

ABSTRACTS

TREXTUALITY

INTERDISCIPLINARY APPROACHES TO
TRANSLATED AND MULTILINGUAL TEXTS

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Keynote speakers:
Guyda Armstrong (University of Manchester)
Outi Paloposki (University of Turku)
Dirk Weissmann (University of Toulouse-Jean Jaurès)

Organizing Committee:
Tommi Dunderlin (Finnish Literature Society – SKS & University of Helsinki)
Laura Ivaska (Finnish Literature Society – SKS & University of Turku)
Sakari Katajamäki (Finnish Literature Society – SKS)
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Compilation of the abstracts: Camilla Aaltonen.
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KEYNOTES

Guyda Armstrong

University of Manchester

Travelling things: materializing translation in premodern objects

The very word translation signals mobility: of the text, of its makers, and in the materiality of the objects in which it is transmitted. This paper will explore the notion of ‘trexuality’ — as a concept which contains itself the valences of the text and its transmission through languages, media, and territories— as evidenced in some of the multiplicity of forms we find in the premodern translated text-object.

Translation, as an embodied practice, enacted in a material object, can be understood as a series of designed expressions of the intercultural and interlingual transfer. We can see the articulation of translation practices, and various functions of the enterprise as they are inscribed onto the page, and thereby trace their evolution as they themselves are transmitted and transformed, moving from and through pre-print manuscript cultures into mechanically produced books. Meanwhile, the mass digitization of historic textual artefacts in the past two decades, and their very widespread accessibility has now given us a new lens through which to view the materialities and textualities of the past. While many of these revered heritage translation objects still survive to the present day, we now access them primarily remotely, designed again into new expressive forms for the electronic medium.

Using approaches from book history and materialist media theory, and with examples of manuscript and early printed manifestations of travelling texts, both in translation and in multilingual forms, as well as contemporary digital artefactual representations of them, this paper will reflect on the dynamics of translation and the multimodal media through which this is achieved, with a consideration of the potential of new technologies and methodologies to shed new light on these complex mobilities.

Outi Paloposki

University of Turku

Drafts, letters, letter drafts – adventures in translation archives

Translation practice – a hidden and invisible activity, especially in the past? Yes, it often is, but there are ways we can listen to translators and learn about their work, through the texts they have written, their correspondence and their drafts. Archives shed light not only on the different facets of translating (the synchronic view) but also on the emergence of translation (the chronological view), as a text and as a practice. This emergent view builds on offers and rejections of texts to be translated, on stylistic and linguistic choices discussed, and on forms of collaboration and negotiation, traceable in correspondence throughout the process of translating. Following Gideon Toury (2015), I call this process the translation event, to capture its social embeddedness and the networks and

collaboration involved in translating. In their preface to the volume *Collaborative Translation: From the Renaissance to the Digital Age* (2017), Anthony Cordingley and Céline Frigau Manning talk about collaboration between translators, collaboration between translators and authors, and collaboration between other agents in the translation process (revisers, editors etc). I will be looking at various forms of collaboration and negotiation as they emerge in the correspondence files of the Finnish publishing company Werner Söderström (established 1878), shaping the practice of translating in Finland during 1888–1944.

Dirk Weissmann

University of Toulouse-Jean Jaurès

**Behind the “surface” of the monolingual text:
multilingual writers, genetic criticism, and the monolingual paradigm**

Monolingualism can surely be seen as a dominant paradigm in modern society, informing various aspects of language, literature, as well as social and political domains. However, the complex and subversive nature of literary writing appears to defy this logic, at least to a certain degree. When examined through the lens of textual genetics, it appears that literary monolingualism often represents merely the “surface” of the text. Although national literary systems were constructed through the process of monolingualization, numerous writers have continued to engage in multilingual practices. By analyzing manuscripts of three canonical German authors, this lecture aims to unveil the underlying diversity of multilingual writing concealed within the facade of monolingual literature. Through the use of genetic criticism, I argue, we can reveal the once-buried multilingual layers and reveal instances of (self)censorship and the deliberate removal of multilingual elements in literary works. The topics explored include Johann Wolfgang von Goethe’s collaborative self-translations, the interplay between multilingual writing and the monolingual literary market in Frank Wedekind’s theatrical works, and translational writing in Paul Celan’s poetry.

ABSTRACTS

Fazilet Akdoğan Özdemir

Boğaziçi University

Bricolage through Translation: Text and Transmission in Turkish Self-help Writing

The diversity of the translation-related writing practices in Ottoman literature has been explored in the framework of translation history in Turkey, and the problematization of the distinction between the Ottoman notions for translation and original, namely “terceme/telif” and the modern Turkish concepts “çeviri/orijinal” (Paker, 2002; 2009) have paved the way for further research on derivative notions and modes of translation in this tradition (Demircioğlu 2005). The “time-bound” and “culture-bound” Ottoman concept of “terceme” does not coincide with the modern Turkish notion of “çeviri” (translation) but refers to a range of translation practices in the Ottoman *interculture* (Paker, 2002; 2009). “Telif,” on the other hand, which is considered as the equivalent of an “original” work or indigenous writing in Turkish today, signified creative writing that has an aspect of translation in the Ottoman culture and does not overlap with the wide spread idea of “original” today. (Paker, 2011; 2015). Other descriptive analyses of literary and non-literary translations, especially the explorations of some “concealed translations,” “assumed translations,” and “pseudotranslations” (Tourey, 1995) have both thrown more light on the history of translation in Turkey and emphasized the blurred line between indigenous writing and translation in this tradition (Tahir-Gürçağlar 2008; Işıklar-Koçak 2007; Akdoğan-Özdemir 2018).

The subject of this paper is the intertwining of translation and writing in the continuation of the above-mentioned tradition in the twentieth century, specifically in the translation history of self-help literature in Turkish. Through the concept of “bricolage,” this paper aims to illustrate the use of translation as a text-production methodology in Turkish selfhelp writing. “Bricolage” is an interdisciplinary notion used in a variety of fields including literature, anthropology, and critical theory. It is employed in sociology of religion to describe the eclectic religious/spiritual tendencies of the individuals in advanced industrial societies; that is, the initiative of individuals to form their spirituality by choosing and mingling various religious/spiritual traditions (Altglas, 2014, p. 2). Sociologists describe this inclination, that is the “eclectic and personal religiosities within modern individualism” through the concept of “bricolage,” and the tools and practices of self-help are included in this selection (Altglas, 2014, p. 3). This paper aims to prove a similar strategy in the text-production practices of some Turkish self-help authors who compose their texts by eclectically making use of other sources of self-help through a process of “bricolage.” The crucial aspect in this practice of text-production is that the “bricolage” of self-help narratives is created through translation and it clearly reflects the continuation of the Ottoman “telif” practice in the twentieth century. To elaborate on the intertexture of translation and writing in the form of “bricolage” in this genre in Turkish, the paper will also offer a case analysis of works of Prof. Doğan Cüceloğlu (1938-2021), one

of the most well known authors of Turkish self-help, who was also an agent of translation in the history of this genre in Turkey.

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Bio

Fazilet Akdoğan Özdemir is an Assistant Professor of Translation Studies at Boğaziçi University, İstanbul Turkey. Her doctoral study examined the translation history of the success-based self-help literature in Turkish from the 1930s to the 1990s, focusing on the habitus, trajectories and translating/writing practices of the leading translators/authors. Her research interests include translation sociology, history of translation in Turkey, philosophy translations and the Turkish translations of self-help narratives. Dr. Akdoğan Özdemir is also a freelance translator and translation editor.

Multilingualism in indirect translation from Afrikaans to Swedish via English – *Where, when and how?*

This paper presents a study of multilingualism in indirect translation. The study is based on the crime fiction by bestselling author Deon Meyer, originally written in Afrikaans, translated into English and then from English into Swedish, i.e., translated indirectly into Swedish with English as mediating language.

The novel *Onsigbaar* – (Afrikaans, 2007), *Blood Safari* (English, 2009), *Den sista safarin* (Swedish, 2012) – is multilingual in different senses: It is set in the multilingual surroundings of modern-day South Africa and the main characters, speaking Afrikaans among themselves regularly encounter people speaking other languages, and have to resort to other languages, normally English, in order to make themselves understood.

Some of the questions dealt with are: How is multilingualism used in the ultimate source text, and what seems to be its functions (cf. Delabastita and Grutman, 2005, p. 24)? How is the multilingualism rendered in the translations – first into the hyper-central language of English, and then into the semi-peripheral language of Swedish? Which – if any – strategies do the translators use to compensate for possible missed code-switching opportunities? A special focus will be on the complex situation where English is used as a deviant language of conversation in the ultimate source text, while at the same time being first the target language and then the source language of the translation.

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Bio

Anja Allwood is a PhD student at the Department of Swedish, Multilingualism, Language technology at the University of Gothenburg, Sweden. Her main research interests include indirect translation, literary translation in a broad sense and publishing strategies. She is a trained translator from Dutch and English to Swedish with an MA in Translation Studies.

Sara Barker
University of Leeds

The (in)visibility of translation in catalogues and databases of early modern books: considerations and approaches

Translation was a significant part of the early modern book world, and the early modern book trade. Between the fifteenth and the seventeenth centuries, works criss-crossed

Europe and beyond, moving between and around classical and vernacular languages. Translation was a skill, an art and an important source of business for printers. Early modern people were comfortable with reading books and ideas that they knew came from different places and which had been rendered what they read from another language for their reading pleasure, whether they were reading works of theology and history, or salacious pamphlets or improving literature. They were told they were reading translated works in a number of different ways, including on the title page and through paratextual materials.

Our scholarly understanding of the scope and volume of the early modern book trade has been much enhanced over the last decade or so with the appearance of large scale bibliographical projects like the Universal Short Title Catalogue and the increased availability of individual online library catalogues. Scholars can also take advantage of the increasing availability of early modern books in digital formats, whether undertaken by individual libraries or through commercially-backed enterprises such as Google Books or non-profit organisations like the Internet Archive. Yet even as early modern books become more and more accessible to us, the visibility of translation within this world has not kept up with these options.

This paper will open by establishing the ways in which translation was explicitly visible in early modern books, particularly those from France and England. It will consider translation's place on the title page and within paratexts, and how readers were encouraged to accept translation as part of their normal reading practice. It will then look at how the same works are presented in modern day catalogues and bibliographies, suggesting that whereas translation was seen as central to the early modern book world, the complexities of how we catalogue and access books via databases, catalogues and bibliographies today has resulted in translation becoming a less immediately visible part of the early modern book. It will consider the challenges both intellectual and technological that face modern day cataloguers and bibliographers in trying to recreate the visibility of the early modern translation world. It will suggest that if we don't work to make translation visible at all stages of our engagement with early modern texts, we risk underplaying a key facet of the early modern printed book world, and missing out on vital links between texts, and will consider ways in which future projects might integrate information about translation for users.

Bio

Dr Sara Barker is Associate Professor of Early Modern History in the School of History and Director of the Centre for the Comparative History of Print at the University of Leeds. She is the author of *Protestantism, Poetry and Protest: The Vernacular Writings of Antoine de Chandieu* (2009) and the co-editor of *Renaissance Cultural Crossroads: Translation, Print and Culture in Britain, 1473-1640* (2013) and *International Exchange in the Early Modern Book World* (2016). She has published extensively on early modern news, print and translation, and is currently completing a monograph entitled *New and True: Translation, News and Pamphlets in Early Modern France and England*. Her next project will consider the material culture of pamphlets in France from the mid-sixteenth to the mid-seventeenth century.

**From *La Chine en Dix Mots* to *China in Ten Words*:
Tertextuality in a contemporary Chinese classic**

Books by Chinese authors that cannot be published in China typically circulate in manuscript form before being translated and published in other countries. As books that have not undergone editorial review in their authors' native land, they are potentially less stable texts than books that have already appeared in print in the original language; depending on the translation culture and editorial norms of the societies receptive to them, they may well be subject to revision prior to publication in other languages.

My paper examines this phenomenon through a case study involving the well-known and widely translated essay collection by Yu Hua, *China in Ten Words*. Its first published edition, a scrupulously faithful rendering of the original text, was released in France in 2010 under the title *La Chine en Dix Mots*. The Chinese edition, released more than a year later in Taiwan, incorporated a number of amendments made by the author at the suggestion of his New York editor. The English edition, translated by me and published later still in the United States under the title *China in Ten Words*, introduced some further changes.

This paper, drawing on my many email exchanges with author and editors, lays out the extent of interactions within our actor-network, considers possible reasons for the divergence between the French and the American approach to Yu Hua's book, and reflects on the outcome of the collaborations among author, translator, and editors.

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Bio

Allan H. Barr, Professor of Chinese at Pomona College, is the author of a study in Chinese of a seventeenth-century literary inquisition, *Jiangnan yi jie: Qing ren bixia de Zhuangshi shi'an* 江南一劫：清人筆下的莊氏史案 (Hangzhou: Zhejiang guji chubanshe, 2016). He has published numerous articles relating to the work of Pu Songling (1640-1715) and other Ming and Qing writers, and he has also translated several books by contemporary Chinese authors, including Yu Hua, Han Han, Jin Renshun, and Ai Weiwei. His translations have appeared in the *Guardian*, *Los Angeles Times*, *New York Times*, and *New Yorker*.

Translanguaging in a time of transparency: The multilingual translations of Ezra Pound

The kind of translation that was practiced by the literary figures of High Modernism is very different from what most people understand by translation. These translators were not interested in extracting a transcendental meaning from the source text and transferring it neatly to a target language in a fluent and natural style. Instead, they were more interested in the *materiality* of the text – the textures, the sounds, in some cases the visual appearance of the words on the page – and would allow the structures, rhythms and patterns of the source text to permeate the target language, giving it an unexpected shape and sound. These experiments would then nourish their own creativity: many of the great writers of the period (such as Pound, Eliot, Joyce) would incorporate translated passages, and fragments of other languages, into the poetic fabric of their own poetry and prose, thereby blurring the boundaries between original writing and translation.

Ezra Pound was a particularly prolific translator, working from Anglo-Saxon, Italian, French, medieval Provençal/Occitan, Latin and Ancient Greek and Chinese. This paper uses the theoretical framework proposed by the (ongoing) ‘material turn’ in Translation Studies (Littau 2016; Bennett 2022) to explore some of the translation experiments undertaken by him to enrich the poetics of English and serve as a springboard for his own compositions. It focuses particularly on three translational experiments:

- i) ‘The Seafarer’: Anglo-Saxon elegy of a man alone on the sea from the 10th-century Exeter Book, which Pound translated in 1911 when he was in his twenties; as well as creating new word-compounds in modern English that echo the Anglo-Saxon, Pound notoriously eliminates the Christian elements from his translation, arguing that they are the result of textual degeneracy;
- ii) ‘The unwobbling pivot’: 267th Ode of Chung Yung (from the Confucian canon) which Pound translated from the notes of Orientalist Ernest Fenellosa; he was fascinated by the iconicity of the *hsien* ideograph (which consisted of the character of the sun above that depicting silk in its primitive form as a cocoon), importing it wholesale into some of his Cantos;
- iii) The Ibycus fragment: fragment of a love poem in the Dorian dialect of Greek (6th century BCE), which he creatively reorganized in the production of a new poem.

The paper not only interrogates the reasons for and consequences of these practices, but also attempts to contextualize them within the linguistic climate of the day – a context dominated by transparent discourse, invisible translators (Venuti 2008) and assumptions of full translatability, all underpinned by modernist linguists’ notions of the ‘arbitrariness of the sign’ (Saussure) and ‘separation of sign and referent’ (Frege).

As well focusing on the materiality of his ‘conventional’ translations, it also considers the *Cantos* as exercises in translanguaging and self-translation, thereby opening them up to analysis as precursors of the ‘multilingual paradigm’ of late modernity.

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Bio

Karen Bennett is Associate Professor in Translation Studies at Nova University, Lisbon, and Coordinator of the Master's programme in Translation. She also coordinates the Translationality strand at CETAPS and is general editor of the journal *Translation Matters*. Having published widely on many translation-related themes, she is currently preparing a three-volume mini-series for Routledge entitled *Multilingualism, Lingua Franca and Translation in the Early Modern Period*.

Giada Brighi

Stockholm University

'You have such an ability to find publishers, exactly what my translators were missing' Marie Franzos and Selma Lagerlöf's *biographie croisée*

This paper aims to present a first account of the work as a translator, literary agent and cultural mediator of Swedish literature into German of the Austrian Marie Franzos (1870–1941). I will focus on disclosing her relationship with the Swedish author Selma Lagerlöf (1858–1940) from different perspectives, as made possible by the approach of *biographies croisées* (Großmann 2014; Kaindl 2017). The transnational author-translator relationship is investigated in-depth through a microhistorical approach. The interconnection of the author-translator life paths, the dynamics resulting of this contact, and the effects they had on Franzos as an individual are at the core of this case study. My aim is to show that Franzos' work as a translator, literary agent, and cultural mediator, contributed to the success of Selma Lagerlöf in German-speaking countries at the turn of the 20th century.

As pointed out by Kaindl (2017, 101), transnational connections are at the core of translator biographies, since translators are professionals at the crossing of cultures. In light of this, Franzos' role is to be seen as the result of the interconnections of her inherited family network with social, political, and transnational constellations. This was the basis for her personal development, on which she built her diverse roles that I will investigate within the framework of Genetic Translation Studies (Cordingley and Montini 2015). I will use the data collection method of the genetic dossier, gathering the correspondence concerning the business relationship between Franzos and Lagerlöf. The perspective given by GTS helps revealing more about the translator's network, attitude, and work (Nunes, Moura, and Pacheco Pinto 2021, 6). To unfold the dynamics between Franzos and Lagerlöf specifically, I will carry out a thematic analysis (Braun and Clarke 2006; 2012; 2013) of their correspondence based on the three last elements of Kremmel's model for translator

biographies (2021), that is networks, working conditions, and translatorial identity/image. While contributing to “a ‘microhistory’ of translation and translators” (Munday 2014, 64), studying Marie Franzos’ *biographie croisée* also allows us to reflect on the role of women translators within translation history, if not literary history at large, at the turn of the 20th century.

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Bio

Giada Brighi is a PhD student at the Institute for Interpreting and Translation Studies at Stockholm University, where her main research interests include translator studies, translator biographies, translation history, and archive studies. Her PhD project is on the Austrian translator Marie Franzos (1870–1941). As an undergraduate, she studied cultural mediation at the University of Bologna (Forlì) with English, German, and Portuguese. She did her MA in conference interpreting at the University of Mainz (Germersheim) with Italian, German, and English.

Pin-ling Chang

Chung Yuan Christian University

Pseudointerpreting as political propaganda on social networking media: A case of Chinese fansubbing of edited foreign fast movies and documentaries

While translation has long been used as a tool of power struggle and ideological manipulation for political purposes (e.g. Tymoczko 2000), it seems strange that pseudotranslation, developed by Toury (1995; 2012) on the basis of Popovič’s concept of

fictitious translation (1976), has been mainly associated with literary translation studies (e.g. Tahir-Gürçağlar 2008; Beebee & Amano 2010), with a very few examples where pseudotranslation was used to consolidate the ruling power (Shostakovich 1984; Hung 1999). Bridging the research gap, this study has found that pseudointerpreting, defined similarly as pseudotranslation but in oral form (Chang 2023), is being used to spread Chinese nationalist ideologies on social networking media, such as Facebook, through Chinese fansubbing of edited foreign fast movies and documentaries. Condensed and edited versions of foreign movies with Chinese narration in the background, or known as fast movies, have gained popularity with Chinese-speaking audiences in recent years. Without original sounds or subtitles accompanying such edited short movies and documentaries, viewers depend entirely on the Chinese narration in the background to comprehend the scenes and storylines. It is discovered that some of such edited videos, intended on the surface for entertainment or for promoting foreign cultures, contain Chinese nationalist ideologies aimed at enhancing China's image and status by either praising China or denigrating other countries or at debasing other countries, particularly those with vendetta against China, such as Japan and India. Pseudointerpreting provided by accredited silent film interpreters in Japan's colonies, such as Taiwan and Korea, in the early twentieth century was previously found to be used to spread political ideologies among the colonized under the pretext of bridging the gap between local audience and foreign cultures presented in silent films (see Chang 2023); more than one century later, with the global prevalence and advancement of information and communication technologies, pseudointerpreting as political propaganda is staging a comeback in recreational disguise and exerting far more influence beyond borders.

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Bio

Pin-ling Chang is Associate Professor at the Department of Applied Linguistics and Language Studies, Chung Yuan Christian University (CYCU), Taiwan. She earned her PhD degree in Translation Studies from

Newcastle University, UK. Her research interests focus on identity and ideology in translation and interpreting history and practice in the Chinese language world. Her publications have appeared in *The Translator* and *Linguistica Antverpiensia, New Series – Themes in Translation Studies* (LANS–TTS). She has also contributed to three Routledge Handbooks (two still in print) and another three edited volumes separately published by Routledge, Palgrave Macmillan and Cambridge Scholars.

Mathias Coeckelbergs

Université libre de Bruxelles

Translation as Shape: Topological Data Analysis for the Discussion of Translation Patterns in the Peshitta

Topological Data Analysis (TDA) has emerged as a new approach to capture the underlying shape or structure of data, particularly in dealing with high-dimensional noisy datasets. Any text can be considered a valuable dataset for these purposes. We build on previous research where we explored translation patterns between Hebrew and Syriac using ColibriCore, a machine translation toolkit developed by CLARIAH. Using the n-gram, skipgram and flexgram search capabilities of ColibriCore, we can track significant word groups and their translations in parallel. While the results of this research have provided useful statistical data, recent advances in geometric deep learning have revealed that underlying geometric patterns exist within these structures, which can for example be studied using TDA. While TDA has been applied to various fields, it has not been widely used in natural language processing and text mining. This is because it is challenging to define meaningful shapes in textual documents. In this paper, we introduce and apply an important method in TDA, persistent homology, to identify essential differences between the Syriac Peshitta translation and the Hebrew Bible source text. The level of translation versus interpretation of the Peshitta has long been debated in scholarship, and we use persistent homology to provide a novel, deep-learning-driven insight into the features that drive translation choices. Our analysis reveals a typology of important translation structures and divergences, traceable through different manuscripts, which have been previously identified through traditional research methods. However, persistent homology offers a new perspective on these structures by identifying topological features within the texts. Our analysis also revealed passages that had been heavily edited or were the result of multiple authors, providing important clues to the historical and cultural contexts of these texts. After this case study to Hebrew and Syriac studies, we discuss the potential of persistent homology as a valuable tool for translation studies, and its ability to provide a deeper understanding of the translation process and underlying textual traditions. However, we also acknowledge the limitations of this method, such as the requirement of significant computational power and expertise, which may limit its accessibility to some scholars. For this reason, we provide insight into how to use this structure easily with a plug-and-play application on GitHub.

