn. For Foreign Language Studies with Centre for Information on Language Teaching & Research, 1996.

“Translators can create in their minds the image evoked by what they read, and look at this created image from all angles, thus getting the effect of the spaces, the connotations and implications contained in the text, the unexpressed, the non-dit.”

p. 100 “The benefit of effective reading is that it gives one a blueprint of the text from which to work with confidence. The questions, as one reads, are no longer: ‘How am I going to translate this?’ or ‘what does it mean?’ Instead they relate to the actual content of the text.”

Rabassa, Gregory. “If This Be Treason: Translation and Its Possibilities.” *The American Scholar* 44, No. 1 (Winter 74-75):31.

“The translator, therefore, like the critic and scholar, must be a reader. The ideal translator must be the ideal reader, a rare breed, for a translation ought to be the closest possible reading of a work. The fact that people who can read another language well cannot always translate it well into their own tongue means that the translator must also be a writer. He must have at least those ‘technical’ skills that the writer possesses. Although his own imagination is governed by that of his author, it still must be able to understand and follow what the latter is imagining. A translator is a reader who writes what he reads.”

Rabassa, Gregory. “Translation: The Recreative Art.” *Humanities* 3, No. 6 (Dec 1982): 1.

“... just as the reading of the same novel by two different people will always produce two different books, so will two translations, all the more obviously because they are written down for all to see and compare.”

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Multiple Translations: An Expansion of the Interpretive Process

“Multiple translations reconfirm that words do not represent a fixed reality in themselves, but rather are signs toward something.”

The practice of retranslating works from other languages into our own is nothing new in the history of literary traditions. Language changes, and philosophical and aesthetic outlooks are modified by political and social transformations, which impacts the way we interpret literary and artistic works. Translations seem to follow the rhythm of generations: every thirty years, the need arises to give a translated text a facelift to make the power of the original once again accessible to the contemporary reader.

Changes in language are a daily occurrence: words expand and retract the boundaries of their semantic fields throughout decades and centuries. Some words even disappear for a while, only to be rediscovered by another generation; or words may change from their original meaning to their exact opposite. The history of the word “virtue,” the semantic variations it has suffered from its first appearance to the present, definitely demonstrates the wide range of meanings that can be captured in a word. Words are fragile, and therefore they hardly ever communicate the exact same meaning to two different readers.

Looking at how the Latin word “virtute” from Dante’s Canto XXVI (118-120) has been rendered by various translators throws some light on the fragile nature of interpretation.

*Considerate la vostra semenza: fatti
non foste a viver come bruti, ma per
sequir virtute e canoscenza.*

Charles S. Singleton translation:

Consider what origin you had:
you were not made to live as brutes,
but to pursue virtue and knowledge.

H.R. Huse translation:

Consider what origin you had:
you were not created to live like
brutes, but to seek virtue and knowledge.

Allen Mandelbaum translation:

Consider well the seed that gave you birth:
you were not made to live your lives as brutes,
but to be followers of worth and knowledge.

To retranslate works from the past and the present has been and will be a natural part of literary activities. Our own time seems to be no exception to that process. What appears to be new is the discovery of multiple translations as an important pedagogical tool to revitalize the act of reading and interpreting, to bring students and readers back into the text, to make the act of reading once again

an enjoyable one. No translation will ever replace the original source-language text, but the various interpretive perspectives that multiple translations bring to the text will engage the reader to participate in a literary work rather than to merely describe it. Each translation presents a different performance of the work, a performance that the reader can participate in. The role of the reader changes from that of an observer to that of a participant in the re-creation of an experience for which the literary text provides the appropriate atmosphere.

Some authors have been more fortunate than others during certain periods of literary history in finding a translator commensurate with their own artistic achievements. It can be said that translation flourished more at certain historical moments than at others. The Elizabethan period has been identified as such a moment. Ovid, Homer, Ariosto, and the Bible received great Elizabethan Englishing; those translations are still read today. Dante was less lucky in that respect; his work did not find an Elizabethan translator, and it was not until the early nineteenth century, with Cary's literal verse translation, that his work was resurrected for the English reader.

Cary's impact was quite remarkable. Shelly used him as a trot for the first time he read Dante. Keats read him, and without Cary, Blake would not have cut his great engravings of "The Divine Comedy." Ruskin indicated that if he had to choose between Cary's Dante and Milton, he would probably opt for the former. Margaret Fuller reviewed a new edition of Cary's translation in 1845 and got Emerson to make the first translation into English of the "Via Nuova." Since Emerson's Italian was not very reliable, he never published the translation. Longfellow published his literal verse translation of the "Inferno" in 1843; his "Purgatorio" and "Paradiso" were published two decades later. By 1900, forty more translations had come into print. Another fifty translations had been published by the mid-1980s.

The study of multiple translations increases the reader's sensitivity to specific moments in a text. The activity underlines the extremely fragile nature of words and their constantly changing boundaries of semantic connotations. At the same time, multiple translations reconfirm that words do not represent a fixed reality in themselves, but rather are signs toward something. The study of multiple translations substantially enlarges the interpretive process and perspectives that readers draw from the text. When several translations of a poem are available in English, the reader can identify those moments when translators have chosen different word equivalencies for an expression in the original language. It is in those gray zones, those moments of ambiguity of a poem, that the interpretive perspectives of the translator are at work. The translator has recognized that no one single word can fully transplant the word in the original, and therefore certain evaluative decisions have to be made. Translators have to choose the equivalent that most strongly represents for them the process of poetic thinking that they perceive in the source-language poem. Different translators' decisions will vary according to the translator's overall interpretive perception of the poem. The reader undertakes an increasingly stimulating interpretive approach to the poem through its various translations, since no one translation ultimately succeeds in transferring the entire poem from a foreign language into English. Each choice made by the translator with respect to a particular word enlarges the reader's understanding and experience of the poem. The actual poem, its possible meanings and aesthetic dimensions, resides somewhere between the solutions offered by each individual translator.

No reading of a poem can be more intense than that which proceeds through the study of multiple translations. A short look at several translations of “The Panther” by Rainer Maria Rilke should illuminate this interpretive process. The first two lines of the German read:

Rainer Maria Rilke

“Der Panther”

Sein Blick ist vom Vorübergehen der Stäbe

his glance is of the passing of the bars

so müd geworden, dass er nichts mehr hält.

so tired made that it nothing no longer holds

Ihm ist, als ob es tausend Stäbe gäbe

Him is as if there thousand bars exist
the panther

und hinter tausend Stäben keine Welt.

and behind thousand bars no world

His gaze, from sweeping by the bars, has worn so thin,
there’s nothing more that it can hold. (John Felstiner)

From seeing the bars, his seeing is so exhausted that it
no longer holds anything anymore. (Robert Bly)

His sight, from glancing back and forth across the bars,
has grown so weary it catches nothing more. (James L. Dana)

His sight from ever gazing through the bars has grown
so blunt that it sees nothing more. (C.F. MacIntyre)

His vision from the passing of the bars is grown so weary
that it holds no more. (M.D. Herter Norton)

The bars have sucked his glance so dry of raging,...
(Ludwig Lewisohn)

The German word “Blick” has been rendered by the words gaze, seeing, sight, glance, and vision. Apparently, no exact equivalent is available in English to render the full impact of the German word. All the English words project a common ground of semantic connotations, but each word signals a series of associations that are different from the others. The activity of visualization contained in “glance” is different from that of “vision” and of the other equivalencies that the translators have chosen to capture the magnetic field of “Blick.” What makes the translation of the word “Blick” so terribly difficult is the fact that it comprises as word-visualization both a movement and a state of stasis. A

person generates a “Blick,” a glance that goes from the person to the outside world, and it also expresses the content that is contained in the activity of seeing. None of the English equivalencies can recreate that double image. However, the study of these various translations of “Blick” imparts to the reader a sense of the complex interactions that are active in this word. The very fact that each translator has chosen a different word for “Blick” heightens the interpretive curiosity.

The comparison of the translations also reveals that Norton’s rendering of the first line is distinctly different from the others. He has placed the movement into the bars rather than into the eyes of the panther. He is the only one who has chosen to render that nuance as it is in the original German. Without the presence of the other translations, the reader would probably not have noticed this poetic nuance.

The study of a poem through the medium of various translations displays the complex associations of poetic thinking and induces the reader to ask questions about the nature of the poem that otherwise would not have been asked. Out of all these various interpretations, readers can then formulate their own ways of seeing and interpreting the poem. This kind of reading offers an extraordinary richness of perceptions, a living inside the poem, which could rarely be reached by reading just one translation of a given poem.

The study of multiple translations leads the reader to a never-ending practice of perceiving the various associations that can be derived from a word and how that word interacts with the other words of a paragraph: seeing the word as a constant exploration and not as something that can be reduced to one single meaning. The reader/translator engages in the act of performing the work that will see a new life in another language, which results from often divergent interpretations. Each translation reflects the specific interpretive attitude of the translator. The study of multiple translations refines the techniques of entering a work and expanding the understanding of how a work was conceived and built.

From: Rainer Schulte. *Comparative Perspectives: An Anthology of Multiple Translations*. American Heritage. 1994.

Reconstruction of the Translation Process

“Translators seem to agree that a literal translation, especially of a poetic text, basically destroys the overall impact of the original.”

Nothing can be more illuminating about the translation process than translators reflecting on their work and then recording the delicate steps to bring a foreign literary text into the environment of another language.

When a translator puts the final touch to a translation, and if then the final draft reaches its ultimate unchangeable existence in the printed page, nothing visible remains of the agony, the frustration, and the modes of thinking that went into the preparation of the final draft. In addition to the normal problems encountered in the translation of any text—semantic and cultural incompatibilities between two languages—every translator meets the unusual difficulty, the unexpected untranslatability, and the satisfaction of having created solutions where apparently no solutions were possible. That process and the memory of that process remain enclosed in the translator’s mind. What the reader sees is the end product of that process, which might or might not have satisfied the translator’s aspiration.

In the study of poetry, scholars have recognized the importance of having access to the various drafts that a poet prepared for a particular poem. The progression of these drafts, the changes of words, sentences, and images effectuated by the poet provide the reader with insights into the creative process and possibly enlarge the understanding of the poem’s structure and vision of meaning. The newer scholarly editions of poets’ works frequently include the various word changes that poets considered necessary to translate their vision into a particular poem. For the reader, this information can increase the aesthetic experience of the poem.

The investigation of the translation process and a systematic recording of the various steps that go into the making of a translation should provide valuable insights not only into the craft of translation but also into the nature of interpretive approaches. Translators, like other creative writers or artists, are reluctant to have someone look that closely into their working methods; each translator will develop his or her own method of translating, something that is ultimately quite private and perhaps something that translators want to keep to themselves. Also, the recording of variations from one draft to the next is not an easy task from a purely organizational and printing point of view. However, with the use of computer technology it will be easier to record all the changes that a translator made from the first to the final draft.

Even if the changes from draft to draft have been recorded and are available to the reader, the reasons for changing words or lines in the process of revising are not immediately accessible. Here, the cooperation of the translator is needed. Translators have to begin to reflect the thought processes that prompted changes from first to final draft in the form of written documents. A critical edition of a translation might include this kind of documentation, which could easily increase the reader’s understanding of the difficulties that are involved in transferring refined emotional and mental perceptions from one culture to another. Once again, the aesthetic experience of a literary text would

be expanded through the availability of such information. Readers, like the translators, would actively participate in the complex structures that come to play in a refined literary work.

Burton Raffel has a chapter entitled “A Translation Mirror” in his book *The Forked Tongue* in which he retraces the translation of a short poem by Arno Holz (1863-1929) entitled “Draussen die Düne.” Of particular interest are his reflections on the translation of the German title of Arno Holz’ poem: “Draussen die Düne.” His final version of the title becomes “Dune out There,” after he originally had decided to translate the title with the article “The Dune out There.” Raffel offers some very refined and useful considerations in the reconstruction of the steps that he undertook to transfer these poems from a literal translation to a final draft.

Translators seem to agree that a literal translation, especially of a poetic text, basically destroys the overall impact of the original. Yet, in order to re-construct the totality of the original source-language text, translators have to dissect every sentence into the components of individual words. The performing musician has to use a similar procedure. Every line of musical thinking is dissected into its components of individual notes that are examined first in and by themselves and then in relation to the other notes surrounding them. If a performer were to play just individual notes without any consideration for the overall structural coherence of a musical piece, the performance would fall apart. Similarly, the translator would utterly fail if translation were restricted to the carrying over of isolated individual words. Both performer and translator—who indeed have many traits in common—must violate a text first before a feasible or even successful translation or performance can be undertaken. They all begin with the de-struction of the text first in order to re-construct it thereafter. The arch that extends from the beginning of the de-struction to the completion of the re-struction of a given text constitutes the process of translation. No single discipline will be able to answer all the questions that surface during the voyage from initial de-struction to final re-struction.

Margaret Sayers Peden offers an insightful demonstration of the de-constructing and re-constructing procedures in her essay “Building a Translation, The Reconstruction Business: Poem 145 of Sor Juana Inés de la Cruz.” She compares the original work to an ice cube. Then she explains what happens to the ice cube when the original work is being transferred to a new language. “During the process of translation the cube is melted. While in its liquid state, every molecule changes place; none remains in its original relationship to the others. Then begins the process of forming the work in a second language. Molecules escape, new molecules are poured in to fill the spaces, but the lines of molding and mending are virtually invisible. The work exists in the second language as a new ice cube—different, but to all appearances the same.” A poem has to be taken apart first before any translation can be undertaken. In that sense, the translator must “do violence” to the source-language text. The process of de-constructing must precede the act of re-constructing.

The process of doing violence to the text starts with the preparation of the trot. Yet, the trot reveals the inner connections and parallels that are active in the poem. With the help of graphs, Peden then examines the basic structure of the poem, which, according to her, must be maintained in any subsequent translation, in order to enter more deeply into the inner workings of the poem. Furthermore, Peden discusses eight versions prepared by different translators to assess the degree to which these translators have been able to duplicate the architecture of the original. She then juxtaposes her own translation to these already existing versions. Once a translator has grasped the original frame of the

poem, then “such materials as meter, rhyme, vocabulary, rhetorical tone, poetic figure, and period” have to be recovered. The thorough and refined discussion of all the elements that come to work in Sor Juana’s poem demonstrates possible approaches to the reading and interpretation of the sonnet, which can then lead to a successful translation of the poem and at the same time, delineate a formula by which the basic structure of the poem can be measured and evaluated. The translator must always be alert to the total structure of a poetic text. Peden’s essay should serve as an extremely important guideline for any future scholarly discussions of the reconstruction process.

No two literary texts are exactly identical with respect to the kinds of problems they pose. Each one of them becomes a new field of investigation for which translators have to design strategies of research. According to the specific direction that a literary text has taken, translators might have to draw information from several disciplines at the same time to solve problems of a linguistic, semantic, cultural, or historical nature. Words, sentences, and images continuously challenge the ingenuity that translators have to bring to their research strategies. For the translator, the concept of research takes on an entirely new dimension. Often, in the context of traditional literary scholarship within disciplines such as English, French, German, or Spanish literature, research means the repetition of the same methodology applied to a new textual situation. Those research methods are in danger of becoming mechanical. The art and craft of translation rarely allow for that kind of mechanical research procedure. Translators always connect their research to the urgent need of a specific moment encountered in a text. A great deal of the translator’s work consists of figuring out what kind of research must be undertaken in order to engage in a meaningful interpretive process. The excitement resides also in the recognition that there never is just one single definitive answer to a translation problem. The nature of the solutions changes from one step to the next according to the particular perspective that the translator brings to a text at any given moment.

The reconstruction of the translation process can be pursued on several levels. Whatever text translators have to confront, they should become comfortable with the notion that they have to accept ambiguity and that choices have to be made. The most immediate starting point would be the correspondence between words. The word appears as a fixed entity on the page, a word that the writer has chosen among many before it appeared as a final solution in the created text. The translator has to start with that word and reconstruct all the various possibilities that the writer might have had in mind when the text was created. The associations of individual words grow in the context within which they appear. Thus, the translator must return to the fountain of possible connotations from which the word came before a choice in the receptor language can be made. A translator will always encounter words and phrases that resist translation. It is often difficult to find an English expression that encompasses all the connotations of a word of the source language. This is particularly critical with respect to Spanish, in which individual words take on different connotations from one Spanish-speaking country to the next. Thus, many mistranslations occur because the translator is not familiar with local usages. The translation of Juan Rulfo’s novel *Pedro Páramo* contains a strange reference to a “crown.” Apparently, the translator was unfamiliar with the Mexican use of the word “corona,” which, in Mexican Spanish, refers to a funeral wreath.

Often, a foreign text contains several words for the same object, whereas the receptor language has either only one word for that object or words that distort the tone of the original text. A good example to illustrate this situation is the poem “Cocteau se mira en el espejo” by José Emilio Pacheco,

translated by Thomas Hoeksema. Throughout the poem, Pacheco uses three different words for “face” (rostro, cara, espejo). Since the possible English corresponding words (visage, countenance) create a different atmosphere from the Spanish words, the translator, in collaboration with the poet, decided to use “face” for all three Spanish words in the final translation.

The previous considerations focused mainly on the problems that arise with the transferal of words from one language into another. Yet, the reconstruction of the translation process also teaches us something not only about the enormous research work that goes into the making of a translation but also what it means to pursue meaningful and intelligent research. I believe in the motto “no technique without need.” In the realm of translation, the direction of research that has to be pursued comes from the necessity created by a given problem in the text itself. The translator has to delineate the particular difficulty that needs to be addressed and then design the specific procedures necessary to implement a successful research strategy. In other words, research methodologies are always generated by the necessity of the problem’s parameters in the text.

Christopher Middleton has written an excellent essay on his translation of Günter Eich’s poem “Ryoanji.” He starts with a discussion of the words and the syntactical structure of the poem. Then he retraces the tedious research procedures he had to follow in order to clarify the poem’s internal movement. His research takes him to a poem by Hölderlin entitled “Andenken” (Memory), which shows clear parallels to Eich’s poem “Ryoanji.” The links that Middleton establishes between various literary sources and Eich’s poem “Ryoanji” are fascinating; they provide the reader with an idea of the associative thinking and of the research methods that precede any translation project. Middleton’s essay on the reconstruction of the translation process of Eich’s poem “Ryoanji” furnishes an excellent model for the study of the reconstruction of the translation process.

Equally important for the reconstruction of the translation process is John Felstiner’s scholarly study of his translation of Pablo Neruda’s *Alturas de Machu Picchu*. Felstiner places the poem into its literary and cultural context, and he revives every biographical reference that can illuminate a particular passage in the poem. In his chapter “Translating *Alturas de Machu Picchu*,” he walks the reader through every line of Neruda’s poem, explores the parameters of every word, listens to the sound of the lines, comments on the relevant literary associations, and justifies the reasons for his final choices.

The scholarly pursuit of reconstructing the translation process is a relatively new development within the study of translation and literature. However, the intense interaction that a translator establishes with a work of literature to prepare a translation of a given work, and the deliberation that drives the decision-making process toward the choices that seal the final draft of a translation, take the reader into a deeper and more energetic understanding of any literary text. Thus, the practice of reconstructing the translation process should be considered a vital area for future scholarly exploration, both to assist the beginning translator and to promote an intense and meaningful way to study works of literature. The reconstruction of the translation process constitutes a new field of scholarly investigation and therefore should become a major challenge for future PhD dissertations.

The Act of Translation: A Passageway toward Interdisciplinary Thinking

“Words have strong primary and secondary meanings.”

The global interaction imposed on us by the world we live in and the necessity to find solutions for the complex problems that confront our society today force us to rethink some of the paradigms we have inherited from the past. If in the past, the primary concern of an educational system might have been anchored in the accumulation and absorption of information, then that system needs to be rethought and modified at a time when the only constant in our daily life is “change.” Interdisciplinary thinking can respond to the challenge of change, and translation thinking can advance interdisciplinary thinking. To understand the full implication of interdisciplinary approaches, a distinction between linear and non-linear or associative thinking has to be made. Interdisciplinary work is always based on non-linear, associative thinking.

