Authorial and Editorial Voices in Translation

Wednesday 2nd November 2011 - KUA Auditorium 23.0.49

Michelle Woods: Sense and Censorship: Authors and the Agents of Change

In 1969, Milan Kundera sent an angry public denunciation of his English publishers to the *Times Literary Supplement*, comparing them to the "Moscow censors" who had delayed the publication of his first novel, *The Joke*, for two years, and who would ban all his work in Czechoslovakia in 1970. Kundera suggested that the substantial cuts to the text, and reworking of the novel's chronology, amounted to a form of market censorship by the editors and publisher. Kundera is well-known for his antipathy to translators, but in fact much of his ire focused on the editing of his translations, performed by people with no knowledge of the language or culture behind his work, and whose bottom line rested on selling a commercially viable product.

To what extent can the work of those handling translations - editors, publishers, directors, producers - become a form of censorship? Is it possible, or even helpful, to speak of censorship when looking at the work done to translations, once the actual translation work has been completed? What kind of changes are made to translations before they are published or performed? Is there an ideological context behind those changes even in free and democratic societies? Are form and style a battleground in an increasingly homogenous notion of what good, commercially viable writing is?

In this paper, I want to use the examples of two Czech writers: Milan Kundera and Václav Havel, to examine the pressures placed on translators and writers by those other agents (or, as Maria Tymoczko writes, "external constraints"). In both cases, what was being changed in the translations was often a translatable element of style and form, altered to conform to national tastes and norms. Behind this, however, I want to argue, is a prevailing resistance to narrative experiment, in an English-speaking context, in texts that are perceived as primarily political protests (against, in Kundera's and Havel's case, the communist regime). The editing and rewriting of these texts to make them conform to Western notions of Eastern Europe during the Cold War, deliberately made the texts themselves less seditious and more commercially viable. I want to question whether the politicization of the texts through this rewriting, ironically, produced a censoring of texts, themselves explicitly chosen because they were censored in their homeland.

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Kristiina Taivalkoski-Shilov: Tracing the Editor’s Voice: on Editors’ Autobiographies

When a text has already been published, it is often difficult to distinguish the editor’s voice from the translator’s voice in the text by merely comparing the source and target texts. Sometimes one can trace the editor’s voice by examining different versions of the same translation (see e.g. Taivalkoski-Shilov 2006: 96–103). However, most often we have to accept that, as Gideon Toury (1995: 183) puts it: “Even in the case of the most prestigious translators, whose translational products may well have been tampered with least of all, one can never be sure just how many hands were actually involved in the establishment of the translation as we have it (–).” Thus textual analysis is not enough for defining how much influence the translator had on his/her text. Paratextual information and other material (manuscripts, correspondences, publishers’ archives) are necessary for studying this aspect of the translation process.

My paper will explore another possible source for such research: book editor’s memoirs or autobiographies. I will discuss the memoirs of three renowned Finnish book editors, by Jalmari Jäntti (1965), Jarl Hellemann (1999), and Erkki Reenpää (2003). My aim is to analyse how they describe their relationship with translating/translators. What do they tell about the translation processes they were involved with? How much power did these book editors have? Who else was involved except the translator? What can we conclude from these examples? Are memoirs like these reliable sources of information for translation analysis?

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Ebbe Klitgaard: Two Danish Chaucer translators in the 1940s and their editor: Thorbjørnsen, Sonne and Lundbo.

This paper discusses the work of two Danish translators and authors, Lis Thorbjørnsen and Jørgen Sonne, when they were both young and working for a new literary magazine, Cavalcade, in the late 1940s. Their editor was Orla Lundbo, who promoted Cavalcade as “Maanedsmagasin for litterær Underholdning” [Monthly magazine for literary entertainment], actually the first magazine of its kind in Denmark, with a strong preference for British and American literature in translation, but also with classics translations of e.g. Boccaccio and Machiavelli, as well as new Danish literature. I investigate the three Cavalcade years with Chaucer translations by Thorbjørnsen and Sonne, 1947, 1948 and 1949, and take in the question of editor’s policy in the light of the fact that the translations were abbreviated prose versions of Chaucer’s verse tales, The Canterbury Tales. Apparently the translators were so unhappy with the result that they both published later revisions or new Chaucer translations, Sonne as late as 2007. I also consider the editorial policy in Cavalcade of focusing on plot and drama, not least in the illustrations by Ib Spang Olsen and Erik Christensen. I further consider the Cavalcade introduction to Chaucer by later well-known Danish author Elsa Gress, who was also employed in the effort to promote a classic English poet – and just after World War II something old and English must surely be what the people want? Besides offering an
analysis of the translations in their specific editorial contexts, my paper will provide a contextualization in relation to Chaucer and other classics translations in Denmark in the postwar years. It is thus my intention to show how the specific translation of one author, Chaucer, for an edited popular magazine, becomes an illustrative case for editorial policies.


Wolfgang Görtschacher: Erich Fried’s translation of A Midsummer Night’s Dream on stage and in print

The German translation of A Midsummer Night’s Dream by Erich Fried, in my view one of the foremost Shakespeare translators after 1945, was first performed in May 1963 under Peter Zadek’s direction by the Theater der Freien Hansestadt Bremen. Having gone through the unpublished correspondence between Zadek and Fried and carefully studied the different versions of the translation, held by the Erich Fried Archive in Austria’s National Library in Vienna, it is interesting to note the influence Zadek and some of his actors have exercised on Fried during the rehearsals. The discourse that emerged in the correspondence between Zadek and Fried will be presented and analysed and how this influence can be traced both in the performed and the printed text.