Bio

Mathias Coeckelbergs is teaching assistant and PhD student at the Information Science Department (ReSIC) of Université libre de Bruxelles (ULB), and the Quantitative Lexicology and Variational Linguistics department (QLVL) of KU Leuven. Mathias' main research interests involve the application of natural

language processing methods for ancient texts. More specifically, he is interested in providing a computational account of the Hebrew Bible, which can form a basis for quantitatively studying its uptake in the history of theological discussion, literature, polemics and other writings. In his dissertation, he combines methods from Information Science and Linguistics, focussing on the study of quantitative methods to detect and discuss intertextuality, with a particular interest for topological and geometric models.

Oliver Currie

University of Ljubljana

The role of translation in the shaping and transmission of folklore texts

While there have been extensive studies of the translation of folk and fairy tales, these have tended to focus on the translation, adaptation and retelling of already written texts (e.g. Roth 1998, Zipes 2006, Hasse 2016, Lathey 2019, Inggs 2019), rather than on the role of translation in the folktale collection process itself and in the transformation of oral texts into written, published ones. In folklore collection, translation is so deeply integrated into methodological practice that simply determining where translation begins and ends, delimiting the boundary between translation, on the one hand, and performance, retelling and editing, on the other, or even distinguishing between original and translated texts can be problematic (Inggs 2019). At the same time, translation in folklore collection – as in ethnography and anthropology – differs from a prototypical translation scenarios (excluding cases of self-translation), where the translator is “independent” of the original, receiving and translating a pre-existing text. In folklore collection, the collector is often at the same time the translator and since the collection process involves preselecting and eliciting the folklore text as well as recording and editing it, the collector-translator is in effect both a co-author of the original and the author of its translation. The process of preselection and elicitation itself entails a degree of decontextualization and is influenced by the assumptions and preconceptions of the collector and the target culture.

This paper explores the controversial role of translation in the shaping and transmission of folklore texts, focusing on the collection and publication of folktales in the United Kingdom and France in the 19th century. First, the paper examines how the definition of a folklore text itself was shaped by contemporary conceptions of folklore – in particular as a relic of a primitive, universal human culture (Lang 1884; Sébillot 1886) – and then shows how this conception of folklore in turn influenced the collection process, encouraging a focus on the preservation of the content of folklore (narrowly conceived) at the expense of its original linguistic form and immediate cultural context. Folklore was typically collected from peasant cultures speaking minoritised languages and dialects (as folklore was believed to have been best preserved by the least educated classes), but was often published only in translation in major languages (e.g. Irish folktales published only in English – Curtin 1890, Deeney 1900; Corsican, Gascon and Breton tales in French – Ortolí 1883, Bladé 1886, Luzel 1887). The publication of folktales in translation entailed not only the loss of a precious part of the cultural heritage of minoritised languages, but also its appropriation by major cultures. Moreover, the collection methodology was often not transparent: collectors did not always acknowledge that tales had been translated, or disclose who had translated them and at what stage in the collection process, for example whether tales had been elicited in translation from bilingual informants or orally

performed in the traditional language of the source culture and later translated. Pace Venuti (1995), in folklore, where translation is ubiquitous, the scandals of translation stem not so much from the invisibility of the translator, but from the frequent invisibility of the author and the source culture.

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Bio

Oliver Currie is an assistant professor at the Department of English and American Studies at the University of Ljubljana, Slovenia, where he teaches translation. His research interests include translation in the early modern period, in particular the Bible, translation to and from peripheral languages and the translation of folklore and oral literature. He also has research interests in historical linguistics (in particular syntactic variation and change), sociolinguistics and language contact, with a focus on the Celtic languages (in particular Welsh), English and French. His publications include articles and book chapters on word order variation and change in Early Modern Welsh, the sixteenth century Welsh Bible translations, the standardization of Welsh, stylistic variation in Early Modern Welsh sermons, nationalism and language conflict in early modern Europe as well as 19th-century folklore collection and translation in the United Kingdom and France. He did a BA in Modern and Medieval Languages and an MPhil Linguistics at the University of Cambridge and completed his PhD in Linguistics at the University of Ljubljana on the development of verb-initial word order in Early Modern Welsh.

Translating from an (almost) unknown language

In 1925, the poet Fernando Pessoa (1888–1935) published a Portuguese translation of eight epigrams from the *Greek Anthology*, a collection of over 4,500 ancient Greek poems, epigrams, and other short pieces of literature by more than 300 authors from the 8th century BC to the 5th century AD.

The epigrams translated by Fernando Pessoa are documented by a rich genetic dossier, comprising two or three translation drafts for almost every epigram published, as well as the marginalia from the bilingual edition of the *Greek Anthology* (1906), translated into English by W. R. Paton, which Pessoa used as his base text (Duarte, 2018).

This contribution aims to examine the strategies adopted by the Portuguese poet during the translation process of the *Greek Anthology*'s epigrams; the interest of this genetic process especially lies in the fact that Pessoa used both the original Greek text and the English translation of the epigrams made by W. R. Paton as source texts.

Although there is evidence that Pessoa had some knowledge of Ancient Greek (cf. Ferrari, 2009), the poet clarified in an autograph fragment published posthumously in 1993 (Pessoa, 1993), that he was unaware of the language, and that he relied on the English version for his translation. However, his translation still adheres to certain aspects of the original text that were not preserved in the English version by Paton. In particular, whilst Paton's translation is essentially a prose translation, Pessoa, for his part, carried out his translations with the specific aim of achieving rhythmic equivalence between the source text and the target text, which he claimed to be able to do because he could at least read ancient Greek (Pessoa, 1993).

The genetic process of the *Greek Anthology*'s epigrams published by Fernando Pessoa reveals a unique *modus operandi*, with the Greek original version serving as a reference point to establish a rhythmic equivalence, whilst the English version was used to understand and translate the semantic content of the epigrams. The difficulty in achieving a rhythmic equivalence lies mainly in the difference between the Portuguese metric system, which is based on the difference between atonic and tonic syllables, and the ancient Greek metric system, which distinguishes between long and short syllables. To reach his goal, Pessoa devised a system of equivalences according to which each short syllable would correspond to an unstressed syllable, while each long syllable would correspond to a stressed syllable (Lemos, 1993).

The critical-genetic analysis of the epigrams translated by Fernando Pessoa reveals that he was a meticulous and careful translator, who revised his translations multiple times to obtain the most satisfactory solution from both a semantic and metric-rhythmic point of view. Through a study of the genetic materials, we can observe the methodology employed by Pessoa in order to translate a text despite his limited mastery of the source language. Furthermore, this analysis allows us to consider the complexities of the transposition of metric-rhythmic elements in poetic translation, particularly when the source and target languages have very distinctive prosodic features.

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Bio

Carlotta Defenu is a Ph.D. student in Textual Criticism at the University of Lisbon. Her doctoral research investigates the genesis and revision process in Fernando Pessoa’s orthonymous poems. She holds a Master’s degree in Linguistic, Literature and Translation Studies from the Sapienza University of Rome. She is currently a guest lecturer at the University of Lisbon where she teaches Italian Culture.

Eline Denolf

Ghent University & Macquarie University

Reconceptualizing ‘translatorship’ in multilanguage theatre performances

Theatre translation presents a complex area of research that cannot be covered solely by adjacent disciplines, such as literary (i.e. drama) translation, interpreting or, in the case of surtitling, audiovisual translation. For example, research on on-stage translation shows how the plurality of applicable translation modes accounts for a multidimensional nature of translation in which the boundaries between interpreting and translation are blurred, calling for a hybrid alternative to this traditional binary (Griesel, 2006). In this paper, I engage with this plurality, arguing that the matter is further complicated for mixed-language performances. Besides the distinction between translation and interpreting, additional problematized dichotomies include the source text-target text division and the author-translator distinction. The use of multiple languages in a spoken performance text requires the provision of ‘partial’ translation to facilitate linguistic accessibility and successful textual transmission. When conceptualizing modes of translation on stage, several traditional binaries will prove inadequate for addressing the complexity, both in the preparatory stages of translation and in its live renditions.

Examples from collectively devised performance texts serve to point out the particularities of textual genesis and authorship in multilanguage theatre. First, I will show how these features may influence the distribution of agency in the translation process, to reconsider the so-called notion of ‘translatorship’ (Jansen & Wegener, 2013). Borrowing from sociological models, I will then propose a more flexible alternative to replace the aforementioned limiting, dualistic representations, in the form of a networked conceptualization of the translation dynamic. In addition to the consequences of the live and ephemeral nature of the performative event, this allows for due consideration of the collaborative nature of multilingual creation processes, in which authors as well as performers may take up the role of translator.

The multimodal character of theatre translation prompts us to rethink the discipline's position in translation studies, at the crossroads of performance studies and intermediality. It is necessary to probe the plasticity, the stretching capacity of certain established concepts, in order to evaluate where they prove insufficient for application to on-stage translation. This work-in-progress introduces a thought exercise rather than a statement. The paper does not aim to provide conclusive answers, as much as raise questions and point to the problems arising in processes of on-stage translation. How can we trace the procedures that took place in the making of the staged text, unpacking but not separating original and translation, spoken and written? How to conceive of translation when source and target text have become increasingly inseparable, both during creation and reception? Why does linguistic heteroglossia induce the need to review, modify and stretch the scope of established categories and concepts in the field of translation studies? By engaging with these issues, this paper demonstrates how theatre translation as a peripheral area of translation studies may provide matters of interest for the centre of the research field.

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Bio

Eline Denolf holds an MA in English Linguistics and Literature from Ghent University (BE). She is currently working on an interdisciplinary joint PhD in performance studies and translation studies at Ghent University and Macquarie University (AU). Her research focuses on the translation of multilingual theatre produced in Brussels, with an emphasis on translator agency and translation process. She is associated with the research groups Studies in Performing Arts & Media (S:PAM) and TRACE (Translation and Culture) at Ghent University.

João Dionísio

University of Lisbon

Representation of national identity and collaboration across languages: Eduardo Lourenço

Frequently viewed as the most notable Portuguese essay writer in the second half of the 20th century, Eduardo Lourenço (1923-2020) lived mostly outside his native country. After having lectured at the University of Coimbra, he emigrated first to Germany and then to France, where he predominantly resided, apart from his last years, a period when he resettled in Portugal. Lourenço taught at the universities of Hamburg, Heidelberg and Montpellier, before becoming visiting professor at the Federal University of Bahia, in the late fifties. Having returned to Europe, he would lecture at the University of Grenoble and then at the University of Nice, to which he would be affiliated until his retirement.

In 1978 Lourenço's renowned book *O Labirinto da Saudade* ('The Labyrinth of Saudade') comes out. It is a collection of essays about the identity of Portugal, as inferred through the interpretation of some canonical Portuguese literary works. In this book the history of Portuguese literature triggers a narrative about the nation which is interpreted as a psychoanalytic patient of sorts who needs to come to terms with its recent past: the dictatorship regime that ran from 1933 to 1974 and the so-called colonial war in Africa (1961-1975). Besides diagnosing the patient, Lourenço also seeks to discover the treatment for the disease through the identification of a new self-image. The book immediately sold well and became a bestseller over the years, having reached more than ten editions in Portugal, besides having been fully translated to Spanish and French and partially to English.

As the political situation in Portugal evolved, Lourenço updated his diagnosis of the nation in a new collection of essays published in French, *Mythologie de la Saudade*, in 1997. These essays were mostly written in French, benefiting from the collaborative revision of Annie de Faria, Lourenço's wife. Only later, in 1999, is the Portuguese version released, as a section of a two-part publication titled *Portugal como destino seguido de Mitologia da Saudade*.

The aim of this paper is to identify and describe four main agencies in the genesis of the Portuguese version of *Mitologia da Saudade*: a) the author as a writer in an L2 language; b) the author's wife as an L1 reviser; c) the Portuguese translator; d) the author as an L1 reviser. Special attention will be given to profiling b) and c) as a means to approach the length and type of collaboration underlying this work. In the end I tentatively put forth that such a process is not indifferent to what Lourenço argues in 1999 about representations of Portuguese national identity.

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Bio

João Dionísio teaches at the School of Arts and Humanities (University of Lisbon), where he directed the Programme in Textual Criticism between 2010 and 2013. His current interests are focused on the interaction between textual materiality and hermeneutics. He has been a member of the Center of Linguistics at the University of Lisbon (CLUL), belonging to the Philology group. His most recent publications include a collection of essays on Fernando Pessoa's archive (*Doença bibliográfica* [Bibliographic disease], 2021) and a textual genetic approach to M. S. Lourenço's literary work (*Agora entra no vento* [Now enter the wind], 2020). His edition of Eduardo Lourenço's *O Labirinto da Saudade and other Essays about Portuguese Culture* is due to come out in 2023.

Trextuality in Early Modern Europe: chivalric romances

In this paper, I aim to offer a pre-modern approach of Trextuality. Indeed, not only did the Renaissance period see translation steadily rise to power, and perhaps live its golden age, but it also saw the emergence of a theoretical discourse on translation “in the context of variously inflected concepts of unity and centralisation” (Bistué, 8). Building on previous research as well as on recent scholarship by Bistué, Boro, Gambier or Mounier, I will apply a diachronic and synchronic perspective on translated Renaissance fictional texts, using the chivalric romance as a case study. I will explore collaborative translations – multilingual translations, translation “teams” as well as retranslations – and examine “how texts take different forms through *transmission* [while] highlighting the role of *translation* in it”, as suggested by this conference. Chivalric romances, including the famous *Amadís de Gaula*, which circulated widely across Europe in numerous languages, offer a perfect basis for this exploration.

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- Gambier, Yves. 1994. “La retraduction, retour et détour”. *Meta*, 39(3): 413-17.

Bio

A. R. Chisholm Professor of French at the University of Melbourne, Véronique Duché-Gavet has extensive experience in teaching French literature and linguistics. Her research is concerned with medieval and early modern texts and books, especially the shift from manuscript to print, and digital scientific approaches to the study of premodern texts. She has published many articles on translation into French during the Renaissance and edited several 16th century novels. She directed the first volume of the *Histoire des Traductions en Langue Française. xve et xvie siècles (1470-1610)* (Paris, Verdier, 2015). She also researches the language of Australian Soldiers during the First World War.

Hermann Broch as translator of poetry: genesis and intertextuality

Hermann Broch (1886-1951) is well-known for his prose works which include such wellknown novels as *Der Tod des Vergils* (1945) and *Die Schlafwandler* (1931-2). Although Broch is considered as one of the most important writers of the 20th Century, his poems have been largely ignored in the critical discussion. Broch was preoccupied with genre of poetry from his early childhood on in Austria until his later years which he spent in exile in the U.S. His literary heritage includes about 150 poems with topics concerning nature, philosophical issues, political questions, and exile. In addition, he wrote a great number of occasional poetry for friends and colleagues which has been the topic of my earlier research. This research has been published in the volume *Das Abendteuer des Gewöhnlichen: Alltag in der deutschsprachigen Literatur der Moderne*.¹

Even less known than Broch's original poems are his translations of poetry and ideas about translation work. He made translations from the poems of seven writers into German language between 1918-1947. Most of these writers belonged to the circle of his colleagues and friends, and some were translators of his own prose works. The poems which Broch translated include works by Edith Reny, Edwin Muir, Stephen Spender and Jean Starr Untermeyer. Apart from these relatively less known poets Broch also translated into German works of authors belonging to World Literature. These translations include the poems of his modernist contemporaries T.S. Eliot and James Joyce as well as a Romantic poem written by Walt Whitman.

This paper discusses the genetic creation of Broch's translations and their intertextual connections to his own poetical works which, as Katharina Ratscheko has pointed out, opens up "eine neue, sehr differenzierte Perspektive auf Brochs Schreibverfahren und von dort aus auf sein Gesamtwerk".² This paper will thus illuminate only a little known part of Broch's literary heritage which is located at Marbach literary archive.

¹ Leena Eilittä: „Die Moderne und das Alltägliche in Hermann Brochs Gelegenheitsgedichten“, edited by Thorsten Carstensen and Mattias Pirholt, Erich Schmidt Verlag 2018, pp.327-346.

² Katharina Ratschko: „VIII. Gedichte“, in: Michael Kessler/Paul Michael Lützeler (Hg.), Hermann Broch Handbuch, Berlin 2015. P.287.

Bio

Leena Eilitta (DPhil, Oxon.) is docent of comparative literature at the University of Helsinki. She has published widely on German and comparative literature, particularly on modernity, intermediality and World Literature. For her research work on Hermann Broch's manuscripts she has received several grants from Marbach literary archive. Her major book publications are: *Approaches to personal identity in Kafka's short fiction: Freud, Darwin, Kierkegaard* (1999) and *Ingeborg Bachmann's Utopia and Disillusionment* (2008).

Something old, something new or something borrowed? A model for analyzing historical musical texts from multilingual contexts

In the study of historical texts (printed, handwritten), a challenge can be to determine the origin(s) of a given text: is it a so called “original text”, is it a “translation”, or is it a mixture of the many ways in which a text can incorporate elements from other texts? My focus is on *musical texts*; I use this umbrella term for both *texts with music* and *texts about music*. In such texts, there are usually at least two semiotic codes, in the first case a combination of text and music, e.g. lyrics for singing (Franzon et.al., 2021), in the second case, a combination of text and musical notation, maybe also pictures, e.g. in theoretical texts on music and instruments. Hence, musical texts tend to be multimodal (Kress & van Leeuwen 2001).

This work started from a Translation Studies perspective, focusing on the translations by the Swedish composer Johan Helmich Roman (1694-1758), called “Father of Swedish music”. A leader of the Swedish Royal Chapel, his translation activities were embedded in both his prolific musical activities and in his own writings, through two parallel paths: *practicing music with text in Swedish* and *theorizing music through text in Swedish*. Roman engaged with a wide variety of texts from different sources: written or translated by others or himself, in Swedish or in other languages (English, French, Italian), texts from various genres. To some of these texts, he composed music; others were texts with music which were imported and translated into Swedish.

My paper will present a model for analysis of historical musical texts aiming to determine the degree of probability that a given text (or fragment) in one language is based upon a certain text in another language. The model is informed by typologies of translation strategies as categorized by Chesterman (1997) and studies on the translation process (Englund Dimitrova 2005). The analysis proceeds as a *reverse* process (Chesterman 2015), going back from the text under analysis to possible translation problems in the hypothesized source text, to consider the probability of a translation solution. The analysis is based both on (linguistic) text and musical notation.

I will illustrate the model with a case study of musical texts from the first half of the 18th century, G. F. Händel’s masque *Acis and Galatea* (1718). A handwritten copy of the score and libretto were imported from England by Roman in 1731, translated into Swedish and performed in Stockholm in 1734. The imported English score has been lost. Furthermore, at the time of import, there existed in England a number of text variants, mostly handwritten, of the work; the complete *Acis and Galatea*, as known today, was not printed in England until the end of the 1730s. The translated Swedish libretto is therefore of interest as an early text variant and is relevant both for the history of the transmission of Händel’s works and Swedish musical history.

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Bio

Birgitta Englund Dimitrova has a PhD in Slavic Linguistics and has long experience in teaching Translation and Interpreting Studies at Stockholm University, Sweden. She has given a large number of conference presentations and guest lectured at universities in Australia, UK, Finland, Spain etc. She is now Professor Emerita of Translation Studies. Her research interests are mainly within cognition and translation/interpreting and bilingualism. In her most recent project, she investigates the role of translation in the historical transmission of music across linguistic, cultural and political boundaries. Her publications include monographs (*Expertise and Explication in the Translation Process*, Benjamins, 2005), several edited volumes and special issues of leading journals, and a large number of papers. For more information on current research, see <https://www.su.se/english/profiles/benglund-1.183201>

Giulia Fabbri, Marina Buzzoni, Roberto Rosselli Del Turco

University of Venice, University of Venice, University of Turin

Approaches for handling multilingualism in complex manuscript traditions: text alignment and advanced features in the DEDM project

The goal of this paper is to present the major theoretical challenges of the *Digital Marco Polo* (DEDM), an ongoing project developed at Ca' Foscari University of Venice aiming at a critical reconstruction of the *Devisement dou monde* in an interactive frame. The thirteen most important versions of the tradition are taken into consideration, and a critical translation based on a new reconstruction hypothesis is provided. This project is the further development of *Dei Viaggi di Messer Marco Polo* [1], a digital edition on Ramusio's edition of the *Milione*. On the website, a non-exhaustive bibliography on the tradition is available.