In most instances, the study of literary history follows a linear, chronological pattern. Authors and their works are studied from one century to the next. Apparently, all histories of literature follow a chronological sequence, and most anthologies of English and American as well as world literature show a structuring principle that is built on chronology. An intriguing idea would be to write a history of literature that starts with works in the present which then are linked to literary and aesthetic developments in the past. In studying the works of a contemporary author, the literary scholar would have to establish linkages to the past that in turn would illuminate the particular structural essence of the work under consideration. That approach would take the procedures of literary criticism out of their chronological, and often somewhat mechanical, nature into the realm of associative thinking as the scholar constantly establishes linkages between the present and the past. However, the starting point is always the “present” situation with its complex structures and problems. When James Joyce’s *Ulysses* first appeared, it would have been most helpful to have found a critic who could have directed the reader toward Lawrence Sterne’s *Tristram Shandy* to illuminate some of the innovative structural devices that Joyce used in creating his novel. One of the fundamental characteristics of interdisciplinarity is its anchor in the present. The interdisciplinarian begins with the problems encountered in the present for which meaningful solutions have to be found by designing the appropriate research methods.

A shift from linear to non-linear, associative modes of looking at the world changes our attitude toward the literary work in general. We begin to consider the text not as a totally fixed entity on the page but rather a dynamic entity with which we constantly interact. All literary texts are fragments—as are perhaps all artistic creations seen from the perspectives of their creators—fragments that the translator reconstructs through an intense and dynamic interaction with all the explosive possibilities inherent in words and their placement within the structuring boundaries of a text.

The act of reconstruction, that probing of what reality there is behind the surface of the words used on the page, is the act of interpretation. The good translator and the good critic meet at this juncture of their work. It is an extremely intense process that requires constant interaction with the details of a text, a total involvement with the text and a re-creation of the text. The prerequisite for these activities is a mental energy that generates associations from one word to the next without stepping

outside the parameters of the text. The translator as interpreter constantly translates the magnetic field of a word into its visual reality. I call this activity “situational thinking” or a process of “visualization.”

The concept of “situations” links the act of translation to the broader concern of interdisciplinary thinking. To understand the inherent connection between translation and interdisciplinary thinking, the following steps have to be undertaken. When translators begin to enter into a text, they use the words on the page not as goals in themselves but rather as signposts toward the reconstruction of the emotions and ideas that the authors wanted to express in their works. Thought processes and emotions are always in a state of flux, never really finite in their progression. Therefore, the translators must learn something about the dynamic possibilities of the words they encounter in a given work of literature. Through an exploration of the ramifications and nuances of each word, translators acquire a feeling for and a visualization of the situation that the author wanted to bring to life.

The key element in this process is the recognition that the translator must relate the visual foundation of each word, its immediate and hidden associations of meaning, to the situations that an author intended to project. A writer makes these situations transparent through a careful manipulation of words on the page. In this sense, each word on the page becomes a very fragile entity that is being molded by the translator’s interpretive interaction with the word. However, individual words exist with a multiplicity of possible meanings, which means that when translators interact with words, they must draw from them the angle of meaning that is most conspicuously connected to the situation and the atmosphere of the work’s context. Often, those aspects of meaning or meanings are not in immediate relationship to the obvious finite meaning that we draw from a word when we first encounter it on the page. Words have strong primary and secondary meanings. By the former, I mean those connotations that come immediately to mind when we read or hear a word. However, those obvious layers of meaning might not be the meanings that the author intended as primary meanings within the context of the literary work. At that moment, the translator must adopt a more flexible attitude toward the word in order to become aware of the possible different directions of meaning that the author has given to a word or sequence of words. Translation then opens channels of interaction with words and does not reduce the word to one or several finite meanings. That process, however, always relates the word to a situation and does not see it in isolation, just as a word.

The continuous effort to relate words to a situation constitutes the anchor of translation as an interdisciplinary activity. Translation as situational thinking, translation as a never-ending process of relating a word to a situation, clearly reflects the process that also leads to interdisciplinary thinking. When translators begin to interpret the text, they have to bring the aspect of meaning indicated by the word into immediate relationship with the situation that underlies the text. Translators move between situation and word, but their thinking must always be anchored in the situation and not in the appearance of a word. A decision has to be made about which nuance of meaning should be drawn from the word to fit it into the atmosphere of the situation. Translational thinking therefore is not primarily rooted in the word as word, but in the exploration of a situation that emerges from the direction of meanings imparted through words. Yet, the situation has a life of its own, which is beyond the linguistic means of language. The dynamics inherent in that situation have to be approximated by the linguistic means of the new language into which the text is being translated.

Each word then has to be adopted and geared into the direction of the situational atmosphere.

The constant flow between word and situations and the decision-making process on the translator's part not to violate the basic boundaries of that situation are inherently interdisciplinary ways of going about studying a subject matter. The translator de-constructs the respective text in order to develop strategies that will produce solutions for the re-construction toward a final version. Similarly, the interdisciplinarian de-constructs all the elements of a given situation and then designs strategies that will bring about solutions.

Translation is a problem-solving activity that considers the word not as an isolated phenomenon but always in association with something else: the visualization of a situation. Words have to be brought into harmony with the situation, and the solutions come from the translator's efforts to reconstruct the numerous threads active in that situation. In the process of translation, the translator approximates (through words) the overall impression of the situation received from the study of the original language to be transplanted into the possibilities of the new language. What the translation does is simply an intensification of developing numerous threads between word and situation, not to see them as two separate entities (words on the one hand, situation on the other) that can be dealt with separately. That interaction requires active participation and involvement, inside exploration of the text and not distancing from the text. All efforts of interpretation lead to the situation, and the problems that arise can only be solved within the context of the situation and not within the individual meaning of a word.

Interdisciplinary thinking is the relentless effort to adjust thinking (which is expressed through words) to the refined necessities of a situation. By becoming sensitive to the needs of the situation, a solution of the problem can be initiated. Interdisciplinarity could then be defined as the communication between a situation and words, in which the words take an active role in discovering the dynamics of that situation. Discovering leads to understanding, and understanding based on the visualization of a situation initiates the process of finding solutions, whether it is the realm of translating a text or approaching a subject matter from an interdisciplinary point of view.

Translation and interdisciplinary activities are anchored in situational thinking. Translation revitalizes the thought process by thinking out possibilities of interaction and meaning within a given text and choosing from these possibilities a solution that comes closest to the atmosphere of the situation. Decisions are made within the dynamics of the text; thinking grows out of the situation within a text and is not brought to the text from the outside.

A genuine act of interpretation opens up a natural flow of interaction between translator and text in order to get a feeling for the situation that lies behind the words (but still is created by words). Once the situation has been fully visualized, the process of transplanting into a new linguistic environment begins. Interdisciplinary thinking is of a similar nature: it establishes channels of interaction with a situation and all the possible ramifications of associations within that situation in order to start a decision-making process. The latter might lead to the construction of new thought associations that generate the possibility of finding solutions in harmony with the needs of the situations.

The above-established conceptual frame can assist us in understanding how the methodologies derived from the art and craft of translation can foster interdisciplinary studies. Interdisciplinary scholarship is present-oriented and is always concerned with the solving of problems, a fundamental feature of all translation activities. Translation starts with the visualization of a situation, the

identification of the problem at hand, and then the design of methods that can bring about solutions. The interdisciplinary approach begins with the visualization of the problems inherent in a situation; then the scholar must invent research methods that respond to the needs of the situation so that possible solutions for the various problems can be conceived and implemented. In literary criticism, we are often confronted with the practice that certain established interpretive methods are imposed on various literary works. Thus, the text is used and often violated to support a certain fixed interpretive stance, whereas the translator does not start with a preconceived notion of interpretation. The needs of the text generate the specific interpretive methods that might lead to the formulation of possible solutions. Translation and interdisciplinary thinking are constantly concerned with the recreation of a process, at the end of which must be the creation of a solution.

This attitude also has a major impact on the redirection of research procedures in literature and the humanities. The never-ending question reads: what kind of research do we have to pursue in order to do justice to the complexity of a literary text or a situation. If we carry this idea to its logical conclusion, then we can say that no technique should be implemented without need. The driving force is always the need of a text or situation, which is responsible for the design of specific research methods that are in harmony within the context of the text or a situation. Differently said, research not for the sake of research but rather research in response to the need inherent in the complex web of a situation.

Reviewing Translations

By Rainer Schulte

“No translation will seem to [scholars] of much worth compared to the original, but they alone can say whether the translation produces more or less the same effect upon them as the original.”

—Mathew Arnold



One of the most neglected areas of translation studies is the field of reviewing translations. In general, scholars and critics approach the reviewing of translations with trepidation, and reviewers fail to understand the important role of addressing the translational problems and difficulties that translators encounter when they transplant literary works from foreign languages into English. In this country, most translated books are being reviewed as if they had been written originally in English, and reviewers often fail to realize that they are dealing with a translation.

The awkwardness widespread among critics faced with the task of having to review a literary work in translation is reflected in the limited vocabulary used to talk about published translations. A walk through the pages of *The New York Times Book Review*, *Times Literary Supplement*, *The New York Review of Books*, *The Washington Post Book World*, and *The Women's Review of Books* confirms the frequent absence of commentaries on a translated book. If a translation is reviewed, then the repetition of the same clichés applied to the characterization and the evaluation of translated works is predictable: “beautifully translated,” “a fine job,” “this apparently ungraceful translation,” “the translation holds up well,” “sensitive and truly faithful in spirit,” “the language in this disciplined translation is deliberately flat, unheroic, oddly nervous,” “the translation, though able, is not brilliant,” or “the translation is adequate, but somewhat wooden and pedestrian; it also seems insensitive to certain of the cultural references.”

The reviewing of translations is a work in progress that still leaves much to be desired. On October 6, 1996, *The New York Times Book Review* published a special issue celebrating its 100-year anniversary with reprints of 76 reviews covering the years from 1896 to 1991. The international scene of writers was represented by seven authors: Fyodor Dostoyevsky, *The Brothers Karamazov* (1921); Sigmund Freud, *A General Introduction to Psychoanalysis* (1920); Marcel Proust, *The Guermantes Way* (1925); Adolf Hitler, *My Battle* (1933); Franz Kafka, *The Trial* (1937); Albert Camus, *The Plague* (1948); and Aleksandre Solzhenitsyn, *Rebuilding Russia* (1991). Any reader who approaches these reviews would have to assume that all of the books listed in this retrospective were written by English-speaking authors. There is no indication anywhere that any of these books were originally written in a foreign language. Not one of the titles carries the name of a translator, and in only one of the reviews is the translator mentioned. Daniel Patrick Moynihan wrote the review of *Rebuilding Russia* (1991) by Aleksandre Solzhenitsyn, and he compliments the translator, Alexis Klimoff, for his “wonderfully well translated” work. Beyond these three words of praise for the translator, all other reviews of international authors present a yawning absence of translators.

Language is a way of interpreting the world; thus, it would be of great value to use reviews of foreign works in translation, not only to introduce the writer in each case, but also to raise our awareness of how other cultures have developed interpretive perspectives that are drastically different from our own.

Even the following comment by Derek Walcott on the English version of *Texaco* by Patrick Chamoiseau fails to add much to a serious discussion of a translation:

The translation from the French and Creole, by Rose-Myriam Réjouis and Val Vinokurov, often has a stiffened colloquiality that makes the Creole passages a bit arch, reducing its oralité, but it moves with the exciting propulsion of the French original, again with an occasional Parnassian flourish that contradicts the sociology. Magic is difficult to translate, and the sibylline can sound ponderous, but the book could not have been so joyous without the obvious delight of the two collaborators and their determination to make *Texaco* a gift.

The reviews of Margaret Sayers Peden's translation of Isabelle Allende's *Paula*, published by HarperCollins, provide a particularly intriguing example of translation criticism. Here is a list of the reviews of *Paula* in newspapers and magazines that fail to acknowledge the translator either in the bibliographical heading or in the review itself: *Baltimore Sun*, reviewed by Lesley Mackay; *The Boston Globe*, reviewed by Cynthia Dockrell; *Denver Post*, reviewed by Gene Saxe; *Buffalo News*, reviewed by Carol McCabe; *Denton News*, reviewed by Charles Stough; *Orlando Sentinel*, reviewed by Nancy Feigenbaum; *The San Francisco Review of Books*, reviewed by Mira Schwirtz; *San Francisco Examiner*, reviewed by Joan Smith; and *Time Magazine*, reviewed by Margot Hornblower. Of those reviews in which the translator is mentioned in the bibliographical heading, a discussion of the translation is totally absent in *The Cleveland Plain Dealer*, reviewed by Wendy Smith; *Hartford Courant*, reviewed by Margarita Fichtner, which was also published in *The Miami Herald*; *Kirkus Review*, reviewer not listed; *Los Angeles Times Book Review*, reviewed by Doris Grumbach; *Portland Oregonian*, reviewed by Margarita Donnelly; *San Francisco Chronicle*, reviewed by Patricia Holt; and *Publishers Weekly*, reviewer not listed.

It is insightful, if somewhat discouraging, to examine the content of those reviews that actually mention the translation of *Paula*. Shirley Abbott writes in *The Boston Sunday Globe* (May 14, 1995), "There's no way an American reader can know if all this reflects the Spanish original. If not, Allende deserved a better translator." Perhaps the reviewer might want to reflect on the logic of those two sentences. Rosellen Brown writes in *Newsday* (New York, May 7, 1995), "With the aid of a fine translation by...." Suzanne Ruta praises the translation in *The New York Times Book Review* (21 May 1995): "Margaret Sayers Peden's translation does ample justice to the original." And in the *Washington Post Book World*, Gabriella De Ferrari exclaims, "Magnificently translated by Margaret Peden."

Before any of the reviews published in the *Translation Review* are highlighted, a comment on how best to approach the field of reviewing translations should be considered. Procedures for writing a review of a translation might read as follows:

- The reviewer introduces a work by establishing some aesthetic, structural, or stylistic links to a writer or a group of writers in the receptor language. That will provide the reader immediately with some directional signs toward the specific atmosphere that characterizes the original work.

- A similar step might then be taken to place the foreign-language author within his or her own literary tradition, which would illuminate the structure of the respective novel, short story, play, essay, or poem.
- The ideal critic should have one foot planted in the receptor language and the other in the source language. The reader then would get a sense of the different cultural perspectives and perceptions in each language. The delicate threads of what is foreign in a work can never be fully transplanted into the new language, but the critic would be able to delineate the contours of their foreignness. This would take a reader into a deeper understanding of the foreign culture and how the language of that culture creates its own, specific perspective of interpreting the world.

Since there is no such thing as the definitive translation of any foreign text, it is not always easy to decide which translation might be better than another. In those instances, one might also consider the audience for which a particular translation was done. For example, in an academic setting, the John Ciardi translation of Dante might be appropriate for undergraduate students, whereas the Allen Mandelbaum translation could be used more successfully on the graduate level, since the Mandelbaum translation is accompanied by elaborate scholarly notes.

As critics and reviewers of translation, we should be able to judge whether a translation has violated the original-language text. A prominent example of this is Ionesco's *Jeux de massacre* (1970), translated by Helen Gary Bishop as *Killing Game*. Hela Michot-Dietrich wrote a detailed and insightful review of that translation in which she carefully documents the translator's distortions of the original text. A comparative study of the original and the translation reveals innumerable omissions in the play itself as well as in the stage directions and the titles of the various scenes. Michot-Dietrich examines the incongruities between the original French and the English version with respect to misrepresentations of individual words and misinterpretations of cultural developments and philosophical references. Her review also reveals that the translator was unfamiliar with the language and the physical realities of the stage. Of particular interest is Michot-Dietrich's discussion of how the translator failed to understand the full implications of the title of Ionesco's play, *Jeux de massacre*:

“The original *jeu de massacre* is a game played at fairs and consists of knocking down dolls on rockers by means of bran balls. The term is also used figuratively to designate situations in which hardship befalls a group of people. While it would be impossible to do justice to all implications in one short title, there is no explanation for the translator's choice of the singular, *Killing Game*, in preference over Ionesco's use of the plural, *Jeux de massacre*. The author's choice is supported by the variety of games played by the characters in the various scenes, illustrating their efforts to cope with the disaster inflicted upon them by unknown forces or causes.”

Hela Michot-Dietrich, “The Massacre of Ionesco's *Jeux de massacre* or Pitfalls in Translation,” *Translation Review* 6 (1980): 20-24.

Michot-Dietrich's review of Ionesco's play can be considered a model of how a meaningful and insightful review of a translation opens the reader's awareness to all the shades of meaning that were not recreated in the translated text.

Another review that could be considered a model of the art of reviewing is Sinan Antoon's

detailed analysis of Khaled Mattawa's translation of *Adonis: Selected Poems*. This anthology brings together in four hundred pages selections from fourteen individual works by Adonis written between 1957 and 2008. The book contains a short introduction to Adonis, the Arabic poet, and details some of the translator's glitches in bringing Adonis's Arabic over into English. Once again, it confirms that reviewers who are very familiar with the source language and the culture that surrounds the writers generate the best and most accurate reviews of translations. The Antoon review sounds solid, since in each case a particular derailment is backed up with clearly articulated examples: misreadings, idiomatic expressions translated literally, misread word order, awkward sentences, and words translated into meanings opposite those intended by the original. It is difficult to understand why this translation was awarded the PEN 2011 Award for Poetry. Both Michot-Dietrich's and Antoon's reviews should be considered a model of what reviews of literary translations should look like.

In view of the growing necessity to discuss and evaluate translations of poetic, fictional, and dramatic works, the question has to be raised: What is the function of translation criticism and who should be doing it? In a sense, translation criticism faces some of the same problems as criticism of musical performances. Unless the music critic can read the musical scores and is familiar with the specific techniques of musical interpretation, discussions of musical performances can easily degenerate into a flow of clichés. Similarly, the critic of translations frequently experiences an immediate uneasiness, if not helplessness, when faced with the task of having to review a work in translation without any knowledge of the original language and the cultural nuances surrounding a work of fiction, poetry, or drama.

It might be helpful to reflect for a moment on the nature of reviewing a work that has been transferred from a foreign language into English. Often, reviewing a translation is associated with the immediate impulse to find words that the reviewer considers to have been mistranslated because the dictionary meaning does not correspond to the word that the translator has chosen. Every translator knows that word-for-word correspondences do not exist and will hardly ever do justice to a work. In moments like these, the critic focuses on the word as an individual tree without seeing the forest. Those often erroneously conceived comments about specific words in a text add very little to a meaningful discussion of a translation; to the contrary, they can easily establish a negative impression about the totality and complexity of a given translation.

What then could be considered a meaningful review of a translation? In addition to thorough familiarity with the source language, reviewers have to be able to place the foreign author in the context of their overall literary production and their own language and culture, and assess the general importance of such a work for the national and international literary scene. Thus, critics and reviewers have to acquire a wide orientation in both the language and the culture of a foreign country before they can initiate a meaningful reviewing process of books in translation. Furthermore, very few critics are translators themselves, and therefore, they are not attuned to the specific ways of thinking, the rigorous research methods, and the re-creative activities necessary to produce a successful translation. The successful reviewer must investigate the techniques the translator has used to transplant intricate structures of complex fictional and poetic passages from the source language into English. Also, the reviewer should point to the specific ways of thinking and human experiences in the source language that are foreign to our perceptions, thereby articulating the differences that emerge between two cultures. Through detailed juxtaposition of original text and its recreation in the translation, the reviewer takes

the reader to the limits of translation and identifies those points at which the translator encounters the impossibility of carrying cultural and aesthetic nuances from one language into another. At the same time, the reviewer opens new vistas for the reader to comprehend the different ways of interpreting perceptions and emotions in the linguistic and cultural context of another culture.

Naturally, the best-qualified person to undertake and implement this kind of criticism would be the translator himself or herself. But it is unrealistic to think that most translators are willing to review translations by their peers who are working in the same language. Translators spend most of their time on the actual translation of texts and are less inclined to theorize about what they do. Yet, translators themselves have to become engaged in clarifying the inherent difficulties in the original foreign texts. They are in a position to judge the success or non-success of how other translators have coped with linguistic and cultural idiosyncrasies and how they have been transplanted into the new language. Until such time as translators become more rigorously committed to reviewing translated works (and only when those critics who have the necessary language background write reviews) can translation criticism be taken seriously from a scholarly point of view.