Wolfgang Görtschacher is a Senior Assistant Professor at the University of Salzburg. He is the author of Little Magazine Profiles: The Little Magazines in Great Britain 1939-1993 (1993) and Contemporary Views on the Little Magazine Scene (2000). Among the many books that he (co-)edited are So also ist das / So That’s What It’s Like: Eine zweisprachige Anthologie britischer Gegenwartsliteratur (2002), Raw Amber: An Anthology of Contemporary Lithuanian Poetry (2002), The Romantic Imagination: A William Oxley Casebook (2005), Fiction and Literary Prizes in Great Britain (2006), Ovid’s ‘Metamorphoses’ in English Poetry (2009), and Mozart in Anglophone Cultures (2009). He has published numerous articles on contemporary poetry, the British little magazine and small press scene, and translation studies. He is the owner-director of the press Poetry Salzburg and edits the little magazine Poetry Salzburg Review. E-mail: wolfgang.goertschacher@sbg.ac.at

Geraldine Brodie: Schiller’s Don Carlos in a version by Mike Poulton, directed by Michael Grandage: the multiple names and voices of translation

The prominent disclosure of a translator’s name differentiates publications of performed dramatic translations from the overwhelming majority of published translations. The purchaser of Nick
Hern Books’ *Don Carlos* (London, 2005) would know from the cover that both Friedrich Schiller and Mike Poulton were the progenitors of the text within. But while theatre performance may produce a more overt display of the protagonists and processes of translation than other published work, it has its own share of hidden participants, as the title of this paper suggests. Not only is there the tension of the varying names allotted to the transference process: translation, version, adaptation; there is also the collaborative procedure inherent in theatre performance which influences translation outcomes: the identity and roles of the participants from project inception to press night, and beyond. The published text, like a financial balance sheet, serves as a snapshot of the translation’s progression. And, as with any set of accounts, it is necessary to look behind the face value of the text to form an understanding of the activity it represents. My case study reviews the participants in the 2004/5 production of Schiller’s *Don Carlos*, originating at the Sheffield Theatres, in a version by Mike Poulton and directed by Michael Grandage. Based on my PhD research, including the investigation of theatre archives and the conduct of personal interviews with theatre practitioners, I discuss the multiplicity of voices in this translation, the extent of their contributions, and their presentation to the reader of the published text, or audience of the performance. Following Bettina Göbels, I query scholarly criticism which ‘overlooks the reality of the theatrical world’. I, however, differ from Göbels in hoping for ‘more faithful versions’, and contend, with examples, that each new translation contributes to the afterlife of the original, and can be shown to reveal multiple layers of translation, in theatre and elsewhere.

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Marion Dalvai: “He’ll get his royalties. Who’s moaning?” Metatextual commentary in English translations of Dario Fo’s *Morte accidentale di un anarchico*

*Accidental Death of an Anarchist* is still one of Dario Fo’s most famous plays although its political context and cultural references are specific to a particular period in Italian history. The complexities of the play are manifold: is the play primarily about comic figures? It is a farce about the absurdities of (Italian) life? Is it a scathing satire of the abuse of power? This indeterminacy has allowed for the appropriation of Fo’s play into half a dozen English translations between 1978 and 2003.

Fo is known to encourage theatre directors and actors alike to adapt and change his texts as they see fit. He insists that the audience is in fact co-producer and actors are authors in their own right. The authenticity of the experience, he suggests, is more important than authenticity intended as faithfulness to the original text. In what way, then, has Fo’s permission to freely adapt his texts influenced the English-language translations of his play?
In this paper, I concentrate on the editorial voices in the translations’ metatextual corpus (prefaces, introductions and footnotes). Each ‘discursive presence’ (Theo Hermans) advocates a specific interpretation of the text and justifies the choices made in the translation, while struggling to find a balance between the freedom granted by the author who ‘will get his royalties’ anyhow and the restrictions imposed by cultural conventions regarding the nature of translation which tend to advocate a return to an ‘authorized’ or ‘original’ script.

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Agnes Whitfield: Author-editor/publisher-translator communication in English-Canadian literary presses: an overview of practices and trends since 1960

This paper will provide an overview of how author-editor/publisher-translator communication around translations has been perceived and practiced within English-Canadian literary presses since 1960. Particular attention will be paid to identifying and assessing the impact of the various factors that have conditioned these perceptions and practices, and their evolution over time, including: 1) the transition in the 1960s and 1970s from importing translations supervised by American publishing companies and distributed in Canada to the local production of translations; 2) the introduction in 1972 of a federal government translation grant programme with a translation revision and evaluation component; 3) the creation of professional associations of writers and translators in the 1970s; 4) the subsequent evolution of publisher, translator and author contractual rights concerning translation (author’s rights to intervene in the translation, translator’s obligations to consult authors in establishing the translation, the maintenance of publishers’ rights to determine the title of the translated book); 5) the evolution of editing practices as a result of the shift from typographical proofs to word-processing; and 6) the stresses on the translation editing process of increasing financial pressures on English language Canadian publishers since the 1990s.

The analysis is based on an extensive empirical study of literary translation in Canada funded jointly by the Social Sciences and Humanities Council of Canada and Heritage Canada. Data was collected through a national survey of English-language literary presses with respect to their translation activity, their choice of translators, and their editing process for translations, selective follow-up interviews with translators and publishers, as well as analysis of sample author-translator and translator-publisher correspondence.

