latable: the content versus the context of the text, as well as the targeted audience and the objective of the translator. For example, if the only objective of the translator is to transfer meaning, then the scriptures are as translatable as any other text. However, if the translator wants to engage in ‘verbum pro verbo’ translation, this can make religious texts untranslatable due to language base or lack of adequate vocabulary. They also identify what techniques are to be used in order to reach the desired goals and audiences. They address, for example, whether or not to use direct versus indirect translation or domestication versus foreignizing of a text. Using specific examples, the authors successfully show that, depending on the goal, the audience, the context and the strategies adopted, religious texts may or may not be readily translatable.

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*Borges and Translation: The Irreverence of Periphery*, by Sergio Waisman, a Professor of Spanish at George Washington University, is based on the importance of translation and theory in the work of Jorge Luis Borges. The author has three main strategies for analyzing Borges’ theories of translation: First, he considers Borges’ theories of translation in the Argentinean context itself where they originated. Second, Waisman studies these theories as an essential part of Borges’ literary discourse. In the third strategy, Waisman expands on the theories of Borges by comparing them to other 20th century thinkers who have written on the same subject.

In chapter one, Waisman explores Argentina in the 19th century and describes the importance of key literary events such as the Salón Literario of 1837 and Domingo F. Sarmiento’s *Facundo* (1845). It is in these moments, according to Waisman, that one finds “the seeds of the polyglot nature of Argentine literature,” or “polyglossia.” He also discusses how the polyglossia flourishes during the early 20th century in Buenos Aires, where several translators worked on numerous projects. It is also at this time when Borges develops his ideas on translation which are outlined in the following chapters.

In chapter two, Waisman analyzes three essays as a means of understanding how Borges developed his theories of translation: “Las dos maneras de traducir” (1926), “Las versiones homéricas” (1932), and “Los traductores de Las 1001 Noches” (1935). In these key essays, Borges challenges the idea that original texts are superior to translations and rejects the concept of a “definitive text.” In the first essay, Borges says, “En cuanto a mí, creó en las buenas traducciones de obras literarias y opino que hasta los versos son traducibles.” In the second essay, Borges states, “la Odisea, gracias a mi oportuno desconocimiento del griego, es una librería internacional de obras en prosa y verso.” In the third essay, Borges only compares the translation, and does not refer to the original text unless the translator has mentioned it.

In chapter 3, Waisman illustrates how rewriting, misreading and his translating become a unified practice for Borges in his own narrative techniques. Waisman mentions the *Historia universal de la infamia* in Borges’ “Prólogo de la primera edición” in which he explains how the translator needs to understand the importance of a reader who is manipulating the text into a translation. Borges places his translations in an Argentine context through linguistic and cultural appropriation which produces unexpected meanings. Waisman, of course, also mentions Pierre Menard, the author of *El Quijote*. In this famous essay, Waisman states, “Pierre Menard creates a web of readers and writers, of rereadings (or misreadings) and rewritings interlayered and interlayered: Menard the reader/rewriter of Cervantes; the narrator who reads Menard’s partial texts; and we, readers of an Ar-
gentine narrator’s sarcastic commentaries about Menard. But what is the difference between a rereading and a misreading?”

The author continues to examine Borges’ theories of mistranslation in chapter four, by making a connection between “El escritor argentino y la tradición” and Borges’ writing as a translator. Waisman analyzes well-known short stories such as “La muerte y la brújula”, “La busca de Averroes” and “El Sur,” demonstrating how the peripheral translation of Borges functions and how different it is from mainstream translation.

In chapter five, the author uses Borges’ textual dialogue with James Joyce on translation, readings and rewritings. Waisman compares Joyce’s *Ulysses*, to Borges’ stories, “El acercamiento a Almotásim” and “Funes el memorioso” to discuss metempsychosis, the representation of verisimilitude, and the potential limits to translation.

*Borges and Translation: The Irreverence of the Periphery* discusses a fascinating topic relating to a major writer of the 20th century: “intimate links between Borges’ theories of (mis) translation and his theories of reading and writing,” which, in Sergio Waisman’s opinion, “represents a contribution to the field of translation studies, including consideration of center-periphery dichotomies in the theorizing of translation.” The intended audiences for this book are those who are studying or interested in the field of translation and Latin American literature.

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O livro, editado em Buenos Aires, é uma tradução para o espanhol do original francês lançado em 2004 pela Bayard. Reúne três conferências do filósofo hermenêutico Paul Ricoeur. Os textos têm em comum a constante menção do autor aos trabalhos do teórico e tradutor francês Antoine Berman, principalmente porque a tradução como relação com o estrangeiro é um dos fios condutores da obra.