Here begins the relatively new journey of the translation critic, whose activities could easily bring about new scholarly vistas in the context of literary and cultural studies. The ideal critic of translation would be able to assess the linguistic, literary, and aesthetic dimensions of the source language. They also would be familiar with the foreign language and the particular ways of seeing and hearing the linguistic structures of that language so as to detect the differences of perception that exist between two languages. Only then can we expect a realistic discussion of how successfully or unsuccessfully the nuances of the source-language text have been recreated in the new language. It is here that the critic of translations reopens the dialogue simultaneously with the original and translated texts, thereby reinforcing the reader's ability to increase his or her perception and understanding of the literary work. Seen from this angle, translation criticism could become a valuable and most important expansion of scholarship and critical writing in literary studies: a new field of exciting research that links criticism more closely to the re-creation of the literary work. Re-creation as a form of creation induces the critic as well as the reader to participate in the flow of perceptions and thought progressions that constitute revitalizing forces in the interpretive process.

Every act of translation forces the translator to make compromises. The elucidation of those compromises by the critic and reviewer enables the reader to enter more deeply into the complexity of the original author's worldview. The illumination of that which cannot be transplanted through the act of translation might be as important as what the translator was able to carry across from the source language into English. Since no single translation will ever fully reproduce or recreate the totality of a foreign text, a good reviewer can provide the reader of a translation with insights into the different ways of perceiving the world in other cultures and languages. The emotional needs of people in different cultures are the same; however, the way we perceive and express them is different from one language to the next.

In that sense, the activities of the reviewer would not be restricted to criticizing a translation under consideration, but rather would contribute to enlarging a reader's understanding of another culture: the reviewer becomes an extension of the translator in terms of bridging worlds that have grown apart through their different languages and cultural practices and traditions. Octavio Paz emphasizes the

idea that every language has its own way of perceiving and interpreting the world. Each of these worlds gains reality through the specific use of words. If the reviewing of translations were to be seen in that light, then reviewers would consider their task less as the establishment of correspondences between words from one language to the next and more as in the delineation of the worldviews that these words express in their respective languages. Reviews should be targeted at revealing the exciting otherness of a culture, the understanding of which would expand the boundaries of our own perceptions of the world. Reviewers should see themselves as major mediators between cultures. Ironically enough, while the reality of globalization can no longer be denied, many nations try to retreat into their own local existence, which restricts rather than promotes communication among countries and their people.

While translators deliver the final product of their translation activities, a product that seems to the readers to be immutable in its finality, translation critics are called upon to reopen the dialogue between the translated text and the original work. The informed reviewer should fully understand the delicate processes inherent in the transfer of cultural and social situations across language borders. What needs to become transparent in a review is how successfully the foreignness of a source-language text has been recreated in English. In the juxtaposition of the original with the translation, the informed scholar-reviewer will bring the subtle differences between languages to the attention of the reader, which ultimately creates a deeper understanding and appreciation of the foreign.

The Future of Translation Studies

“The academic world is beginning to recognize the contribution that translation studies can make to the study of the arts and humanities.”

The Center for Translation Studies was officially inaugurated by Vice President for Academic Affairs Dr. Alexander Clark in 1980, even though the activities of the center had been in place ever since the university opened its doors to students in the fall of 1975. When Dr. Rainer Schulte came to UTD in 1975, he also brought with him from Ohio University the journal *Mundus Artium: A Journal of International Literature and the Arts*, which published several hundred contemporary international writers in English translation. The last issue of *Mundus Artium* appeared in 1985.

Translation Review was started in 1978, the same year that the American Literary Translators Association (ALTA) was founded and the first ALTA Conference took place at UTD. *Translation Review* has provided a forum for the exchange of ideas about the practice and theory of translation and has promoted the role and importance of translation as a component of literary studies. From its very beginning the *Translation Review* addressed the issue of promoting foreign literature in English translation, translation in the academic world, the research and criticism of translation, the reviewing of translation, and the importance of the translator in a global world. All these features will have a continuous presence in future issues of the review.

However, translation studies will have to undergo a major expansion and redirection in the years to come. To a great extent, these changes will be driven by the introduction of digital technology both in terms of research and in the teaching of translation workshops. In the workshops, students pursue the practice of translation, and some of these translation projects can result in their dissertations being published by small or commercial presses.

Conceptually speaking, the act of translation always establishes interactions between the translator/reader and the literary text that needs to find a new existence in another language. In a sense, the translator always navigates between two languages: relationships have to be created between words, between social and cultural habits, and above all between the sounds of two languages. Word sounds in the Italian language space are distinctly different from those in German. The transferal of sounds in poetry is even more delicate, and they often don't find the corresponding tone in the new language. Digital technology throws a different light on the translator's approach to entering and recreating a text. Yet from the center's point of view, the great innovation that it contributes to the field of translation research and teaching is to use the methodologies of the art and craft of translation to revitalize the art of reading and interpretation. Translation fosters a major paradigm shift: the goal of reading is not to summarize a text but to establish a constant dialogue with the text between the reader and the literary work. The translator moves from observing a text to the performance and re-creation of the text. The inherent method to achieve such an approach is anchored in translation thinking: translation cultivates associative thinking.

Until the arrival of digital thinking, translators were able to save their translation work in an analog format. However, the very nature of translation is a dynamic one. In the digital environment,

the stasis of a text is being transformed into movement that places reader and translator into the pulse of the present. Looking at a text as an object will be replaced by constant listening to the text and living within the text. That interaction comes to life through the application of digital tools. The practice of establishing different and dynamic ways of interpretation starts with exploring the semantic correlations within a single word, then the associations that come to life between words that negate a restricting description of the word.

The recording of the translation process with all its complicated variations in a database would be extremely helpful to beginning translators, who then have an opportunity to follow the decision-making processes responsible for the choices that a translator made in order to finish a translation. With respect to those works that are available in more than one translation, the database could also include the variations that translators have created for a specific word, image, or expression in transferring a text from a foreign language into English.

Digital technology will drastically change the various branches of translation research and revitalize the art and practice of translation, especially with respect to translating film and multimedia texts. Digital thinking and practice continuously establish connections between the reader/ translator and the translation project under consideration. A dynamic interaction takes place.

Two digital dissertations have been produced at UTD. In the case of one, the chair of the committee had to hire a programmer for two semesters to carry out the basic digital approach to the subject matter. In the future, students will have to participate in computer language training workshops to acquire the necessary skills that will allow them to apply digital technology not only to the actual reading and translation process, but also to the important semantic and cultural research that precedes any translation. In other words, the arrival of digital technology requires a drastic rethinking and restructuring of the current approaches to literary and humanistic interpretation. Instead of looking at a literary text as a fixed entity, reading and interpretation will be changed to a dynamic interaction with texts, thereby transforming the reader/translator into a performer of a work. That change appears to be one of the most urgent and difficult challenges in the field of translation studies, especially in the context of the traditional literature programs. The Center has taken initial steps to redirect the training of future graduate students in the digital age. One of the immediate necessities to open a continuous dialogue with a text is the learning of computer languages. So far two digital dissertations that have been successfully completed at UT Dallas are Michelle Rosen's, *Translation in the Digital Age: Reconstructing Montaigne's "Du Repentir"* and Amy Simpson's, *Remaking Poems: Combining Translation and Digital Media to Interest High School Students in Poetry Analysis*.

Machine translation has undergone a noticeable expansion in the past two decades after an original failed attempt by major companies to profit from machine translation. The progress of machine translation can be attributed to the revived presence of Artificial Intelligence. Until such time that machine translation can read contextually, the major activities will be in the realm of the sciences. The word "culture" has certain associations in the realm of the sciences, which are distinctly different from "culture" in philosophy. However, the computer can manage millions of words at the same time, store them, and cross-reference them. That ability will be of great help to the research study of translations.

Translators often talk about the reconstruction of the translation process. Every step is being

recorded from the start of a translation to its very end. All translation dissertations at UT Dallas require that students write elaborately about the reconstruction process. With the help of the computer, all these insights and recordings could be connected in the previously mentioned database that could serve as a practical guide to future translators, scholars, and readers.

The great German translator of French Elmar Tophoven developed an intriguing method of recording his working methods. He would identify the various problems that he encountered during the process of rendering a text from the French into German. He registered the following classification of the problems he encountered in the various texts he translated:

- Word problem
- Image problem
- Metaphor problem
- Idiomatic expression
- Sound
- Cultural
- Historical
- Social

If translators were to record the problems they face in the transferal of a text in such a manner, then these results could be recorded in a database (so far such a tool has not been developed.) Similarly, such a database could be built from translators' reconstructions of the translation process. The reviewing of translation is one of most neglected areas of translation studies. Newspapers, including the *New York Times*, are still reluctant to feature reviews of translated works. If a review does appear, the reviewers generally refer to certain clichés that have little to say about a particular translation phenomenon. Perceptive reviews of translated works open the reader's eyes to the delicate modes of feeling and thinking that are vital in other countries, and also shed light on the complexity of the act of translation.

The attitude toward translation has improved during recent years. The academic world is beginning to recognize the contribution that translation studies can make to the study of the arts and humanities. By its very nature, translation fosters associative thinking; translation allows us to gain insight into the process of interpretation; translation affirms communication as a dialogue; translation rediscovers the movement of the word; translation revitalizes the experience of the text; and translation shows us how different languages and cultures interpret the world. Through translation, we expand our own expressivity.

At a time when the world suffers from the tensions of fragmentation, the paradigm of translation offers an integrating model. Everything in a text and a culture is related to something else. In its final act, translation recreates the wholeness of a work and teaches us to feel comfortable with the complexity of our modern world. The integrating power of translation methodologies also transcends the limitations of disciplinary boundaries and thus opens the path for meaningful interdisciplinary studies.

Appendix



THE UNIVERSITY OF TEXAS AT DALLAS



SEPTEMBER 30, 2018

Rainer, without a trace of overstatement,
your influence inspires me on a daily basis.
The humanities, the associative thinking,
the translation of poetry has provided an
interdisciplinary aesthetic that continuously
rewards me in my personal and professional
life. I will always be grateful.

HARRY HASKELL, '77
Los Angeles Unified School Districts
Retired, Director of World Languages and Cultures



It is thanks to Dr. Schulte that I changed the way I teach. He explained to me that “all reading was a translation.” That is true! However, I did not think so. He is my Gandalf. That’s why I love it forever.

JANICE L. FRANKLIN, PHD, '08
Coordinator for Humanities
Professor of Humanities and Music, Mountain View College



Dr. Schulte is such an insightful and intellectual thinker. It is a pleasure to be one of his students. His classes are extremely informative and profound.

MONA SALMAN
Graduate Student



Dr. Schulte was wonderful to me and the rest of my classmates. He covered any number of topics including painters like Picasso and literature, especially in the Translation class ... He was approachable ... Thanks Dr. Schulte for lighting our lives and broadening our knowledge.

KATHIE BRECHBUHLER, '85



The most vibrant remembrance with Dr. Schulte was toward the end of my dissertation when I was simply trying to balance too many things. During one of our fairly frequent phone conversations, as I brought up one item, then another ... Dr. Schulte simply stated, "Julianne, just think, all will work out!" I've often used this simply but seminal advice with students. Thank you, Dr. Schulte.

DR. JULIANNE GREER, '13

Assistant Professor, University of Texas at Arlington



One of my most memorable evenings at UTD was spent with Rainer Schulte and Breon Mitchell as they discussed our favorite topic ... Translation! “We translate great works because they deserve it—because the power and depth of the text can never be fully revealed by a single translation, however inspired.”

MARY DIBBERN, PHD CANDIDATE
Music Director of Education, The Dallas Opera



It is an honor and absolute joy to be Dr. Schulte’s student. He is kind, generous, and an innovative professor who truly cares about the well-being of his students (it is not unusual for him, in his jovial and humorous way, to say, “Don’t overwork yourself, it is not good for the soul.”)

SARAH DE ROCHA VALENTE
Phd Candidate, History Of Ideas
Belofsky Fellow, Ackerman Center For Holocaust Studies
Editor-at-large, Reunion, The Dallas Review



Faculty



Rainer Schulte



Charles Hatfield



Dennis Kratz



Frank Dufour



Sean Cotter



*Zsuzsanna
Ozsváth*



Frederick Turner



Clay Reynolds



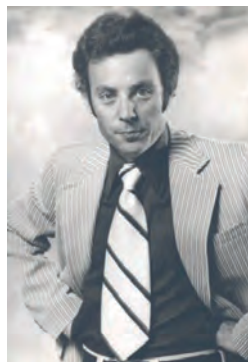
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Rainer Through the Years





Rainer Through the Years



Center for Translation Studies





Alta Conference: Literary Translators



1st ALTA Conference





ALTA Conferences: Through the Years



ALTA Conferences: Through the Years

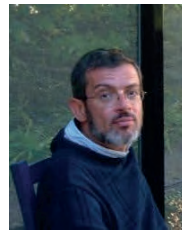
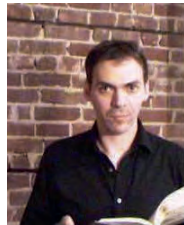




ALTA Conferences: Through the Years



ALTA Conference: National Translation Award





35th Anniversary: Looking Back

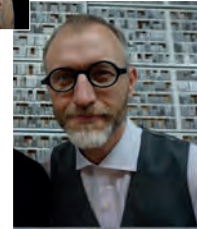
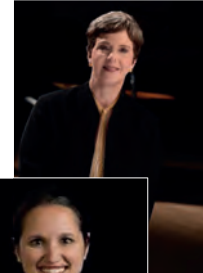
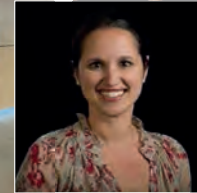
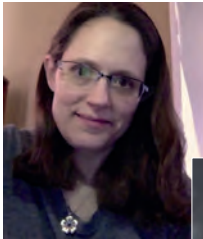


35th Anniversary: Looking Back





Graduate Translators Conference



Graduate Translators Conference





Graduate Translators Conference



40th Anniversary: Looking Ahead





40th Anniversary: Looking Ahead



40th Anniversary: Looking Ahead





THE UNIVERSITY OF TEXAS AT DALLAS

CENTER FOR TRANSLATION STUDIES

40th Anniversary

Gala

at the Davidson-Gundy Alumni Center

ALTA Conferences and Speakers

1st conference, Nov. 10-11, 1978

UT Dallas

Wallace Fowlie, "On Translating St. John Perse and Paul Monaco, The Role of Translation in an Interdisciplinary Humanities Program"

4th conference, Oct. 31-Nov. 1, 1981

Indiana University, Bloomington, IN

Ralph Manheim, Closing/Keynote speaker

5th conference, Oct. 29-31, 1982

Stanford University

John Felstiner, Closing/Keynote speaker

6th conference, Nov. 4-5, 1983

Loyola University, New Orleans, LA

Gregory Rabassa and W.S.

Merwin 7th conference, Nov. 1-3, 1984

Boston University, Boston, MA

Phyllis Curtin (former MET Opera singer, Dean, School for the Arts, Boston University; "Music-The Added Dimension in Translation")

10th conference, Aug. 19-22, 1987

UT Dallas

Three possible: Margaret Sayers Peden, "Teller of Others' Tales," Wallace Fowlie, "Translating Rimbaud for a Rock Singer," Gregory Rabassa, "Translating from Two Languages"

11th conference, Oct. 19-22, 1988

City University of New York Graduate Center

Gregory Rabassa, "The Translator's Travails in Publishing"

12th conference, Nov. 8-11, 1989

University of Iowa

Richard Howard

13th conference, Nov. 14-17, 1990

San Diego State University, San Diego, CA

Dr. Marilyn Gaddis Rose, Director Center for Research in Translation, State University of New York at Binghamton, "Working Between the Borders: Thoughts on the Space of Translation"

Dr. Burton Raffel, Distinguished Professor of Humanities, University of Southwestern Louisiana, "Patrolling the Border"

14th conference, Nov. 6-9, 1991

University of Florida, Gainesville, FL

Roger Shattuck, "A Belletrist's Creed"

15th conference, Oct. 28-31, 1992

University of Pittsburgh, Pittsburgh, PA

Samuel Hazo, President and Director of the International Poetry Forum, "So True As To Be Invisible"

16th conference, Nov. 4-7, 1993

The Ritz-Carlton-Downtown Atlanta, Georgia State University (Host)

Morris Phillipson, Director University of Chicago Press

17th conference, Nov. 3-6, 1994

The University of New Mexico, Albuquerque, NM

Breon Mitchell, "Franz Kafka and the Translator's Trial"

John Felstiner, "Translating Celan/Celan Translating"

- 18th conference, Oct. 26-29, 1995
 Austin, TX (Co-sponsored by Austin Area Translators and Interpreters Association and Austin Writer's League)
 W.S. Merwin (supported by a grant from the Texas Commission on the Arts)
- 19th conference, Nov. 7-10, 1996
 Indiana University, Bloomington, IN
 Everett Fox, "Wrestling with an Ancient Art: Getting My Hold on Tradition"
- 20th conference, Oct. 30-Nov. 2, 1997
 Omni Hotel Richardson, UT Dallas Host
 Carlos Fuentes, "Traitor/Translator"
 Margaret Sayers Peden, "Sor Juana Ines de la Cruz"
 Edith Grossman/Julian Rios, "Amores que Atan: Translating an author who imitates multiple writers"
- 21st conference, Dec. 3-5, 1998
 Holiday Inn Crowne Plaza, Guadalajara, Mexico
 No Keynote listed
- 22nd conference, Oct. 20-24, 1999
 The New Yorker Hotel
 Howard Goldblatt, "Silk Purses and Sows' Ears"
- 23rd conference, Oct. 18-22, 2000
 San Francisco, CA
 Jane Hirshfield-Poet
 John Felstiner on translating Paul Celan
 Chana Bloch & Chana Kronfeld on translating Yehuda Amichai
- 24th conference, Oct. 24-27, 2001
 North Carolina State University, Raleigh, NC
 Henry Taylor
- 25th conference, Oct. 16-19, 2002
 Chicago, IL
 Clare Cavanagh, Associate Professor of Slavic Languages and Literatures at Northwestern
- 26th conference, Nov. 12-15, 2003
 Cambridge, MA
 David Ferry, poet and translator
- 27th conference, Oct. 27-30, 2004
 Alexis Park Resort, Las Vegas, NV
 Assia Djebar and Ngugi wa Thiong'o
- 28th conference, Nov. 2-5, 2005
 Hotel Omni Mont-Royal, Montreal, Quebec, Canada
 Antonine Maillet, "Translation, a Journey Beyond Words"
- 29th conference, Oct. 18-21, 2006
 Hilton Bellevue Hotel, Bellevue, WA
 Goran Malmqvist
 Ch'oe Yun (contemporary Korean Literature, Sogang University, Seoul, Korea)
- 30th conference, Nov. 7-10, 2007
 UT Dallas, Richardson, TX
 Stefan Litwin, "What does the pianist translate from the score onto the piano?"
 Steve Wasserman, "What would the world look like without translation?"
 Colonel (Ret.) Gregory Fontenot, "Mapping the Foreign: Translating Cultural Interactions"
 John Felstiner, "The News from Translation-Some Emergent Occasions"
- 31st conference, Oct. 15-18, 2008

- Radisson University Hotel, Minneapolis, MN
Peter Theroux, "Arabic Translation in English: Be Careful What you Wish for"
Esther Allen, "Pastiche, Imposture, or Commentary? Thoughts on Scholarly Status of Translation"
- 32nd conference, Nov. 11-14, 2009
Hilton Hotel, Pasadena, CA
John Nathan, "Translating Style: Conveying the Author's Voice"
Ilan Stevens, "The Future of Language"
Michael Henry Heim, "How Do you know when you're ready to Translate from another language?"
- 33rd conference, Oct. 20-23, 2010
Philadelphia Marriot Hotel, Philadelphia, PA
Phyllis Zatlin, "Don't Give up Your Day Job"
Lawrence Venuti, "Towards a Translation Culture"
- 34th conference, Nov. 16-19, 2011
InterContinental Kansas City at the Plaza, Kansas City, MO
Jonathan Cohen, "Recovery and Significance of William Carlos Williams as a Translator of Spanish-Language Verse: What the Establishment Missed in His Canon"
- 35th conference, Oct. 3-6, 2012
University of Rochester, Rochester, NY
David Bellos, "Translation of Humor"
- 36th conference, Oct. 16-19, 2013
Indiana Memorial Union, Indiana University, Bloomington, IN
Maureen Freely
- 37th conference, Nov. 12-15, 2014
Hilton Milwaukee City Center, Milwaukee, WI
Christopher Merrill