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Alexandra Lopes: Transgressing authority — authors, translators & other masqueraders

The working premise of this paper is the suspicion that the established author of best-selling books has had historically little occasion to dwell upon — let alone interfere with — translations of his work. This may remain true today due to the pressures of the book market and marketing. For the purposes of the present reflection, I would, however, like to delve into the very beginnings of the book industry as such. In the 19th century, the demands of the new industry may very well have hindered successful authors from exercising any form of control over translated texts. Thus, an interesting phenomenon may have occurred: the more popular the book, the less supervised its translation. This, in turn, has often produced new forms of highly creative but hidden authority.

Should one add to this state of affairs an author who, as one of the most famous personalities of his time, is paradoxically conspicuous for and keen on his ‘disappearance’ from the public eye, and one is confronted with one very interesting form of literary achievement: a form of authorship which builds its authority on a ‘disappearing act’. Authorship thus becomes a Protean movement, always displaced, ever unstable — an ever-evolving translatability. The case in point is Walter Scott, the novelist rather than the poet.

I will argue that the huge success of Walter Scott in the first half of the 19th-century was partially achieved by sacrificing the ironic take on authorship and authority his Waverley Novels entailed. I will examine his translations within the context of 19th-century Portugal and focus particularly on the translation(s) of Waverley. The briefest perusal of the Portuguese texts reveals plentiful instances of new authority, while naturally composing a sometimes very different author(ship). An authorship often mediated by French translations and authority (mainly Defauconpret and Montémont). Thus a complex web of authority emerges — with the editors chiming in as well — effectively, if deviously, (re)creating the polyphony of authorial voices and the displacement of the empirical author first staged by the source texts themselves. In having different agendas, translators attained, it could be argued, identity in difference.

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Björn Sundmark: “Dear Selma” - “Dear Velma”: Selma Lagerlöf’s Translation Instructions to Velma Swanston Howard

Despite Selma Lagerlöf’s position as one of Sweden’s few internationally acclaimed authors, the translation and publication of Selma Lagerlöf’s work into English has for long remained a relatively unexplored field of research. In this paper I seek to redress this situation somewhat by examining the correspondence between Selma Lagerlöf and her American translator Velma Swanston Howard (1868-1937). Some 400 letters written 1908-1936 are available at the Swedish Royal Library – a corpus that has never before been analyzed. The letters between Selma and Velma are intensely personal. They also provide relief and background to Howard’s Lagerlöf-translations. It is clear that the relationship between the two – where Lagerlöf is the cherished mentor and Howard the disciple – affects Howard’s translation practices. Howard saw herself as Lagerlöf’s “mouthpiece” in North America, and identifies with Lagerlöf to the point of self-effacement. Specifically, the aim of this paper is to highlight Lagerlöf’s critical feedback and advisory translation instructions to Howard.

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Cecilia Wadsö Lecaros: Who is the author of the translated text? The Swedish translation of Dinah Mulock’s A Woman’s Thoughts about Women

This paper will discuss authorial and editorial voices in connection with Sophie Leijonhufvud’s translation of Dinah Mulock’s A Woman’s Thoughts about Women (1858). The pronounced aim of the translation was to mediate Mulock’s ideas on womanhood to a Swedish audience. The Swedish translation was published by the Swedish women’s periodical Tidskrift för hemmet in 1861. Leijonhufvud was one of the founders and editors of this periodical.

The title of Mulock’s book – A Woman’s Thoughts about Women – indicates that the work presents a particular woman’s notions on the general concept of womanhood. It was translated word for word as En qvinnas tankar rörande qvinnan. We may ask, however, whose thoughts are conveyed in the translated text? What impact does the specific agenda of the translator/publisher have on the target text? This paper will also ask how the implied reader of the target text differs from that of the source text and in what ways the translator’s voice occasionally overshadows that of the source text author, by commenting on, rather than translating, the source text.

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Paolo Proietti: The “authors” of the translated text. The dialogue of the author and of the translator put to the test of reading

As a general rule, a foreign text being read within a target literary and cultural system is one of the most interesting and topical questions in the field of comparative literature. Reading a translated text allows us to better focus both on the foreign author’s image and on the text itself, overcoming the borders of the country of origin. Reading a translated text also implies opening the reflection further, to include extra-textual actors and circumstances, such as the translator’s role, the publisher’s interest, the critics’ involvement: the functioning dynamics of the target system.

Besides, focusing on the target system also requires a closer analysis of the received object, the translated text. This is exactly where the other aspect of this reflection arises: the relation established between the two “authors”, the author of the original text and the author of the translated one, the translator. From this point of view, the translated text bears the signs of this double enunciation and takes shape as hybrid conversational practice, of which the paratext – whereas present – is an important expression, a theoretical space of the negotiation justifying the translational choices made to preserve the intention, the spirit of the original text.

It is also worthwhile mentioning the role – likewise important – played in this dialogue by the editorial constrictions: readability, normativity, moral, censorship and market are criteria and factors that the editorial world imposes more and more on the choices the translator makes. It is a further, external element that enriches this dialogue, shifting it into a vaster “society-understanding” context.

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- Irlandesi, Palermo, Sellerio, 2000 (selection of contemporary Irish short stories translated and edited by PP);
- Le città di carta, Palermo, Sellerio, 2002 (with Gianni Puglisi: a study on the imagery of the town);
- Specchi del letterario: l’imagologia, Palermo, Sellerio, 2007 (a critical and historical study upon imagology);
- The analysis of the translated text: propositions for an operational protocol, Lunds Universitet, 2011 (Proceedings of the 2010 IASS Conference);

Paolo Proietti in the last years has been exploring the Swedish literature of the XXth Century. E-mail: paolo.proietti@iulm.it
**Irina Elena Tiron: Translation voices in publishing policies: post-communist Romania**

Over the last twenty years since the fall of communism in Romania, translation has become a common practice within the national publishing field, assuming and serving multiple *skopoi*: fill in the gaps cumulated during the decades of restricted, state-regulated circulation of ideas and goods, foster the indigenous literary production, enhance the visibility of the agents and agencies in the national and international cultural field etc. In the context of the transition and integration of the translation practices in the process of the globalisation of communication, the Romanian case might reveal interesting answers.