The context is that of a multilingual tradition, since the selected witnesses are in Latin and medieval vernaculars, in particular French, Italian, Tuscan and Venetian. The *mouvance* [9] that characterizes the dynamic transmission of these texts required the adoption of a digital paradigm in order to overcome the limits of paper for such a complex manuscript tradition. The focus was mainly on linking named entities and *realia* among the fourteen texts, but also on the establishment of relationships between the different textual parts such as chapters, paragraphs and pericopes. Thanks to EVT 2 (cf. [2], [3] and [6]), the visualization software adopted for this project, the synoptic overview is already possible. However, the alignment of the different text sections still lacks an effective way to link the segments one to the other [8]. According to Yousef and Jänicke 2021's survey on alignment tools, the solutions that best suit the collation of large text units (e.g., chapters) are sequence-aligned heat maps and side-by-side views. Almost all the tools investigated support shorter text fragments, but in our specific case we are interested also in the chapter level. Some examples going in this direction are Versioning Machine, Lera and

iteal. They all offer side-by-side visualization, yet with different representational solutions (cf. [7], [5] and [4]). Starting from the Gothenburg model, which was designed to have a common base for collaborating in the development of collation tools, the authors developed a three-step model for the visual analysis of text alignment in general, namely pre-processing, alignment and visual analysis. After a detailed philological analysis, the thirteen medieval redactions of our project have been aligned and encoded in TEI/XML at the chapter level with the critical text. However, a complete visual correspondence is still absent.

Future developments in the project will include a deeper level of encoding for the alignment of paragraphs and pericopes, a more advanced management of named entities and *realia* and a more sophisticated visualization with a dedicated view in EVT 3.

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Bios

Giulia Fabbris is a PhD student at Ca' Foscari University of Venice with a project in the Digital Humanities field entitled Development of client applications for the use and valorization of elements of the cultural heritage by accessing scattered online resources. In 2018 she defended her MA thesis entitled A Literary and Editorial Study of Áns Saga Bogsveigis for which she implemented the prototype of a digital edition of an Old Icelandic saga encoded in XML according to the TEI-P5 guidelines and visualized with the software Edition Visualization Technology (<http://evt.labcd.unipi.it/>), version 1.3. Since 2020 she is the coordinator of the encoding teams of two digital projects: Digital Marco Polo (DEDM) and Digital Saba. The first aims at the creation of a critical edition, while the second of a genetic one. She has been teaching assistant and now tutor at Ca' Foscari of BA and MA courses in Digital Humanities and Germanic Philology, which is her specialization field.

Marina Buzzoni is full professor of Germanic Philology and Historical Linguistics at Ca' Foscari University of Venice. In her academic career, she has authored six monographic volumes, as well as various scholarly articles and book-chapters. A co-edited volume on stemmatology funded by the Swiss National Science Foundation and titled *Handbook of Stemmatology: History, Methodology, Digital Approaches* was published by De Gruyter in 2020. She is involved in various digital scholarly projects. She is co-editor of the *Digital Ramusio* (<http://virgo.unive.it/ecf-workflow/books/Ramusio/main/index.html>), which is now being developed into a comprehensive digital edition of the *Devisement dou Monde* (DEDM). She has extensively worked on the ALIM project (Archive of the Italian Latinity of the Middle Ages, <http://alim.unisi.it/>), and is now preparing a digital scholarly edition of the *Leges Langobardorum* in collaboration with Roberto Rosselli Del Turco. The two researchers are also working jointly on a project on the valorisation of the Italian cultural heritage through the preparation of a digital genetic edition of an unpublished early version of Umberto Saba's *Songbook* (1919). Marina Buzzoni has held various academic appointments, and is presently chair of the Italian Association for Digital Humanities and Digital Culture (AIUCD) and of the CLARIN-ERIC Scientific Advisory Board.

Roberto Rosselli Del Turco is an Associate Professor at the Università degli Studi di Torino, Dipartimento di Studi Umanistici, where he teaches Germanic Philology, Old English language and literature, and Digital Philology. He has published widely in the Digital Humanities and Anglo-Saxon fields of study. He has edited and translated the Old English *Battle of Maldon* poem (Dell'Orso Editore, 2009) and is the editor of the *Digital Vercelli Book*, an ongoing project that aims at providing a full edition of this important manuscript; a first edition has been recently published as an Open Access digital edition (manuscript facsimile and selected texts: <http://www.collane.unito.it/oa/items/show/11>). He is also co-director of the Visionary Cross project (<http://www.visionarycross.org/>), an international project aiming at producing an advanced multimedia edition of key Anglo-Saxon texts and monuments (beta version of the Ruthwell Cross: <http://vcg.isti.cnr.it/cross/>). He is the creator and project lead of Edition Visualization Technology (EVT), a software tool created at the University of Pisa to navigate and visualize digital editions based on the TEI XML encoding standard (<http://evt.labced.unipi.it/>).

David Gibbons

Independent Researcher

Manzoni and the Plague: How Translation Can Illuminate Textual History

This paper is based on the conviction that translation has more to tell us about the textual history of literary classics than is often admitted. Its focus is on Manzoni's *I Promessi Sposi*, the genesis of which is almost as famous as the novel itself. The main stages in the composition process are known best for the comprehensive revision made by Manzoni in his attempt to arrive at a truly national language. Equally interesting, however, is the content of these revisions, where one of the main issues is the inclusion of historical detail which, while providing indispensable background to the characters' story, when excessive, is also feared by the author to be self-indulgent and so morally questionable. Perhaps the clearest example of this dilemma at work is in the section of the novel dealing with the plague of 1630. In view of the recent pandemic these chapters are remarkably topical, in particular for the way in which Manzoni depicts the formation of public opinion, as it moves from rumour to doubt and eventually to certainty, in all its aspects and with all its consequences, including legal. Paradoxically, Manzoni's authorly practice appears to move in the opposite direction, reflecting increasing uncertainty over what to include and what to leave out. One example of this is the *Storia della colonna infame*, a critical analysis of the documents from the trials of the men accused of spreading the plague. Originally

conceived as a chapter of the novel, it was expanded to form a historical appendix and then shelved for the novel's first publication in 1827, before being taken up again and published later, heavily edited, as an integral part of the second 1840 edition. Such authorial indecision has been mirrored by the novel's translation, for the translators appear to have been equally bemused by the same questions. Some indeed omitted the plague chapters entirely; and while the *I Promessi Sposi* has been translated as many as ten times into English, the *Storia* has been translated just twice, on one occasion not with the novel but with another work entirely. The other translation of the *Storia* is found in the anonymous edition of the novel published by Longman in 1845, the only one of the early translations ostensibly based on Manzoni's 1840 rather than his 1827 text. However, the translator also used an earlier French translation for assistance, based not merely on the 1827 text but on a pirated version of it with important variants. And while the *Storia* is indeed included in this translation, the plague chapters of the novel were edited, almost as though to compensate, and present significant omissions. The purpose of this paper, then, is to analyse this material, textual and translational, in order to take a closer look at how the translators' decisions mirror the author's own practice, drawing not only on the substantial textual scholarship which has sought to recreate the history of Manzoni's text, but also several modern translation studies approaches.

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Bio

David Gibbons graduated in Modern Languages from Oxford, completed a PhD in Italian literature at Cambridge University, and was BA Postdoctoral Research Fellows at the University of Edinburgh. Originally a medievalist, his *Metaphor in Dante* was published in 2002. Since 2001 he has lived and worked as a translator in northern Italy, specializing in the translation of nineteenth-century Italian texts, both as translator himself and as a scholar of other translators' versions. Published translations include works by Cuoco, Leopardi and Cattaneo. He is currently working on a monograph on the earliest English translations of Manzoni's *I Promessi Sposi*.

The collaborative translation practices of *Dansgolvet på berget* (*The Dance Floor on the Mountain*) and their reception in the Swedish press

Pentti Saarikoski (1937–1983) is a renowned Finnish author who lived in Sweden during his last years (1975–1983). In his diaries from his first year in Sweden and collections of poems (*Ja meille jäi kiireetön ilta/Dagen gör sig ingen brådska* (1975; *The evening is unhurried*, written with his wife, M. Berner) and *Tanssilattia vuorella/Dansgolvet på berget* (1977; *The Dance Floor on the Mountain*), Saarikoski moves between Finnish and Swedish, combines different languages, and translates his own poems. He uses a large repertoire of means to create multilingual poetic language and to express not only linguistic multiplicity but also feelings of belonging and non-belonging that are often intertwined with language questions.

The above-mentioned collections of poems were the first works Saarikoski published after moving from Finland to Sweden in 1975. His collections of poems were published in both Finnish and Swedish, and they can be regarded as a form of self-translation. But to be more specific, they were a result of the close collaboration between Saarikoski and his wife Mia Berner. Through different kinds of archive materials as well as for example the epilogue of *Ja meille jäi kiireetön ilta/Dagen gör sig ingen brådska* it is possible to learn more about Saarikoski's and Berner's co-operation and the process of translation – for example, how the discussions about single words, their history and etymology between Saarikoski and Berner proceeded. However, in my paper, the intention is to move away from the process of the creation of the translation towards the reception of the translation, and more specifically, questions about how multilingualism is acknowledged in the society. In my paper, I will concentrate on analysing the reviews of *Dansgolvet på berget* in Swedish newspapers and magazines. I am interested in looking at how Saarikoski's and Berner's collaborative translation was received by readers and what does the reception reveal about the attitudes towards collaborative translation practices. What is the institutional context in which these translation practices took place? How does collaborative translation, for example, blur the idea of separate languages that has been crucial in creation of national literary languages – and national literatures?

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Bio

Heidi Grönstrand is Professor at Stockholm University, the Department of Slavic and Baltic languages, Finnish, Dutch and German. She is especially interested in analyzing how literary multilingualism emerges as

a result of interaction between authors, texts and readers and the literary institution, and has published on literary multilingualism and translation practices in a variety of journals and edited books. Most recently, she has written about Pentti Saarikoski and his multilingual texts during the time Saarikoski lived in Sweden (1975-1983). In 2014– 2017, she led the research group Multilingualism in Contemporary Literature in Finland (financed by the Kone Foundation), whose publication *The Aesthetics and Politics of Linguistic Borders: Multilingualism in Northern European Literature* (eds. Heidi Grönstrand, Markus Huss & Ralf Kauranen; New York: Routledge) was published in 2020.

Zeqing Gu

University College London

Visual Paratexts and Multimodality in Translation: A Study of Verbal-Visual Relations in Literary Translation through Book Illustrations

This paper investigates the role of illustrations that play in the complex verbal-visual meaning-making in literary translation. As the material part of translated books, illustrations attract relatively little academic attention. On the one hand, the illustration can be viewed as an intersemiotic translation juxtaposed with the translated text for the target readership. On the other hand, as a common type of visual paratexts, illustrations can affect target readers by adding a visual mode to the textual mode of the translated text.

The study takes English translations of *Liaozhai Zhiyi*, a classic Chinese collection of strange tales by Pu Songling (1640–1715) as an example. Since stories in *Liaozhai Zhiyi* are mainly about shape-shifting spirits, bizarre phenomena, haunted buildings, and enchanted objects, illustrations are thus a crucial part of facilitating readers' imagination and understanding, especially when crossing linguistic and cultural borders.

Three illustrated versions are included in this study: *Strange Tales of Liaozhai* (1982) (hereafter: Edition 1), *Strange Tales of Liaozhai* (1988) (hereafter: Edition 2), and *Strange Tales from Make-Do Studio* (1989) (hereafter: Edition 3). It should be noted that they are all abridged versions, selecting different pieces of stories from *Liaozhai Zhiyi* for translation. Edition 2 is the reprinting of Edition 1, with illustrations changed and more stories added. That means most translated stories in Edition 1 and Edition 2 are the same (hereafter: Target Text A). Edition 3 is rendered by different translators (hereafter: Target Text B). There are two versions of illustrations among them. The first is a modern one by Tao Xuehua (hereafter: Illustration A) in Edition 1. The other comes from the wood engravings in a classic Chinese edition published in 1884 (hereafter: Illustration B) in Edition 2 and Edition 3. Not every story is accompanied by an illustration.

The research method is to pick out a piece of story shared by two versions and then make comparisons, with other variables controlled. By so doing, three different sets of comparisons are created as follows:

- (1) Edition 1 (Target Text A + Illustration A) vs. Edition 2 (Target Text A + Illustration B) (Texts are the same while illustrations are different)
- (2) Edition 1 (Target Text A + Illustration A) vs. Edition 2 (Target Text A + No Illustration) (Texts are the same while one version doesn't have an illustration)
- (3) Edition 2 (Target Text A + Illustration B) vs. Edition 3 (Target Text B + Illustration B) (Texts are different while illustrations are the same)

From the comparisons above, three factors that influence the verbal-visual meaning-making in literary translation can be summarised: the position of the illustration to the

text; the scene selected for the illustration; and the content in the illustration concerning the narrative focus or the readers' viewpoint.

Bio

Zeqing Gu is a third year PhD student at the Centre for Translation Studies (CenTraS), University College London (UCL), UK. After obtaining a MA degree in Translation Studies at the Beijing Foreign Studies University, China, Zeqing developed a strong interest in the study of paratexts, verbal-visual relations, and print culture in translation. His PhD dissertation focuses on the materiality of translation by intersecting book history and translation studies.

Riku Haapaniemi

Tampere University

Textual materiality as a framework for practice-oriented translation research: three case studies

The concept of materiality (e.g. Littau 2016) refers to the notion that all kinds of sign-systems used in communication, including language, always require a material form of some kind in order for their recipient to be able to observe and interpret the signs. Meaning-construction in communication is therefore affected by and dependent on material media. This is especially relevant in translation, since translation is a very specific kind of textual communication that combines the reception of a source text and the production of a target text.

In this presentation, I will give a brief overview of how I have conceptualised materiality and translation in my PhD dissertation. From the material perspective, translation appears as a process of sign compilation and material text distribution taking place under certain co-textual and contextual constraints (Haapaniemi 2023a). Based on this, I discuss on how I have applied this conceptualisation in three case studies on practical translation phenomena.

The first case is on the subject of song translation (Haapaniemi & Laakkonen 2019). In this case, the material framework allows for the requirement of singability to be considered a form of co-textual constraint and enables the relationship between lyrics and music to be discussed as the relationship between a sign-complex and its material medium. The second case focuses on professional translation work in an organisational environment (Haapaniemi 2023b). This case reveals the contradictory requirements imposed on translations by computerised translation tools, digital publication platforms, and organisational working conventions: the process of producing translations – compiling sign-complexes – is divorced from the translations' eventual textual environment, but simultaneously the process of distributing the translations to their recipients via material media hinges on the compatibility of the translation and its co-text. Finally, the third case (Haapaniemi, et al., forthcoming) discusses an AI text generation system and investigates whether its text analysis and production processes can be seen as a form of translation within the conceptual framework of materiality.

These case studies act as examples of how textual materiality and translation-theoretical concepts derived from it can provide a useful framework for practical

translation research as well as for theoretical discussions. The material approach to translation research highlights common principles shared by very different translation processes, but also provides useful distinctions within that framework that allow for case-specific insights as well as more generalisable results. Therefore, materiality answers to recent calls for the reconceptualization of translation (e.g. Marais 2019) in order to allow for translation concepts to be applied to phenomena beyond the traditional scope of translation studies (e.g. Bassnett & Johnston 2019), but in such a way that retains the ability to also focus on linguistic and textual phenomena within that wider conceptual framework.

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Bio

Riku Haapaniemi is a doctoral researcher at Tampere University, Finland. His research concentrates on the concept of materiality in translation studies, its philosophical and ontological implications, its applications in practical translation analysis, and its connections to research in other fields, including semiotics, textual studies, and language technology development. He is also a professional translator and is involved in a number of research groups, academic associations, and professional organisations.

Tatsiana Haiden

University of Vienna

Archive of a publishing company as a source of information about translators' networks: translators and the Paul Zsolnay Verlag, 1924-1938

As a result of a completed PhD project, this talk will underline the importance of publisher's archives for reconstructing translation cultures retrospectively, following networks of translators from the past, and getting hints on further possible sources of information for translation history. I will share my experience of reconstructing biographies and networks of 16 translators who worked for the Paul Zsolnay publishing house in interwar Vienna.

The partial archive of the Paul Zsolnay publishing company at the Austrian National Library includes business correspondence between the publisher, authors, translators, agencies, political and other agents. Notes from the telephone conversations and personal meetings, as well as information about translators' income, payments and payment methods, contracts, translators' places of residence, holidays, important events (weddings, child birth, prizes), professional behaviour, status at the company, working conditions, and networks can be received from this archive. The information contained in the archive is not enough to write any type of biography, but it gives hints about further data sources. For example, it reveals where the translators fled from the NS persecution in the late 1930s, which leads the researcher to exile or Jewish archives (e.g. Yad Vashem, Injoest, Israeli State Archives, Hohenems Genealogie Jüdische Familiengeschichte in Vorarlberg und Tirol¹, Open Jerusalem Archive², Centre for Jewish History³, Handbuch österreichischer Autorinnen und Autoren jüdischer Herkunft, etc.). The archive points to translators' networks with authors (Galsworthy, Asch, Morberg, etc.), or to other networks, and indicates private collections or different registers (church, migration, school, etc.).

My research within translation studies is based on the history of the Zsolnay publishing company and uses its archive in Vienna as a primary source. The results of my work deepen the understanding of the processes happening within the publishing company in the interwar period and help to reconstruct translation culture through the agency of the translators. I have written biographies of translators who worked for the publishing company within translation studies, offering another perspective on the development of the company that is valuable for book history and publishing studies.

¹ [Dimitri Umansky geb. 04 Mrz 1901 Mykolaiv \(Nikolajew\), Ukraine gest. 03 Nov 1977: JMH Genealogy \(hohenemsgenealogie.at\)](http://Dimitri.Umansky.geb.04.Mrz.1901.Mykolaiv.Nikolajew.Ukraine.gest.03.Nov.1977:JMH.Genealogy.hohenemsgenealogie.at)

² archives.gov.il/catalogue/group/13325/File

³ [Folder 2, \[unknown\] | The Center for Jewish History ArchivesSpace \(cjh.org\)](http://Folder.2.[unknown]|The.Center.for.Jewish.History.ArchivesSpace(cjh.org))

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Bio

Tatsiana Haiden is completing her doctoral dissertation at the University of Vienna, Centre for Transcultural communication (expected in 2023). She is currently a visiting researcher at the University of Southern Denmark, Department for Cultural studies, Uses of Literature (funded by KWA, University of Vienna). She received MA degrees in translation studies in 2012 from the Belarussian State University (Minsk, Belarus) and in 2015 from the University of Turin (Italy). From 2019 to 2021 she was a junior fellow at IFK, Vienna; in 2022 she received funding from Literar Mechana, Vienna. 2020-2021 she was a visiting researcher at the University of Oxford, OCCT group, St. Anne's college. Since 2010 she is a freelance translator and interpreter (Russian, German, English, Italian, Belarussian, Ukrainian, Danish and Hebrew).

From Ancient Greek to Latin and to German: indirect translations of Classical Texts by Humanists in Early Modern Germany

If one wants to deal with the explosive topic of indirect translation, the translations that were made by humanists in the second half of the 15th century and the first half of the 16th century and that are based on Latin translations of classical Greek texts undoubtedly offer starting points for interesting investigations for various reasons:

1. The translations of ancient Greek texts into German at this time, when knowledge of Greek was not yet widespread in Germany, are usually based on Latin translations made by Italian Renaissance humanists (such as Leonardo Bruni or Lorenzo Valla) at least half a century earlier. This results in the interesting situation of two translations produced in different reception situations, especially if one takes into account that the translation from Greek into Latin is a so-called "horizontal" translation, i.e. one between languages of the same degree of prestige, while the translation into German vernacular is "vertical", i.e. from a cultural language into a vernacular language which is only slowly affirming itself literarily.

2. The translations from classical languages into German by humanist translators develop against the background of the programme of a "translatio studiorum", i.e. the transfer of ancient culture into German, which was to lead to the creation of an independent (actually neo-Latin) literature there. The fact that translations into German existed presumably represents a concession to an audience unfamiliar with classical languages (which could also include political rulers). Therefore, there are starting points for research into the possible orientation towards a pedagogical programme or the requirements of the target audience.

3. Both the translations into Latin and those into Early New High German are usually accompanied by paratexts such as dedications, summaries, but also explanations and registers. When examining the translations, additional information can be gained from these texts about the translations and the context in which they were written, on the one hand, but on the other hand, it is also interesting to examine the extent to which paratexts of the Latin translations are retained and translated in German or deliberately omitted.

- 4 The indirect translations to be dealt with fall into the period of transition from manuscript to print, which is why different conditions of creation and reception can be examined depending on the medium.

Even though the specialist literature on the translation of classical Greek and Latin texts into Early Modern High German has experienced an almost unexpected upsurge in recent decades, the topic of indirect translation has received almost no attention so far. The lecture will therefore first attempt to give an overview of the verifiable indirect translations from Ancient Greek into Latin and Early New High German (including the translators involved and their cultural environment), which will enable a discussion of the most important strands of tradition with regard to selection possibilities and criteria. Subsequently, some comparative case studies will be presented, on the basis of which initial indications of possibilities and problems in reconstructing the history of the translated texts will be gathered, also with regard to the selection of sources and the translation strategies used.

Previous studies by the author on the subject

- Karl Gerhard Hempel (2021). *tirann und großer gewaltiger Herr: Der Begriff des ›Tyranen‹ in Übersetzungen aus der Humanistenzeit*. In: Gold Julia / Schanze Christoph / Tebruck Stefan (eds.). *Tyrannenbilder: Zur Polyvalenz des Erzählens von Tyrannis in Mittelalter und Früher Neuzeit*. Berlin/Boston: De Gruyter, pp. 489-514.
- Karl Gerhard Hempel (2018): "Vom lebenn der grossen Herrn...". La traduzione dello Ierone di Senofonte ad opera da Adam Werner von Themar (1502). In: Dagmar Gottschall (ed.). *Il ruolo delle lingue e delle letterature germaniche nella formazione dell'Europa medievale*. Lecce: Milella, pp. 133-154.

Bio

Karl Gerhard Hempel (1965), M.A. (1991), Dr. Phil. (1995) studied Classical Archaeology, Greek and Latin Philology at the Ludwig-Maximilians Universität, Munich. From 1998 to 2002 he taught as a linguistic expert (German) in several Italian universities. In 2002 he became a lecturer for German Language and Translation at the University of Messina (Sicily). From 2007 onwards he continued to work as a lecturer at the University of Salento (Lecce), becoming Associate Professor in 2019. Fields of interest are culture-bound differences in academic discourse, technical translation and history of translation in the 15th-16th century.