AMERICAN LITERARY TRANSLATORS ASSOCIATION CONFERENCE
 November 10 and 11, 1978
 Erik Jonsson Center
 University of Texas at Dallas, Richardson, Texas



PROGRAM

THE ROLE OF TRANSLATION IN THE HUMANITIES

FRIDAY, November 10

- 9:00-12:00 REGISTRATION: Jonsson Center Lobby
- 9:30-11:00 WORKSHOP: Translation Centers and Programs
 Ronald Tobias (moderator), U. of Texas-Dallas; Warren Anderson, U. of Mass.;
 W. B. Fleischmann, Montclair State College; Marilyn Gaddis Rose, SUNY,
 Binghamton. Jonsson 3.906
- DEMONSTRATION: U. of Arkansas Translation Workshop, Miller Williams (director)
 Participants: Ann Babb, Edward Eisling, Beverly Mitchell, Marian Moore,
 Timothy Murad, Arnold Odio, Elena Odio, Richard Patt, DeAnn Pendry,
 Dennis Tool, Gary Wilson, and Camilla Semelsberger. Jonsson 3.906
- 11:15-11:20 Opening Remarks: Alex Clark, Vice-President for Academic Affairs, UTD McDermott 3.402
- 11:20-12:00 LECTURE: The Role of Translation in an Interdisciplinary Humanities Program
 Paul Monaco, Director of Graduate Studies, UTD. McDermott 3.402
- LUNCH
- 2:00-3:30 WORKSHOP: Translation Theory
 Marilyn Gaddis Rose, (moderator); Warren Anderson, U. of Mass.; Noel Barstad,
 Ohio U.; John Beekman, Wycliffe Bible Translators; Joseph Graham, SUNY,
 Binghamton; Peter Green, U. of Texas-Austin; Ramon Layera, U. of Texas-Austin;
 Andre Lefevere, U. of Antwerp; Thomas A. Perry, East Texas State U.; Stephen
 David Ross, SUNY-Binghamton; Roy Teele, U. of Texas-Austin; Maria Tymoczko,
 U. of Mass.; Michael Holquist, U. of Texas-Austin. Jonsson 3.906
- WORKSHOP: Translation and Literary Magazines
 Thomas Hoeksema, Mundus Artium, (moderator); John Biguenet, New Orleans Review;
 Daniel Weissbord, Modern Poetry in Translation; A. Leslie Willson, Dimension. Jonsson 3.908
- 3:45-5:15 WORKSHOP: Translating Latin American Literature
 Ronald Christ, (moderator), Rutgers U.; Margaret Sayers Peden, U. of Missouri-
 Columbia; Willis Barnstone, Indiana U.; Carol Maier, Bradley U. Jonsson 3.906
- WORKSHOP: Translating Oriental Literature
 Roy Teele, (moderator), U. of Texas-Austin; John Marney, Oakland U.; Hiroaki
 Sato, New York, N. Y. Jonsson 3.908
- WORKSHOP: Translating Italian Literature
 Martha King (moderator), U. of Texas-Austin; Anne Paolucci, Council on
 National Literatures; Miller Williams, U. of Arkansas. Jonsson 4.514
- 5:45-6:45 BILINGUAL READING: Chilean poet Enrique Lihn and translator David Unger
 Jonsson
 Performance Hall

AMERICAN LITERARY TRANSLATORS ASSOCIATION CONFERENCE
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University of Texas at Dallas, Richardson, Texas

PROGRAM

THE ROLE OF TRANSLATION IN THE HUMANITIES

SATURDAY, November 11

9:00-11:00	BREAKFAST and BUSINESS MEETING: Ramada Inn, Richardson	
11:00-12:30	READING: Poetry in Translation Willis Barnstone from the Spanish; Miller Williams from the Italian; Daniel Weissbort from the Russian; Lucia Getsi from the German; Ronald Tobias from the Middle Egyptian; and others.	Ramada Inn
LUNCH		
2:00-3:00	WORKSHOP: Translating French Literature Richard Bjornson, (moderator), Ohio State U.; Frances Mossiker, Dallas; Dori Katz, Trinity College.	Jonsson 4.514
	WORKSHOP: Translating German Literature A. Leslie Willson, (moderator); U. of Texas-Austin; Breon Mitchell, Indiana U.; Lucia Getsi, Illinois State U.; Almut McAuley, Eastern Washington U.	Jonsson 3.906
	WORKSHOP: Three International Literary Reviews Rainer Schulte, (moderator); <u>World Literature Today</u> , Ivar Ivask, Editor; <u>Review of National Literatures</u> , Anne Paolucci, Editor; <u>Translation Review</u> , Thomas Hoeksema, Contributing Editor.	Jonsson 3.908
4:00-5:00	LECTURE: On Translating St.-John Perse Wallace Fowlie, Duke University	Jonsson Performance Hall
5:00-7:00	Cocktail Party	Jonsson Center Lounge

Reviewers might want to consider some of the following questions in preparing their reviews.

How does the work fit into the overall context of the author's oeuvre?

What are the characteristic features of the book?

What is the level of foreignness in the work?

Is the book the first translation of that author? If not what other translations of the author are available?

Has the translator of the book under consideration translated other works by that author?

Has the translator written a preface or introduction to the translation dealing with the reconstruction of the translation process?

Does the translator present his or her view on the art and craft of translation in a preface or afterword?

What are some of the specific difficulties with which the translator has had to cope?

How has the translator handled neologisms, new words that the author has created in the original work?

Can the translation be considered accurate?

Are there untranslatable words, expressions, or objects in the text?

Has the translator chosen to include a scholarly apparatus?

How has the translator handled items that need explanation? (e.g. historical, social, and cultural references)

Are there language specific features that cannot be translated?

Are there specific mis-readings of passages, expressions, of words?

What are the moments in the text that the translator has elegantly or creatively transferred into the English language?

How does the quality of this translation compare with other translations of the same author by other translators?

Is the work under consideration a re-translation?

How is the translator acknowledged in the text?

Are the texts presented in bilingual format?

Should the work have been translated?

Hybrid Course Description

In an innovative and engaging approach to the teaching of translation studies, this course will focus on translation in the digital age. As a hybrid course that will be conducted both in the virtual world of eLearning and live in the classroom, HUSL 6381: Introduction to Translation Studies may be the only of its kind to be offered in the US.

This course is designed as an introduction to the study of the various approaches to the practice, theory, and history of literary translation. Topics may include the translator's working methods, intra-lingual translation exercises, the search for meaning through multiple translations, interviews with translators, theoretical models of translation, the review of translations, and will culminate with an investigation into Translation in the Digital Age. As a final project, students will be asked to compile and submit a portfolio of the assignments they produced throughout the semester.

Students will be introduced to the model of translation that presumes all acts of communication and interpretation are acts of translation. The seminar will be a forum where students can begin to formulate their own ideas about the importance and function of translation studies in a global, digital, and rapidly changing world.

Taking advantage of the best of both worlds, we will meet weekly as a seminar in Spring 2016 on Wednesdays from 7-8:15 pm and throughout the week in the digital space of eLearning.

For any questions about this course, feel free to contact Rainer Schulte at 972-562-8121 or email Shelby Vincent at translationcenter@utdallas.edu.

Fall 2016 HUSL 6380

The Art and Craft of Translation - Hybrid Online Course

Professors Rainer Schulte & Shelby Vincent

Prof. Rainer Schulte, Tel. 972-883-2092 or Tel. 972-562-8121 (Home. You can leave messages 24 hours a day on the Home Phone number)

Tel. 972-883-2092

OFFICE: JO 5.508 (5th floor, NW corner in the Center for Translation Studies)

OFFICE HOURS: by appointment.

E-MAIL: schulte@utdallas.edu

Course Assistant: Rebekah Ivey, rxi120430@utdallas.edu

_____ *copy her on all emails to Prof. Schulte

(**NOTE**: Students are required to use their UTD email address when communicating with the instructor. E-mails sent from other accounts will be rejected by the UTD e-mail system.)

Course Description

A Translation Workshop is always rooted in the translation of verbal texts—whether they be fiction, poetry, drama, or essays. The very fact that we have designated this workshop as an inter-semiotic course needs some further explanation. The anchor point of the workshop is the written word. However, with the advent of the digital technology, we thought a discussion of the visual and musical techniques of how a work has been constructed could provide further tools for the translation of a fictional, poetic, dramatic, and essayistic text. Detailed analyses of visual and

musical works opens new ways of how to think and interpret a written text. As a hybrid course that will be conducted both in the virtual world of e-Learning and life in the classroom.

To bring the visual, musical, and theatrical thinking closer to our understanding, we have invited experts and artists in these fields to bring interpretive guidelines to several sessions of the workshop.

Textbooks, Background Readings, and Interviews

Most of the assigned readings and background readings are uploaded to eLearning; however, some of the readings that have been assigned for discussion are found in the textbooks listed below. The list of Background Readings should be considered a general orientation for the study of translation. Students are NOT expected to read all of these books.

Textbooks (most can be purchased at Off-Campus Books and are also on reserve in the library)

Hermans, Theo. *The Manipulation of Literature*. ISBN-13: 978-1138794757

Landers, Clifford. *Literary Translation: A Practical Guide* ISBN-13: 978-1853595196

Raffel, Burton. *The Art of Translating Prose*. ISBN-13: 978-0271010809

Raffel, Burton. *The Art of Translating Poetry*. ISBN-13: 978-0271028699

Schulte and Biguenet. *The Craft of Translation*. ISBN-13: 978-0226048697

Schulte and Biguenet. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. ISBN-13: 978-0226048710

Warren, Rosanna. *The Art of Translation: Voices from the Field*. ISBN-13: 978-1555530488

****only on course reserve; not available for purchase****

Weissbort, Daniel. *Translating Poetry: The Double Labyrinth*. ISBN-13: 978-0877452256

Wechsler, Robert. *Performing Without a Stage: The Art of Literary Translation*.

ISBN-13: 978-0945774389

****provided on eLearning****

Zatlin, Phyllis. *Theatrical Translation and Film Adaptation: A Practitioner's*

View. ISBN-13: 978-1853598326,

Background Readings (most of these are in an eLearning folder called “Useful Background Readings):

- Barnstone, Willis, “ABCs of Translation”
- Benjamin, Walter, “The Task of the Translator” (in Schulte & Biguenet’s *Theories of Translation*)
- Forman, Janice, “Translating, Reading, and Writing”
- Frame, Donald, “Pleasures and Problems of Translation”
- Grossman, Edith, “Tools for the Craft of Translation”
- Grossman, Edith, *Why Translation Matters* (excerpts - course reserve in the library)
- Jakobson, Roman “On Linguistics Aspects of Translation” (in Schulte & Biguenet’s *Theories of Translation*)
- Ortega y Gasset, Jose, “The Misery and Splendor of Translation”
- Proetz, Victor, *The Astonishment of Words*
- Rabassa, Gregory, “No two Snowflakes are alike: Translation as Metaphor”
- Schleiermacher, From “On the Different Methods of Translating” (in Schulte & Biguenet’s *Theories of Translation*)
- Schulte, “Translation and Reading”
- Schulte, “The Translator as Mediator between Languages”
- Schulte, “What is Translation?”
- Steiner, George, *After Babel* (course reserve in the library)

- Tophoven, Elmar, “Furthering Collaboration and the Exchange of Ideas Among Translators.”

Interviews – What do we learn from Translators about the art and craft of Translation?

Written Interviews are provided in eLearning, some Videos can be found online:

<https://www.youtube.com/channel/UCsJIUf7Z8LMXdZ1K23wfLZw>

- Howard Goldblatt, interviewed by Jonathan Stalling
- Roy Howat, interviewed by Rainer Schulte
- Helen Lane interviewed by Ronald Christ
- Salgado Maranhão and Alexis Levitin, interviewed by Rainer Schulte
- Interview with Christopher Middleton
- Breon Mitchell and Uwe Timm, Collaboration between Translator and Author
- Gregory Rabassa, interviewed by Thomas Hoeksema
- Burton Raffel, interviewed by Jeff Lovill
- Hiroaki Sato, interviewed by Nicholas Teele
- Arthur Sze, interviewed by Tony Barnstone

Assignments

We would like for each student to choose one article—or possibly one book—to become familiar with during the semester and open a discussion about this book in the eLearning forum. The general conceptual frame of the workshop underlines the importance of becoming very familiar with a text rather than covering the summary of a multiplicity of texts. With respect to studies that address the theory of translation, students should try to reconstruct the main ideas of a text and see how they can reformulate these ideas from their own perspective and bring them to life to an audience, in this case to the student colleagues in the workshop. How can we reproduce in our own words the essential thought processes of another scholar or critic, who has articulated his or her own interpretive perspective?

We would like for students to select both a poem and a short piece of prose to translate. In addition, we would like students to select either a few poems or a longer piece of prose early on in the semester. We encourage students to stay with that text throughout the semester and record the various drafts to get a feeling of how a translation comes about. For that reason, there are various documents—scholarly studies and articles—on the reading lists that address the actual practice of preparing a translation and can therefore be used as guideposts.

Course Outline

Module 1 INTRODUCTION

August 24 — Meet 7 pm to 9:45 pm

Module 2 Fiction

August 31 — *NOT* meeting as a class

Readings:

- Aichinger, Ilse, “The Bound Man” (3 docs: Trot of the beginning Paragraph, Color-coded, German)
 - Mitchell, Breon, “Afterword” of Günter Grass. *The Tin Drum*
 - Trevisan, Dalton, “The Corpse in the Parlor”
 - Raffel, Burton, *The Art of Translating Prose*
-

Module 3 Poetry

September 7 — Meet from 7 pm to 9:45 pm

Readings:

- Antoon, Sinoon, “Selected Poems by Adonis”
 - Gioia, Dana, “Can Poetry Matter?”
 - Friar, Kimon, “How a Poem was Translated”
 - Hoeksema Reconstruction of Pacheco’s “Cocteau se mira en el espejo”
 - McEwan, Angela, “Choices in Translation”
 - Mills, Christopher, “The Three Stages of Translation: Translating a Poem by Umberto Saba.”
 - Paz, Octavio, “What Does Poetry Mean?”
 - Peden, “Sor Juana Ines de la Cruz, poem145”
 - Raffel, Burton, *The Art of Translating Poetry* (see list of textbooks above)
 - Weissbort, Daniel, Ed. *Translating Poetry: The Double Labyrinth* (see list of textbooks above)
-

Module 4 Drama

September 14 — *NOT* meeting as a class

Readings:

- Bassnett-McGuire, Susan, “Ways Through the Labyrinth: Strategies and Methods for Translating Theatre Texts.” In *The Manipulation of Literature: Studies in Literary Translation*, Ed. Theo Herman (see list of textbooks above)
 - Boehm, Phillip, “Some Pitfalls of Translating Drama”
 - Maier, Carol, “Translation as Performance: Three Notes”
 - Michot Dietrich, Hela, “The Massacre of Ionesco's Jeux de massacre or Pitfalls in Translation”
 - Zatlin, Phyllis, “From Vallecas to Hialeah”
-

Module 5 Essays

September 21 — Meet from **7 pm to 9:45 pm**

Readings:

- Paz, Octavio, “Translation: Literature and Literality”

Module 6 Photography

September 28 — *NOT* meeting as a class

Readings:

- “How to Look at a Photograph”
-

Module 7 Film

October 5 — Meet from **7 pm to 9:45 pm**

Readings:

- Cahir, “Film Translation”
 - Corseuil, Anelise, “John Huston’s Adaptation of James Joyce”
 - Zatlin, Phyllis, *Theatrical Translation and Film Adaptation: A Practitioner’s View* (see list of textbooks above)
-

Module 8 — RESTING THE BRAIN

October 12 — Meet from **7 pm to 8:15 pm**

Module 9 Digital

October 19 — *NOT* meeting as a class

Readings:

- Bachelard, Gaston, “Poetics of Space”
- Barthes, Roland, “Rhetoric of the Image”
- Cahir, “Film Translation”

- Dufour & Schulte, “Translation: Moving Toward the Digital”
 - Lacaze, “Voyelles” (Musical Score)
 - Rimbaud, Arthur, “Voyelles” Transformation of the poem into visual images and music
-

Module 10 Multimedia

October 26 — Meet from **7 pm to 9:45 pm**

Readings:

- **TBD**
-

Module 11 Multiple Translations

November 2 — *NOT* meeting as a class

Readings:

- Baudelaire, Charles “Correspondances”
 - Bok, “Multiple translations of Voyelles” by Arthur Rimbaud
 - Catullus “To Lesbia”
 - Celan, Paul “Death Fugue”
 - Schulte, “A Multiple Reading of Pablo Neruda's *Arte Poética*”
 - Schulte “A Multiple Reading of Rainer Maria Rilke's “The Panther”
 - Schulte, “Multiple Translations: An Expansion of the Interpretive Process”
-

Module 12 Multiple Translations, *continued*

November 9 — Meet from **7 pm to 9:45 pm**

Module 13 Music

November 16 — Meet from **7 pm to 9:45 pm**

Readings:

Berio, “Translating Music”

Bernstein, Leonard, “The Unanswered Question” (mp3) [Excerpts: Chapter 5]

Copeland, Aaron, “What to Listen for in Music”

November 23 — FALL BREAK — (no meeting)

November 30 — BEGIN FINAL DISCUSSIONS — Meet from **7 pm to 8:15 pm (1.15 hours)**

December 7 — FINAL DISCUSSION — Meet from **7 pm to 8:15 pm (1.15 hours)**

Course Syllabus

Spring 2016 HUSL 6381

Introduction to Translation Studies - Hybrid Online Course

Professors Rainer Schulte, Frank Dufour, and Shelby

Vincent

Prof. Rainer Schulte, Tel. 972-883-2092 or Tel. 972-562-8121 (Home. You can leave messages 24 hours a day on the Home Phone number)

Tel. 972-883-2092

OFFICE: JO 5.508 (5th floor, NW corner in the Center for Translation Studies)

OFFICE HOURS: by appointment.

E-MAIL: schulte@utdallas.edu

Course Assistant: Rebekah Ivey, rxil20430@utdallas.edu

*copy her on all emails to Prof. Schulte

(**NOTE**: Students are required to use their UTD email address when communicating with the instructor. E-mails sent from other accounts will be rejected by the UTD e-mail system.)

Course Description

In an innovative and engaging approach to the teaching of translation studies, this course will focus on translation in the digital age. As a hybrid course that will be conducted both in the virtual world of eLearning and live in the classroom, HUSL 6381: Introduction to Translation Studies may be the only of its kind to be offered in the US.

This course is designed as an introduction to the study of the various approaches to the practice, theory, and history of literary translation. Topics may include the translator's working methods, intra-lingual translation exercises, the search for meaning through multiple translations, interviews with translators, theoretical models of translation, the review of translations, and will culminate with an investigation into Translation in the Digital Age. As a final project, students will be asked to compile and submit a portfolio of the assignments they produced throughout the semester.

Students will be introduced to the model of translation that presumes all acts of communication and interpretation are acts of translation. The seminar will be a forum where students can begin to formulate their own ideas about the importance and function of translation studies in a global, digital, and rapidly changing world.

Course requirements

Students will participate in live in-class and online discussions to articulate their ideas about the practice and theory of translation and establish their own interpretive perspectives. Students will be asked to write short essays, work on exercises, translate short passages of fictional, poetic, and dramatic works, and interact within the digital environment of eLearning. Students will be asked to produce either a translation or scholarly/critical project during the course of the semester.

Texts

Readings will be available on eLearning, unless otherwise noted.

Week 1 – January 13

Module 1 – Introduction to the Field of Translation Studies: The Importance of Translation

- **Presentation by Professor Schulte**
 - Students will be introduced to the importance and various applications of translation as an art, a craft, a field of study, its relationship to other disciplines, and translation in the digital age.