This paper aims at presenting a series of results of a quantitative and qualitative study of the translation policies practiced between 1990 and 2007 by some of the most important publishing houses in Romania. The analysis draws on a database built from the complete catalogues of five selected publishing houses, on reports from UNESCO’s database *Index Translationum* and on a series of interviews with the editors, published in national and regional journals. Structured around oppositions like commercial/non-commercial or big/small production and distribution (Bourdieu), the publishing production will thus be analysed in terms of variables such as: imported authors, source languages, domains and collections. Special attention will be paid to the translators and their position in the publishing structures.

The results will emphasize the nature of the logics – economic, cultural, symbolic – behind the transfer of knowledge and the import patterns chosen by the publishing agents after the fall of communism. Furthermore, the study will investigate the role(s) played by the translation and its agents within the functioning of the publishing field and, at macrostructural level, the relationship between translation and the post-communist society, as echoed in the publishing sector.

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**Davide Manenti: The editor’s invisibility. Editing and translating Katherine Mansfield**

In this paper, I will discuss the interplay between practices of editing and of translating, arguing that the editorial process functions as a narrative process. In particular, I will demonstrate that this process works as metonymy and its outcome as metaphor. To illustrate this dynamic, I will examine a controversial story: the posthumous publication of the *Journal of Katherine Mansfield* (1927), edited by John Middleton Murry – Mansfield’s husband – and translated into Italian by Mara Fabietti. By means of an invisible rhetoric of editing, Murry created the image of a sanctified and romantic “persona”: an image that has profoundly influenced the interpretation and literary fame of Katherine Mansfield. If translation is by definition a form of reading and interpreting, then what is the impact of a heavily manipulated source text on the choices of the translator? Can a common ground be established along the continuum of writing-editing-translating? And can
translation theory – alongside other hermeneutical models – shed light on and help us to evaluate the editorial process? By investigating the multifaceted aspects of this “afterlife” story, the aim of my paper is to make the site and practice of editing visible.

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**Roosje Dejonghe: A dialogue between retranslation and academic literary criticism in English translations of Albert Camus’ *L’Etranger***

Albert Camus’ *L’Etranger* is one of the most important French novels of the 20th century and has been praised for its innovative style and remarkable narratological structure. The novel has been translated in more than 40 languages and has generated a massive amount of literary criticism and academic analyses. Its typical style has been described as ‘simple, restrained, unliterary’ and even ‘minimalistic’. The concise sentences, uncomplicated syntax and sober language contribute to the construction of an atmosphere of strangeness and alienation. In the first part of the novel, the narrative style is particularly ‘non-explicative’, as Camus has strikingly often omitted the explicit formulation of connections between sentences and ideas of the narrator and principal character Meursault.

Due to this and other factors, the hero of *The Stranger* has initially been presented in literary criticism as a character that is apathetic towards society, his surroundings and even his own existence. This interpretation of Meursault as being indifferent has often been reinforced in the paratexts. In both the Dutch (1949, Adriaan Morriën) and the first English (1946, Stuart Gilbert) translation, Camus’ ‘*style épuré*’ is significantly modified, by means of additions, explicitations and repeated interventions in the sentence structure. This seems to result in a more explicative text, and consequently, in a less strange Meursault.

From the sixties onwards, literary criticism and academic analyses introduced more nuanced interpretations of the main character. In the eighties, two retranslations in English were published. Matthew Ward, the translator of the latest translation, distances himself in his preface from Gilberts interpretation and claims to have produced a more precise and ‘American’ translation.

In what way does literary criticism affect a translation of a canonical literary work? In my poster presentation I will outline the broader framework in which the interaction between the interpretation of a novel in academic literary criticism and retranslation will be studied.

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Siri Nergaard: The (in)visible publisher in translations

The focus of this paper will be on the voice of the publishing houses in translation. I will investigate the many, both visible and invisible roles, of the publisher in the long process of realization of a translation, from the selection of a text to translate to the finished product presented to the readers.

Questions like the following will be asked: ‘how does a publisher participate in the construction of a foreign identity (author, text, literature, nation) through translations?; how does a publisher’s ideology (inevitably) condition the translations published?; how is power distributed among the different figures in a translation process?; how does a publisher give visibility or invisibility to the translator?; why is it important to develop a politics of translation in dealing with publishers?

In trying to answer these questions I will use examples from different literary translations published in Italy. Special attention will be given to the publishing house Iperborea’s activity in the publication of literature from North Europe. The examples of the translations themselves will be connected to the whole paratextual apparatus of the different publications, since it is in the creation of the whole text product we are able to find the publisher’s (in)visible voice. I will also tell about my experience in teaching Translation Studies to future publishers in Italy.