Kevin Henry, Manon Hayette

University of Mons, University of Mons

Interpret with “caution”! For a corpus-informed textual criticism of Zhang Ailing’s works translated into French

张爱玲 Zhang Ailing / Eileen Chang (1920–1995), a renowned and prolific author of contemporary Chinese literature, is known for her chiselled style full of disillusioned irony, for the strength of her writing and for the depth of her symbolic imagery. These characteristics lead us to wonder to which extent the complexity of her prose was rendered into French.

In this paper, we will demonstrate, in an approach inspired by Charlotte Bosseaux, how automatic language processing tools, such as corpus-based analysis tools and CAT softwares, can contribute to refining literary translation criticism and textual scholarship. These reflections are part of a project to develop a new model for this purpose.

Five short stories by Zhang Ailing, all translated by Emmanuelle Péchenart, will be included in this study: 金锁记 *The Golden Cangue*, 红玫瑰与白玫瑰 *Red Rose and White Rose*, 色·戒 *Lust.Caution*, 倾城之恋 *Love in a Fallen City*, and 沉香屑 *Aloeswood Incense: The First Brazier*. Through a comparison with general monolingual Chinese corpora (available on SketchEngine), we will extract keywords as well as frequency lists from the original texts to lexically characterize Zhang Ailing’s style and verify the claims made by critics. This study will be conducted from a global (on Zhang’s whole work) and a singular (on each short story taken separately) perspective. We will then proceed in a similar way with the French versions and compare our results in both languages.

These multilingual and intertextual analyses will allow us to determine how the Chinese novels were transmitted to and interpreted by the French-speaking audience and to what extent the translator’s “voice” has influenced the author’s, or even replaced it. In

particular, we will investigate how Péchenart's work as a textual critic (developed in her PhD thesis) manifests in her own translations of Eileen Chang's short stories.

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Bios

Kevin Henry is a professional translator in the humanities and an associate professor at the Faculty of Translation and Interpretation-School of International Interpreters of the University of Mons (Belgium), where he directs the ChinEAsT (Translation, Chinese and East Asian Languages and Cultures) laboratory. A specialist in translation criticism and Chinese phraseology, he devotes his research to the critical history of literary exchanges between China and the French-speaking world, to the analysis of Chinese political discourse and to the treatment of Chinese idioms in translation.

Manon Hayette holds a Master's degree in translation with a specialist focus in multidisciplinary translation and a Master's degree in translation with a research focus at the University of Mons (Faculty of Translation and Interpretation – School of International Interpreters). She is currently preparing a PhD thesis at the same institution on the lexicographic treatment of *chengyu*, quadrisyllabic phraseological units in Chinese. More broadly, her research interests include translation studies (especially translation criticism), comparative linguistics (mainly lexicology and phraseology), lexicography, comparative literature and Chinese studies.

**Understanding multilingual texts of corporate talk:
insights from analyzing translation without direction**

Business organizations produce some of the most potent texts of our society today. Economic activity is given high priority, and business organizations are framed as the backbone of societal well-being. These organizations frequently publish a variety of texts consisting of what can be termed *corporate talk*. Prominent examples include texts on corporate sustainability and financial performance, often in the form of reports, press releases, or investor news. Organizations are in these texts expected, and given the opportunity, to convey an image of how they have performed, how sustainable they are, what their responsibilities are in the society, and how they have sought to fulfill them. The messages of these texts are widely discussed and disseminated, often appear in the media, and constitute influential examples of how large organizations may shape what are perceived as the roles of business and corporations in society. To reach and satisfy their international stakeholders, organizations typically make their texts available in more than one language.

Critical accounting research has examined how such texts of corporate talk are used as, *inter alia*, rhetorical devices that seek to maintain the societal legitimacy of organizational actions (e.g., Cho, 2009; Laine, 2009) and communication tools that construct or reinforce certain ways of seeing both business and those affected by it (e.g., Mäkelä, 2013; Chelli et al., 2019). These examinations have however remained monolingual, implicitly assuming that multilingual presentations of such texts only carry one unequivocal meaning among them.

In contrast, research in translation studies embraces the understanding that different-language manifestations of a text all construct meaning in their own ways, albeit in relation to each other. A translation perspective would then suggest approaching multilingual corporate talk as separate but interrelated texts and turning an analytical gaze at the relationships between the different-language manifestations. However, translation scholarship typically examines texts through the idea of source and target – of a known translation direction – and builds its interpretations on that. While this approach has yielded critical insights on a range of non-literary texts (e.g., Schäffner, 2012; Zhang & Pan, 2015; Kamyranets, 2022), it is typically not readily applicable for texts of corporate talk. Although there is an evident element of translation in the creation of these texts, no information on translation or its direction is usually available on the published materials themselves.

This presentation explores ways in which applying a translation lens on texts of corporate talk both offers a meaningful analytical avenue and challenges the convention in which analyses of such interrelated texts are built on a known direction between source and target. What happens if we see texts of corporate talk through the analytical tools of translation scholarship but do so without the concepts of source, target, or direction? Probing this question, the presentation discusses the potential of a methodological stance that accepts there is no definite start or end text but rather a textual whole in which meanings are constructed by its constituent different-language manifestations.

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Bio

Jenni Laaksonen is a doctoral researcher currently finalizing her dissertation on translation in the field of accounting at Tampere University, Finland. Building on an interdisciplinary background, she has in her PhD project sought to contribute to accounting scholarship by both challenging and diversifying its assumptions about and approaches to translation. Her research focuses on interpretative and critical perspectives: through building on translation theory, her work explores ways in which we could more profoundly understand the implications of accounting texts in societies and problematizes approaches that see translation merely as a technical issue of linguistic correspondences. She works closely with both accounting and translation scholars and has published in both disciplines.

Saara Lotta Linno

University of Tartu

Poetic code-switching in contemporary Estonian poetry: „we are simulating ülemere cravings“

“we are / simulating ülemere¹ cravings” (Kindlam 2000) is a quote from a love poem that uses dynamic movement between Estonian and English as a poetic technique to show the difficulties and pleasures of a multilingual overseas relationship between two lovers. There are many contemporary Estonian poets whose texts play around with different languages, whether they be dialects and languages in local use, or languages of a more global background. However, these texts have been somewhat invisible for literary criticism, as the main perspective on Estonian literature has fixated on Estonian-language texts or the usually linguistically defined subfields of literature written in the South Estonian languages or in Russian (Kõvamees 2019). This approach of leaving out more multilingual phenomena has certain shortcomings, one of them being a blindness to the way poetry, the genre of literature that shines a light on the most nuanced meaning-making mechanisms of language, plays around with different tongues.

My presentation will focus on examples of Estonian poetry that employ transcribing and code-switching between Estonian and other languages as their main poetic

technique. Poets use the similarities and contrasts, unexpected(ly smooth) juxtapositions between these languages as a poetic technique, thus moving around linguistic borders and trying to make sense of multilingual subjectivities and society. The poems create meaning in transmission, by transporting the reader into culturally liminal spaces or evoking another culture in the metonymic connections that are created in code-switching. The examples used in my presentation employ thorough code-switching or trans-scripting as poetic means of carrying their message across. Thorough code-switching is understood here as the continuous co-presence of “lexical items and grammatical features from two languages” (Muysken 2001, 1) in one poetic text. Trans-scripting, as described by Jannis Androutsopoulos, is a translingual technique that uses one language’s script to write in the other: thus, it “emphasises the poetic dimension of written language by inviting readers/viewers to gaze on visual linguistic forms and contemplate on their similarity and difference to other potential representations of speech as a basis on which to draw socio-political and moral conclusions.” (Androutsopoulos 2020, 287).

In the presentation, I will showcase the different ways that multilingual poetics are used in poetry, as well as highlight some common characteristics between texts that at first glance seem only to share a linguistically mixed structure. The manifold ways in which Estonian poets employ multilingual structures as meaning-making mechanisms reflect the pluralistic, complex core of multilingualism.

¹ üle mere – ‘overseas’ in Estonian

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Bio

Saara Lotta Linno is a junior research fellow and doctoral student in comparative literature at the University of Tartu. Her research on literary multilingualism started with her master’s thesis, in which she analysed the possibilities of multilingual and multicultural mechanisms of meaning-making based on six texts by contemporary Estonian poets. Currently, she is writing her doctoral thesis on the multilingual poetics of Estonian poetry in the 20th and 21st century.

Alexandra Lopes

Universidade Católica Portuguesa

Textualities as masquerade: authorship, translatorship & everything in between

The paper aims to discuss the multiple textual identities of a Portuguese intellectual: Mário Domingues (1899-1977). Born in São Tomé and Príncipe, Domingues embodies the

challenges of being a black intellectual, despite being raised in a white household, and living and working in the Empire's metropolis. A journalist and novelist in the first two decades of the 20th century, he would later become something of an outcast – shunned by the dictatorial regime (1926-1974) because of his politics (he was close to the anarcho-syndicalist movement of the 1920s) and of his skin color (he was mixed-race). He soon would resort to translating, a common practice for those who were excluded by the regime, and to writing popular history books.

I propose to look into his trajectory as a translator, uncovering the plural ways in which Domingues played with textual perceptions and expectations in order to make a living.

This 'serious playfulness' includes many a transgressive gesture – for instance, he translated and completed Charles Dickens's last novel, and he wrote series of volumes under different pseudonyms, while using his actual name as that of the translator's. Under the guise of Henry Dalton and Philip Gray, W. Joelson, James Black, Fred Criswell, Henry Jackson, Nelson MacKay, Thomas Birch, Marcel Durand, to name but a few, Domingues made an impact on the imaginative fabric of a generation or two, also because he contributed to the introduction of different genres, associated with the anglophone world, in Portugal, notably the Western, adventure, and detective fiction.

Thus, while invisibility made up a good part of his public persona, this was arguably anything but silent, rather it constituted a clamorous masquerade whose impact on Portuguese readers has yet to be fully accounted for.

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Bio

Alexandra Lopes is associate professor at Universidade Católica Portuguesa. She is currently vice-dean at the School of Human Sciences and director of the Research Center for Communication and Culture. She has published essays on culture and translation studies, as well as translations of literature (works by Salman Rushdie, William Boyd, Herta Müller and Peter Handke). She co-edited *Mudam-se os Tempos, Mudam-se as Traduções* (2022), *Translating Fear – Translated Fears. Understanding Fear across Languages and*

Cultures (2021), *Era uma vez a tradução/Once upon a time there was translation* (2020), *The Age of Translation. Early 20th-century Concepts and Debates* (2017) and *Mediations of Disruption in Post-conflict Cinema* (2016).

Rita Bueno Maia

the Catholic University of Portugal

Support translations of contemporary Argentinian playwrights into Portuguese (2018-2023)

In the framework of the “Sur” Translation support programme by the Republic of Argentina, six contemporary plays by the playwrights Claudio Tolcachir and Matías Feldman have been translated into Portuguese and published in the collection “Livrinhos de Teatro” [Little Theatre Book] by the Portuguese Theatre Company Artistas Unidos [United Artists]. From these six plays, three were translated by me alone [Tolcachir’s *The Omission of the Family Coleman* and Feldman’s *Reflections* and *A Short Sunday Relation*] and one in collaboration [Tolcachir’s *Wind in a Violin*, co-translated by the actress Antónia Tenrinha]. *Wind* was staged in 2018 and *The Omission* after being the object of two acted readings - one live and one on the radio (both in 2017) - will be staged in April 2023. United Artists organized a seminar (beginning on March 7 in Lisbon) which consists of seventeen rehearsals of *The Omission* that will be open to ten participants.

My experience in translating these four plays was that the source-texts demanded support translations. Following Dollerup, support translating may be defined as “using target texts in other languages when you are looking for alternative solutions in your target language” (Pieta, Maia and Torres-Simón, p. 3). However, I would like to use this concept with a more comprehensive meaning so as to encompass translation processes that include not only the aid of other translations (thus bordering indirect translation) but also the assistance of the author (a specific type of collaborative translation) and instances of retranslation (translating anew fragments in a target-language translation or adapting the published target-texts to the stage).

This paper aims at exploring a new case study on how in the theater “Translation is a collaborative exercise, incorporating a range of participants and stages between originating and ultimate texts” (Brodie, p.333) from the point view of the translator and using the different archival materials that make up the geneses of the four above-mentioned translations. In the first section of the paper, I will try to show that at the moment of the translation commission, the source-texts I received in the four cases varied considerably in their completeness. With *The Omission*, I received an incomplete script which was still being constructed and updated by the actors in Tolcachir’s theater company in Buenos Aires; in *Wind* I received a word document with first draft translation (see above) aligned with the source-text; and in the case of the two plays by Feldman I received a scanned version of an anthology of Feldman’s texts published in Spanish. In the second, I will try to discuss the ways the examination of previously translated versions of the source texts into other languages as well as the support of the author and other agents (namely, the actors) assisted me in constructing a working version of the source text to translate. As a conclusion, I will draw on preliminary findings on the ulterior retranslations that *The Omission* will have undergone through the different open rehearsals that I will attend.

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Bio

Rita Bueno Maia is Assistant Professor of Spanish and Translation in the School of Human Sciences at the Catholic University of Portugal and a member of the Research Centre for Communication and Culture. She holds a PhD in Translation History and was a postdoctoral fellow at the ULICES-University of Lisbon Centre for English Studies. Her postdoctoral project The Moveable Feast: Literature in Portuguese Exile (SFRH/BPD/97092/2013) dealt with popular novels, translated and non-translated, published in Portuguese in Paris by the mid-nineteenth century. She is a member of the research project "Mapping Voltaire in Portugal and in Portuguese Literature" (University of Coimbra). She has recently co-authored *Indirect Translation Explained* (Routledge, 2022) and is currently co-editing an issue of *Revista de Estudos Literários* on the topic "Rewriting and Memory". She is co-coordinator of the international research network IndirecTrans and has worked as a literary translator for the theatre. Her main research interests include translation and exile, indirect translation, the picaresque novel and pseudo-translation.

Livio Marcaletti

University of Music and Performing Arts, Vienna

The Opernarchiv of the Austrian National Library: an unexplored mine of opera re-translations

The music collection of the Austrian National Library is one of the most renowned in the world. The contents of this collection are of vital importance not only to musicians and musicologists, as might be expected, but also to translation scholars interested in opera. The Vienna Court Opera had both an Italian and a German opera season, but the latter often performed translations of Italian and French operas; some Italian operas were first performed in one language and then in the other. Dozens of these scores are now in the Austrian National Library, most of them under the heading *Opernarchiv*. Musicologists have already used these sources to reconstruct the performance schedule of court opera (Hadamowsky 1975, Jahn 2004 and Jahn 2007) and the cultural policy of the Habsburgs with regard to Italian opera in a multilingual empire (Vellutini 2015), but little attention has been paid to the genetic process of these translations. Of particular interest for understanding this process are the scores used by the opera prompters to prepare the singers and help them during the performance by giving them the first words of each phrase. These scores (*Soufflierpartituren* in German) usually contain only the sung melody with its lyrics and one or two instrumental parts (such as the bass line). Because they have been in use for decades, they often contain not just one possible translation of the original Italian or French text, but a superimposition of several versions written in black ink or pencil (sometimes in different colours). This raises several questions. Who

took the decision to replace the old text with a new translation within a few years? Why was it taken? Because of censorship (which in Vienna very often intervened in opera libretti and could even change the whole plot, see Bahr 2016), better singability of another text, new staging? What is the chronological order of the different translation stages? In this paper, I will analyse these questions and determine which of them can be answered with the help of other sources and which remain unanswered, thus opening up new perspectives for translation studies in the field of opera.

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Bio

Livio Marcaletti studied Musicology and Italian Literature at the University of Pavia/Cremona (Italy). In 2015 he obtained a Ph.D. in Musicology at the University of Berne (Switzerland) with a dissertation on *Gesangsmanieren* and German singing treatises of the 18th and 19th centuries. Between 2011 and 2016 he was research assistant at the same institute in the SNF-Project "Kontinuität oder Koinzidenz? Gesangspraxis und Gesangsästhetik 'italienischer' Prägung im Spiegel schriftlicher und akustischer Quellen (1600-1950)". Between 2016 and 2019 he held a SNF-Early.Postdoc- and an Advanced.Postdoc-Scholarship at the Institute of Musicology of the University of Vienna on the subject of *tragicommedia per musica* around 1700. He is currently head of the FWF stand-alone project "Translating and rewriting Italian opera in German-speaking countries (ca. 1600- ca. 1750)"; since June 2022 he is university postdoctoral assistant at the University of Music and Performing Arts Vienna.

Matej Martinkovič

Philosopher University in Nitra

Translation Editors as Part of the Translation Process and Communication

In Slovak translation studies and translation circles in general, translation editing is often considered to be an indispensable part of the translation process, especially in terms of literary or book translations overall. Editing also presents a wealth of possible research topics and questions, and yet, despite all of this, translation editing and the person of the editor remain fairly under-researched areas. Siponoski (2015) offers several possible explanations for why this so – “the individual-centred understanding of literary authorship” (Siponoski 2015, p. 186) extending to the translator and poor availability of drafts, manuscripts, etc. created in the process of translation compared to the readily available finished translations that conceal the input of all agents other than the translator resulting in their invisibility. While there are exceptions – papers that research the editors’ role and influence directly, such as Paloposki & Pokorn 2021, Pokorn 2018, Siponoski

2015, Hegerová 2010, etc. – translation editors remain entirely absent from most translation discourse both within translation studies and within the general public, seemingly only remembered as an afterthought and often merely to have blame for bad or in some way lacking translations placed on their shoulders. This “afterthought syndrome” extends even to communication models of translation. For instance, Popovič (1975) in a single monograph describes – and therefore acknowledges – the role of a translation editor and puts forth a basic model of literary translation communication – the standard primary communication chain of “author – text – recipient” doubled to include a secondary chain “author (translator) – text (translation) – recipient (of translation)” that omits the role of any agents other than the original author and the translator. Popovič later revised the model (Miko & Popovič 1978) to clearly point out that the translator is also a recipient of the source text while also expanding the model to include the influence of tradition (literary context) and reality (non-literary context) of the source text or culture on the three elements of the primary communication chain and of tradition and reality of the target text or culture on the three elements of the secondary chain. Nevertheless, the editor remains absent in this model as well.

As such, the presentation aims to put forth a new literary translation communication model which is inspired by Popovič’s expanded model while having a clear sociological focus. The proposed model explicitly acknowledges the significant role of (translation) editors and understands them as persons who approve, adjust and correct the language and content of a translated text and who are neither the author nor the recipient of the given translated text (Martinkovič 2022). The model also leaves room for the input of other agents by incorporating Bourdieuan fields to signify that neither original authors and editors nor translators and translation editors exist in a vacuum. Furthermore, the model employs Bourdieuan fields to signify wider societies or cultures that encompass Popovič’s concepts of tradition and reality, it acknowledges that these fields also do not exist in isolation, and that translation is not the only vector for cultural exchange between any two fields or cultures.

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Bio

Matej Martinkovič holds a PhD in translation studies from the Constantine the Philosopher University in Nitra, Slovakia. He currently works as an assistant researcher at the Department of Translation Studies, CPU in Nitra, where he teaches courses on English literature, literary translation, translation editing, and computer technologies in translation. In his research, he focuses on literary translation – particularly of speculative fiction –, translation of irrealia, and translation editing.

Maíra Mendes Galvão

University of Massachusetts Amherst

Hubbdubbing Englished Latin: Sounding Stanyhurst's Aeneis via Joyce's Finnegans Wake

This presentation compares Richard Stanyhurst's translation of the first four books of Virgil's *Aeneid* (1582) to James Joyce's *Finnegans Wake* (1939) and how the similarities in lexical and sonic profile between the two fit into a move to expand the conceptual framework of translation as a discipline and a scholarly field.

Stanyhurst's translation tried to make English, an accentual language, fit into a dactylic hexameter structure, for which he invented syllable length rules. The resulting *Aeneis* (his spelling) was deemed too distant from the original.¹ Did his translation fail? With Greene (1982: 47), who argues that successful imitation thematizes itself, I argue that the *Aeneis* is no mere gloss, nor does it attempt to conceal its own place in history. Stanyhurst may have intended it as an authoritative *englishing* of the *Aeneid* that would "prove" that his so-called Chaucerian English was up to par with Greek and Latin, but the results sing a more experimental tune. The linguistic reworkings and inventions, as well as the non-Latin (and maximalist) sound of the *Aeneis*, I would argue, make the case for its proper metalinguistic textual semiosis capable of affirming and thematizing its own historicity.

The proposal of this presentation is to examine not the antecedents of the *Aeneis*, but rather to look at it backward from its future. Considering the amount of what could arguably be perceived as niche, *indecorous* expressions per verse in Stanyhurst's translation, I propose that it is inevitable for a reader aware of James Joyce's work not to relate the two. This similarity alone, in my view, becomes part of the reception and study of Stanyhurst's translation in 2022. I illustrate this by presenting some examples of how the inventions and sounds in the *Aeneis* and *Finnegans Wake* resemble each other and how the *Aeneis* veers away from Chaucer's English.

This comparative study from the future into the past may be an avenue by which to investigate possible expansions in the conceptual framework of translation studies. It aims to explore how translation is never an operation performed by an arrow or vector between two languages, or between two texts in two different times, one preceding the other. It's rather a tangle of linguistic and cultural vectors obscured and enhanced by differences, and some of those vectors, in theoretical hindsight, point from the future toward the past.

The loud makeup of the two works at hand, and the fact that they were both written by Irishmen, albeit of different cultural and political backgrounds and time periods,

sounds like an unfolding of the *Irish hubbub*, that is, the war cry (and the keening, or wailing for the dead) that became synecdoche for an Irish character perceived as noisy and recalcitrant. Both works are certainly *resounding*, to use Stanyhurst's spelling, and they do not offer lulls: the sounds and the defiant language relentlessly maximize the experience of reading them.