Week 2 – January 20

Module 2 – The Importance of Translation: Translation and Communication

Week 3 – January 27

Module 3 – English-to-English Translation

- Translating a text from English-to-English

Week 4 – February 3

Module 4 – Multiple Translations

- Introduction to the concept of multiple translations

Week 5 – February 10

Module 5 – Interviews with Translators and Authors

- Discuss what an interview with a translator contributes to the understanding of the art and craft of translation and the interpretation of texts.

Week 6 – February 17

Module 6 – Reviewing of Translations

- Discussion of the advantages and disadvantages of reviewing translations and who is qualified to review a translation?

Week 7 – February 24

Module 7 – Theory and Criticism

- Discussion of theoretical aspects of translation

Week 8 – March 2

Module 8 — Reconstruction of Translation Process

- Discussion of the reconstruction of the translation process

Week 9 – March 9

- Haun Saussy lecture

Week 10 – March 16 – Spring Break – no class

Week 11 – March 23

Module 9 – Translation of different genres: Fiction, Poetry, and Essays

- Discussion of the specific characteristics of the various genres.

[Skip Module 10]

Week 12 – March 30

Module 11 - Using digital technology to generate/create intersemiotic translation.

- Introduction by Frank Dufour

Week 13 – April 6

Module 12 - Building a Digital Object: Arthur Rimbaud's poem "Voyelles"

- Discussion by Frank Dufour and Rainer Schulte

Week 14 – April 13

Module 13 – How to Translate a Play to the Stage

- Andy Harris

Week 15 – April 20

Module 14 – How to Translate a Score to the Piano

Week 16 – April 27

Final Discussion

Additional Dissertation Abstracts

The Dynamics of the Re-Creative Process in Translation: Hugo Lindo's Poetry

The dynamics of the re-creative process of literary translation is an area of research yet to be developed. My work expands translation studies in the description and exploration of the process in regard to poetry. It examines the aesthetic progression of translation from the initial reading of a poetic text to the final translation choices. The theoretical considerations with their practical implementation are illustrated and analyzed through my translation of the volume of poetry *Solo la voz*, by the Central American author, Hugo Lindo. In order to investigate how a poetic text is successfully transferred from one language to another, I set up objectives and aesthetic frames of reference and apply them to the creation of my translation. I describe how aesthetic concerns influence my translating decisions and trace the mental processes involved in carrying translation solutions to progressively higher levels of intensity from a first draft to a final version of a poem.

My description of the intensive research and expansive mental processes involved in reading and interpreting the text with a view to translating should be of value to both the critic and the translator. I point out that the unique relationship that the translator establishes with the text is one of constant interaction. He is a critic who must visualize the poetic situation in its totality--visual, auditory and semantic--and try to make it completely recoverable in a second language. He must explore his own language in order to devise comparative poetic strategies for his re-creation. His approach is an objective, vital, critical exploration of a literary text. From that point of view, my dissertation not only affords insights into how the translation process comes about and indicates ways for a translator to achieve higher levels of poetic intensity, but it also offers suggestions for the intensive critical reading of a poetic text.

My translation of a major work of an internationally known Salvadorian author enlarges the field of contemporary literature available in English and, hopefully, extends the cross-fertilization currently taking place between English and Spanish American literatures.

Betty Duke:

Translation as criticism: A study of Catullus in English

This dissertation explores the nature of the poetry of Catullus and why it has been and continues to be the subject of literary translation and criticism. It is also a study of the history of Catullus translation into English from the Elizabethan period to the present day. Through the use of multiple translations, I endeavor to analyze the critical and interpretive perspective that translators have brought to Catullus translation. This is the first attempt to illustrate the evolution of translation theory and practice using a single poet as a model.

Catullus' poetry presents an openness, honesty and emotional vulnerability that the translator finds irresistible. The experience of re-creating Catullus' elusive style is frequently baffling because Catullus appears to be simple and direct but, in actuality, he is carefully manipulating the meter and language of his poetry into a highly complex poetic structure. The translations of Catullus over the past five centuries offer an opportunity to study and analyze the varied approaches utilized by translators as they attempt to re-create the essence of Catullus' poetry.

This dissertation also examines the history of literary translation and Catullus translation from

the Elizabethan Period to the present. The central arguments are based on the hypothesis that a comparative study of multiple translations provides insights into the changing interpretations of a given poet. I illustrate the constant re-interpretation of Catullus by his translators as they utilize different strategies to capture the aforementioned dynamic in Catullus' poetry. These strategies reflect a continuum of translation theory from Roman to modern times. I anchor my analysis and discussion of the Catullus translations in this dissertation on the choices that the translators have made in their efforts to penetrate the intricate elements of the Catullan text and re-create them. In addition, I discuss the issues often raised in Catullan criticism primarily to illustrate how they have influenced the interpretive perspectives that Catullus translators bring to their translations. Furthermore, my analysis of Catullus translations illustrates the manner in which a study of multiple translation generates both critical and interpretive insights that might not otherwise be made.

Sharon Sloan:

Pathways to interpretation: Translation and hypermedia

This dissertation investigates how hypermedia tools can be applied to the interpretation of literary texts rather than simply digital presentation of those texts. The goal of such an approach is to expand readers' analytical abilities and thereby intensify the interpretation of literary texts. As the title of the dissertation suggests, the notion of pathways is important: pathways are both the pathways to the text that are implicit in the process of translation and its attendant methodologies and research strategies and the digitally linking pathways of hypermedia environments. This dissertation proposes a design and implementation strategy for an educational hypermedia prototype based on research and teaching methodologies coming from the art and craft of translation. The conceptual framework is particularly focused for the educational technologist interested in literary approaches.

In the conceptual framework, interpretive processes based on a combination of translation and hypermedia that promote active, text-centered approaches to the interpretation of literary texts are detailed. The first section of the dissertation, Pathway 1, explicates the thinking within the translation paradigm; the second section, Pathway 2, discusses the evolution of thinking and technological developments within the hypermedia paradigm. The third section is then the first intersection of the two pathways, Node 1, and brings the two ways of thinking together into the conceptual framework for implementation into the computer prototype. The sections following Node 1 are Branching Pathways from this intersection or integration of translation and hypermedia, and include discussion of the design of the prototype and implementation of selected texts within the prototype. A translation/hypermedia glossary of terms and comprehensive bibliography are also included.

The goal of the conceptual framework and the corresponding hypermedia prototype is to implement a vigorous, self-conscious, and reconstructive reading process based on translation thinking into a hypermedia-based educational environment. The accompanying computer prototype is anchored in the associative and contextual thinking of the translator's methodology and the current electronic realization of this thinking: hypermedia.

The translator's interpretive perspectives: The challenges of translating Hector Aguilar Camin's novel "Morir en el Golfo"

The contribution of my dissertation has to be seen on two levels. My translation of *Morir en el Golfo* makes the work of Hector Aguilar Camin accessible to an English-speaking audience for the first

time. Based on the creative experience of having translated this novel, I provide an extensive scholarly investigation of the reconstruction of the translation process to demonstrate the difficulties involved in transplanting a literary text from one language into another and how the linguistic and cultural problems encountered in such a text can be successfully transferred from Spanish into English.

In my scholarly essay I place the novel and the author in the context of Mexican literature and in the context of the historical and political situation of Mexico in the nineteen seventies, the time of the action of the book.

Since words from one language rarely find exact equivalency in another, I reconstruct the thought process that led me to make certain translation decisions when I encountered words and cultural situations that have no immediate equivalent in the English language.

The reconstruction of the translation process also provides the reader with a better understanding of how a valid interpretative perspective can be derived from a translator's point of view.

Translating for Actors: Strategies Derived from Incorporating the Actor's Approach to Text into the Art and Craft of Drama Translation

Translations of foreign drama are rarely subjected to intense scrutiny in this country but instead are simply accepted by actors and audiences alike, a practice which has resulted in a lack of respect for drama translation as an artistic and scholarly pursuit and has led to an alarming absence of translated playtexts geared to the needs of the American actor. This study is the first to approach the subject of drama translation from the perspective of an actor, who is the ultimate purveyor of the translated play. By understanding how actors think about and work with scripts, and appreciating the extent to which the actor's response to text contributes to the overall perceived meaning of the play, translators can produce texts that preserve both the semantic and theatrical viability of the original play.

Chapter One examines the production history and reception of five French plays from their Paris premieres through their various English-language incarnations in London and New York. Critical reviews are examined which document problems encountered when plays travel across geographic and linguistic boundaries. Chapter Two is comprised of the complete text of my own translation of Cocteau's *Les Parents terribles* which serves to anchor my observations throughout the discussion in the concreteness of a text in which I have participated rather than simply examined externally. My translation is based on the complete and original version of play, with all subsequent changes made by the author clearly demarcated in order to provide monolingual American actors with the closest possible English equivalent of the French text. Chapter Three is devoted to a critical analysis of the English translation by Jeremy Sams entitled *indiscretions*. This chapter seeks to establish a model for translating foreign drama with actors in mind that insures faithful reproduction of the original work without denying the creative contributions of either the translator or the actors. The dissertation concludes with an exploration of the similarities between the actor's process and the translator's process. Specific guidelines are formulated for producing scripts that function for the actor as well in translation as they did in the original language.

Into the Heart of Darkness: Transformation as the Key to Insight in Baudelaire's "Le Balcon"

As translator and musician, I investigate how multiple translations of a poem and a translation of

the same poem into a musical composition provide a new perspective on the art of interpretation. Central to my dissertation are insights by Roman Jakobson from his essay, "On Linguistic Aspects of Translation." Here he proposes three modes of translation, of which I investigate two: The interlingual, in which verbal signs are interpreted by their counterparts in another language; and the intersemiotic, with verbal signs interpreted by their counterparts in another language; and the intersemiotic, with verbal signs interpreted by non-verbal signs in another medium. Using Jakobson's statements as the conceptual basis for my dissertation and focusing on his concepts of the interlingual and the intersemiotic translation modes, I study the interpretations of several translations of a poem, "Le Balcon," by the French symbolist poet, Charles Baudelaire, as well as the interpretation provided by the translation of this poem into a musical composition, the song "Le Balcon" by Claude Debussy. First I present a detailed interpretation highlighting this poem's particular structure and aesthetic orientation. Next I investigate several translations of the poem and Debussy's translation of the poem into a musical composition to determine how the two different kinds of translation enlarge the interpretation of the poem. The interpretive act constituting translation transforms the original source-language poem by placing it in a different language environment and by reflecting the perspective of each translator. Because no single translation reproduces the full impact of the original poem, understanding the latter is extended and intensified through the study of the interpretations of multiple translations of the poem. To approach the complex levels of meaning within the poem, I analyzed the multiple translations and discovered that the greatest variety of translations appeared when the text was most ambiguous, whereupon the exploration of ambiguity became my guiding principle for studying the multiple translations. Because reconstruction of the ambiguities in "Le Balcon" could trace the internal structure and aesthetic atmosphere of the poem, I transferred that interpretive approach to the discussion of Debussy's interpretation of "Le Balcon" through music and discovered that Debussy not only used the ambiguities of the poem as his guiding interpretive principle but also transcended the interpretation provided by the multiple translations by rendering the poem's aesthetic vision. This dissertation demonstrates not only how Debussy's re-creating Baudelaire's poem "Le Balcon" in another form provides a new insight into the original poem that multiple translations alone cannot provide, but also how Debussy's musical translation of Baudelaire's poem intensifies the act of interpretation as well as reopens the dialogue with a poem on a higher aesthetic level.

Viveca Smith:

Interpretation and meaning: Translating Sophocles' "Trachiniae"

The purpose of this dissertation is to develop an understanding of Sophocles' "Trachiniae" based on a study of the language of the play, through the process of interpretation and translation. The ideas of the "Trachiniae" are built through subtle and complex connections in the language that are not always clear in translation. Thus, in this dissertation, I examine the work through a study of the translation process, comparing my own translation with those of Ezra Pound and Michael Jameson in order to see how and where the translations differ. I then compare the differences with the Greek text to determine whether each translator's interpretive perspective demonstrates an awareness of how Sophocles has connected the ideas that build the complex unity of the work. In order to analyze the play in this manner, I establish a way of discussing the language itself in terms of its cultural background: the influence of the oral tradition and the Dionysian origins of tragedy. I also discuss the art of interpretation, distinguishing between the interpretation of the original text, interpretation as it is involved in the actual translation process, and the interpretation of the translated work. The goal of the study is to reach an understanding of the "Trachiniae" and Sophocles' philosophical outlook, as it is reflected in this play, through the comparison of the different translations.

Translating the short stories of Wilfredo Braschi: A voice of twentieth-century Puerto Rico

This study presents the first translations into English of a major portion of the short stories of Wilfredo Braschi, a prominent twentieth-century Puerto Rican literary figure. In addition, after situating him in his historical, political, and cultural milieus, it offers a detailed analysis of the compositional techniques and strategies Braschi employed in creating his short fictions. It then discusses the syntactic, semantic, and idiomatic aspects encountered by the translator who endeavors to render Braschi's distinctively written prose into English. These discussions also contain the most complete biography of Braschi to date as well as the most complete compilation in existence of the critical discourse that Braschi's writings received in both Puerto Rico and Spain. In addition, this study presents two other valuable resources for future readers and translators of Braschi's works. These include a listing of corrections to the typographical errors in the published versions of his short stories and a recounting of the particular way in which Braschi utilized the Spanish language, especially idiomatic expressions that may be unique to his time and place. Finally, this study argues that Braschi's apparent intent was to go beyond simply creating a literature of Puerto Rican identity to embrace a broader vision of the limitations and dilemmas of human existence. In this way, he adds his voice to a body of literature that identifies the culture from which it springs while also examining the struggle of the individual to define his or her own identity in full membership with the human condition. This study concludes that, in doing so, Braschi produced a body of literary works that should be recognized as an important contribution to the Latin American literature of the twentieth century.

Dimensions of Sound in Virtual Online Immersive Environments: A Theoretical Exploration

This study explores the potential for human-object-human interactivity through sound and music within Second Life ® by investigating their evolution in immersive environments—virtual and cinematic—and, by examining the various listening perceptions among participants in and designers for the space while considering the role of memory in the process of building the virtual culture.

Additionally, this study identifies critical design challenges for the soundscape within Second Life ®: unfamiliarity, solitariness, and spatial saturation, and suggests design approaches for responding to these challenges. A theoretical design model is offered that suggests a sonically centered environment whose temporality is organized and represented by timbre: a musicscape. Accompanying this design is a database of acoustic instrument sounds for use in building environmental layers and user profiles. Introduced through this study is a college-level course in Music Design, developed for the purpose of providing students with a foundation in musicscape conception and design.

Kelly Martin:

A heuristic model of hypertext(ual) reading: The convergence of translation and rhetoric

The objective of this dissertation is straightforward: to advance a pointed paradigm and set of methods for questioning and studying hypertext(s). The three linchpins of this model and methodology are translation, rhetoric, and new media, and to flesh out such points of overlap between these areas of study, I first explore them as somewhat autonomous sites and then as convergent ones. In Chapter 1, I develop translation as a hermeneutical process and model, while in Chapter 2, I argue that translative principles inform the models of rhetorical communication and interpretation and that translative processes are implicit in these rhetorical acts. (Accordingly, the formal theories and practices of rhetoric can

inform those of translation.) I also develop this line of argument in Chapter 3, but here I am concerned with hypertext(ual) translation and how translation and rhetoric can inform the theorization and interpretation of hypertext(s). Finally, in Chapter 4, I actually interpret some hypertexts with the model and methods that I advance.

Each of these chapters serves to provoke a discourse about its respective subject, but I also hope that they collectively inspire an interrogation into how hypertexts, and their specific (re)medial elements, mean and interrelate to shape meaning. By modeling and even repurposing the methods of translation and rhetoric, we can rethink and question notions of hypertext(ual) meaning and cultivate an appreciation of hypertext that moves beyond, yet also involves, conventional issues of accessibility, organization, and intuitiveness. We can then (re)consider (1) the value and meaning of hypertextual affordances, such as the hyperlink or the graphical-user interface; (2) the value and meaning of “old” modes/media, such as images, within hypertexts; (3) and the relationships between “old” and “new” media. While there are many studies that concern these issues (although studies about the theoretical, rhetorical, or cultural possibilities of hypertext seem to dominate), there have been no studies to date that advance a coordinated and practical methodology for studying these possibilities. Hopefully, my study is a start and is one of many to come.

Natalie Gaupp:

The Hypnagogic State: A Futuristic Play and Its Scholarly Placement

The dissertation is composed of an original play, *The Hypnagogic State*, and an essayistic discussion in which the play, its development, its context, and its influences are explored. The scholarly section of the dissertation details the chronological construction of the play and its progressive revisions, the methodology of the character-driven conflict in a futuristic environment, and the play’s dramatic structure which emulates the nonlinear progression of the plot and the disjointed imagery of the hypnagogic sleep state. The original idea for the play came from extensive research into the fields of sleep and dream, and from specific studies in surrealist art involving the exploration of hypnagogia by Salvador Dali. The play explores a story line in which characters are confronted with hypothetical concerns spurred by a fictive future society in which sleep may be eliminated from the life experience. The play creates unusual situations within which the characters try to cope with the psychological ramifications of living in a world without sleep.

Nina Serebranik:

Subverting the Subversive: The Fantastic and the Mundane in Post-Soviet Russian Fantasy

This dissertation argues that post-Soviet Russian fantastic literature exhibits a tendency drastically different from the Western literary tradition of the fantastic. In the West, fantasy writers assert the sharp contrast and juxtaposition between the fantastic and mundane (the routine, predictable everyday existence within the realm of our familiar reality, devoid of any sense of wonder and reverence for what lies outside the scope of our reality). At the same time, contemporary Russian fantasists erase the boundaries between the fantastic and the mundane, integrating the two into each other. Characters of Western fantasy are disturbed by the fantastic entering their lives, so much so that they doubt their own sanity and often fail to return to the world of mundane as they knew it upon completion of their adventures. The fantastic does not just enter the reality of Western fantasy characters, it destroys it. On the contrary, the characters of contemporary Russian fantasy adapt to the fantastic entering their lives and do not exhibit significant disturbance. Furthermore, they often treat the fantastic the same way as they treat the mundane, blending the boundaries between the two realms. Analyzing the novels *The Sword and the*

Rainbow by Yelena Khayetskaya, *Night Watch* by Sergei Lukyanenko, and *The Other Side of the Fence* by Mikhail Uspensky, this dissertation argues that many contemporary Russian fantasy writers consistently remove any trace of wonder or glamor from the settings of their fantastic worlds and any excitement or reverence from their characters' treatment of the attitude to the fantastic itself, their approach to the missions and obligations created for them by the introduction of the fantastic in their lives. By turning the fantastic into the mundane itself, contemporary Russian authors create narratives that address the hopes and problems of their society created by the fall of the Soviet Union and the turbulent change of the country's political and economic systems.

Michele Rosen:

Translation in the Digital Age: Reconstructing Montaigne's "Du Repentir"

This dissertation studies the effect of the digital age on literary translation, and literary studies, and the humanities. Through a series of experiments using web-based digital technology to interact with the text and my new translation of Michel de Montaigne's sixteenth-century essay "Du Repentir," this dissertation demonstrates that literary translations can be enhanced in a digital environment beyond what is possible using print technology. The act of encoding a text and creating an interface for interacting with an encoded text involves the creator in a deep reading of the text that echoes the effect of engaging in literary translation. The dissertation describes why interacting with a text in this deep way can be more enjoyable and engaging than traditional methods of reading.

The dissertation describes and evaluates methods for interacting with a text and its translation using web applications. My new translation has been rendered "digital" by presenting it in a prototype web interface in which the essay can be explored non-linearly. Fragments of the original text and the translation can be juxtaposed, and words and phrases in the essay are linked to curated sources from the web to associate the text with its cultural context. While many digital humanities projects are conducted by teams, this dissertation also demonstrates that it is possible for a single scholar to create interactive interfaces for texts that can serve pedagogical, aesthetic, scholarly, and demonstrative goals.

To place the prototype into its larger context, the dissertation contains a discussion of the elements of the history of the digital age that enabled the creation of an open and free global repository of knowledge and an examination of the ideas of a number of hypertext theorists and digital humanists, with the intention of situating the prototype in relation to the concepts of hypertextualization, remediation, deformance, digital objects, and critical making.