Siri Nergaard teaches Translation Theory in the Masters in Publishing program directed by Professor Eco at the University of Bologna and Norwegian at the University of Florence. In addition, she teaches Semiotics and Text Theory at the University of Tønsberg, Norway. Her fields are semiotics, translation theory, cultural studies. Nergaard is the author of La costruzione di una cultura: La letteratura norvegese in traduzione italiana (The Construction of a Culture: Norwegian Literature in Italian Translation, 2004). She has translated two volumes of essays by Umberto Eco into Norwegian and has edited several books in Italian on translation theory, including La teoria della traduzione nella storia (Translation Theory in History, 1993) and Teorie contemporanee della traduzione (Contemporary Translation Theories, 1995). More recently, she co-edited with Cristina Demaria Studi culturali: Temi e prospettive a confronto (Culture Studies: Themes and Perspectives, 2008). Forthcoming is the book, tentatively entitled The Third Way of Translation, scheduled to be published first in Italian, then in English. Siri Nergaard is the editor of the new international journal Translation. E-mail: siri.nergaard@gmail.com

Charles Lock: The Dangerous Liaisons of Literary Translation: on Titling, Dividing, Abridging and other commercial considerations

The titling of a literary work is often negotiated between the author and the publisher, as are such material and commercial factors as the size of the book and the number of volumes in which a longer work might be published and sold. All these factors are open to re-negotiation when a literary work is translated. Titles can be inventive, as when Le grand Meaulnes becomes The Lost Domain, or not at all, as is the case with Madame Bovary, not one of whose many English versions
is entitled 'Mrs Bovary'. Dickens' Bleak House goes into French as Bleak-House (or La maison d'après-vent). whereas Wuthering Heights (like Bleak House, a proper name that could justifiably stay unchanged) becomes Les Hauts des Tempêtes or Hautes-Plaine or even Les Hauteurs tourmentées. What is published in one volume in the original may be divided in translation, and vice versa. This is of course a freedom enjoyed by later publishers of the original; we seldom read the triple-decker Victorian novel except in a modern one-volume edition. A further commercial freedom enjoyed by the publisher of the translation -- though not of the original, once negotiated with the author -- is to determine the appropriate length of a story. Subject to copyright and rights of integrity, the translator is free to abridge a work, and the publisher can further abridge the translator's abridgement. Sir Walter Scott is said to have been more read in translation than in English: this might be because some of the translations offer an altogether leaner and brisker version.

Charles Lock (D.Phil. Oxford) has been Professor of English Literature at the University of Copenhagen since 1996; prior to that he was Professor of English at the University of Toronto. He is the author of Thomas Hardy: Criticism in Focus (1992) and of many articles on literary theory -- notably on MM Bakhtin and Roman Jakobson -- and on contemporary poetry: he has published essays on Geoffrey Hill, Les Murray, Derek Walcott, Roy Fisher and Anne Blonstein. An authority on the novelist John Cowper Powys (1872-1963), Lock is the Editor of the Powys Journal. He has also worked extensively in pictorial semiotics and theories of perspective. E-mail: lock@hum.ku.dk

Nathalie Mälzer-Semlinger: Shifts In Texts And Paratexts Due To Editorial Decisions: Some Examples From Current French Authors Translated Into German

This paper will focus on editorial influences on translations and give some insights into the shifts that occur between the original and the translated book, due to decisions made by the editor. To illustrate these shifts, I will give some examples of my experience as a literary translator during the last 10 years.

Economical reasons certainly play a role in the decisions taken by editors. It would certainly be naive not to consider that the recent developments of the book-market would not have any impact on the translation - because a book is of course a medium for a literary text but also a product that has to be sold. But this impact is more or less subtle depending, on the one hand, on the literary quality and the reputation of the author, and, on the other hand, on the editor and the place the book is assigned to in the editorial program.

In this paper I would like to show that certain factors leading to shifts between the original and the translation, are related to the production process of books. This process goes from the first reading of the foreign book by the editor to the final production. During this process, certain editorial expectations might lead to directives given to the translator concerning the “sound” of the text as well as to cuts and even adds to the original text. Other factors are due to the different cultures or traditions of book-making. These cultures - for example the different conceptions of book-covers – inevitably lead to shifts in the paratexts. Especially the peritexts like the title, the front and back
cover, the front page flap etc. are subject to changes and may sometimes even become part of the main text and vice versa.

Nathalie Mälzer-Semlinger read Film and Theatre Studies and Comparative Literature at Freie Universität Berlin and Sorbonne Nouvelle Paris and obtained a Master’s degree in 1994. Her study on „The History of the Translation of Marcel Proust’s A la recherche du temps perdu in Germany“ was published in 1996. An alumna of Goldschmidt Programme for young French and German literary translators, she works as a freelance literary translator of more than 30 novels, plays and non-fiction books (translated authors include Maurice Blanchot, Emmanuelle Pagano, François Bégaudeau, and Simone Veil). Since 2008, she regularly teaches courses on the theory and practice of literary translation at several universities. In 2008, she was employed as coordinator of the Master programme „Practices of Literature“ at Freie Universität Berlin. Having completed her PhD on „The Transfer of French Literature to Germany between 1871 and 1933“ at Universität Duisburg-Essen in 2009, she now works as Wissenschaftliche Mitarbeiterin at the Institute for Translation Studies and Technical Communication at Universität Hildesheim. Together with Professor Annette Sabban, she developed the Master Programme „Medientext und Medienübersetzung“, focused on audiovisual translation, which was launched in winter 2011. Her research interests are: audiovisual translation, dialogue and orality, transmedial narratology, literary translation, and cultural transfer. She lives in Berlin and Hildesheim. E-mail: n.maelzer-semlinger@gmx.de

Ken Farø: Internal and external influences on the translation of book and film titles