¹For a more comprehensive overview of the criticisms he received, see Palmer 2015.

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 perseus.tufts.edu – *Aeneid* translated by Theodore C. Williams with the original Latin text
 eebo – Thee first foure bookes of Virgil his Aeneis translated intoo English heroical verse by Richard Stanyhurst, wyth oother poëtical diuises theretoo annexed
 eebo – *The Irish Hubbub* (Barnabe Rich)
 eebo – *The Canterbury Tales* (Geoffrey Chaucer)

Bio

Maíra Mendes Galvão is currently a PhD candidate at University of Massachusetts Amherst in the Translation in the Hispanic and Lusophone World track of the Spanish and Portuguese program, advised by Prof. Tal Goldfajn. She holds an MA in Translation Studies from the University of São Paulo (USP), in Brazil, under the supervision of Prof. John Milton. She has presented in translation and comparative literature conferences such as ABRALIC (International Conference in 2019) and Jornadas de Tradução (USP and UNESP, 2019) and published a paper in the annals of the former. She has an accepted paper coming up in *Pragmatics and Society* 14:2 (2023) entitled *Meschonnic, Wittgenstein and Translation as Form of Life*. Her

research interests are translation theories; translation and philosophy; expanded translation; imitation, adaptation and translation in the Medieval and Early Modern periods; translation and invention; intersemiotic translation.

Daniele Monticelli

Tallinn University

Weaving the Threads: The manuscript of the Estonian translation of Solzhenitsyn's "One day in the life of Ivan Denisovich"

After its publication in 1962, Aleksandr Isayevich Solzhenitsyn's novel "One day in the life of Ivan Denisovich", became a fundamental landmark in the literature and culture of the post-Stalinist USSR. As the first literary work telling the Gulag experience published in Russian, the novel not only signaled the epochal changes brought about by Khrushchev's denunciation of Stalin's crimes, but it further stretched the boundaries of the sayable in Soviet society, inviting imitation all over the Union.

The novel was immediately translated into Estonian and published in 1963 by the book series "*Loomingu*" *Raamatukogu*, which at that time exploited the new political climate of the Thaw in order to introduce, through translation, new literary trends and ideas, which were incompatible with the ruling Soviet ideology, to the Estonian reader. Solzhenitsyn's novel had two translators: Lennart Meri (1929-2006), a preeminent historian, writer, documentarist who became the first president of independent Estonia after the collapse of the Soviet Union in 1991, and Enn Sarv (1921-2008), a mathematician, translator and Estonian freedom fighter. Both Meri and Sarv had themselves endured the experience of the Gulag.

For some lucky circumstances the typewritten manuscript of the translation is still kept at the Cultural Historical Archive of the Estonian Literary Museum in Tartu. The manuscript contains a thick layer of hand-written revisions, suggestions, comments in different colors from the two translators, the editor of the book series and, possibly, the censor. Despite the historical importance of the publication of Solzhenitsyn's novel in Estonian, the manuscript of the translation has not been researched yet and the history of the translation process still need to be reconstructed and told.

My plan is to analyze the manuscript and other related archival materials, adopting an "incremental method" (Pym 1998) with the aim to reconstruct the network of texts, people, institutions involved in the Estonian translation of "One day in the life of Ivan Denisovich". Having no preliminary knowledge of what I may find, I intend to turn the research into an experiment for developing a metareflection on the process of working with trextuality: which knowledge paths translation manuscripts open and which are the shortcomings of working with them? What does the materiality of the manuscript tell us about the agents involved in the translation and the editorial process? What does the study of the manuscript of the translation tell us about the approach to Solzhenitsyn's text on the Western periphery of the Soviet Empire?

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Bio

I am a professor of semiotics and translation studies at Tallinn University and, currently, the PI of the group grant "Translation in History, Estonia 1850-2010: Texts, Agents, Institutions and Practices" (2021-2025). My research explores the potentialities and constraints of translation in contexts of radical cultural and social change with particular focus on the construction and deconstruction of national identities in Central and Eastern Europe at the end of the 19th and the beginning of the 20th centuries, censorship and dissidence under communism and the contemporary debates on world literature and translation. I have developed semiotician Juri Lotman's understanding of translation into a general framework for the study of translation and translators as agents of cultural change and seeded translation studies with concepts from poststructuralist and critical theory. I have authored many works on these topics and am the co-editor of the collective volume "Between Cultures and Texts. Itineraries in Translation History" (2011), "Translation Under Communism" (2022) and "The Routledge Handbook of the History of Translation Studies" (forthcoming). I am the author of several literary translations from Estonian into Italian including novels by Tiit Aleksejev and Meelis Friedenthal, plays by Andrus Kivirähk and Urmas Lennuk, and poems by Doris Kareva.

Sara Norja

University of Turku

The influence of Latin on Middle English alchemical terminology

Translation is an essential part of the vernacularisation of science in English in the medieval and early modern periods. Indeed, in the first stages of vernacularisation, scientific knowledge was disseminated from the prestigious Latin to vernaculars such as English primarily through translating texts. The majority of Middle English (ME) scientific texts were either translated directly or adapted from Latin or, to a lesser degree, French source texts (Pahta & Taavitsainen 2004: 13). Sometimes French acted as an intermediate language between Latin and English translations. This tendency for translations also appears in alchemy, which remains an understudied domain for textual studies and historical linguistics (Grund 2013): the gradual shift of the language of alchemy from Latin to English during the course of the 15th and 16th centuries involved extensive translation work. The first alchemical writings in English, appearing in the 15th century, were translations, and translations continued to be important throughout the ME period in all alchemical genres. Alchemical treatises, in particular, were transmitted through the work of anonymous translators. Thus, studying ME alchemical writings is at the heart of trextuality.

Translation is a multilingual practice (cf. Pahta et al. 2018: 4), and translated texts are the end result of a multilingual process. Considering the proliferation of translations from Latin, it is no surprise that many Latin-derived loanwords for alchemical terminology entered the English language already in the ME period. My doctoral dissertation (Norja 2021: 261–306), focusing on the alchemical treatise *The Mirror of Alchemy (MoA)*, acted in part as a pilot study, showing that a lexicological approach is useful for exploring multilingual influence on the development of alchemical vocabulary.

My study of *MoA* showed that examining the etymologies of the specialised terms used for alchemical processes and products helps illuminate the influence of Latin on the development of scientific language. Even in a single treatise, I also uncovered some

antedatings and previously unrecorded words. The translators of *MoA* employed two main strategies for expressing alchemical concepts in English: loanwords derived from Latin (*decoccioun*) and native Germanic words semantically repurposed for alchemy (*stone*).

In this paper, I use this lexicological approach to explore a broader range of alchemical material. To enable comparison, I focus on a variety of ME alchemical manuscript treatises from the 15th century, such as *Common Workers*, a work found in three MSS in Oxford and Cambridge libraries. These treatises have not previously been explored in lexicological terms, and thus – like my previous study has shown – they will prove fruitful sources for examining the extent of Latin influence on alchemical terminology.

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Bio

Sara Norja is a postdoctoral researcher at the University of Turku, Finland. She is currently employed in the Kone Foundation -funded project *TiTaRa: Between Science and Magic*. Norja defended her doctoral dissertation in 2021, on the 15th to 17th-century manuscript and printed witnesses of the alchemical work *The Mirror of Alchemy*. Norja's postdoctoral research focuses on alchemy through the lens of medieval and early modern manuscript studies and philology, including aspects such as the materiality of text, lexicology, vernacularisation of scientific writing, and scribal habits. Her Finnish narrative nonfiction book *Alkemian historia* will be out in autumn 2023 from SKS Kirjat. Together with Eva Johanna Holmberg and Kirsty Rolfe, Norja is working on a new edition of the 17th-century *Confessions of Richard Norwood*, to be published by the Hakluyt Society. She is also coediting a special issue on the interaction of manuscript and print with Mari-Liisa Varila (*Renaissance Studies*).

Kostis Pavlou

ITEM (CNRS/ENS), Centre for Literary and Cultural Studies (KELOPOS)

Solomos at work: the many languages of the avant- and the inter-text

The important Greek poet Dionysios Solomos (1798-1857), is regarded as the founder of Modern Greek literature. Yet, as far as his literary production is concerned, it is always a question of a multilingual writing, attributed to historical and social factors (mainly to the prevailing Italian-Greek bilingualism of the Ionian Islands, where Solomos was born and bred), and to his solid Italian education, acquired in Italy between 1808 and 1818. Hence,

it is not a coincidence that his first, as well as his final poetical attempts are in Italian (c. 1818- 1822 and 1849-1855), reflecting indeed a high degree of assimilation of the Italian literary language of the time. However, the quintessence of Solomos's multilingual writing must be sought in the intermediate stage of his poetic career (c. 1824-1849), that is the period of his highly ambitious unfinished projects, which are considered as the poet's *magna opera*. This is the poet's "Greek" period par excellence, in the course of which, as attested in his wellpreserved manuscripts, Solomos implements an interlingual method of composition, roughly described as follows: Italian drafts in (often rhythmic) prose that alternate with their gradual translation-adaptation in Greek verses; it is important to note, however, that in the course of this writing process a constant interference between Italian and Greek, at all levels of the linguistic system, is also evident. In addition to this operational distribution of the two languages (Anokhina 2015; Anokhina & Sciarrino 2018), a diametrically opposed writing practice can also be identified, namely code-switching (Pavlou 2018).

Furthermore, in the poet's manuscripts of this period, we come across a remarkable number of scattered utterances in different languages (primarily in French, but also in Italian and Latin), most of which I have recently identified as reading notes (Pavlou 2023a; Pavlou 2023b). Indeed, using textual extraction as his major note-taking technique (Ferrer 2001; Ferrer 2004), Solomos proves to be an attentive reader and an avid consumer while producing his own text. What is more, the poet quite often translates from French into Italian failing to quote the original text, thereby rendering exogenesis (De Biasi 2020) translingual in a very interesting way and intertextuality quite a matter of indirect translation (French passages translated into Italian, followed by parts of these translated-adapted into Greek in order to fit the content and aesthetics of the ultimate textual product, which is the Greek verses).

It is on this very interface between reading and writing, between the exogenetic and the endogenetic processes, as attested in the poet's manuscripts, that this paper will focus, attempting mostly to explore, through specific examples, the special role and the multiple functions of both Solomos's multilingual and translingual practices.

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Bio

Kostis Pavlou is an external associate (*chercheur étranger associé*) of the research team "Multilinguisme, Traduction, Création" of the Institut des textes et manuscrits modernes (ITEM-CNRS/ENS) and Director of the Centre for Literary and Cultural Studies-KELOPOS (Nicosia). He holds a PhD in Modern Greek Language and Literature from the University of Sorbonne (Paris IV) and postgraduate degrees in Modern Greek Studies (King's College London) and in Semiotics (Université Denis Diderot-Paris VII). He has worked as a Postgraduate Fellow at the University of Padua, Italy, and he has taught Modern Greek Language and Literature at the Open University of Cyprus, the European University of Cyprus and the University of Padua. His research interests focus mainly on Modern Greek and comparative literature, the genetic approach (*critique génétique*) of the work of Dionysios Solomos, literary multilingualism, the writer's library, and Modern Greek and comparative metrics. He has published articles in peer-reviewed journals and volumes and he is the co-editor (with George Pilides) of the volume *Autografi letterari romanzi e neogreci* (Padua, 2015).

Sandra Pérez-Ramos

University of Caen

Archival research in the study of translation manuscripts: a comparative analyse of Georgette Camille's draft

IMEC (Institut Mémoires de l'édition contemporaine) located in Caen is one of the few archives preserving the memory of translation in France. It contains the drafts of the translations of Georgette Camille, translator of Virginia Woolf. Thanks to Camille's translations, Woolf gradually began to make inroads in France at the beginning of 20th century. The translator confesses her admiration for the English writer and devotes meticulous work to the translations and some novels such as *Kew Gardens* (1921) and *A Haunted House* (1921). In this research, we aim, firstly, to study the drafts produced by the French translator and, secondly, to carry out a comparative study to highlight not only the complexities of translation but also the relationship between editor, author and translator.

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Bio

Sandra Pérez-Ramos is a PhD in Translation, Gender and Cultural Studies at University of Vic (Spain) and she works as a lecturer at University of Caen (France). Her research focuses on the translation studies, corpus linguistics and gender studies. More information on: <https://etudes-romanes.univ-paris8.fr/?Sandra-PEREZ-RAMOS-associe>

Richard Pleijel

Stockholm University

Source text intentions: Deconstructing text-critical disinterestedness in two contemporary Swedish translations of the Hebrew Bible/Old Testament

The reader of a translated work is confronted with a text that is the outcome of translational decision-making. In the context of Bible translation, decision-making not only involves employing different kinds of linguistic strategies, but also choosing an appropriate source text. Such choices may be impacted by the different theological and ideological interests of the translators and translating institutions (Malm 2017; Pleijel 2022). In the suggested presentation, I will focus on such interests as reflected by text-critical decision-making in two contemporary Swedish translations of the Hebrew Bible/Old Testament.

The two translations are *Bibel 2000* ('Bible 2000', published in 1999/2001) and *Svenska Folkbibeln* ('Swedish Folk Bible', published in 1998). The first one was commissioned by the Swedish government and partly funded by the state, being intended as a Bible for all Swedish citizens regardless of belief; the translators emphasized that they disregarded all forms of confessional and religious interests and used only the best philological, scientific means available for establishing a text and translating it. By contrast, the latter translation was presented as a faithful rendering of the biblical source texts as the Word of God, which existed by virtue of divine inspiration. The existence of a transcendent reality on the other hand, and of scientific rigor on the other, hence vouchsafed an accurate source text. In other words, both translations were presented as *disinterested*, in the sense that the ideology of the translators or translating institutions, or of the intended readers for that matter, were considered irrelevant for the translational decision-making, including the construction of an appropriate source text.

In the presentation, I will critically discuss the two translations comparatively. The material will consist of four short Hebrew Bible/Old Testament pericopes which are intimately connected to the reception history of the Bible, and where the two translations consistently represent different source texts. I will survey the actual choice of source texts (as reflected by target-language renderings) and paratextual information in footnotes and appendices. The contrast between the translations will enable me to deconstruct the "disinterestedness" evoked by the translators, and thereby to discuss translators as textual critics and the connection between textual criticism, translational decision-making, and the ideology of translators and translating institutions.

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Bio

Richard Pleijel (b. 1985) holds a PhD in Hebrew Bible exegesis from Uppsala University, Sweden. He is currently a researcher at the Institute for Interpreting and Translation Studies, Stockholm University, where he is conducting the research project "A secular Bible: *Bibel 2000* at the intersection between religion and politics in postwar Sweden," funded by the Swedish Research Council.

Malin Podlevskikh Carlström

University of Gothenburg, University of Turku

Translation as Fraud. Constructed "Swedishness" in a Russian Pseudotranslation Book Series

I have in previous analyses concluded that Swedish crime fiction during many decades has been a popular genre the Soviet Union and Russia (Podlevskikh Carlström 2022; Podlevskikh Carlström manuscript in preparation). As a matter of fact, the genre stands for as much as 68 % of all 21st century Swedish prose fiction published in Russia 2000-2021 (Podlevskikh Carlström 2023). As might have been expected, the crime fiction novels published in Russian translation are written by award-winning authors with a firm reputation in the source culture, Sweden. However, a series of six novels by the unknown Swedish author Eva Chansen were between 2013 and 2014 published by the Russian publishing house Eksmo, and marketed as a mixture between Stieg Larson's Millennium trilogy and E. L. James' Fifty Shades-series. In reality, the author Eva Hansen does not exist and the book series consists of six elaborate pseudotranslations.

In the first edition of *Descriptive Translation Studies*, Gideon Tory defined pseudotranslations as "texts which have been presented as translations with no corresponding source texts in other languages ever having existed" (Toury 1995, 40). In later editions, he elaborates further regarding the possible reasons for publishing original works as translations, and the significance of pseudotranslation for translation studies, and concludes that as texts that pretend to be translations, pseudotranslations may offer an insight into how members of a community perceive of translations in general, and how they perceive of translations from a specific source culture in particular (Toury 2012, 50-54) That is, pseudotranslations are generally connected to the expectations of the reader, and build on assumptions about the hypothetical source culture.

In this presentation, I will illustrate the textual and paratextual strategies applied by the author and publishing house in order to present the novels in the Cvet boli-series (The Color of Pain) as translations from Swedish, and also how they fail to appear as genuine translations. Furthermore, I will draw conclusions regarding the possible reasons for 1) publishing the novels as translations, and 2) publishing the novels as translation from

Swedish. Based on the textual and paratextual strategies applied by the publishing house and author, I will also consider Russian assumptions about the hypothetical source culture, Sweden, and Swedish Crime Fiction. Finally, ethical implications of pseudotranslation will be discussed.

The paratextual analysis focus on the publishers peritext (Genette 1997, 16) and includes all six novels in the series (Chansen 2013a, 2013b, 2013c, 2014a, 2014b, 2014c) while the analysis of the novels is limited to the first two books in the series (Chansen 2013a, 2013b). All material included in the analysis has been transcribed or OCR-scanned and imported into NVivo – a software for qualitative data analysis – for close reading and subsequent coding.

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Bio

Malin Podlevskikh Carlström is a postdoctoral researcher at the department of Languages and Literatures, and a Swedish Research Council Postdoctoral Fellow at the School of Languages and Translation Studies at the University of Turku, Finland (2001-2023). She has a PhD in Slavic languages and a master's degree in translation, both from the University of Gothenburg, Sweden. Furthermore, she has and experience from working as a translator, interpreter, and proofreader. Her research interests cover intertextuality, contemporary Russian literature, and a wide range of aspects related to translation reception. She currently works on the three-year research project "What is 'Swedish' in Swedish literature? Publication, marketing, and reception of Swedish literature in Russia", funded by the Swedish Research Council.

**Multimodality and text in translation studies:
A problem of the contemporary digital paradigm of translation studies?**

The paper will address the dynamic and complex nature of the concept of text in multimodal translation, which will be illustrated by singable translation. As argued by Gambier and Kasperę (2021: 37, 47), the discipline of translation studies is currently experiencing “the clash of paradigms” and so the concept of text needs to be revisited or redefined, especially in the context of multimodality.

Though multimodality seems to be a feature that became especially fashionable in translation studies at the beginning of the 21st century (see similar comments made by Kaindl 2020: 49), it was highlighted much earlier by semioticians, including Yuri Lotman or Roland Barthes, and was part of translation even within the paradigm of equivalence and its linguistic focus. This may be exemplified with singable translation, where the role of non-linguistic sign systems is palpable, and hence, the understanding of a text seems to have been liberated from the corset of linguistics much earlier than in the era of AVT or localization.

Seen from the point of view of semiotics, a text is a complex composition consisting of multiple sign systems, codes and modalities. Accordingly, a text in singable translation consists of three major components: the linguistic component of lyrics, the acoustic component of music and the acoustic/visual component of performance. This complex and dynamic nature of text becomes especially visible in translation, where it undergoes a number of changes that go beyond the interlinguistic transfer of meaning.

After introducing some general theoretical ideas concerning the notion of a text, the paper will present a descriptive-explanatory analysis of a Polish singable translation of Elvis Presley’s hit song *Are you lonesome tonight* done in 1963 for a TV entertainment show. It will highlight the mediation and translation processes, including the intergender, intergeneric or intermodal translation, and prove that a text is in fact a dynamic semiotic entity.

Though translated in the time of the paradigm of equivalence, the target text was the result of multiple operations, stemming from its multimodal composition and contextual factors. The discussion will also indicate that particular phases of the development in translation studies (including paradigms and turns) are in constant dialogue and are somehow complementary, as already argued by, for instance, Zwischenberger (2022: 1-2).

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Bio

Anna Rędzioch-Korkuz is Associate Professor in the Institute of English Studies at the University of Warsaw, Poland. She graduated from applied linguistics and holds a PhD degree and a D.Litt. degree in linguistics, specialising in translation studies. Her main research interests lie in theoretical translation studies, with particular reference to the relationship between translation and semiotics, the problem of translation constraints and a general theory of translation. Her research concentrates also on opera surtitling and singable translation.

Maris Saagpakk, Anna Verschik

Tallinn University, Tallinn University

Engaging with a Multilingual Past in Literature. The Case of Estonian Translations of Baltic German Literature

As is common in the Baltic region, Estonia has historically been a linguistically diverse area. Since the 13th century the autochthonous population has been ruled by speakers of German, Swedish, and Russian, as well as Polish and Danish in some parts of the country. Among these languages, German as the language of local landowners played a dominant role until the founding of the Republic of Estonia in 1918. This makes the German-Estonian language contacts the longest in duration and crucial in its ways of shaping the development of the subordinate Estonian language.

In literary studies, at first the lack of multilingualism in Baltic German literature was noticed (Wilpert 2005). It was interpreted as a colonial trait of the Baltic German society which aimed at avoiding influence from the languages and cultures of lower social status. However, examples of multilingualism in Baltic German literature can and have been found and over the last decade there is a growing interest towards this field. This paper examines how the Estonian translations of Baltic German historical novels and ego-documents engage in interpreting language symbolism and linguistic behaviour represented in the texts. Translation choices, additions and omissions in translations of multilingual passages can be read as the translator's sociolinguistic commentary to the period that is presented in the fiction.

This paper also aims at contributing to the debate over terminology in the research of literary multilingualism. We suggest using established terms from contact linguistics in order to describe multilingualism in literary texts. The use of these terms would contribute to a more precise understanding of multilingualism in translation and not just in written texts. This approach provides a foundation for a closer interdisciplinary understanding and cooperation between scholars of multilingualism from different disciplines. Thus, the terminological foundations of the study of literary multilingualism presented in the paper stem from contact linguistics based on Myusken (2000). For describing multilingualism that takes place only on the level of narration and has no linguistic representation in the text, the paper suggests further layers of description in order to offer a systematic view on different forms of multilingualism in a literary text. The second step of the analysis which displays the modes of translation of multilingualism, the model of Delabastita (1993) is used with some modifications.