Translating translators, history, and memories in Carmen Boullosa's *Cielos de la Tierra*

Imagine living in a world where spoken and written language is banned, memories are obliterated, and history is erased. In *Cielos de la Tierra* (1997), Carmen Boullosa asks her readers to do just that in order to explore such questions as: Would this be heaven or hell? What would be gained or lost? What would this mean for humanity? Through the perspectives and stories of three narrators who live in three distinct centuries and locations, Boullosa warns her readers that to dismiss or reject the essential elements of language, literature, history, and memory is to lose everything it means to be human. This notion, taken further, suggests that humankind, and our very humanity, survives through the telling, retelling, and translation of stories.

The purpose of this creative dissertation is four-fold: the first is to introduce the English-language

reader to Carmen Boullosa, one of Mexico's most prominent and prolific contemporary writers, as well as to situate her work in the context of Latin American and World Literatures; the second is to offer an interpretation of Boullosa's *Cielos de la Tierra* through the lens of translation and from the perspective of the translator, so as to give the reader some insight into the complex worlds present in this non-conventional novel, as well as the literary devices Boullosa uses to create her fictional environments; the third is to translate the novel in order to make it available to English-language readers; and the fourth is to reconstruct the processes by which I translated the novel in order to elucidate for the reader the various decisions and choices that go into transferring literature from the original linguistic and cultural context into a new one. The importance of translating this novel into English is reflected in the fact that scholar Leslie Williams mentions *Cielos de la Tierra* among the significant works of Spanish American fiction of the final decade of the twentieth century.

Amy Simpson:

Remaking Poems: Combining Translation and Digital Media to Interest High School Students in Poetry Analysis

In American high schools, the practice of poetry analysis as a study of language art has declined. Outworn methods have contributed to the trend away from close interactions with the text, to the unfortunate end that millennial high school students neither understand nor enjoy poetry. Digital technology coupled with principles of translation offers a dynamic interpretive model that has the potential to engage high school students in constructive experiences with the high art. Until now, most applications of new technology to literature have served archival or big data purposes. This project proposes that the scientific as well as creative use of the computer also can enhance the reading of a single poem by an individual or small group. Exposing the deficiencies of current pedagogy and considering the promise of emerging non-traditional approaches, it argues for change. The impact of new media on culture and language justifies the digitization of a poem as a linguistic artifact and redefines close reading in digital terms. However, to simply generate data leaves readers unsatisfied. Translation bridges the gap between the scientific and humanistic environments as it allows not only for the microscopic observation of a poem's technical components but also for the means of associative, collaborative, and inventive thinking about the poem. In digital experiments with Arthur Rimbaud's "Vowels," the project traces associations among the poem's aural, visual, verbal, spatial, and chronological agents. To synthesize and visualize the data, it utilizes electronic mechanisms to create new associations in the reconstruction of the poem in verbal and multimedia translations. This remaking of the poem powerfully and respectfully connects the reader to the original text. The systematic introduction of this method into the study of poetry in high school could, in pleasant and personally meaningful ways, restore to students their literary heritage. The proposal is not without its challenges as resources to experiment with curriculum upgrades are limited and resistance to change is strong. Nevertheless, Remaking Poems contends that developing digital methodologies is not merely intriguing. It is essential to this generation's obligation to share the soul of its culture with the next.

Dissertations Directed by Dr. Rainer Schulte

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- 2004: Fox, Jeffrey David. "The Revisioning of an Interpretive Approach to the Works of H.P. Lovecraft and the Lovecraft Circle."—"The Exploration of Game Theory as a Model for the Interpretation of Literary Works"
- 2004: Hinckley, Matthew C. "Crisis in Conservative Media: A Comparative Study of a Week of Coverage of the 1962 Cuban Missile Crisis in the *Dallas Morning News* and the *Dallas Times Herald*."
- 2004: Murphy, Patrick D. "The Dhammapada: A Work in Motion."—"Reading+Viewing Language, Poetry & the Visual Arts"
- 2005: Abney, Mary Alison. "Intercultural Communication: Teaching Latin American and Chicano Literature."
- 2005: Burkhardt, Erika Valentine. Vincent, Shelby Denise. "Pedro de Rivera at the Dawn of the Ibero-American Enlightenment."—"Translated excerpt from Brigadier Pedro de Rivera's *Diario y Derrotero de la Visita a Los Presidios de La America Septentrional Espanola, 1724-1728*"(Two Copies)
- 2005: Serebrianik, Nina. "Translation of Grigory Gorin's *That Very Munchausen*."—"Yet Another Munchausen: Grigory Gorin and His Hero"
- 2006: Suarez, Jorge Manuel. "An Outsider's Look into Music Therapy." (B.A. Honors Thesis)
- 2006: Van Steenburg, Eric. "Presidential Rhetoric & The Press Conference an Analysis of How Today's President Attempts to Shape Public Opinion."—"Current Concepts of Marketing Communications a Comparison between Approaches in the Corporate and Academic Worlds"

2007: Edmond, Cynthia Manning. “Spain, Almodovar and Ballesteros: Translating Ballesteros.”—
“Almodovarian Femininity or the Grotesque Deformation of the Patriarchal System: What Have I Done to
Deserve This?! (1984) Women on the Verge of a Nervous Breakdown (1988).”

2008: Skinner, Jeremy. “Hyper-What?: The Truth Behind Hypertext’s Failure in Higher Education.”—
“The Electronic I: A New Voice in Academic Writing”

2012: Ivan, Hermina Aura. “The Problem of Time: Nietzsche and Cioran.” –“*Die Leiden Des Jungen
Werthers* in Translations”

2012: Mair, Janina. “Translating Heinrich Boll’s “Mein Trauriges Gesicht”: Analysis of Multiple
Translations and Interpretive Perspectives.”

2017: Becker, Jonathan. “Language is Everything: Translating an Essay by Marcel Beyer”

2018: Barnard, Chelsea. “Digital Latina: Creative Windows from Blackout Poetry Workshops”

Notes on Other Decade and Special Issues of Translation Review

Inaugural issue

This first issue leads with an essay by Rainer Schulte—“Bringing a New Focus to Literary Translation”—in which he explains that the “journal [was] founded in order to meet the needs of translators, scholars, and instructors” and would become the official publication of the American Literary Translators Association (ALTA). The issue features an interview with famed translator from the Spanish, Gregory Rabassa, and announces the inaugural conference of ALTA (organized in January 1978) to be held in Dallas in the fall of the same year. This issue also includes a directory of translation journals, a list of recent books on Translation Theory, and Notes on Translation Programs, Conferences, and Literary Prizes.

Special Issue: A Look at German Literature in Translation

This first special issue of TR features an essay by German translator Ralph Manheim on “The Life of a Translator” and includes Helen Wolff’s profile on Richard Winston, translator from the German; 4 prominent translators from the German—Stuart Frieber, Christopher Middleton, Breon Mitchell, and Richard Exner—discuss their craft; and Waltraud Bartscht compares and analyzes 5 different translations of the work Elias Canetti.

Special Issue: A Look at Japanese Literature in Translation

This special issue on Japanese literature in translations opens with an Interview with Hiroaki Sato, a translator of poetry who translates from his native Japanese into English; this is followed by Thomas Rimer’s article on the challenges of translating from Japanese; James Morita discusses English language translations of Haiku; Robert Lyons Danly takes on the challenge of translating “local color”; and William H. Nienhauser Jr. explains the practice of translating Chinese poetry into English by way of/from Japanese translations.

Special Issue: Women in Translation

Sheryl St. Germain’s editorial on women in translation introduces this special issue. St. Germain states that “two of the most important goals [of this issue] are to further interest in translating women writers as well as research the role of the woman as translator.” The editorial is followed by Carol Maier’s reflections on being a woman translator; Willis Barnstone’s introduction to, and work with, ancient Greek poet Sappho; Lynn A. Higgins’ article on French feminist writers and translation; Sheryl St. Germain’s interview with Joanna Bankier, the co-editor of two anthologies of women’s poetry in translation; Michelle Collins writes on translating feminine discourse; Renata Treitel reflects on translating Argentine avant-garde poet Susana Thénon; and Marilyn Gaddis Rose discusses the surprises she found in, and her approach to, translating Louise Colet’s mid-nineteenth century novel, *Lui*, from French.

Special Issue: Medieval Literature

This special issue opens with Dennis Kratz assessment of Medieval literature in translation. Kratz’s editorial is followed by William O. Quinn’s review essay of *The Garland Library of Medieval Literature*, which makes modern translations of Medieval literature accessible to a new audience; John DuVal’s essay on translating Medieval French fabliaux, or comic verse tales, into prose for *The Garland Library*; Joan Tasker Grimbert’s article comparing various translations of Old French narrative poet Chrétien de Troyes (1159-91), beginning with translations made by his contemporaries and throughout the centuries; Ronnie Apter takes a look at Paul Blackburn’s translations of Provençal Troubadour poetry, which was inspired by Ezra Pound’s translations done decades earlier; and ends with Dennis Kratz’s interview with Norman Shapiro, well known translator of French Medieval literature.

Issue 20 (1986)

Issue 20 opens with an editorial by Rainer Schulte on Jorge Luis Borges in translation, which is followed by Dennis Tedlock's play in one act titled "The Translator *or* Why the Crocodile Was Not Disillusioned"; David Homel's transcript of a meeting of translators who got together to discuss how they go about solving the difficult passages in translation; Jascha Kessler's article, "Intercultural Exchange as a Source of Literary Inspiration and Style"; and Gary Scharnhorst reviews German translations of American poets anthologized in *Die weiten Horizonte: Amerikanische Lyrik 1638 bis 1980*.

Issue 30-31 (1989), Double issue

Rainer Schulte's opening article suggests that the upcoming 1990s should be the decade of translation. Schulte's article is followed by R.S. Gwynn's recounting of the first translation workshop Miller Williams' held in his living room in the 1970s; in the following article, Janis Forman makes a case for using translation activities to improve student writing in composition classes; David Garrison compares and analyzes four versions of Antonio Machado's "En el Entierro de un Amigo" to identify the different approaches taken by the translators; Miles Murphy's article shares working drafts and a finished translation of Li Bo's poem "The Way of the Warrior"; Ronnie Apter discusses the challenges of translating opera for performance in English; Clifford E. Landers reassesses Samuel Putnam's translation of Jorge Amado's *Terras Do Sem Fim*; Michael S. Doyle looks at various approaches to translating Spanish and Spanish American fiction titles; Sterling Eisiminger explains some of the consequences of mistranslation; H.T. Frank and W.A. Sparrow hypothesize on reasons behind changes in titles of children's fiction; Clemenitne C. Rabassa compares and analyzes four translations of Luís Vaz de Camões's sixteenth century epic poem, *Os Lusíadas*; Willis Barnstone's essay recounts the fall of Babel and the consequent need for translation; Thomas S. Edwards writes about the challenges of "think[ing] through the text that is Thomas Bernhard"; the issue closes with a select bibliography of translated poets and writers.

Special Double Issue: Poetry in Translation

Sheryl St. Germain's editorial on translating poetry in the twentieth century opens the issue. The editorial is followed by Bruce Berlind's "A Conference Call on Translating Poetry"; John Felstiner analyzes and translates Dan Pagis's *Gilgul* from the Hebrew; Judith Hemschemeyer discusses learning Russian in order to read the work of Anna Akhmatova and then translating the Russian poet herself; Diane Rayor discusses the special challenges involved in translating fragments of ancient poetry of Sappho, Greek poet who lived in the seventh century BCE; Stina Katchadourian tells the story of Edith Södergran's dashed hopes to introduce Swedish poetry to a German audience through translation; Willis Barnstone discusses the difficulties in reconciling theory and practice of literary translation in the Puritan's *Bay Psalm Book*; John Duval elaborates on the challenges of translating works that contain a variety of different dialects; Rina Ferrarelli explores what it means to translate the experience of the poem and how translators achieve that; Angela McEwan reveals what goes into translators' decisions when choosing between words and phrases in translation; Ralph Nelson recounts his conversations on translating poetry with translator Hardie St. Martin in Barcelona; Kathleen Weaver discusses her stalled progress in translating Peruvian feminist poet Magda Portal; Danie Weissbort discusses translating Indian languages into English while Indian English is a main language of poetic expression on the subcontinent; Sheryl reports from the 1990 American Booksellers Association Conference on new translations of poetry. The issue closes with eleven articles of translation criticism of translations from a variety of languages.

Special Issue: Swiss Literature

In the first article of issue Rainer Schulte describes how the translator can serve as an agent for publishers, or "as a mediator between foreign authors and publishers"; this is followed by Carlo

Bernasconi's description of contemporary Swiss authors and Sara Steinert Borella's article on how contemporary female authors in Switzerland treat illness as a metaphor; Judith Ricker-Aberhalden's interview with Swiss author Adolf Muschg; Michael Ossar's article on interpreting Adolf Muschg's "bizarre and demanding" short story "Ein Glockenspiel"; Edna McCown's essay on the tradition of death in Swiss novels; Michael Bullock's article on translating Max Frisch and other Swiss writers; Todd C. Hanlin's article evaluating English-language translations of Friedrich Dürrenmatt and Max Frisch; Robert Acker's article on the "fictional world [Franz] Böni creates." The issue closes with nine articles of translation criticism and a list of Swiss authors in translation.

Issue 50 (1996)

This issue opens with an editorial by Rainer Schulte on the need for translation courses in Literature and Humanities programs and is followed by Carol Maier's interview with Ronald Christ who translates, but does not consider himself a translator; Thom Satterlee's article on reading an original and two translations side-by-side, comparing the two as he went in order to get a sense of the translator's choices when it came to difficult passages; David Ball's article against two common tendencies in translation theory; John Duval's article on the tricky business of translating proverbs; Darlene M. Pagán's on Elizabeth Gamble Miller's success in translating the lyric brevity in Carlos Ernesto García's poem "Witness an Ardent Word"; Margaret Sayers Peden's article on the Knopf publishing house's tradition of publishing works in translation; Dick Davis's article on translating Persian poetry; and John Roddan's interview with translator, poet, and critic W.S. Di Piero.

Issue 60 (2000)

This issue opens with an editorial by Rainer Schulte reflecting on the art and craft of reviewing translations; this is followed by Peter Glassgold's interview with German translator Burton Pike; Harry Aveling's article discussing a bilingual anthology of "New Order" Indonesian poetry he translated that covers the period from 1965 to 1998; Andy Shupala's description of his two-step process to translating classical Chinese poetry; Daniel J. Webster's article in which he compares English-language translations of an early Osip Mandelstam poem; Maria Mercedes Adrade's analysis of the English-language reception of *One Hundred Years of Solitude* by Gabriel García Márquez; and Cristina de la Torre's essay on her experience translating Argentine writer Nora Strejilevich's *Una sola muerte numerosa*.

Special Arabic Issue

This issue opens with an introduction by Roger Allen, which is followed by "A Personal Note" by William M Hutchins on translating Arabic; Barbara Romain's article describing two mono-lingual exercises that could be used in a literary translation class; Maysa Abou-Youssef Hayward's article on how readers of Egyptian literature in translation are transformed by the experience; Issa J. Boullata's article on the domestication of Arab original texts in English-language translation; Samar Attar reflects on the "relationship between translation and censorship"; Marilyn Booth recounts her experience translating Arabic writer Somaya Ramadan's *Leaves of Narcissus*; and Paul Starkey reflects on his translation of Egyptian writer Edwar-Al-Kharrat's *Hijarat Bobello*.

Issue 68, (2003), Special Turkish Issue

Roger Allen's introduction to translating Arabic literature and is followed by William M. Hutchins personal note on translating Arabic literature; Barbara Romaine's article titled "On Writing in Tongues: An Experiment in Simulated Literary Translation"; Maysa Abou-Youssef Hayward's article on translating Egyptian literature; Issa J. Boullata's article titled "The Case for Resistant Translation from Arabic to English; Sama Attar on the relationship between translation and censorship; Marilyn Booth's article titled "On Translation and Madness"; and Paul Starkey's article on translating Egyptian novelist Edwar al-Kharrat.

Special Issue: Chinese Literature

This issue opens with an introduction by John Balcom that is followed by N. G. D. Malmqvist's article "On the Role of the Translator"; John Balcom's interview with Burton Watson, translator of classical Chinese history, philosophy, and poetry; Burton Watson's own translations of twelve of Lu Yu's poems; Geoffrey R. Water's article on two Chinese original poems titled "The Swallow Tower" by Guan Panpan and Bo Juyi; Steve Bradbury's article on the poem "Jeweled Staircase Grievance" by Li Bai; Mike Farman's article on euphemism and eroticism in Chinese lyric; Steve Bradbury's conversation with J.P. "Sandy" Seaton, translator of classical Chinese poetry; Simon Patton on resistance and the translation of Chinese poetry; John Balcom on a Bei Dao poem; Hyung-Jin Lee's article on translating ideogram; and lastly, in her article, Nancy Tsai claims that the "act of writing in a non-native language is an act of translation."

Special Issue: Albanian Literature

Robert Elsie's introduction to Albanian literature opens this special issue and is followed by Gjeke Marinaj's interview with Man Booker International Prize-winning Albanian author Ismail Kadare; Peter Morgan's article looking at Ismail Kadare as a modern Homer or an Albanian Dissident; Peter R. Prifti's survey of Albanian literature; Wayne Miller on translating Moikom Zeqo's *Meduza*; Gjeke Marinaj on Preç Zogaj's poetic vision in translation; Peter R. Prifti's personal perspective on translations; Frederick Turner on collaborative translating of Albanian folk poetry; Peter Constantine on the role of the translator as a language preserver for disappearing languages; and Janice Mathie-Heck on translating Gjergj Fishta.

Special Double Issue: Latin American Literature

This special double issue marks a new image and new direction for *Translation Review*: the new image is apparent in a new layout and size and the new direction is the addition of literary translations accompanied by introductory essays. The changes in the journal are described by editors Rainer Schulte and Charles Hatfield. These introductions are followed by Keith Ellis's article on translating Cuban poet José María Heredia's "Niágara"; Suzanne Jill Levine on Argentine Jorge Luis Borges and the translators of the Nights; Johnathan Cohen's article on William Carlos Williams's translation of Ecuadorian poet Jorge Carrera Andrade's "Dictado Por el Agua"; Phillip Pardi on translating Salvadoran poet Claudia Lars's sonnets; Sergio Waisman on translating Argentine Ricardo Piglia along with his translation of Piglia's "The Greek Coin"; an excerpt of Susan Briante's translation of Uruguayan author Marosa di Giorgio's *The March Hare*; Forrest Gander's translation of Mexican poet Pura López Colomé's poem "Year One Rabbit: Light Year Hare"; Farid Matuk's translations of four poems by Cuban poet Miguel Barnet; Dick Cluster's translation of Cuban writer Pedro de Jesús's short story "The Weariness of a Wing Tensed for a Long Time"; Steven F. White's translations of several poems by Nicaraguan poet Esthela Calderón; George Henson's translation of Mexican writer Elena Poniatowska's "The Artichoke Heart"; Melanie Nicholson's translation of Argentine writer Olga Orozco's short story "Mission Accomplished"; and Regina Galasso's collaborative translation of poetry with Argentine author Alicia Borinsky.

Issue 80, (2010)

This decade issue opens with Elizabeth Lowe's article on the importance of re-translating Brazilian writer Euclides da Cunha's classic *Os Sertões*, and is followed by Anne Fountain's article on teaching translations of translations; Fang Lu's article analyzing three translations of Shen Fu's memoir *Six Chapters of a Floating Life*; and Alexis Levitan's translations poems by Portuguese poet Rosa Alice Branco.

Special Issue: Nueva York

This special issue opens with an introduction by co-guest editors Mexican author Carmen Boullosa and translator Regina Galasso and is followed by Esther Allen's article exploring what *Nueva York* means in English; Rodolfo Mata and Nicholas Goodbody's article on Mexican translator and poet José Juan Tablada; Ann De León and Chris Schafenacker's translation of Rafael Lemus's essay on Mexican writer Martín Luis Guzmán's time in New York; Evelyn Scaramella's article titled "Literary Liaisons: Translating the Avant-Garde from Spain to Harlem"; Vanessa Pérez Rosario's article on Puerto Rican poet Julia de Burgos; Alicia Borinsky's article on Argentine author Manuel Puig; Rosie Peele's translation of María Negroni's essay "Nomadic Music: Translation in Seven Verbs"; Mónica de la Torre's article on self-translation; Carmen Boullosa's interview of translator Samantha Schnee including an excerpt of the latter's translation of the former's *The Perfect Novel*; a conversation between Mar Gómez Glez and Sarah L. Thomas; Gabriel Mitre's translations of three of Eduardo Mitre's poems; Esther Allen's translation of an excerpt from Cuban novelist José Manuel Prieto's *Encyclopedia of a Life in Russia*; and Ezra E. Fitz's translation of an excerpt of *A Century Behind Me* by Mexican writer Eloy Urroz.