When comparing large interlingual corpora or databases containing titles of the fictional kind, one discovers radically diverging instances like these: (a) Annie Hall (original title) - Mig og Annie (”Me and Annie“, Danish title) - Der Stadtneurotiker (”The City Neurotic“, German title); (b) Alien (original title), Alien (Danish title), Alien - Das unheimliche Wesen aus einer fremden Welt (”- The Spooky Creature from a Foreign World“, German title). In both cases - though in quite different ways - the German title appears to be more explicit than its two counterparts. This triggers the suspicion that we could be facing a more general or even structural phenomenon like House (1994) concluded in an article on what she thought were intercultural contrasts within the language pair English and German. Hence, the purpose of the present - pilote - study is to try to identify to what extent internal vs. external factors govern the translation of titles. By “internal” I mean the sheer linguistic conditions: lexical, grammatical and textual conventions which may be identified through the study of large text bodies. By “external” I mean all other conditions like habits, tastes and mistakes of the translator, public moral, political considerations, market demands, publishers houses’ strategies, the artist’s wishes, and so forth. The study is mainly empirical, based on systematic exploration of a very large material, and it takes diacronic aspects into consideration, too.

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Anneleen Spiessens: Lending your voice to the Nazi: translation, editing and ethics

This paper draws on narrative theory and discourse analysis to explore the role and positioning of editors and translators in relation to the texts they mediate. Mona Baker has argued that mediators “face a basic ethical choice with every assignment” (2006): they either reproduce the ideologies encoded in the original narrative or they dissociate themselves from these ideologies. Translating or mediating the perpetrator’s testimony therefore inevitably raises questions of ethical and social responsibility, and of accountability. When dealing with texts they strongly disagree with, like Nazi testimonies in this case, mediating agents are indeed compelled to disclose their own moral position and leave traces of their presence in the text. They can use various strategies to actively ‘frame’ the original narrative and inject it with their own voice, thus producing a counter discourse that opposes and potentially even sabotages the perpetrator’s discourse.

In an analysis of different translations of Rudolph Hoess’s autobiography, *Kommandant in Auschwitz* (1958), I will assess the importance of editorial and translational framing as ethical positioning and argumentation, in order to disclose the resulting polyphonic – or “multivocal” (Hermans 2007) – configuration.

Anneleen Spiessens is assistant lecturer in French at University College Ghent, faculty of Translation Studies. Her dissertation project studies the interweaving of literature, ethics and translation in testimonies from perpetrators of mass political violence. Part of her research is conducted in the association research group 'Literature in Translation' (Ghent University). E-mail: anneleen.spiessens@hogent.be

Giuliano D’Amico: Editore-traditore? Knut Hamsun published by Italian neofascists

In my paper I will examine the first Italian translation of Knut Hamsun’s memoirs *På overgrodde stier* (“On overgrown paths”, 1949), which was published in 1962 and reprinted in 1983 with the title *Io, traditore* (“I, a traitor”). Both editions were issued by publishing houses which were close to Italian neofascist milieus (*I libri del borghese* and *Ciarrapico editore*), and the translation was made to fit into a political and cultural discourse which should present Knut Hamsun as a “martyr” of old Europe, a model to be held against the danger of communism. I will especially concentrate on the translation’s peritexts (Genette 1987), such as cover, dust jacket, introduction, front and back lap, etc., and I will argue that the ideological framework which shaped the translated text was more the product of an editorial policy than of the work of the translator. More generally, I will look at the translated text as an instance of power exerted through translation (Tymoczko and Gentzler) and of a domestication (Venuti 1998) which should not only serve local interests, but, more specifically, a distinct political agenda.

Giuliano D’Amico received his PhD in Comparative and Scandinavian Literature from the University of Oslo in 2011. He has taught Norwegian language and Scandinavian literature at the Universities of Turin and Milan, and is currently a teaching and research fellow at the University of Oslo. He is the author of a series of articles on Nordic literature and translation, published, among other journals, in *Edda, Ibsen Studies*
Mikael Yudha Erawan: *Kebaya or bolero: which one is more English?*

Translation of Indonesian literature has been at the mercy of Indonesianists intent on providing artless primers for their students, or mavericks like Max Lane and Ribeka Ota whose contributions have been immense, but sporadic. There has been no Pound or Rexroth to translate Indonesian poetry, no Lydia Davis to reinterpret classics of Indonesian prose. There has been no industry pros either, the equivalent of, say, Richard Pevear and Larissa Volokhonsky for Russian literature or Eliot Weinberger for Octavio Paz, to create a corpus of Indonesian literature in English translation.

In this paper I would like to share my experience as an editor in a small publishing company in Jakarta, editing a translation into English of a collection of short stories by the modern Indonesian writer Djenar Maesa Ayu, done by another Indonesianist from Cornell, Michael Garcia.

Since one of the conference’s focuses is on examining the pressures that the book industry places on translators, it may be useful to look at the issue from the other side of the fence: the point of view of the editor. In the case of Indonesian literature, which has less of a bargaining power when it comes to getting translations into English, the translator often wields an incredible power over editors and even publishers.

A lot of forces are at work during the translation of a “third world” literary work into English: commercialism, orientalism and—when so-called “native speaker” translators refuse to listen to the advice of their “third world” editors—outright racism. This paper will be a case study showing how these practices are at play, and their effects to the work being translated.