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Bios

Maris Saagpakk is Associate Professor of German Cultural History and Literature at Tallinn University. In her research Saagpakk focuses on Baltic-German literature and culture, autobiographical writings, Linguistic landscapes, postcolonial studies, German language didactics, and history of translation. Saagpakk is currently involved as a researcher in the project "Translation in History, Estonia 1850-2010: Texts, Agents, Institutions and Practices". Saagpakk has received scholarships from Robert Bosch Stiftung, DAAD, and most recently the Fulbright Program.

Anna Verschik is professor of general linguistics at Tallinn University. Her field is language contact and multilingualism. She has written on multilingual speech and language contacts in Estonia, as well as on varieties of Yiddish in the Baltic region. She has translated fiction from Russian and Yiddish into Estonian and poetry from Ukrainian to Estonian. Translation theory is among her scholarly interests as well, and she investigated translations of the Yiddish author Sholem Aleichem into Estonian and Lithuanian.

Verschik is currently involved as a part-time researcher in the project "Translation in History, Estonia 1850-2010: Texts, Agents, Institutions and Practices".

Kirsti Salmi-Niklander, Lotta Leiwo

University of Helsinki, University of Helsinki

Exploring trextualities of the hobo poet and columnist T-Bone Slim

We will discuss the complex issues of translation and bilingualism in the writings of the pseudonym "T-Bone Slim". His writings and networks are explored in the research project "T-Bone Slim and the transnational poetics of the migrant left in North America" (Kone Foundation 2022–2023). Additionally, we discuss trextuality in the collaboration of our international, multilingual research team.

Matti Valentinipoika Huhta (1882–1942), better known under his pseudonym "T-Bone Slim", was one of the most seminal figures in the US Labor movement, IWW (International Workers of the World). However, he stayed out of the limelight and his identity remained as a mystery to most of his readers. Matti V. Huhta was born in a Finnish speaking immigrant family in Ashtabula (OH) but learned English in school. After his young years in American Finnish temperance movement and starting a family in Erie (PA) in the early 1900s, Huhta left his family to live as a "hobo". The details of his life during the 1910s are fragmented, but he became an activist in the IWW movement, and started his literary career as a columnist, poet, and a songwriter "T-Bone Slim" at the beginning of the 1920s.

T-Bone Slim's texts were written and published mainly in English. However, in the research project we have discovered that he wrote some texts in Finnish as well. His texts were also translated in Finnish for American Finnish socialist publications. The multilingual and transnational IWW movement in North America consisted of several

immigrant ethnicities. As a second-generation Finnish immigrant, T-Bone Slim was fluent both in Finnish and in English but decided to pursue his career in English. In his texts, Matti V. Huhta plays with the English language as well as with his literary alter ego's (T-Bone Slim) identity. How were his wordplay and texts translated and transmitted in Finnish IWW press? How does he comment and adapt the literary works originally written in different languages?

We explore the trextualities of T-Bone Slim's literary work through a case study of one of T-Bone Slim's texts: "May the First. Spring Is Here" (Finnish translation "Toukokuun päivänä"). The text indicates that it is adapted from Victor Hugo's texts. Based on our studies, the text is not a translation of any single Hugo's text but rather a loose collage inspired by Hugo's work. T-Bone Slim refers to Victor Hugo often in his work. The multilingual translation and adaptation process is one example of the international influences in Finnish working-class literature (Salmi-Niklander 2016).

Furthermore, translation and transmission play a major role in our international research group. As everyone in our research group understands English, but not all are native English-speakers and some do not understand Finnish at all, the collaboration in the T-Bone Slim project is filled with trextuality. We face the same challenges in the communication of our research results with the wide transnational audience of T-Bone Slim's readers.

Reference

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Bios

Kirsti Salmi-Niklander is University Lecturer and Docent in Folklore Studies at Department of Cultures, University of Helsinki. Her research interests include vernacular literacy, oral history research, working-class culture and immigrant culture. She is the Principal Investigator of the research and artistic project "T-Bone Slim and the Transnational Poetics of the Migrant Left in North America", funded by Kone foundation 2022-2023. Her recent publications include *Handwritten Newspapers. An Alternative Medium during the Early Modern and Modern Periods*, co-edited with Heiko Droste (Studia Fennica Historica 26, Finnish Literature Society 2019) and *Reading Home Cultures Through Books*, co-edited with Marija Dalbello (Routledge 2022).

Lotta Leiwo is a Master's student at the University of Helsinki majoring in Folkloristics and minoring in Religious and North American Studies. Her interests include handwritten and immigrant newspapers, immigrant place making and working-class leisure and relationship with the nature in early 20th century Finland and North America. In addition to currently working on her Master's thesis about North American Finnish women's socialist newspaper *Toveritar*, she is the research assistant in research project "T-Bone Slim and the transnational poetics of the migrant left in North America".

(In)visible translations: Texts from medieval England

The use of two or more languages or language varieties in the same conversation has been researched in linguistics for decades. More recently, the study of this multilingual practice – *codeswitching* – has been extended to written materials as well, including older texts (e.g. Schendl & Wright 2011; Pahta et al. 2018). Such research has often addressed the syntax of bilingual sentences but also identity-related questions and other social and pragmatic dimensions of codeswitching. However, there is now increasing interest in the *visual* aspect of non-monolingual written communication (e.g. Kopaczyk 2023), including script-switching between languages and variation in the use of colour in manuscripts containing multilingual texts.

In addition to visual or multimodal *flagging* of the ‘other’ language, a visible feature which not infrequently accompanies codeswitches in written sources is *translation*, be it faithful or more of a paraphrase or summary. In medieval manuscripts, for instance, the presence of three types of textual material – content in the main language, codeswitches into another language, and adjacent translations of the latter into the main language – within one text may pose challenges for its writer, copyist, editor and reader. The origin of the translation and its relationship to its source text and to the text which contains it may be less than clear.

In the proposed presentation I plan to focus on translations appearing in connection with other-language units within medieval texts from England. Such *intratextual* translations can be regarded as a form of *verbal* flagging, guiding the reader through a text containing material in two or more languages; another prominent type of verbal flag is constituted by metadiscoursal language labels sometimes used at points where linguistic boundaries are crossed within a text (“as they say in Latin”). While the range of both visual and verbal flags has been described in a recent diachronic exploration of English-language materials (Nurmi & Skaffari 2021), this presentation will focus on a more limited – and often ignored – dataset of bilingual (English-Latin and Latin-English) texts of the 12th and 13th centuries. I will approach the topic by presenting a series of cases in which the presence of a translation next to a codeswitch makes the text more accessible to the potentially monolingual reader, but causes problems for the researcher attempting to interpret the make-up of the text and the origin of its component parts. I have viewed most of the texts under scrutiny in manuscript form at various UK repositories, not only as digital images or editions, which makes it possible to consider also the material dimension of verbal and visual flagging of codeswitching and translation. It is time to see the translations, not simply the codeswitches, in multilingual texts.

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Bio

Dr Janne Skaffari is a university lecturer in English language and linguistics at the University of Turku. His research interests range from medieval lexical borrowing to present-day linguistic landscapes. Much of his recent research focuses on multilingual practices in texts from post-Conquest England (c. 1100-1300), with particular focus on flagging code-switches visually and metalinguistically. The latter type of flagging also includes intratextual translations as a feature of bilingual texts.

Joanna Sobesto

Jagiellonian University

Women in (male) translators' archives. Interdisciplinary approach to translation history in the context of Interwar (1918-1939) Poland

Recently Translation Studies scholars have recognized the importance and potential of archival research in studying translation practices, translators and translations (Kujamäki 2018; Cordingley, Hersant eds. 2021). Several canonical examples in the field stresses the political dimension of an archive - especially in the context of translators: figures invisible and/or forgotten (Munday 2014). Archives are not only political, but also exposed to randomness and serendipity (Paloposki 2016), thus researchers agreed that investigation in translators' papers requires creativity, persistence and luck. Although the majority of researchers stress that translation is not at the first level of classification in the archive and translators' papers are stored in the collection of others, culturally more prominent figures, this approach stems from the belief that there always is something one can call "the archive".

In the context of interwar Poland, archival research seems almost impossible: translators' papers are either difficult to access or non-existent; mainly destroyed during the World War II along with the archives of publishing houses operating in the period. How to research translators whose voices are lacking and archives - lost? How to define the archive in this context? As we would like to argue, archive – as memory and experience (Susam-Saraeva 2021) - is always constructed. How to take responsibility and speak for a translator but not overwhelm him or her? Does archive have gender?

By applying interdisciplinary tools taken from history (Rundle 2014), feminist studies (Haraway 1988) and postcolonial studies (Buss, Kadar eds. 2001) to the archival research on two translators: Zofia Jachimecka (1886-1973) and Paweł Hulka-Laskowski (1881-1946) we will try to locate female subjects in the male archives but also: reflect on our own positionality as researchers. Jachimecka, female theater translator from Italian and model, constructed her own archives on the margin of creating an archival collection documenting her husband's scientific and cultural activities, and formed a sort of "male archives". She consciously shaped and restricted the access to her own papers. Hulka-Laskowski – male translator i.e. from Czech, English and German known mainly as writer, educator and diplomat, left an opulent archive that survived after his death thanks to his wife and

daughter. Their underestimated contribution to the male archive enabled contemporary researchers' investigations of Hulka-Laskowski's translation practices. By stating our own positionalities as researchers and presenting different modes of female presence in translators' archives, we will define challenges and obstacles of archival research in the context of Interwar Poland. Therefore, the potential of archival work in the interdisciplinary study of dynamics of literary and cultural life in interwar Poland will be stressed.

The presentation will be an opportunity to share initial findings on the Translation History in Poland mapped within the framework of a grant "A Century of Translation. Translators and their work in Polish literature after 1918" led by prof. Magda Heydel.

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Bio

Joanna Sobesto – translator and Ph.D. student in Polish Department at Jagiellonian University. Graduated from Cultural Studies and from Translation Studies. Devoted her MA thesis to the investigation of reception of Katherine Mansfield's prose in Poland. Currently working on her doctoral project concerning microhistories of selected cultural mediators in interwar (1918–1939) Poland. Involved in the National Science Center (NCN) grant "A century of translation. Translators and their work in Polish literature after 1918" led by Professor Magda Heydel and in the project "Voices in the cloud. Use of digital tools in Research of WW II difficult Heritage from the perspective of Memory Studies and Translation Studies". Her areas of academic interest are mainly Translator Studies, translation history and reception studies.

Marja Sorvari

University of Eastern Finland

Self (in) Translation: Multilingualism, Self-Translation and Cultural Mediation in Bilingual Russian Writers' Texts in Finland

The proposed presentation discusses self-translation and multilingualism as a literary phenomenon and technique among contemporary bilingual writers. Scholars and writers

alike approach literary self-translation and multilingualism in many ways: as a search for “new self”, as writing “in-between” languages and cultures, as multilingual “self-dialogue”, and self-translators are perceived (and they also perceive themselves) as powerful “cultural and ideological mediators”. Self-translation can take many forms: writers can write “translingually” in a second language, “bypassing” the process of translation, or they write bilingual texts, offering the same original in two (or more) languages at once. Self-translation can also take place when translingual writers create their texts in a second language and translate them into their first language. However, translingual writers are often critical of the view that their texts in different languages should be considered as (self-)translations and stress instead that their texts in different languages are versions of the same original, belying the conventional dichotomy between “original” and “translation”. Focusing on bilingual Russian writers in Finland, I will discuss how the writers make use of and approach multilingualism and/or self-translation their works. How do the writers perceive their position as bilingual Russian writers in Finland and how does it affect their literary work?

Bio

Marja Sorvari is Professor of Russian Literature and Culture at the University of Eastern Finland, Joensuu. She specializes in post-Soviet Russophone literature, cultural memory and literary multilingualism. Her Ph.D. dissertation (2004) examined Russian women’s autobiographical texts of the 1990s. Her current research focuses on multi- and translingual literature, displacement and (post)memory in post-Soviet writing, and the reception of women’s writing in Finnish-Russian literary relations. Publications include the monographs *Displacement and (Post)memory in Post-Soviet Women's Writing* (2022), *About the Self and the Time: On the Autobiographical Texts by E. Gershtejn, T. Petkevich, E. Bonner, M. Pliseckaja and M. Arbatova* (2004) as well as numerous peer-reviewed articles and co-edited collections of articles.

Lucie Spezzatti

University of Geneva

“Between a *malentendu* and an *équivoque*, there is an ocean”¹: first translations echoes in author-translator collaborative second translations

This talk analyses the role and echoes of the first translations in a revised French translation (2006) of *Il filo dell'orizzonte*, and a retranslation (2006) of *Piccoli equivoci senza importanza*, made by Bernard Comment in collaboration with the author Antonio Tabucchi. For this purpose, I will rely on archives, paratextual documents and an interview with the translator.

Antonio Tabucchi is a contemporary plurilingual writer who has had widespread public and critical success in France. He was translated into French by several translators among which Bernard Comment became his official translator from the mid-1990s. The two men have a close personal and intellectual relationship. In addition to the French translations’ of Tabucchi’s books, they have also collaborated on articles and other literary projects. In France, Tabucchi was initially published by Christian Bourgois in 1987, but in 2004, he signed a contract with Gallimard. Almost his entire body of work moved to Gallimard and in 2006, four translations of his books were printed together in an ambitious publishing strategy: one reissued translation, two revised translations and one

re-translation. *Le Fil de l'horizon* and *Petites Équivoques sans importance* were among them. Both had already been translated into French by Christian Paolini and Martine Dejardin thirty years before. The early stages of the retranslation and revision processes were documented in archives that I was able to consult at the Archives Littéraires Suisses.

Tabucchi and Comment have expressed their views on these new translations in several interviews. They highlight relevance of the new translations by claiming that they are “more in line” (Tabucchi, 2010) with the author’s views and style. The way in which they present the 2006 translations in relation to the first translations recalls Koskinen and Poloposki’s conception of “anxiety of influence” (2015), a notion first developed by Bloom (2000) regarding intertextuality in English literature. Drawing upon Koskinen and Poloposki’s work, I will analyse the traces of the first translations in *Le Fil de l'horizon* and *Petites Équivoques sans importance*. The annotated typescripts and proofs reveal Comment’s initial translations and doubts, occasionally echoing the first translations. The micro-textual analysis of the first translation, corrected translation and retranslation allows us to identify lexical similarities on the first drafts of Comment and several differences between the two texts regarding punctuation, rhythm, registers, and intertextuality. Finally, an analysis of the paratext consisting of published interviews of the author and translator, newspaper articles, and an interview I conducted recently with Comment will show how the second French translations were the result of a collaboration between the two men, which legitimized their text through its opposition to the first translations.

¹ Antonio Tabucchi in an interview with Alain Veinstein for *France Culture* in 2006 (my translation).

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Bio

Lucie Spezzatti is a second-year PhD student and teaching assistant at the University of Geneva. Following her MA in Translation Studies, she did two internships in publishing houses and then started to work as a research assistant at the university. Her PhD focuses on the translation process of Lise Chapuis and Bernard Comment, two of the French translators of the Italian writer Antonio Tabucchi, by analysing their literary archives: manuscripts, typescripts, and letters. She is also interested in the collaboration between author and translator, and in understanding the context in which both translators worked.

Perspectives from the archives: Non-retranslation and the emerging professionalization of literary translation in 1950s Sweden

Recently, the phenomenon of non-retranslation, i.e., translations that are republished over a long period of time in many editions but are not retranslated, has emerged as an intriguing object of study within retranslation studies (Koskinen & Paloposki 2019; Bollaert 2019). In my ongoing work on Swedish non-retranslations from the 20th century, I have so far focused on different aspects of the phenomenon, such as canonization and consecration through paratexts (Svahn 2022a), and aging and revision (Svahn in press 2023). I have also mapped out trends and tendencies related to e.g., publishers, source languages, and temporal aspects based on a bibliography of non-retranslations with 200 titles and 1002 editions (Svahn forthcoming 2023).

This paper is based on a study (Svahn 2022b) where I investigated different sorts of archival material to make sense of a phenomenon and a specific time in Swedish translation history: non-retranslations and the 1950s, a time when literary translation experienced an emerging professionalization as a result of the instigation of the Swedish Translator Association in 1954. I present three examples of Swedish non-retranslations – *Stäppvargen* [Der Steppenwolf] by Hermann Hesse, *Öster om Eden* [East of Eden] by John Steinbeck, and *Bonjour tristesse* [Bonjour tristesse] by Françoise Sagan – and their respective Swedish translators: Sven Stolpe, Nils Holmberg, and Lily Vallquist. These translators, in turn, represent three different sorts of translators active during the 1950s: the author-translator Stolpe, the union-engaged translator Holmberg, and the ‘ordinary’ translator Vallquist.

In this paper, I explore how archival research can shed new light on the phenomenon of non-retranslation. Such research can trace an intricate web of how cultural capital, questions related to translation contracts, and the translator’s reputation operate in relation to non-retranslation.

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Bio

Elin Svahn holds a PhD in Translation Studies Stockholm University. She defended her PhD thesis *The Dynamics of Extratextual Translatorship in Contemporary Sweden. A Mixed Methods Approach* in 2020. Her research interests include retranslation, translation sociology, and translation history. She is the co-editor of a special issue of *Hermes* dedicated to the translation profession together with Minna Ruokonen and Leena Salmi (2018) and a methodologically oriented volume co-edited with Lova Meister (Morfem, 2020).

Chris Tanasescu, Raluca Tanasescu

Open University of Catalonia, University of Groningen

Expanding from Majority to Minority. On Deploying Algorithmic Translation in Poetry Corpus Assemblage, Comparative Analysis, and Expansion

This presentation overviews two recent projects in computational approaches to anthology assemblage and foregrounding minorities in poetry translation. It reflects on algorithmic translation as a way of placing source and target texts on equal footing and as a heuristic method for expanding initial selections of ‘canonical’ texts to include less-translated ones which share relevant poetic features. Our presentation will also reflect on the semiotic dimension of computational approaches to translation and on algorithms as vehicular meaning-creating media.

The first published project is MARGENTO’s bilingual anthology (in English and in Romanian translation) *“US” Poets Foreign Poets* (2018), in which translation was done on several levels: first, the translation of an initial U.S. poetry corpus into network graphs; second, translation within and across the subgenres of traditional/‘page poetry’ and digital poetry; third, the translation of the algorithms that had generated the ‘originals’ into algorithms for composing, generating, or assembling the ‘translations’; and, finally, translation as automated expansion of the corpus, so that it gradually includes more and more poems sharing certain remarkable features (an expansion that marked the transition from “U.S.” to “us,” poets and translators beyond any borders or boundaries).

The second one is an ongoing MARGENTO project in digital & computational poetry that involves Belgian Francophone poetry in English translation (under contract with Peter Lang). One of its outcomes will be a Belgian French poetry computationally assembled anthology in English translation as it will map Belgian French poetry as a network within the larger networks of Francophone poetry in general (in both the original French and in English translation comparatively). It will also provide tools for users to experiment creatively with their own/other poetry books and corpora. Furthermore, the project features computational methods and approaches to poetry corpus analysis and automated comparative poetry corpus expansion.

The paper reflects on the main concepts and re-conceptualizations involved by algorithmic translation as coexistence of source and target texts as well as dialogue between so-called ‘major’ and ‘minor’ literatures. It also expands on the salient features

and proven relevance of translation for computationally assembled poetry anthologies as well as on possible future research and applications in multifaceted algorithmic approaches to poetry translation and on network applications in poetry corpus assemblage, analysis, and expansion.

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Bios

Chris Tanasescu has degrees in both English and Computer Science and works at the intersection of Natural Language Processing (NLP), network analysis, poetry, and translation.

He is the author, editor, or translator of over twenty books, including an internationally praised computationally assembled poetry anthology and a topic-modeling-driven collaborative poetry collection described by Servanne Monjour (Sorbonne University) as a "pioneering computational translation." As an internationally awarded intermedia poet (a.k.a. MARGENTO), he has chaired the #GraphPoem performances at the Digital Humanities Summer Institute since 2019.

He previously served as Professor and Coordinator of Digital Humanities at University of Ottawa and Altissia Chair of Digital Cultures and Ethics at UCLouvain, and currently fills the position of Senior Research Scientist with GlobalS and CoSIN3 contributing to the GlobalS lab's Global Translation Flows research line.

Raluca Tanasescu received a PhD in Translation Studies from the University of Ottawa's School of Translation and Interpretation. Her doctoral work was supported by the very prestigious Ontario Trillium Award and the Vanier Canada Graduate Scholarship between 2013 and 2018. Her thesis proposed chaos theory and complex networks as a more dynamic mode of inquiry into the practice of literary translation. It examined how the paradigm of complexity engenders a better grasp of translation in a so-called 'minor' culture and proposed a model based on social network analysis and data visualization for a networked understanding of translators' agency. Since 2019, she has served as a Postdoctoral Researcher in Digital Humanities at University of Groningen, where she was in charge of the computational methodology behind

the interdisciplinary ERC Stg Grant “The Normalization of Natural Philosophy,” led by dr. Andrea Sangiacomo, with whom she worked on corpus acquisition and expansion methods and on the social and semantic network analysis of several multilingual corpora.

Danielle Thien

University of Geneva

The Hidden Voices Behind an Opera: Retranslation and Indirect Translation and Adaptation in the Writing of Berio di Salsa’s *Otello* Libretto

This presentation examines how an operatic text can be used to investigate the processes of retranslation and indirect translation and adaptation. Previous research on the intersection between opera studies and translation studies has focused almost exclusively on surtitling and singable translations (for example, Şerban and Chan 2020, Minors 2013 and Marschall 2004). By contrast, the question of how translation intervened between the literary text that inspired the opera and the writing of the libretto is one that has yet to be addressed in the field. In order to fill this gap, I propose a case study on Francesco Berio di Salsa’s libretto for Gioachino Rossini’s opera, *Otello* (1818).