Features a Special Section on The Future of Translation

This issue features a special section on the future of translation and opens with an essay by Rainer Schulte titled "What is Translation?" This is followed by an article by Dennis M. Kratz on the academic future of Translation Studies; an essay by Charles Hatfield on translation and politics; John Biguenet's article titled "The Future of Translation as a History of Reading"; Elizabeth Lowe's article looking to France and Brazil as models for the future direction of Translation Studies; Rainer Schulte's interview with German translator Breon Mitchell; Clifford E. Landers' essay on lessons learned from a failed translation; Franco Nasi's article on translating an Italian nursery rhyme; Keith Ellis's article on translating Cuban writer José Martí's *Versos libres*; and Ilan Stavan's essay on Mexican author Carlos Fuentes.

Special Issue: Catalan Literature and Translation

Albert Lloret's introduction titled "Catalan Literature and Translation" opens this special issue and is followed by David Barnett and Lluís Cabré's article on translating medieval Catalan writer Bernat Metge; José María Micó's article on translating Medieval Catalan poets Jordi de Sant Jordi and Ausiàs March; Marcel Ortín's article on translation and Catalan essays; Sílvia Coll-Vinent's article on translating Elizabethan era playwright Ben Jonson's *Volpone* for the Catalan stage; Peter Bush's translation of an extract from Josep Pla's *The Gray Notebook*; Dominic Keown's translations of poems by Vicent Andrés Estellés; and Sharon G. Feldman's translation of Lluïsa Cunillé's play *Après Moi, Le Déluge*.

Issue 90, (2014)

This decade issue opens with Regina Galasso's interview with Spanish translator Mark Statman and is followed by Rebecca Gould's article on translating Indo-Persian poet Radīf; Sarah K. Booker's translation and critical introduction to Argentine writer Ricardo Piglia's short story titled "Life Sentence"; Ekrema Shehab and Abdelkarim Daragmeh's article on a context-based approach to translating Arabic proverbs into English; and Luo Hui's article on contemporary Chinese poet Zheng Danyi's Hong Kong poems.

Issue 93, (2015), Special Issue Dedicated to Lucien Stryk

This special issue dedicated to Lucien Stryk, renowned American poet and translator of Chinese and Japanese Buddhist and Zen Buddhist poetry opens with an introduction by Shelby Vincent, which is followed by an essay by Karl Elder titled “The Moral Authority of Lucien Stryk” and Elder’s poem—“Standing in the Way of Wind”—dedicated to Stryk; Charles Egan’s article on the challenges of translating Zen poetry; Todd Davis’s remembrance of Lucien Stryk; Bill Hoagland’s essay titled “Still in School with Lucien Stryk”; Susan Azar Porterfield’s article titled “The Miracle in the Forest”; Emily Goedde’s article on Lucien Stryk’s words and insights; John Bradley’s poem—“The Zen of Translation”—in memory of Lucien Stryk; Lucas Klein’s article titled “Same Difference: Xi Chuan’s *Notes on the Mosquito* and the Translation of Poetry, Prose Poetry, and Prose”; Jonathan Chaves essay titled “Asleep, or Awake? Thoughts on Literature and Reality”; Red Pine’s essay titled “Day Eight”; Aafa M. Weaver’s essay titled “Translation as Performance: Sun Wenbo’s ‘Butterfly Effect’”; Jennifer Feeley’s article on translation Chinese poet Xi Xi; Byoungkook Park’s article on translating Korean poet Ko Un; John Balaban’s article titled “Zen in Vietnamese Poetry and Politics”; Laurel Rasplica Rodd on translating Buddhist Waka; Sumie Jones article composing Japanese rap in English; and finally, Takamichi Okubo’s article on translating Japanese poet Yoshiro Ishihara.

Special Issue on Contemporary Translational Literature

Guest editor Ignacio Infante’s introduction to contemporary Translational Literature opens this special issue and is followed by Lawrence Venuti’s article on translation, publishing, and World Literature; Jennifer Scappettone’s article on translating and performing a poem by Italian poet Amelia Rosselli; Lisa Rose Bradford’s article titled “Haunted Compositions: *Ventrakl* and the Growth of Georg Trakl”; Nada Ayad’s article on foreignizing and domesticating Ahdaf Soueif’s *In the Eye of the Sun*; and lastly, Beverly Curran’s article on the translational comics text *Maus*.

Issue 97, (2017), Special Issue: Russian-to-English Translation

This special issue opens with an introduction by Boris Dralyuk on the Silver Age of translating from Russian and is followed by Robert Chandler and Boris Dralyuk’s translations of three of Lev Ozerov’s poems; an excerpt from Ainsley Morse and Bela Shayevich’s translations of Igor Kholin’s *Kholin 66: Selected Diaries and Poems*; Adrian Wanner’s article on translations of Vladislav Khodasevich; Shelley Fairweather-Vega’s translation of a poem by Georgii Ivanov; Jamie Olson’s article on self-translation in poetry Joseph Brodsky wrote in exile; Oksana Maksymchuk and Max Rosochinsky’s essay on translating Svetlana Alexievich; Katherine E. Young’s translations of three of Vladimir Kornilov’s poems and her article on translating Inna Kabysh for the iPad; James Womack’s article titled “Alexander Vampilov: A Confluence of Circumstances”; and lastly, Boris Dralyuk’s article on identifying with Dmitry Usov’s “The Translator.”

Fortieth Anniversary Issue

This watershed issue opens with Shelby Vincent’s interview with French translator Mark Polizzotti, which is followed by Harry Aveling’s article titled “The Shadow of the Absent Father: Pham Duy Khiem, Politics, and Plagiarism”; Marilya Veteto Reese’s translation of a chapter from Tanja Dücker’s novel *Himmelskörper*; Fan Shengyu’s article titled “The Lost Translator’s Copy: David Hawkes’ Construction of a Base Text in Translating *Hongloumeng*”; and Wook-Dong Kim’s article on Deborah Smith’s translation of Korean author Han Kang’s *The Vegetarian*. This issue also contains an index of all the articles and reviews published in the journal from issue 1 to issue 100.

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Todd Cronan
Translator of Max Horkheimer
and Bertolt Brecht



Jonathan Stalling
Founding Editor of Chinese
Literature Today



Mary Dibbern
Translator and Music
Director of Education for
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Jared Schwartz
Bass singer, pianist, and
composer

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and Dr. Rene Prieto

Jonsson Performance
Hall

May 26th

Esther Allen
"The Man Between: Michael Henry
Heim and the Humanities" 4:15

May 27th

Breon Mitchell
"On the Road to Delphi: Translation
and the Quest for Meaning" 1:10

Mary Dibbern & Jared Schwartz
"Poetry to Music" 2:30

Jonsson 4.614
(Morning events)

May 27th

Todd Cronan
"Formalism and the Invention
of Cultural Difference" 9:15

May 28th

Jonathan Stalling
"Chinese Literary Translation from
Editing, to Publication, to Archive" 9:10

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Graduate Translation Conference Program

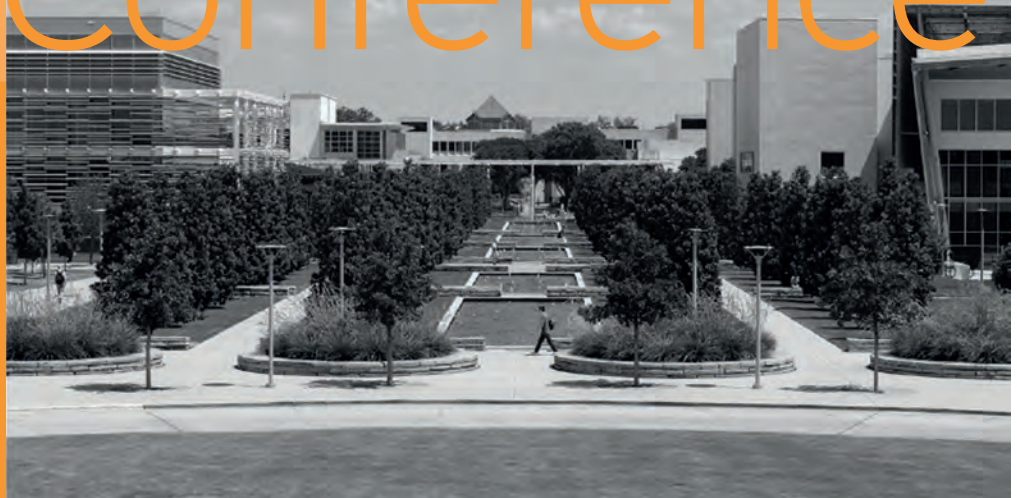
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2017

Sixth Biennial

Graduate Translation

Conference



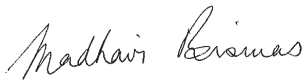
We are excited that you have chosen to attend the Sixth Biennial Graduate Translation Conference, titled “Performing Translation,” and are happy to welcome you on the campus of The University of Texas at Dallas for a weekend of workshops, presentations and discussions.

This conference was originally held at UCLA in 2004 by Michael Henry Heim himself, whose dedication as a teacher and practitioner of translation continues to inspire us and many others in the field. It has since been hosted by the University of Iowa, Columbia University, and the University of Michigan. We welcome our guests, both from the Dallas area and those who have traveled from across the country to be with us, and hope this conference will further the worthy cause of translation.

Lastly, in the spirit of this unique conference, initiated and organized by students, we are excited at the prospect that some of our participants might wish to continue this young tradition. So if during the course of this weekend, or at any point thereafter, you feel inspired to do so and think that the next iteration of this conference could be held at your home institution, please don’t hesitate to talk to us and we will be happy to share our experiences and support you in any way we can.

We hope that you will enjoy the program and look forward to meeting you all!

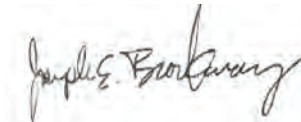
Sincerely,



Madhavi Biswas



Jonathan Becker



Joseph Brockway

We would like to take this opportunity to thank our generous sponsors, whose support has not only made this conference possible, but has allowed us the freedom to create what we believe to be an exciting and engaging program. Through their support, we have not only been able to invite a number of eminent speakers and workshop leaders, but also to offer complimentary room and board to our participants.

Their belief that the study, art and practice of translation is a cause worth supporting has enabled us to make this conference a reality. We would therefore like to extend our warmest gratitude to:

Professor Richard Brettell
The Edith O'Donnell Institute of Art History at The University of Texas at Dallas

Dean Dennis Kratz
School of Arts and Humanities at The University of Texas at Dallas

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Professor Rainer Schulte
Center for Translation Studies at The University of Texas at Dallas

For more information on our sponsors, please refer to the "Supporters" section at the end of this program.

We would also like to extend our gratitude to the staff and students who supported us in planning, preparing, and conducting this conference! We would like to especially thank Dena Davis, Cynthia Seton-Rogers and Rebekah Ivey, whose experience and patience was of great help to us at every step.

Friday, May 26th

- 2.00pm – 4.00pm Registration
Venue: Jonsson Performance Hall Foyer
(Jonsson Building, 2nd Floor)
- 4.00pm – 4.15pm Opening Remarks
Venue: Jonsson Performance Hall
- 4.15pm – 5.45pm Opening Keynote: Esther Allen
“The Man Between: Michael Henry Heim and the Humanities”
Venue: Jonsson Performance Hall
- 6.00pm – 7.00pm Dinner
Venue: Founders Atrium (Founders Building, 2nd Floor)
- 7.00pm – 9.00pm Reading/Performing Favorite Translations
Venue: Founders Atrium (Founders Building, 2nd Floor)

Saturday, May 27th

- 8.15am – 9.00am Breakfast
Venue: Founders Atrium (Founders Building, 2nd Floor)
- 9.15am – 10.00am Presentation: Todd Cronan
“Formalism and the Invention of Cultural Difference”
Venue: Auditorium JO 4.614 (Jonsson Building, 4th Floor)
- 10.10am – 12.10pm Translation Workshops: Session I
Venues: Jonsson Building 3rd & 4th Floors
- Group 1 (Charles Hatfield): JO 3.906
- Group 2 (Sean Cotter): JO 3.908
- Group 3 (Lourdes Molina): JO 4.708
- Group 4 (Esther Allen): JO 4.112
- Group 5 (Michele Rosen): JO 4.502
- Group 6 (Shelby Vincent): JO 4.504
- 12.10pm – 1.00pm Lunch
Founders Atrium (Founders Building, 2nd Floor)

- 1.10pm – 2.30pm Keynote Address: Breon Mitchell
 “On the Road to Delphi: Translation and the Quest for Meaning.”
 Venue: Jonsson Performance Hall
- 2.30pm – 3.30pm Performance: Mary Dibbern & Jared Schwartz
 Translating Poetry to Music
 Venue: Jonsson Performance Hall
- 3.40pm – 5.40pm Translation Workshops: Session 2
 Venues: Jonsson Building 3rd & 4th
 Floors Same rooms as listed above
- 6.00pm – 7.15pm Dinner
 Founders Atrium (Founders Building, 2nd Floor)
- 7.30pm - 8.30pm “Performing Translation: Paul Celan’s ‘Death Fugue’”
 Multilingual Readings, Dance Interpretations & Video Presentation
 Presented by the Ackerman Center for Holocaust Studies
 Venue: Jonsson Performance Hall
- 8.30pm Reception: Cheese & Wine
 Sponsored by the Ackerman Center for Holocaust Studies
 Venue: Jonsson Hall Foyer

Sunday, May 28th

- 8.15am – 9.00am Breakfast
 Venue: Founders Atrium (Founders Building, 2nd Floor)
- 9.10am – 10.20am Presentation: Jonathan Stalling
 “Chinese Literary Translation from Editing, to Translation,
 to Archive”
 Venue: Auditorium JO 4.614 (Jonsson Building, 4th Floor)
- 10.20am – 11.45pm Translation Workshops: Session 3
 Combined Session: Ask Your Tricky Translation Questions
 Venue: Conference Room JO 4.122 (Jonsson Building, 4th Floor)
- 12.00pm – 3.00pm Lunch, Feedback, & Closing Remarks
 Venue: Founders Atrium (Founders Building, 2nd Floor)

ESTHER ALLEN



Esther Allen's translation of Antonio Di Benedetto's *Zama*, published by New York Review of Books Classics in 2016, was chosen by *Publisher's Weekly* as one of the 20 best works of fiction of 2016 and was shortlisted for the Best Translated Book Award. Allen began working with Michael Henry Heim in 2003, when he created the endowment for the PEN/Heim Translation Fund, and she was a participant in the first National Graduate Translation Conference which Heim organized at UCLA in 2004. She was also involved with Idra Novoy's organization of the third National Graduate Translation Conference at Columbia University in 2008. With Russell Valentino and Sean Cotter, she is co-editor of *The Man Between: Michael Henry Heim & a Life in Translation* (Open Letter, 2014). She teaches at the Graduate Center and Baruch College, City University of New York.

BREON MITCHELL



Breon Mitchell was a founding member of the American Literary Translators Association and served as President in its early years. He has translated numerous major works from the German by such authors as Franz Kafka (*The Trial*), Günter Grass (*The Tin Drum*), Heinrich Böll (*The Silent Angel*), Siegfried Lenz (*Selected Stories*), Uwe Timm (*Morenga*), and Sten Nadolny (*The God of Impertinence*). Among his awards are the ATA's Ungar Prize, the ALTA Translation Prize, the Kurt and Helen Wolff Prize, the MLA's Aldo and Jeanne Scaglione Prize, the British Society of Authors' Schlegel-Tieck Prize, and the Banff Centre's Linda Gaboriau Prize. He is Director Emeritus of the Lilly Library and Professor Emeritus of Germanic Studies and Comparative Literature at Indiana University, Bloomington. For over a decade he has been preserving the literary archives of major translators around the world at the Lilly Library.

TODD CRONAN



Todd Cronan is Associate Professor of art history at Emory University. He is the author of *Against Affective Formalism: Matisse, Bergson, Modernism* (Univ. of Minnesota Press, 2014) and articles on orthodoxy, photographic “previsualization,” Brecht, Rodchenko, Merleau-Ponty, George Santayana, Simmel, Valéry, Max Ernst, Minor White, R.M. Schindler, Richard Neutra and the Eameses. He recently finished a book on art and politics—*Between Affect and Alienation: Rodchenko/ Eisenstein/Brecht*—and is working on a study of the mid-century modernisms of Neutra, Charles & Ray Eames, George Nelson, Garrett Eckbo, and Eero Saarinen. He is also editor in chief of nonsite.org and has translated the works of Max Horkheimer, Bertolt Brecht and is at work on a translation of Philippe Lacoue-Labarthe’s writings on art.

JONATHAN STALLING



Jonathan Stalling is Professor of English at the University of Oklahoma where he is a founding editor of *Chinese Literature Today* magazine and book series and the founder and curator of the Chinese Literature Translation Archive at the University of Oklahoma Library. He is also the Deputy Director of the Center for the Study of China’s Literature Abroad at Beijing Normal University and was the 2015 “Poet in Residence” at Beijing University (the first non-Chinese poet to hold this position). Dr. Stalling is the author of six books of poetry, criticism and translation and is Professor of English specializing in East-West Poetics, and Translation Studies. Stalling is also the inventor of Pinying, a new Chinese-English interlanguage method and digital language learning platform: www.pinyingapp.com.cn, which is the topic of two TEDx talks located at [youtube.com/watch?v=7de8ENdfiyU](https://www.youtube.com/watch?v=7de8ENdfiyU) and [youtube.com/watch?v=E66oIgegbvo](https://www.youtube.com/watch?v=E66oIgegbvo).



MARY DIBBERN

Mary Dibbern is a classically trained pianist with extended experience in vocal collaboration. She has a special interest in working with emerging singers and pianists to help them make the transition from higher education studies to professional careers. She is currently Music Director of Education for The Dallas Opera and is studying at the University of Texas at Dallas for a PhD in Humanities and Translation Studies. After studying at Southern Methodist University, where she received a Master of Music in piano and vocal accompaniment, she moved to Paris, France where she studied with the renowned pedagogue Nadia Boulanger and played for students of Pierre Bernac and Gérard Souzay. She worked for many years as a vocal coach at the Opera National de Paris, as well as all of the major French opera companies, and in Germany, Switzerland, Italy, England, Ireland, Lithuania, Latvia, Bulgaria, Poland, China, and Japan. In the US, she has worked for the opera companies in Honolulu, Seattle, Cincinnati, Fort Worth and she was Head of Music at the Minnesota Opera for three seasons.

Dibbern has extensive experience as a master class teacher and lecturer. She has recorded for *Harmonia Mundi France*, *Claves*, *Toccata Classics*, and *Magelone*. She is also known for her work with composers, especially Jacques Leguerney. Her recordings of his concert songs with piano won the *Grand Prix du Disque* of the Académie Charles Cros (Paris). She revived interest in his music and continues to prepare editions of his vocal and instrumental music for *Music Fabric* (Paris). Dibbern has translated both study and performing versions of French, German and Italian opera librettos for performances with The Dallas Opera. Her eight books on French opera and concert song repertoire are published by Pendragon Press, the most recent being *Massenet: General Catalogue of Works*, a bi-lingual edition. Her recent recordings with Jared Schwartz are *Ange Flégier: Mélodies for Bass Voice and Piano* (Toccata Classics, 2016) and *Franz Liszt: Songs for Bass Voice and Piano* (to be released Fall 2017).

JARED SCHWARTZ



The American bass Jared Schwartz is a versatile artist with a rich and varied performance experience in opera, art song, and oratorio. He is a graduate of the prestigious Eastman School of Music, where he majored in Voice and Opera. Schwartz is also an accomplished pianist and composer.