Mikael Yudha Erawan was born in Yogyakarta, Indonesia, on 18 June 1976. He studied Classics at the Australian National University, Canberra, Australia. He has been working as a writer, editor and translator in Jakarta since 2004. He is a poet who published his first collection *We Are Nowhere And It's Wow* in 2008. He is currently compiling and translating a collection of poems by underground Jakarta poets. You can read some of his writing at oomslokop.tumblr.com. E-mail: oomslokop@gmail.com

Gillian Lane-Mercier: *The Reviser of Literary Translations Exposed: Notes on “Invisible” Interventions*

This paper aims to address one aspect of the translation process that has received little attention in the area of Translation Studies: the role of revisers of literary translations. Drawing on the recent work of Hélène Buzelin, which applies French philosopher and anthropologist Bruno Latour’s network theory to the empirical analysis of the “manufacture” of literary translations in the publishing context, I shall take as a starting point a case study that, due to its a-typicality, allows us to focus on some of the issues that can arise during the revision process. Not only do these issues bring to the fore the unpredictable nature of translation networks, together with the instability of their underlying power relations and the conflicting conceptions of translation upon
which these relations are predicated, they also serve to overturn a number of widely held assumptions pertaining to the translator’s and the author’s status, role, and authority.

More specifically, an analysis of the series of revisions made to the manuscript of the French translation of David Homel’s novel *Get On Top* (Toronto, 1999) by different revisers including the author (which led to the subsequent “exclusion” of the translator from the publication process), clearly reveals (i) the roles of the various agents involved in the translation process and the potentially conflictual nature of their interactions, (ii) the extent to which they can intervene (or not) in the shaping of the translation, (iii) the conflicting interpretations of the source text and of the practice of literary translation these interventions reveal, (iv) the necessity to rethink contemporary translation paradigms that give precedence to the role and practice of the translator. This case study suggests that, ultimately, it is the practice of (re)reading – of both the original and the translation – that needs to be reconceptualized from a translation studies point of view so as to better account for the shifts in authority and visibility the act of (re)reading can trigger.

Gillian Lane-Mercier is an associate professor of French literature at McGill University. Her research interests include literary theory, translation studies, 20th century French literature, contemporary Anglo-Québec literature, Canadian writer-translators, and the history of literary translation in Canada. Author of *La parole romanesque* and co-author of *Faulkner: une expérience de retraduction*, she has published numerous articles in European and North American journals. She is currently completing a book length study of the issues raised by the translation into English of *joual*, a non-standard register of French spoken in Québec, and is embarking on a large-scale project on the emergence of traditions of literary translation in Canada since 1980. E-mail: gillian.lane-mercier@mcgill.ca

Debora Biancheri: Linguistic preferences and cultural implications of “pseudo-transparency”: The impact of publishers’ “easy way out” on literary texts in translation

This paper explores the concept of “pseudo-transparency”, a theoretical category introduced to discuss the policies conventionally adopted for the translation of Irish contemporary fiction into Italian, but which is prospectively functional for the description of behavioural norms of translation on a wider scale or for different contexts of exchange. On the paratextual level pseudo-transparency produces editions with no foreword or introduction, no translator’s note and generally no critical engagement whatsoever; on the textual level pseudo-transparency is achieved by linguistic and stylistic domestication, which creates the impression of *cultural* domestication, although intermittently interrupted by the appearance of unfamiliar terminology inherent to the source culture. Those interferences with the target readers’ immediate understanding render the transparency illusory, ‘pseudo’. Hence the term employs, and at the same time expectantly expands, the notion of ‘transparency’ as articulated by Venuti. In a similar attempt to challenge ‘the hegemony of transparent discourse’, this paper questions to what extent the scarcity of what Venuti calls ‘minoritizing translations’ is dependent on editorial norms which seek to *give an impression* of easy accessibility, as well as trying to assess how this policy rates in terms of an effective integration of the ‘other’ to the receiving language and its conceptual World. Evidence would suggest that while this mode of translation leaves virtually unaltered some literary works, the “real” accessibility of others may be severely reduced, and/or their literary/artistic merit
compromised. As the decision of preserving foreignizing elements without including notes, glossaries and introductions frequently rests with the publishers, the diktats of their commercial agenda can be ultimately held responsible for the perpetuation of a translation strategy that not only hardly enriches the target culture, but effectively fails to mediate the deeper meanings of the source texts, therefore denying the very reasons that made them worth translating in the first place.

Debora Biancheri graduated from the University of Pisa in 2004 and she obtained a specialization in European Languages and Philology at the same university in 2007 (laurea magistralis). She is currently a research student at the Centre of Irish Studies at the National University of Ireland, Galway, where she completed a MA in Irish Studies in 2008. E-mail: d.biancheri2@nuigalway.ie

Chiara Galletti: Four-Hands Performances: The Role of an Intermediary Text in Translating for Children

Experience shows that the translation process in publishing houses is not always so linear and straightforward as it is expected to be in theory. In children’s literature, for example, the practice of translating a book on the basis of an intermediary text – which generally implies a co-operation between two professionals who share the text-crafting role – is not so infrequent.

In this case, the translation process can broadly be sub-divided into two main categories, according to the number of languages involved:

- relay translations, where a third relay language “serves... as a pivot, or stepping stone on the way from” the source language to the target language
- ghost-translations and translation/adaptation co-operations, where both the intermediary text and the final version are in the same language.

The intermediary text – be it a relay translation, a ghost-translation or a translation draft – is never meant to be the end-product of the process and therefore it is not destined to the public but to another professional – i.e. the official translator or adapter.

My case-study deals with one of the most important contemporary Italian children’s authors – Bianca Pitzorno – who has often used intermediary texts in her translations/adaptations of children’s books. In particular, the Italian translation of the picture book Vem Ska Trösta Knyttet? by Tove Jansson is a complex editorial project, involving her co-operation with professional translator Laura Cangemi.