First of all, I will discuss how issues of translation have also been neglected by opera scholars. While it has long been acknowledged that Berio di Salsa is unlikely to have accessed Shakespeare’s play in its original language, studies on the question of Berio di Salsa’s sources (most notably, Marvin 1994) concentrate primarily on the intervention of two adaptations, Jean-François Ducis’ 1792 French adaptation and Carlo Cosenza’s 1813 Italian adaptation, while dismissing, or entirely overlooking, the potential mediation of the existing eighteenth- and early nineteenth-century French and Italian translations: Pierre de la Place’s (1745) and Pierre Le Tourneur’s (1776) French translations of Shakespeare, Giustina Renier Michiel’s (1798) and Michele Leoni’s (1814) Italian translations of Shakespeare, and Celestino Massucco’s Italian translation of Ducis’ adaptation (1800).

I will then demonstrate how a close textual comparison between the libretto and all of its potential sources, as well as between the sources themselves, can lead to a more nuanced understanding of the genesis of each of these texts. The relationships that emerge from this analysis go far beyond the source-target binary, presenting complex combinations of direct and indirect inter- and intra-lingual translation. Furthermore, I will draw attention to how the types of transfers that occur in indirect adaptation practices closely resemble the kind that can be observed in indirect translation processes, whether we are moving from a translation to an adaptation, or from one adaptation to another. An opera libretto can thus provide us with insight into what Koskinen and Paloposki describe as the “thorny question” of where adaptative practices stand in relation to translation within retranslation phenomena (2010). Ultimately, I will argue that studying the role of translation and adaptation in the creation of a libretto enables us to revisit texts that have long been cast aside because they are considered to be both inaccurate and obsolete. Examining them in light of the issues of retranslation, indirect translation and indirect adaptation therefore affords them new relevance and value within contemporary translation studies.

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Bio

Danielle Thien is a post-doctoral researcher and lecturer in the English Unit of the University of Geneva's Faculty of Translation and Interpreting. Her research lies at the intersection of translation studies and opera studies; her work examines both singable translations of opera libretti, as well as the indirect translation and adaptation processes involved in the drafting of libretti drawn from foreign literature. She holds a PhD in Translation Studies and an MA in Specialised Translation from the University of Geneva, and a BFA in Creative Writing and French from the University of British Columbia. In 2020, she was the recipient of a Doc.mobility scholarship from the Fonds National Suisse.

Anne Turkia

University of Turku

Varying interpretations in Finnish canon of translated poetry: Toivo Lyy's, Jaakko Tuomikoski's and Paavo Cajander's translations and Aale Tynni's retranslations in Finnish translation anthologies in 1933 and 1957

In my presentation, I discuss Finnish translations and retranslations of seven poems originally written in English. The earlier translations were made by Toivo Lyy, Jaakko Tuomikoski and Paavo Cajander and published in a major anthology of literature translated from English, *Englantilaisen kirjallisuuden kultainen kirja* (The Golden Book of English Literature, Railo 1933) (from this on EKKK). Two decades later, Aale Tynni was asked to collect and edit poem translations from the series of translation anthologies, to which EKKK belongs, for a new anthology of translated poetry, which became the canonical *Tuhat laulujen vuotta* (Thousand Years of Songs, 1957, 1974, 2004). Nevertheless, as according to Vanderschelden (2000, 1) often happens, Tynni's editing turned into retranslating, and that was her approach also to these seven source texts. In fact, Tynni (1957) mentions no connection to Lyy, Tuomikoski or Cajander in the preface or the translator list. Based on Riikonen & Laitinen's (2007, 480–483) observations, Tynni was not opposed to editing existing translations drastically, which makes the complete rejections particularly intriguing.

I analyse Lyy's translations of "To Daffodils" (Robert Herrick) and "The Lake Isle of Innisfree" (William Butler Yeats), Tuomikoski's translations of "Ode on a Grecian Urn" (John Keats), "Ode to a Nightingale" (John Keats), "On His Blindness" (John Milton) and "Ode to the West Wind" (Percy Bysshe Shelley), Cajander's translation of "Shall I Compare

Thee to a Summer's Day" (William Shakespeare) and finally Tynni's retranslations of the same source texts. I chose them because Tynni included no translations by Lyy, Tuomikoski or Cajander and all the source texts employ rhythm in an important manner. Tynni (1957) wanted to renew Finnish language and was criticised for sacrificing the rhythm when trying to make the texts "understandable". Tynni's strategy resembles by its intention the observation of Vanderschelden's (2000, 4–5), according to which a canonical text may be retranslated in attempt to conform to the new norms. The norms in Finnish literature in the 1950's, however, contained several changing ideals (Nummi, Laamanen & Koriseva 2018), and Tynni's views on modernising represent thus only one perspective of the debate. That is why I use this case to gain insight as for differences between Tynni's and the other translators' interpretations of the poems and the connections these interpretations have to the Finnish literary field.

I analyse the material by comparing the translations in order to detect different ways of translating, which Saldanha (2011, 31) defines as being 'recognizable across a range of translations by the same translator', distinguishable from others, having 'a coherent pattern of choice', being "motivated", in the sense that [they have] a [--] function', and existing somewhat independently of 'the author or source-text style'. In this analysis, I focus on the poetic metre and the prevalence of shortenings and archaic words, since these aspects were prominent in the literary debate of the time, especially when discussing Tynni's translations. The aim of this study is to observe similarities in the translations that Tynni rejected and their differences from Tynni's own translations.

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Ine Van linthout

Vrije Universiteit Brussel

The German 'post-texts' of Charles De Coster's *La légende d'Ulenspiegel*

My proposed paper combines the conference's foci on multilingual writing, (re)translation and translation genetics by investigating the German translations of the novel *La légende d'Ulenspiegel*, written in 1876 by the Belgian francophone author Charles de Coster.

De Coster's best known work is interesting not least because of its structural multilingualism. The novel turns the legendary German character Eulenspiegel into a Flemish freedom fighter against the Spanish oppression in the Low Countries of the sixteenth century. Its French, rendered archaic by various textual techniques, contains hybrid French-Flemish language forms and is interspersed with Flemish words. Parts of the novel are translations from Flemish sources, others give the impression of being translated from the Flemish though they are not. In this way, the author painstakingly interweaves the two languages he considers constitutive of a Belgian identity (which is under construction at the time of his writing) and sets the work's readers as well as its translators a considerable challenge. The novel's literary qualities as well as its outspoken potential for ideological use make it nonetheless a classic with worldwide translations and reeditions till the present day.

In Germany alone, at least fifteen different translations and a spectacular number of reeditions appeared, marked to no small extent by Germany's changing cultural, economic and political interests and claims towards the novel's source culture. Following the observation that the "process of textual transformation continues well after the work's publication through its reeditions, its retranslations and its different reception by heterogeneous communities of readers" (Cordingley and Montini 2015, 2), I will investigate a number of those translations and reeditions as stages in the text's evolution, 'unfinishing' (15) the source text, as it were, by continuing its creation process in response to ever new conditions. I will look at the variety of textual and translation choices – especially with regard to style and multilingualism – and attempt to trace at least some of the factors influencing them, such as the sources used, contemporary intertexts and the actors involved in the transmission.

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Bio

Ine Van linthout is Professor of German and Translation Studies at Vrije Universiteit Brussel. She received her PhD degree from the Humboldt University of Berlin and the University of Antwerp for her dissertation on the role of the book medium in Nazi German propaganda politics (*Das Buch in der nationalsozialistischen Propagandapolitik*, 2012, De Gruyter). Her main research areas are translation studies, book history, sociological approaches to (translated) literature, national image construction as well as censorship and propaganda with a special focus on the period of Nazi dictatorship and the Second World War. She is also the Director of the Belgian-German cultural organization dasKULTURforum Antwerpen, for which she was awarded the Federal Cross of Merit from the Federal Republic of Germany in 2021.

Title translation. Variation across space and time

Titles have been defined as *onomatextes* (Ricardou 1978: 143), i.e. texts or microtexts that serve as the names of cultural products (novels, poems, paintings, films etc.). Titles, though, are not just names: “they are names for a purpose, but not merely for the purpose of identification and designation” (Fisher 1984: 288). Through titles specific goals may be pursued. In this respect, they may be said to fulfil specific functions. They may be used to say something about the cultural product (descriptive function), to attract the potential user (seductive function), to propose an interpretation of the cultural product (suggestive function), to elicit expectations (aperitive function) etc.

Titles are also characterised by variation. Variation occurs when alternative titles are for the same cultural product, as is the case for *La Raie verte*, the painting by Henri Matisse that is also known as *Madame Matisse*; or when different titles are used in different parts of the world, as is the case for David Lodge’s *How Far Can You Go?* which was published in the United States as *Souls and Bodies* or for the first book in the Harry Potter series, which came out as *Harry Potter and the Philosopher’s Stone* in the UK and as *Harry Potter and the Sorcerer’s Stone* in the U.S.

Variation also occurs as a result of translation. Titles vary across space in terms of form, for the very fact that different languages are used (Italo Calvino’s *Il cavaliere inesistente* changes to *El caballero inexistente*, *Le Chevalier inexistant*, *The Nonexistent Knight* etc.) and, most significantly, they may also vary in terms of content: for example Agatha Christie’s *Murder on the Orient Express* was first published in Germany as *Die Frau im Kimono* [= The lady in a kimono] and in The Netherlands as *De ingesneeuwde slaapwagon* [= The snowbound sleeping car].

Titles may also vary across time, typically in connection with new translations or new editions. For example, the 75 novels by Georges Simenon featuring *le commissaire Maigret* have led to a total of 168 English titles, and no fewer than 10 different titles have been used for the Italian editions of Christie’s *The Mysterious Affair at Styles* (Viezzi 2020, 2022).

Since “the title of a fictional work is an integral part of the rhetoric of the whole text” (Bobadilla-Pérez 2007: 118), any title change is bound to have an impact on the user’s expectations, perception, reception, interpretation etc. As Genette (1987: 8) famously asked, how would we read Joyce’s *Ulysses* if it were not entitled *Ulysses*?

Drawing on several examples taken from different areas and languages, the paper will discuss the possible causes of translation-related title variation and its possible effects on the way in which cultural products are experienced.

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Bio

Maurizio Viezzi is professor of simultaneous and consecutive interpreting from English into Italian at the University of Trieste (Italy). He has published extensively on different aspects of translation and interpreting and lectured in several European and non-European universities. He was President of CIUTI (Conférence internationale permanente d'instituts universitaires de traducteurs et interprètes) from 2015 to 2021. He was President of the European Language Council from 2013 to 2015. He was a member of the Editorial Board of *Babel* and is a member of the International Scientific Council of the People's Friendship University of Russia (Moscow). In 2017 he was awarded an Honorary Doctorate in Translatology by Moscow State Linguistic University.

Monika Zabrocka

Jagiellonian University

Translation or re-creation of the visual? Perspectives of unconventional audio description for young viewers

As a pre-recorded verbal commentary describing visual (as well as unclear sonic) elements of audiovisual products of culture, Audio Description (AD) is primarily dedicated to the audiences with sight loss. It is commonly defined as an intersemiotic translation since it transfers the meaning of signs of one semiotic code (pictures that are inaccessible to those who cannot see), into another (words – effectively used by people with visual impairment).

This talk, however, is aimed at presenting a different approach to accessibility provided by AD. It introduces attendees to the subject of enhanced AD for young audiences, responding to their specific needs. Unconventional AD is expected to gain more popularity as the notion of accessibility is now being redefined: it is no longer enough to have AD, it is crucial to recognize the diversity of preferences of audiences with sight loss. This goal may be achieved by e.g., giving AD an artistic form, arguably more attractive and better customized to the broadcast content, or enriching it with supplementary information. Sighted children watching a programme have access to a sensational, colourful spectacle which strongly influences their imagination, while stimulating and developing their creativity and sensitivity to art. What a good audio-describer can offer to a blind child is an equally remarkable audio narration, similarly influencing the child's senses, but in a different way.

Discussing such a creative AD endeavour that goes beyond its informative function is the first step in giving viewers the option of choosing the sort of accessibility which fits their tastes and expectations best. But this also involves the discussion on the role of translators (audio-describers), the scope of their competences, as well as the objectivity and neutrality of the translation.

The talk is based on the project funded by the Polish National Agency for Academic Exchange for 2022-2024. The research data is being collected by using both an eye-tracking tool and semi structured questionnaires. The interdisciplinary aspect of the project is also worth mentioning – it combines knowledge of translation studies

(specifically: functionalist Skopos Theory and media accessibility) with psycholinguistics, special education as well as speech therapy.

Bio

Monika Zabrocka, PhD – linguists, translator, audio descriptor, teacher, and speech therapist; currently associated with the Jagiellonian University where she works as an assistant professor at the Chair for Translation Studies (Faculty of Philology), and with the University of York (School of Arts and Creative Technologies) where she conducts a two-year research project focused on creative techniques of audio description dedicated to young viewers. In her academic work, Monika deals mainly with audiovisual translation, including accessibility and inclusion tools. Her research interests include also literary and poetic translation (with particular emphasis on children's literature) as well as the concept of untranslatability.

Wenqian Zhang

University of Exeter

The English translation, completion and Chinese backtranslation of the unfinished trilogy *Ma Bo'le*: A geographical analysis

Ma Bo'le was a planned trilogy by a Chinese female novelist Xiao Hong (1911-1942) but she only finished the first two volumes before passing away. The trajectory of this unfinished trilogy was significantly changed due to the efforts made by the American literary translator Howard Goldblatt (1939-). He not only translated volumes I and II of *Ma Bo'le* into English, but also completed this novel himself by writing volume III in English. This completed English version was published as *Ma Bo'le's Second Life* in July 2018 by Open Letter. What makes the transmission of this trilogy more complicated is that the third volume created by Goldblatt was then translated back into Chinese by his wife Sylvia Lichun Lin. Together with the first two volumes originally created by Xiao Hong, they were published as *Ma Bo'le: The Completed Version* by the Encyclopaedia of China Publishing House in September 2018.

As shown in the case of *Ma Bo'le*, the transmission of a text is a social act, which is inseparable from the agents, particularly the translator; and the movement of the text is not confined to a linear direction and the national scale. This presentation draws on thoughts from book geography and book history (e.g. Ogborn and Withers, 2010; Colombo, 2019; Littau, 2019) to explore the transmission of this novel and its two textual variants. The recognition of the materiality of books allows researchers to map their geographies and trace their histories (Ogborn and Withers, 2010). There are many possible scales of book geographies, for example, the textual geography of the book (e.g. the binding, margin, paragraph), the distribution and movements of books, the location of book production, etc.

Building on it, the "geography" in this presentation is investigated from the following three levels. Firstly, I sketch the escape trajectories of the eponymous protagonist Ma Bo'le during wartime in these books, and see how Goldblatt's completion gives this protagonist a new life and builds a link between the protagonist's trajectory with that of the original author. Secondly, my focus is on the transnational movement of the book *Ma Bo'le* itself. I investigate how the novel underwent a unidirectional flow from the periphery (Chinese) to the centre (English) and then back to the periphery (Chinese). I delineate the impact

produced by the two latter versions, to see how they influenced the status of *Ma Bo'le* in Chinese literary history. Thirdly, the focus is placed on the translator's presence and prominence as demonstrated in the textual geography or paratexts of the 2 three books. I scrutinise the changes to Goldblatt's paratextual presence in the three books, and analyse how his status and influence have changed in the communication circuits of these books. By adopting a geographical perspective, I hope this case can offer some new understandings to notions in translation studies, such as 'translation', 'authorship', 'source text' and 'target text'.

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Bio

Wenqian Zhang is Lecturer in Chinese and Translation Studies at the Department of Modern Languages and Cultures, University of Exeter (UK). She obtained her PhD in the fields of Translation Studies and Chinese Studies from the University of Leeds. Her research interests include literary translation, sociology of translation, and the translator's brand.

Zofia Ziemann

Jagiellonian University

Wanda Dynowska's *Bhagavadgita* 1947: Politics, Theosophy, and the Translator's Personal Agenda

Addressing some of the conference areas of interest – retranslation, indirect translation, and translator archives – this paper concludes a research project on the work of Wanda Dynowska aka Umadevi (1888–1971), a Polish theosophist, translator, editor, publisher, journalist, poet, social activist and educator, who lived in India since 1935¹. A tireless multidiscursive mediator (Pym 2009) between Indian and Polish cultures, Dynowska firmly believed in a special affinity between them, in terms of both spirituality (the Indian and Polish “soul”) and historical circumstance (the fight for independence against the British Empire and the Russian Empire, then Soviet Union, respectively).

The paper discusses an interesting early example of Dynowska's self-published translation used, or manipulated in the Lefeverian sense of the word, to conform to this belief and her personal agenda: the 1947 translation of the sacred ancient Hindu text *Bhagavadgita* (part of the epic poem *Mahabharata*). This was the first literary translation into Polish that Dynowska published as part of her private press under the twin name Biblioteka Polsko-Indyjska/Indo-Polish Library. Setting it against several previous Polish translations (both indirect and direct ones), the paper focuses on Dynowska's ideological motivations, reconstructed based on the text itself, its extensive paratextual framing, archive material, and references concerning Dynowska's biography and the origins of this

translation. It is argued that the very choice of a sacred text that can be read as a moral treatise on fratricidal fight and self-doubt in face of conflicted allegiance was highly ideologically charged in the aftermath of world war two, when communist rule was imposed on Poland by Soviet Russia, and India won independence from the British colonizers, but only at the cost of a bloody religious conflict. Both Dynowska's paratexts and her translation choices confirm that she very deliberately sought to make this ancient scripture from a distant culture relevant to Polish readers in 1947.

At the same time, in line with her personal beliefs, her translation constitutes a theosophical interpretation of the *Gita*, and, although she knew Sanskrit, it may have been modelled on, or influenced by, the 1905 English translation by Annie Besant (with Bhagavan Das), the president of the Theosophical Society, whom Dynowska knew well. A visible overrepresentation of words referring to key theosophical concepts (e.g., harmony or light/shining) where the Sanskrit text allows multiple equivalents to choose from may be seen as a case of Venutian translation remainder, here used deliberately to influence the reader's experience of the *Gita*.

On the whole, the Polish translator appears as a confident expert, exerting full control over the original text. Apart from numerous footnotes, Dynowska does not refrain from covert additions or explanatory paraphrases also in the text itself, thus combining overt visibility with illusory invisibility.

Finally, the paper briefly addresses the translation's reception in Dynowska's lifetime and its present-day position in the repertoire of Polish *Gitas*.

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Bio

Zofia Ziemann is Assistant Professor at the Centre for Translation Studies (Department of International Polish Studies, Faculty of Polish) at the Jagiellonian University, Kraków, Poland, where she is in charge of the MA program Literary and Cultural Translation Studies. Her research interests are translation history, translator studies, and the reception of translated literature, with particular focus on literary retranslation. Her most recent publication is *Retracing the History of Literary Translation in Poland: People, Politics, Poetics* (2021), a volume co-edited with Magda Heydel for the Routledge Research in Translation and Interpreting History series. She is currently co-investigator in Magda Heydel's funded research project on the history of translation into Polish: "A Hundred Years of Translation: Translators and Their Work in Polish Literature after 1918". She also works as a freelance editor and translator/interpreter.

PANELS AND ROUNDTABLES

Panel: Social Functions of Translation and Multilingual Texts in Renaissance Europe

Rozanne Versendaal, Anton Bruder, Natalia Petrovskaia

This panel is organized along the principle that, in order to be properly understood, historical acts of translation and multilingualism must be placed within their social context. As the papers in this panel will argue, acts of translation and polyglot printing in the sixteenth century are not straightforward, but rather respond to complex socio-cultural and even political contexts. The growing multilingualism of mixed, mercantile cities, the drive to align national literary production with a centralized monarchy, or the curiosity shown towards “outdated” cosmographic texts from the Middle Ages, all manifest in acts of translation and multilingualism in this period, creating a complex literary inheritance in which past and present, domestic and foreign, are intimately intertwined.

Rozanne Versendaal

Utrecht University

Multilingual Book Production in 16th -Century Antwerp: How Words, Texts and Their Translations Served and Shaped a Diverse Community

The city of Antwerp was, from the 1530s until its fall in 1585, known for its varied multilingual book production, both in the classical languages (Hebrew, Greek and Latin, so-called ‘vertical multilingualism’) and the vernacular (French, Italian, Spanish, English, ‘horizontal multilingualism’) (Swiggers & Van Rooy 2017). In these multilingual books, printers published one source text and one or several translations together in one volume. Following this principle, between 1534 and 1585, at least 35 dictionaries, three educational books, five works of literature, one polyglot Bible and one poetry book were printed multilingually by several Antwerp printers (Versendaal forthcoming).

It has been argued by scholars that these multilingual texts, such as the Latin-Greek-French-Dutch *Dictionarium tetraglotton*, which was published by Christopher Plantin in 1562, were primarily meant to assist in processes of translation into the vernacular, and especially into Dutch or French, in order to emphasize the importance and accelerate the establishment of the Dutch and French vernaculars (Van de Haar 2019). Other researchers have stressed the use of multilingual books by students in Humanist contexts (Delsaerdt 2012). However, these two perspectives seem to give a too restrictive view on multilingual book production in one of the main commercial and printing centres of sixteenth-century Europe, as they mainly focus on large, in-folio books. This paper will show that multilingual books also appeared in very small editions. It will argue that these in-octavo books notably served the needs of the ascendant merchant class that had to speak several tongues, Antwerp being a multilingual environment where various languages were spoken, used and taught for commercial purposes. To illustrate this, the paper will focus on

paratextual and bibliographical elements of three multilingual books printed in Antwerp between 1534 and 1583. The following case studies will be explored:

1. The anonymous dictionary *Septem linguarum*, printed for the first time by Joannes Crinitus in 1534;
2. The Spanish-French edition of *L'histoire d'Aurelio & Isabelle, fille du Roy d'Escoce* (1556), a sentimental novel written by Juan de Flores and published by, among others, Jean Verwithagen in 1556;
3. The *Colloquia cum dictionariolo sex linguarum*, a conversational book written by the Antwerp school master Noël de Barlaimont and, among others, printed by Hendrick Henricz. in 1583.