Schwartz has concertized with Mary Dibbern in both the United States and Europe. His recent oratorio engagements have included Verdi's *Requiem*, Haydn's *Creation*, Fauré's *Requiem*, and Handel's *Messiah*. He will once again sing the bass solos in Verdi's *Requiem* this summer in Italy for the Festival Como Città della Musica with conductor Eric Knapp. He has been invited to be a featured lecturer for the UT Southwestern Medical Center's Singer Symposium this July. Both of Mr. Schwartz's two chart-topping albums released by Toccata Classics - *Gabriel Fauré: Songs for Bass Voice and Piano & Ange Flégier: Mélodies for Bass Voice and Piano* - have showcased his "bass with an outstanding flexibility and range" - GRAMOPHONE - and his "sensitive and effective interpretations" - OPERA NEWS. In 2013 he received the "People's Choice" Award in the American Traditions Vocal Competition in Savannah, Georgia.

A student of David Jones, Schwartz also leads a thriving voice studio in Dallas, TX, where he recently music directed the world premier of *Heathers the Musical: High School Edition*, which was one of three musicals selected out of the United States for the International Thespian Convention. He will be one of the featured speakers at the UT Southwestern Singers Symposium on July 14, 2017.

For more information, visit: www.JaredSchwartz.com

Translating Paul Celan's Death Fugue
Presented by the Ackerman Center for Holocaust Studies
Dance Performance

Title: deathfugue

Choreographer: Michele Hanlon

Composer: Kevin Hanlon

Performers: Delanie Bitler (UTD Alumna), Ronelle Eddings, Stacey Sparks, Jennifer Torres (former UTD student)



MICHELE HANLON

Co-founder and co-director of *Elledanceworks*, is a Clinical Associate Professor at UTD and serves as the Associate Dean for the Arts in the School of Arts and Humanities. Hanlon has been a performer, choreographer, and teacher in the Metroplex since 1988. Her work has been presented at The Stadt Museum in Düsseldorf, Germany, The Dallas Morning News Dance Festival, the Nasher Sculptural Center, The Scandinavian Dance Congress - Kedja, Oslo, Fort Worth Modern Art Museum, The Scottsdale Center for the Arts (AZ), Texas Christian University, The Phoenix Museum of Art (AZ) and in many independently presented dance concerts. After twenty years of creating and producing dance in the Metroplex, *Elledanceworks* will present its final concert on June 2 & 3 and Jun 9 & 10 at 8pm in the Collin College Black Box Theater.

<http://elledanceworks.org/>

Readers of Paul Celan's "Death Fugue" in various languages:

German: Jonathan Becker
Portuguese: Sarah R.
Valente Urdu: Shamim Hunt
Spanish: Pedro Rodriguez
Arabic: Amal Shafek
Chinese: Chengzhe Qin

Schwarze Milch der Frühe wir trinken sie abends
wir trinken sie mittags und morgens wir trinken
sie nachts

wir trinken und trinken
wir schaufeln ein Grab in den Lüften da liegt
man nicht eng
Ein Mann wohnt im Haus der spielt mit den
Schlangen der schreibt
der schreibt wenn es dunkelt nach Deutschland
dein goldenes Haar

Margarete

er schreibt es und tritt vor das Haus und es
blitzen die Sterne
er pfeift seine Rüden herbei
er pfeift seine Juden hervor lässt schaufeln ein
Grab in der Erde
er beiehlt uns spielt auf nun zum Tanz
Schwarze Milch der Frühe wir trinken dich
nachts
wir trinken dich morgens und mittags wir
trinken dich abends
wir trinken und trinken
Ein Mann wohnt im Haus und spielt mit den
Schlangen der schreibt
der schreibt wenn es dunkelt nach Deutschland
dein goldenes Haar

Margarete

Dein aschenes Haar Sulamith wir schaufeln ein
Grab in den Lüften
da liegt man nicht eng
Er ruft stecht tiefer ins Erdreich ihr einen ihr
andern singet und spielt
er greift nach dem Eisen im Gurt er schwingts
seine Augen sind blau

stecht tiefer die Spaten ihr einen ihr
andern spielt weiter zum Tanz auf
Schwarze Milch der Frühe wir trinken dich
nachts
wir trinken dich mittags und morgens wir trinken
dich abends
wir trinken und trinken
ein Mann wohnt im Haus dein goldenes Haar
Margarete
dein aschenes Haar Sulamith er spielt mit den
Schlangen
Er ruft spielt süßer den Tod der Tod ist ein
Meister aus Deutschland
er ruft streicht dunkler die Geigen dann steigt ihr
als Rauch in die Luft
dann habt ihr ein Grab in den Wolken da liegt
man nicht eng
Schwarze Milch der Frühe wir trinken dich
nachts
wir trinken dich mittags der Tod ist ein Meister
aus Deutschland
wir trinken dich abends und morgens wir
trinken und trinken
der Tod ist ein Meister aus Deutschland sein
Auge ist blau
er trifft dich mit bleierner Kugel er trifft dich
genau
ein Mann wohnt im Haus dein goldenes Haar
Margarete
er hetzt seine Rüden auf uns er schenkt uns ein
Grab in der Luft
er spielt mit den Schlangen und träumet der Tod
ist ein Meister aus Deutschland
dein goldenes Haar Margarete
dein aschenes Haar Sulamith



SEAN COTTER

Sean Cotter translates from Romanian, most recently, Mircea Cărtărescu's *Blinding* (Archipelago Books, 2013). He is a winner of the *Three Percent Best Translated Book Award* for *Wheel with a Single Spoke* by Nichita Stănescu (Archipelago Books, 2012) and the Society for Romanian Studies biennial scholarly book prize for *Literary Translation and the Idea of a Minor Romania* (U of Rochester P, 2014). He is Professor of Literature and Translation Studies at The University of Texas at Dallas and part of the Center for Translation Studies.



CHARLES HATFIELD

Charles Hatfield is an associate professor of Literary Studies at the University of Texas at Dallas, where he specializes in Latin American literary and intellectual history, critical theory, and translation studies. He is the author of *The Limits of Identity: Politics and Poetics in Latin America* (University of Texas Press, 2015) and the translator of two volumes of Latin American poetry by Mario Benedetti and Miguel Barnet. Hatfield's articles and translations have appeared in journals such as *Revista Hispánica Moderna*, *Nonsite*, *World Literature Today*, and *Mandorla*, and he currently serves as an Editor of the journal *Translation Review*.



LOURDES MOLINA

Lourdes Molina teaches Spanish and Spanish-language literature at Southern Methodist University. She specializes in 20th- and 21st-century Cuban literature and history. She is currently translating a contemporary Cuban novel into English.



MICHELE ROSEN

Michele Rosen is an editor and translator who received her PhD in Humanities from The University of Texas at Dallas in 2015. She is currently translating *Comment j'ai appris à lire* by Agnès Desarthe. Michele lives in Baltimore, Md. with her husband, two dogs, and two cats.



SHELBY VINCENT

Shelby Vincent is a lecturer in the school of Arts and Humanities at UTD, a research associate in the Center for Translation Studies, and managing editor of *Translation Review*. Her translation of Carmen Boullosa's *Cielos de la Tierra* (*Heavens on Earth*) is forthcoming from Deep Vellum Publishing in June 2017. She is currently translating another of Boullosa's novels.

Conference Participants

Rawad Alhashmi - Ph.D Student, University of Texas at Dallas. Rawad Alhashmi is currently a PhD student at the University of Texas at Dallas. He has also worked as a literary translator-researcher at the Center for Translation Studies at University of Texas at Dallas and prior to this he was a translator and interpreter with the European delegation in Tripoli. His area of expertise: teaching, editing, proofreading, translation, and interpreting.

Khaleel Almaliki - Ph.D Student, University of Texas at Dallas. I am currently pursuing a doctoral degree in translation studies at the University of Texas at Dallas. My native language is Arabic and I have been working and teaching translation for the past ten years to undergraduate students.

Zachary Anderson - MFA Student, University of Notre Dame. I am an MFA student in poetry at the University of Notre Dame. I am currently translating French-Romanian poet Linda Maria Baros' most recent collection, *The A4 Autoroute*.

Margaret Brandl - Ph.D Student, Texas Tech University. I am a PhD candidate in English (Creative Writing) at Texas Tech University, where I also teach courses and serve as an associate editor for *Iron Horse Literary Review*. I have an MFA in prose from the University of Notre Dame; and my writing has appeared in journals such as *Gulf Coast*, *Cartridge Lit*, *Hobart*, and *Paragraphiti*.

Jace Brittain - Ph.D Student, University of Utah. I am a writer and translator living in Salt Lake City. I am currently translating a novel and a book of poetry, both by young Austrian writers.

Joseph Brockway - Ph.D Student, University of Texas at Dallas. I am a poet and Spanish instructor. My literary translation interests include surrealism, 20th-century Latin American experimental poetry and short story and 20th-century Puerto Rican poetry, short story, and culture. I've translated poems from *That's Not How Women Talk* by Puerto Rican poet Nemir Matos-Cintrón, and I'm currently translating *Isla cofre mítico (Island Mythical Coffin)* by Spanish surrealist Eugenio Fernández Granell as part of my dissertation.

Talmeez Burney - Ph.D Student, University of Texas at Dallas. I am a third year PhD student at UTD. I received Master's in Urdu and Linguistics respectively from Karachi University. I received a Masters from UTD where I am also working on translation of Ezra Pound. Presently, I am teaching at Mountain View College, Dallas.

Joel Feinberg - Ph.D Student, Binghamton University. I am a doctoral student in the Translation and Interpretation Studies program (with a concentration in German language translation) at Binghamton University. My interests are in translation theory, psychoanalytic theory and practice, and the history of medical and scientific translation from German into English. I have an M.A. in psychology from the New School for Social Research and have undertaken graduate study in philosophy at Ruprecht-Karls-Universität Heidelberg.

Maria Fink - Ph.D Student, Indiana University, Bloomington. I'm a Ph.D. student in Germanic Studies and Comparative Literature at Indiana University, Bloomington. I received my M.A. in German and English literature and language teaching from the University of Salzburg in Austria. My academic interests include 20th and 21st century German and Austrian literature, film, and theater, as well as translation and language pedagogy.

Jesse Greenhill - MFA Student, University of Arkansas. Raised on a blueberry farm in Arkansas, I spent several years getting lost in the mountains of Colorado and Montana. Came back to Arkansas, built a house, made some babies. Now I read and translate poetry from all kinds of places and times. Occasionally, I write some. I have a small garden and I like to cook.

Patience Haggin - Fulbright Scholar, Università degli studi di Napoli "L'Orientale." I translate from Italian to English. I graduated from Princeton University in 2014 with a major in comparative literature and a minor in translation. I currently work as a journalist and will begin a Fulbright scholarship in translation in fall 2017.

Sahalie Hashim - Ph.D Student, University of Texas at Dallas. I received an MFA in Creative Writing (bilingual Spanish/English) from The University of Texas at El Paso, and I am currently pursuing a PhD in History from The University of Texas at Dallas.

Abdourahim Kebe - Ph.D Student, Binghamton University. Ph.D in American Literature and Ph.D student in Translation, Research, and Instruction Program, I am interested in postcolonial studies with focus on Francophone Africa. I am finishing the translation Ousmane Socé Diop's book, *Karim, A Senegalese Novel*, in line with the tenets of the Negritude Movement.

Brian Kirven - MA Student, Sonoma State University. Currently, I am translating the Argentine author Atahualpa Yupanqui's *Aires indios*, which I began under supervision from seasoned Spanish-language translator Stephen Kessler, in a Spanish Masters program at Sonoma State University. I have worked for several years in a poetic translation teaching program as part of the Center for the Art of Translation in San Francisco called Poetry Inside Out, working with collaborative translation of poetry in elementary schools.

Marco Lobascio - Ph.D Student, University of Massachusetts Amherst. I hold an MA in Conference Interpreting from the University of Bologna, Italy, and I will be starting my PhD in Comparative Literature at the University of Massachusetts Amherst in September. My background straddles corpus linguistics, interpreting, and translation theory. My research interests focus mainly on literary translation between Italian and English.

Gabriella Martin - Ph.D Student, Washington University in St. Louis. I completed my undergraduate studies in Spanish and creative writing at the University of Michigan in 2012, and am currently halfway through my PhD in Hispanic Literatures at Washington University in St. Louis, where I'm also pursuing a graduate certificate in translation studies. I'll be researching my prospectus this summer, but all signs point to a dissertation on translational Iberian literature and exile. My non-academic interests include cheese, travel, and dreaming about getting a dog one day.

Austin Miller - Ph.D Student, CUNY-Graduate Center. I translate contemporary poetry from Chile and Argentina. My research in linguistic anthropology and translation projects reinforce each other.

Patrick Ploschnitzki - Ph.D Student, University of Arizona. Patrick Ploschnitzki is a first-year PhD student of Transcultural German Studies with a minor in Translation Studies at the University of Arizona. His main fields of interest include modern rural German literature, as well as the cultural impact that the dubbing of US-American movies and television into German has on German (popular) culture and language.

Sughey Ramírez - MA Student, Dartmouth College. I am a graduate student in Comparative Literature at Dartmouth College. I received a BA in International Studies from Middlebury College, where I also studied Spanish and Brazilian Portuguese. Currently, I am translating selected works by Brazilian playwright René Piazzin and the Brazilian poet, Eucanaã Ferraz.

Maxine Savage - MA Student, University of Washington. I am currently an MA student at the University of Washington, specializing in contemporary Nordic literature produced in Icelandic, Faroese, and Danish. My research is focused on the intersection of translation theory and literary affect, and I am particularly interested in questions of narrative identity, performative writing, queer translation, and textual materiality.

Farah Siddiqui - Ph.D Student, University of Texas at Dallas. Farah Siddiqui is currently a PhD student in Literary Studies at the University of Texas at Dallas working on her dissertation proposal. Broadly conceived, her doctoral work will explore the nature of subjectivity in light of the affective turn and how affect is related to emotions in literature. She also loves poetry and translation as a hobby.

Sarah Valente - Ph.D Student, University of Texas at Dallas. I'm a PhD candidate in Humanities, majoring in History of Ideas, focusing on Holocaust Studies and Translation Studies. As a Belofsky Fellow at the University's Ackerman Center for Holocaust Studies, I'm writing my dissertation on Nazi legacy in post-Holocaust Jewish narratives in Brazil. I am editor-at-large for *Reunion: The Dallas Review* after serving as editor-in-chief for two years.

Cecilia Weddell - Ph.D Student, Boston University. I am a doctoral student at the Boston University Editorial Institute, where my dissertation will be a bilingual critical edition of the Mexican writer Rosario Castellanos's journalism. I am an editorial assistant at *Harvard Review* and assistant editor at *Pusteblyme*, a journal of translation.

Conference Organizers



Madhavi Biswas is working on her doctoral dissertation on Globalization and New Bollywood Cinema at the UTD. She also teaches a World Literature class at UTD that concerns journeys and displacements in twenty-first century texts and films. Her areas of interest are adaptation, translation, film theory and fandom. She has a forthcoming article (Fall/Winter 2016) titled, “Light your Cigarette with my Heart’s Fire, My Love’: Raunchy Dances and a Golden-hearted Prostitute in Bhardwaj’s *Omkara* (2006),” in *Borrowers and Lenders*.



Jonathan Becker is currently working as a research assistant at the Center for Translation Studies at UTD. He earned his MA in Humanities from the University of Texas at Dallas in Spring 2017 with a translation of the German author Marcel Beyer.



Joseph Brockway and Shelby Vincent, who are involved in the translation workshops have also doubled up as very active conference organizers!



SHELBY VINCENT

Shelby Vincent is a lecturer in the school of Arts and Humanities at UTD, a research associate in the Center for Translation Studies, and managing editor of *Translation Review*. Her translation of Carmen Boullosa’s *Cielos de la Tierra* (*Heavens on Earth*) is forthcoming from Deep Vellum Publishing in June 2017. She is currently translating another of Boullosa’s novels.

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at The University of Texas at Dallas

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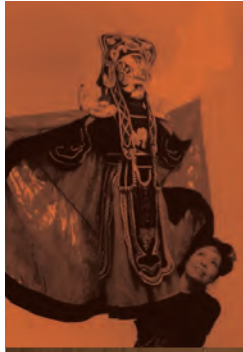
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HolocaustStudies@utdallas.edu

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- Presenting lectures, exhibitions, competitions, camps, artistic performances and all possible events to help people understand China
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- Providing consultancies in China-related issues

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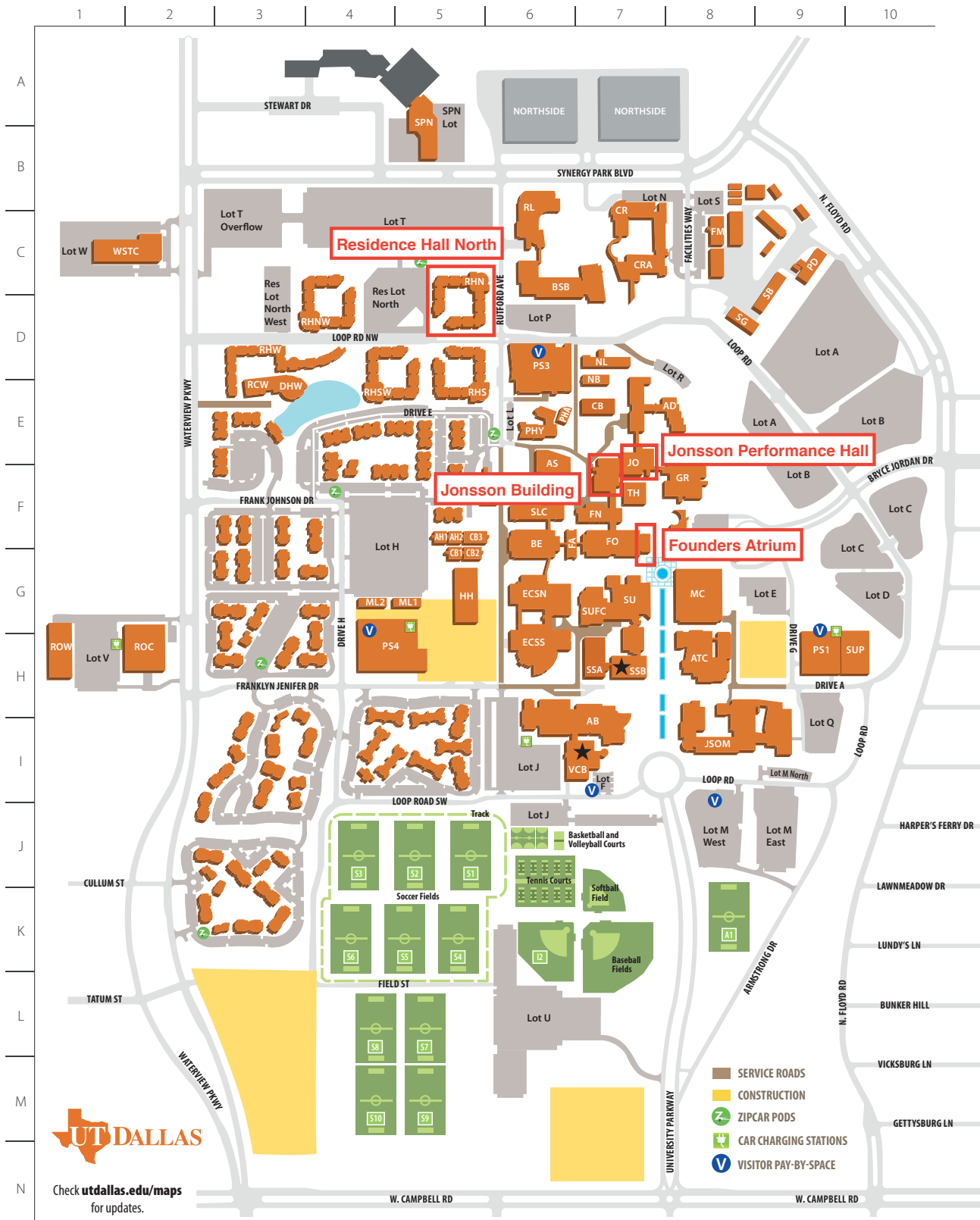
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