Chiara Galletti holds a summa cum laude degree in translation from the University of Trieste and a Master’s degree in literary translation from the University of Venice. She is currently a research student in Translation Studies at the University of Tampere, under the supervision of Professor Riitta Oittinen. Her research field is translation of children’s literature and her PhD thesis concentrates on the translator’s stylistic voice in the corpus of Italian author Bianca Pitzorno’s translations. Chiara Galletti’s work experience includes translation, teaching and vocational training. Her publications include academic articles, translations, reviews and short stories for children. E-mail: Chiara.Galletti@uta.fi
Åse Johnsen: Changes in translation

Every translation process involves several human agents as pointed out by Nord (1991): Text sender, text producer, original reader, initiator, translator and target reader. Also proof-readers and advisers are likely to be among the human agents involved in the process. Some of these agents, if not all, will also be influenced by the target societies cultures, norms and expectations. The decisions made by these human agents might be traced in the final product, even though not necessarily by the monolingual reader.

Another agent who also appears to be important in some translations, is the illustrator or graphic designer. Book covers and illustrations in, for instance, children’s literature, are also often changed or ‘translated’, and can also have an influence of the interpretation of the text as a whole. Assessing translations thus is not the same as assessing the translator, as s/he alone can not be held responsible for the final product.

In this paper I will discuss how changes made by various agents leave traces in texts and show some examples from translated literary texts to and from Norwegian. I will show examples of changes made by the author, the editor and the illustrator and discuss the consequences these changes can have for the reception of the text in the target culture and the image the text might leave of the author and/or the source society.

Dr. art Åse Johnsen works at the Department of Modern Languages at the University of Bergen, Norway, as an Associate Professor. She teaches Spanish language and translation and her current research interests are translation of Latin-American literature to Norwegian, production and translation of tourist texts and the translation process. E-mail: Ase.Johnsen@if.uib.no

Emilia Di Martino & Monica Pavani: The benefit of communication amongst different agents of translation at different moments of the text’ life: a personal experience narrative

This talk aims to explore the issues of translator voice, editorial intervention and translation criticism with an aim to pinpoint the benefit of communication amongst different agents of translation at different moments of the text’s life.

The presenters will try to address the issues drawing on their personal experiences in different fields of the translation territory. Monica Pavani translated Bennett’s The Uncommon Reader in 2007; Emilia Di Martino presented a talk and three papers on Monica’s translation work after that. When Monica heard about that, she e-mailed Emilia, and a nice friendship developed between translator and neophyte translator critic.

They had experienced the text differently and Monica wished their exchanges could have taken place before the translation. Emilia had different opinions about that, as their work addresses different needs and different readers: Monica was asked to produce a TT which could be enjoyed by any Italian reader independently of the ST, Emilia chose to delve into the journey across texts.
because she could hypothesise traces of editorial interventions in the Italian book title and was eager to see if she could detect more.

Reading is a personal experience as it is more strongly influenced by each reader’s unique repertoire of previous readings than it is by other people’s readings of the same books. There are of course readers whose personal experiences of books will have an impact on other readers’ personal experiences - translators and translation critics being two of them when it comes to translated texts - and communication should obviously be encouraged between them as well as amongst all the different agents of the translation process to widen any reader’s horizons as much as possible. However, this should probably take place at different moments of the text’s life for the very reason it has different purposes.

**Emilia Di Martino** has been a researcher in English Language and Translation at Università Suor Orsola Benincasa, Napoli (Italy) since 2006. She was awarded a PhD in English for Special Purposes by Università Federico II, Napoli, and an MA in Education by University of East Anglia, UK. She has written on Translation Criticism, Didactics of Translation, New Technologies, Intercultural Education, Action Research and Assessment of non-Linguistic Competences. Her monographs *Teaching and Learning English in the Age of the Global Village. A Teacher’s Journey into Qualitative Research* (ESI), *L’inglese online* (ESI) and *Testi in viaggio. Incontri fra lingue e culture attraversamenti di generi e di senso traduzione* (UTET, with Bruna Di Sabato) were published in 2004, 2009 and 2011 respectively. E-mail: emilia.dimartino@libero.it

**Monica Pavani** got a degree in Foreign Languages at the University of Bologna with a thesis on Janet Frame’s use of language in her works. Besides writing poetry, she has been working as a translator from English and French into Italian. Among her most recent translations: *The Uncommon Reader* by Alan Bennett (*La sovrana lettrice*, Adelphi 2007) and *Mouvement par la fin* by Philippe Rahmy (*Movimento dalla fine*, Mobydick 2008). She is now in her third year of the PhD in Languages, Cultures and Societies at Ca’ Foscari University of Venice. E-mail: mopipavani@libero.it

**Şehnaz Tahir Gürçağlar**:

**Loud and Louder – When paratextual “voices” silence translation**

The paper will explore the strategic role producers of paratexts play in mediating translated texts to a given target readership. Paratexts used in translation research usually consist of material such as prefaces, footnotes or covers, i.e. what Gerard Genette has termed as the “peritext” and “epitexts”, i.e. reviews, interviews or published statements which present target texts to readers. The paper will argue that both peritexts and epitexts provide room for the “voices” of different types of agents, which often remain anonymous in the publication process. However, when agents speak to be “heard”, i.e. when they are visible/audible and have a certain symbolic power, they can enter into a special type of interaction with translated texts. In these cases, paratexts not only present translations to the readers, but they also help present the agents behind them and their agendas. These agents may have a host of different purposes in addressing readers, apart from presenting a book in question. The paper will explore a number of cases in the Turkish context where individuals such as authors, critics and politicians take control over translated texts through their discursive power and lead the readership in a variety of ways.
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