In all these three cases, multilingual writing and publishing seemed to have played an indispensable role in the transmission of words and texts and in order to facilitate communication between people. Simultaneously, the juxtaposition of several translations in one multilingual volume might have encouraged language-learning and language appropriation. Taking these two perspectives into account, this paper will highlight how multilingual publishing actively served and shaped a diverse community in 16th-century Antwerp.

The present paper represents the start of my Niels Stensen Fellowship, funded by Porticus. As a Niels Stensen Fellow during the academic year 2023-2024, I will carry out the research project 'Translate to Educate: Multilingualism and Language Learning in the Rhetoricians' Milieux of the 16th-Century Low Countries' at Utrecht University (The Netherlands), and at the École nationale supérieure des sciences de l'information et des bibliothèques (Lyon, France).

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Anton Bruder

Utrecht University

Transcending the referential restriction: Polyglot printing and the creation of a European elite

In 1556 there appeared at Antwerp one of the most curious books of the whole Renaissance: a quadrilingual love-story printed in English, French, Spanish and Italian in four parallel columns. The text in question, entitled the *Histoire de Aurelio et Isabelle*, was in fact plagiarized from a late fifteenth-century *novela sentimental* by Juan de Flores,

Grisel y Mirabella. Scholarship has puzzled over the function of this tetraglottal text, and has tended to look either to the field of language pedagogy or book-historical market factors to explain the rationale behind its creation. While not denying the appositeness of these approaches, this paper argues that such considerations need to be supplemented by considerations of the ideology and social functions of multilingual editions in this period, and proposes that multilingual translations *qua* texts embody a specific poetics of unity through polyphony. This paper approaches the 1556 *Aurelio et Isabelle* from the perspective of early modern European identity studies, reading this multilingual text as a linguistically polyphonic expression of cultural unity among an emergent European elite. It relies on the poetics of polylingual mimesis outlined by Meir Sternberg (1982) to argue that by juxtaposing four versions in different languages of a text from the referentially restricted and socially elite genre of courtly romance such as *Grisel y Mirabella*, the 1556 *Aurelio et Isabelle* offered readers an image of a polylingual, pan-European, but nevertheless unitary culture of courtliness. In other words, in the 1556 *Aurelio et Isabelle*, textuality and translation are profoundly imbricated in one another. As the media theorist Marshall McLuhan famously put it, ‘the medium is the message’, and this paper argues that the medium of multilingual translation contains a message of early modern European unity through diversity.

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Natalia Petrovskaja

Utrecht University

Transmission and Translation of the *Imago mundi* in Print

The proposed paper will address the transmission of the twelfth-century Latin encyclopedia *Imago mundi*, and its various vernacular adaptations and rewritings, in printed form, focusing on the sixteenth-century. Although the *Imago mundi* described the world in terms that corresponded to the medieval *mappaemundi*, the T-O-type world maps presenting only three parts of the world – Asia, Europe, and Africa – a scheme distinctly outdated by contact with the Americas, the text continued to be popular even

after that event. Versions of the *Imago mundi* and its vernacular translations and adaptations were printed and new translations produced as late as the eighteenth century. Examples to be explored in the proposed paper include *De Honorii Augustudunensis Presbyteri Libri Septem* (Basel, 1544); by Bernardus Albinus *Mundi synopsis* (1583); *Le livre de clergie nommé l'Ymage du monde* (Paris, 1501) and J. Vivian's *Le mirouer du monde* (Geneva, 1517); and Laurence Andrewe's 1527 reprint of William Caxton's *Mirror of the World*. This continuation in the tradition well into the age of print, belies any post-Columbus watershed in the life of the encyclopedia and its translations.

The present paper represents a continuation of my recent project ("Defining 'Europe' in Medieval European Geographical Discourse: the Image of the World and its Legacy, 1110-1500", funded by the Netherlands Organisation for Scientific Research (NWO) under the Innovational Research Incentives Scheme VENI). The project had investigated the various vernacular translations of the *Imago mundi* in the medieval period surviving in manuscript form. The proposed paper will build on the results of this project, and explore the continuities in the translatory culture connected to this text in print. The focus will be primarily on explaining how and why various features of the earlier textual tradition, such as the misattributions of the Latin text to various authors, continued in the print versions of the translations, and on the function played by the text and its vernacular translations in early modern society and intellectual culture.

Bios

Natalia Petrovskaja is Assistant Professor in Celtic at Utrecht University, The Netherlands. She works primarily on medieval geography, transmission and translation of texts in medieval western Europe, with a focus on encyclopedic literature and on Arthurian literature. She has recently completed an NWO Veni research project on the definitions of Europe in the medieval geographical tradition of the *Imago mundi*. She held a Humboldt Fellowship at Philipps-Universität Marburg, which resulted in the publication of *Delw y Byd. A Medieval Welsh Encyclopedia* (Cambridge: MHRA, 2020), an edition of a medieval Welsh geographical text. In 2021 she was awarded the Journal of the International Arthurian Society Prize for her article on the Welsh grail romance. Her publications include *Medieval Welsh Perceptions of the Orient* (Turnhout: Brepols, 2015), and the forthcoming *This is Not a Grail Romance. Understanding Historia Peredur vab Efrafc* (University of Wales Press).

Rozanne Versendaal is Assistant Professor of French Literature and Culture at Utrecht University, The Netherlands. She holds a BA and MA degree in French Language and Culture (2013) and Literary Studies (2015) from Radboud University Nijmegen, The Netherlands. Between 2016 and 2021, Rozanne Versendaal worked at Utrecht University on her doctoral dissertation entitled *Le mandement joyeux et la culture joyeuse en France et dans les anciens Pays-Bas (XVe-XVIIe siècles)*, for which she studied parody and satire in Late Medieval and Early Modern France and in the Low Countries. Rozanne Versendaal taught several courses in French studies at Utrecht University from 2020 to 2022, after which she was appointed Assistant Professor at this university. In 2022, Rozanne Versendaal was awarded a Niels Stensen Fellowship for her project 'Translate to Educate: Multilingualism and Language Learning in the Rhetoricians' Milieux of the 16th-Century Low Countries'. As a Niels Stensen Fellow, she will be an affiliated researcher at the École nationale supérieure des sciences de l'information et des bibliothèques in Lyon, France, for the academic year 2023-2024. Her research interests include joyful, festive literature, book history and translation and transmission of festive texts in the Late Medieval and Early Modern period.

Anton Bruder is a postdoc researcher on the Dutch Research Council funded project, 'Discovering Europe through Early Modern Literature, 1517-1713' at Utrecht University. He specializes in literary representations of multilingualism in a diverse range of early modern literary texts, and is preparing a publication exploring the role of translation in shaping these views. He completed his doctoral research in 2021 at the University of Cambridge, where he studied the reception of medieval French literature in the French Renaissance.

**Panel: “Women Multilingual Writing and Translating:
archives, drafts, correspondence” – ITEM**

Anne-Laure Regade, Chiara Montini, Pascale Sardin

Anne-Laure Regade

Université Paris Est Créteil

**Nella Nobili, *I Quaderni della Fabbrica/ La Jeune fille à l’usine*:
(auto)translation, edition, transmission**

When the Italian poetess Nella Nobili arrived in France in 1953, she already had a literary carrier in Italy, and her most important text was written but not yet published: *I Quaderni della Fabbrica* (The Notebooks of the Factory). Thirty years later, the poems of this collection were recreated and auto-translated into French: *La Jeune fille à l’usine* (The Young Woman at the Factory). However, this book could not find a publisher and was self-published; it was quickly forgotten and out of stock. Hence, in 2017, in France, and in 2018, in Italy, respectively Marie-José Tramuta Maria Grazia Calandrone issued a collection of Nobili’s poems, among which texts from *I Quaderni della Fabbrica* and *La Jeune fille à l’usine*. Those collections were partly or completely bilingual, but only some auto-translation by Nobili were included.

In this paper, I would like to question, first, the recreation that a plurilingual work authorizes. Thanks to my work in the archive, Nobili’s draft being kept in the French library IMEC, I had access to her manuscript in Italian but also to her French drafts, and to other genetic material that shows, among others, that she had an activity as a translator from English and German before she began to autotranslate herself in French. Furthermore, from the manuscript in Italian to the French book, we can observe how she rewrote, recycled, but also rearranged her original text, reusing a material in Italian for a French creation: the change of language stimulated the creative process. Second, I will examine the ways in which this work was transmitted and reached the reader: never published in Italian, very soon forgotten in French and, finally, resuscitated but transformed again by two editors. Which transformations did the text undergo at each step of the way? What can we explain the history of this book? Which process does this case illustrate in terms of translation and edition?

Chiara Montini

ITEM (CNRS/ENS)

The Countess’ archives: multilingualism as mediocrity or enlightenment?

Luisa Stolberg, Countess of Albany, was born in 1752 in the Austrian Netherlands. At twenty, she was married by proxy to 52-year-old Charles Edward Stuart, the English Pretender to the Throne of Scotland and England. But they broke up under dramatic circumstances - he was an alcoholic and drinking would make him violent - and she became the muse of the tragic poet Alfieri. She spent the last decades of her life at the side of the French painter Fabre. She spoke German at home, French in society, English with

her husband, Italian with her beloved poet, and she went back to her never abandoned French with Fabre. An insatiable reader, a *salonnière*, she could speak about any subject and entertain some of the most important intellectuals of the time with whom she corresponded regularly.

She was neither a writer nor a professional translator, nevertheless her correspondence and the drafts of her translations bear witness to her skills as an emancipated multilingual and intellectual woman of the time. Some of her letters were used by biographers not only to underline her “mediocrity” (Taillander, Traversi, Bianchini, Lee) but also as a reproach, not to say a punishment, against her “unconventional” romantic life. Of course, the countess’ grammar was far from being perfect and her spelling was full of mistakes, her French was “spoiled” by other foreign languages, and she was not as politically engaged as her friend Mme de Staël. Despite this, her life has been the subject of several biographies. I will analyse some of Luisa Stolberg’s manuscripts of her correspondence and translations to show that she was more than a wife, a muse, and a lover: she was an “ideal reader”(if we anachronistically adapt Calvino’s image), as it were; she did not bother to adjust to some of her time’s social conventions and prejudices; she met and received the most important people of the time; and she took upon herself her hybrid language that was the result of her multilingual and self-taught education that made up for the poor education she received at Mons’ convent as a noblewoman of that time.

Pascale Sardin

Bordeaux Montaigne University

The bilingual genesis of Harold Pinter’s *The Proust Screenplay*: a view into the archive of Barbara Bray (1924-2010)

Barbara Bray (1924-2010) was an English radio producer, critic, journalist, scriptwriter and translator of French plays, essays and novels. In the early 1970s she collaborated with Harold Pinter on the writing of the filmic adaptation of Marcel Proust’s *Remembrance of Things Past*, which was to be directed by American director Joseph Losey but was never made. Bray served as a specialist of French language and literature. The story of what was to be later known – and published in 1977 – as *À la recherche du temps perdu* *The Proust Screenplay*, is well documented. Both Pinter’s and Losey’s biographers as did more recently Paul Newland in collaboration with Gavrick Losey, Joseph Losey’s son (2008). But little is actually known of Bray’s role in the whole project. David Caute presents her as ‘a Proustian authority and distinguished translator’ who ‘was enlisted as literary adviser.’ (1994, 338) Michael Billington is slightly more profuse; he cites Pinter recalling that ‘Barbara was enormously helpful on questions of style and overall structure.’ (1997, 224)

This presentation means to fill this gap thanks to documentation found at the British Film Institute (Joseph Losey Collection), in the British Library (Harold Pinter Collection) and in the personal archive of the Bray family. Bray’s work involved a lot of research on Proust, but also a lot of translation-related work. She first put into English the screenplay that Suso Cecchi d’Amico had written for Luchino Visconti in French, produced a three-page bilingual synopsis, and later translated into French the script Pinter had written in English for the French production team. But most of all, she worked closely on the *Pléiade*

edition of *La Recherche du temps perdu*, which she compared with the English translation, to help Pinter in his writing process. Bray was especially critical of the loss in poetic quality of the last volume of *La Recherche* (not translated by Scott Moncrieff). Bray lengthily commented upon Pinter's successive drafts, intent on stressing intercultural differences and possible misrepresentations. She also suggested rephrasing certain passages which she felt had departed too much from the original French or sounded contrived or unclear. Analysis of the published text in light of the drafts and of Bray's comments will enable to evaluate Bray's contribution to the final text, an issue that would later become a contentious one, jeopardizing Bray's relationship with Pinter. This presentation thus aims to make visible some of the 'fundamental antagonisms that are at the heart of translation,' as underlined by Tiphaine Samoyault in *Traduction et violence* (2020, 28).

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Bios

Anne-Laure Rigeade holds a PHD in comparative literature. She is a lecturer at Université Paris Est Créteil, where she teaches French language and literature. She has been working on Virginia Woolf's translations in French and on her reception in France. Furthermore, she is also an associate researcher at ITEM and, as such, works currently on the manuscripts of Nella Nobili, with the perspective of understanding the creation process between languages.

Chiara Montini is a translator and an independent scholar associated to ITEM (ENS/CNRS, Paris). Her areas of specialization are textual genetics, translation and XXth century multilingual literature. She is the author of several articles on Samuel Beckett and self-translation, and on translation and multilingualism. In 2007 she published: '*La bataille du soliloque*' *Genèse de la poétique bilingue de Samuel Beckett (1929-1946)*. She is also the coeditor with Andrea Inglese of *Per il centenario di Samuel Beckett* (Testo a Fronte, Milano, Marcos Y Marcos, 2006); editor of *La lingua spaesata. Il multilinguismo oggi* (Bologna, BUP, 2014), *Traduire: Genèse du choix* (Paris, EAC, 2015), *Genetic Translation Studies* (2015, *Linguistica Antverpiensa*, with Anthony Cordingley). Among other texts, she translated into Italian, *Mercier e Camier* by Samuel Beckett (Chiara Montini ed., Einaudi 2015), and in 2019 she edited and translated into Italian a collection of Vladimir Nabokov's essays on translation, and Edmund Wilson's ferocious critique of his translation of *Eugene Onegin* (*Traduzioni pericolose. Saggi 1941-1969*, 2019). Her *Il clan Nabokov. Quando l'erede è il traduttore*, was published in 2022.

Pascale Sardin is Professor in English studies at Bordeaux Montaigne University where she teaches translation theory and practice, and literature. She is cohead of the master's degree in gender studies. Her research focuses on issues of translation, feminism and on Beckettian studies. She has edited *Palimpsestes 22 Traduire le genre : femmes en traduction*, Paris : Presses de la Sorbonne nouvelle, 2009 and *Palimpsestes 26 La Cohérence discursive à l'épreuve : traduction et homogénéisation*, 2013. She is the author of *Samuel Beckett auto-traducteur où l'art de l'empêchement*, Arras: Artois PU, 2002, *Samuel Beckett et la passion maternelle ou l'hystérie à l'œuvre*, Bordeaux: PU de Bordeaux, 2009, and *Rien à faire : Beckett, L'ouverture de Godot*, PU de Bordeaux, 2014. She is the author and coauthor of articles published in *Palimpsestes*, *French Studies*, *Samuel Beckett Today/Aujourd'hui*, *Modernism/Modernity* and is currently writing a biography of Barbara Bray, long-time collaborator of Harold Pinter, Samuel Beckett and Joseph Losey, and translator of Marguerite Duras.

**Roundtable: *The Journal of Literary Multilingualism*:
Multilingual Texts in Interdisciplinary Conversation**

Natasha Lvovich (Chair), Till Dembeck, Juliette Taylor-Batty, Adrian Wanner

The proposed event will mark the launch of the new international *Journal of Literary Multilingualism* published by Brill (spring 2023):
<https://brill.com/view/journals/jlm/jlm-overview.xml?contents=about>

Its purpose is discussion, interaction, and the exchange of ideas. The roundtable is structured around three areas related to the vision of the journal and the interdisciplinary field of literary multilingualism and its various directions, key theoretical foundations, and debates. The invited discussants are eminent scholars of literary multilingualism and members of the JLM Editorial Board.

Till Dembeck

Université du Luxembourg

The Paradox of Linguistic Diversity

Homophonic translation, i.e., translation by the sound rather than by the sense, is most often considered a marginal phenomenon. I will engage the participants in the argument that homophonic translation sheds a light on the essence of linguistic diversity. Paradoxically, it teaches us that there is no such thing as a monolingual text – and, at the same time, that there is no such thing as a multilingual text. The task of what we call literary multilingualism studies should be to study this paradox.

Juliette Taylor-Batty

Leeds Trinity University

M/Other Tongues: Multilingual Modernism, Gender, and the Archive

Male Anglophone modernist writers such as James Joyce, Joseph Conrad and Samuel Beckett were the subject of some of the earliest studies of literary multilingualism and are firmly fixed within the ‘canon’ of literary multilingualism studies. Female Anglophone modernist writers, on the other hand, appear sparingly within the field, despite the evidence of considerable multilingual experimentation and translation work by key figures such as Virginia Woolf, Hope Mirrlees, Jean Rhys, Dorothy Richardson, Mina Loy, Nancy Cunard, Katherine Mansfield, and many others. To what extent has the gendered ideology of the ‘mother tongue’ affected the editorial and critical attention paid to multilingual women writers? Based on recent work on archival materials of Mirrlees and Loy, I hope to open up discussions regarding the gendered conceptualisation of multilingual experimentation in the period and to argue for the importance of the archive in recovering these hidden histories.

“Changing Instruments”: The intersemiotic translations of Wassily Kandinsky

Artist Wassily Kandinsky engaged from time to time in what he called a “change of instruments” by putting the palette aside and using in its place the typewriter. But “changing instruments” did not only refer to the crossing over from visual into verbal art. It also meant switching languages—from his native Russian to German and French. By writing a text in two languages simultaneously Kandinsky engaged in what has become known as “synchronous self-translation.” It is not always easy to determine which version came first. As a visual artist, he added an additional component of intersemiotic “bridge-building” by correlating his Russian and German prose poems with a sequence of corresponding woodcuts. Kandinsky’s multilingualism played a crucial role in the evolution of his art. The fact that he was a foreigner working in languages “not his own” gave him a creative license that he would have lacked if he had remained wedded to his native tongue.

Bios

Natasha Lvovich, Professor Emerita of English at the City University of New York, is a writer and scholar of multilingualism and of *translingual literature*. She is founder and Editor-in-Chief of the international *Journal of Literary Multilingualism* published by Brill. Among her publications is a book of autobiographical narratives, *The Multilingual Self* (Francis & Taylor), followed by numerous essays, articles, and creative works. Lvovich organized panels at international conferences, guest-edited academic journals (with Steven Kellman), and lectured on the topic of *literary multilingualism* internationally. She was a lead organizer of the first Symposium of Translingual Literature *Writing the Stepmother Tongue*. Her creative innovations include mixed-genre pieces focused on multilingual creativity: *Translingual Identity and Art: Marc Chagall’s Stride through the Gate of Janus, Exile and Utopia: Nicholas Roerich’s Shortcut to Promised Land*, and *Writing and Painting with Both Hands*, an essay on the Surrealist artist/multilingual writer Leonora Carrington.

Juliette Taylor-Batty is Associate Professor of English and Comparative Literature at Leeds Trinity University. She is the author of *Multilingualism in Modernist Fiction* (Palgrave Macmillan, 2013) and has published widely on modernism, multilingualism and translation in the work of writers including Jean Rhys, Samuel Beckett, Eugene Jolas, James Joyce and T.S. Eliot in journals such as *Modernism/Modernity*, *Modernist Cultures* and *Comparative Literature*. Her current book project, provisionally entitled *M/Other Tongues: Multilingualism and Gender in Twentieth-Century Literature* examines the very gendered conceptions of language that we find in notions of the ‘mother tongue’ and translational ‘fidelity’ and explores the implications of this to multilingual experimental women writers such as Jean Rhys, Mina Loy, Hope Mirrlees and Nancy Cunard. She is on the organizing committee of the Northern Modernism Seminar and was an elected member of the Executive Committee of the British Association of Modernist Studies from 2020 to 2023. She has co-edited the forthcoming inaugural issue of the *Journal of Literary Multilingualism* with Till Dembeck, and sits on the editorial boards of *Journal of Literary Multilingualism*, *Comparative Critical Studies*, and the new *Literary Multilingualism* book series (Brill).

Adrian Wanner, born and raised in Switzerland, is Liberal Arts Professor of Slavic Languages and Comparative Literature at Pennsylvania State University. He holds a Ph.D. in Russian Literature from Columbia University. His academic interests include literary relations between Russia and the West, modernist poetry, translingual fiction, and (self-)translation studies. He has published numerous articles in scholarly journals and is the author of four monographs: *Baudelaire in Russia* (1996), *Russian Minimalism:*

From the Prose Poem to the Anti-Story (2003), *Out of Russia: Fictions of a New Translingual Diaspora* (2011) and *The Bilingual Muse: Self-Translation among Russian Poets* (2020). In addition, he has published six editions of Russian, Romanian, and Ukrainian poetry of his own translations into German verse. His latest book, a bilingual anthology of Russian exile poetry from interwar Paris, is forthcoming in 2023.

Till Dembeck is Professor for German Literature and Media Didactics at the Université du Luxembourg. His current work is devoted to literary multilingualism, 19th century lyric poetry and the history of linguistics. He has co-edited six scholarly editions and journal issues devoted to literary multilingualism, among them the compendium *Literatur und Mehrsprachigkeit. Ein Handbuch* (Tübingen: Narr 2017, ed. with Rolf Parr), and written more than 20 articles on the matter. Most recently, he has joined the editorial board of the *Journal of Literary Multilingualism*; the first issue of the Journal, co-edited with Juliette Taylor-Batty, will be published in 2023.