

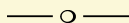
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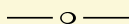
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TRANSLATION IN EXILE

From Ovid over Dante to Victor Hugo, D.H. Lawrence, Thomas Mann, Assia Djebar, Irmgard Keun, Mahmoud Darwish, Salman Rushdie and Julia Kristeva, the experience of exile has profoundly influenced world literature throughout the centuries. For most of these literary émigrés, exile has never merely been a question of location, of being somewhere else, but also of being in a different culture, of which the foreign language is one of the most immediate features. Especially literary exiles experience the problem of the foreign language on a daily and unmediated basis. They are constantly translating or being translated. Their survival, financially and existentially, depends to a great extent on language.¹

Exiled writers can translate themselves, be translated or become translators of other authors' works. Present-day Europe has a number of immigrant writers who publish in the language of their country of adoption, with differing degrees of acceptance of the norms of their new language. Some of them are harassed by authorities, confronted with censorship, excluded from literary institutions, submitted to physical and psychological threats, living in fear of imprisonment. They were forced to leave their homes because of ideological, ethnic, religious, or moral reasons. Others were accused of lack of patriotism in war times or were regarded as depraved by moral conservatives. Already in 1993, Edward Said contended in *Culture and Imperialism* that liberation as an

¹ The intricate and indissociable relation between exile and (foreign) language is put forward by Paolo Bartoloni as follows: "But if it is true that it is the subject that moves, it is also true that the abandonment of language is a self-imposed exile, it is a ban that the subject forces upon itself. It is not language that moves away from the subject but the subject that moves away from language." (Bartoloni 2004: 7) On the relation between linguistic and geographical decentering in the exilic experience, see also Mosbahi (1999).



intellectual mission is very much incarnated by “the intellectual and the artist in exile”. He states that the consciousness of liberation represented by those seeking physical sovereignty and intellectual freedom across border is *per se* political in nature:

Liberation as an intellectual mission, born in the resistance and opposition to the confinements and ravages of imperialism, has now shifted from the settled, established, and domesticated dynamics of culture to its unhoused, decentered, and exilic energies, energies whose incarnation is today the migrant, and whose consciousness is that of the intellectual and the artist in exile, the political figure between domains, between forms, between homes, and between languages. (Said 1993: 332-333)

The translator in exile is also, as Said has it, a “political figure between domains, between forms, between homes, and between languages”. Indeed, the *émigré* translator can become a catalyst in the conceptualisation of alternative worlds by initiating a dialogue with the works of world literature. Exiled writers have put to use their knowledge of languages by translating either works of their homeland into their new adopted language, or the other way round. Vladimir Nabokov translated Pushkin, Cabrera Infante translated James Joyce, Pedro Salinas translated Marcel Proust, Hans-Henning Paetzke translated György Konrád, Felix Pollak translated Heinrich Heine. Some of them also translated their own work into their language of adoption: Nabokov translated his early works into English, as did Cabrera Infante.

The selected essays in this issue of *Cadernos de Tradução* engage with a range of issues relating to ‘Translation in Exile’. The papers touch on questions of multilingualism and displacement, and on their methodological implications for translation studies. They consider translating literary texts, first and foremost, as a political and cultural practice. The focus in this issue is on the interlingual nature of translation and exile as an interstitial locus of enunciation.

In so doing, these contributions aim at furthering our understanding of the authors' experiences of exile, their function, opportunities and problems as (self-) translators. They explore how these émigrés have documented and represented their own stories. The different papers in this volume also aim at circumnavigating a broad spatial and temporal spectrum,² providing a new understanding of exile as a theoretical concept, analytical category, and lived experience in the study of the translation of literary texts.

The essays in this issue of *Cadernos* have been divided into four topical areas of inquiry: 1. Biography of exile; 2. Poetics of exile; 3. Ontology of exile; 4. Margins of exile. In the first section, the contributions focus on the lives of those translators and writers who were forced by historical or personal circumstances to go into exile, but against all odds continued to translate. The second section deals with the different ways how writers and translators were affected in their own writing by the experience of exile. Correspondingly, the articles in this section explore how research on writing in exile as well as its objects of inquiry themselves are in continuous flux and have the potential to provide new insights into the intimate relation between literature, translation, and exile. The third section contains two articles concerned with the philosophical foundation of our discussion, pleading for ontological reflexivity, which is posited as an important part of understanding the nexus of translation and exile. Indeed, on an abstract level, they consider translation in itself to be a form of existential and linguistic exile. Finally, in 'Margins of exile' this themed issue wants to shed light on those actors who, not being directly exiles themselves, incorporated aspects of "the condition of the exile" (Nouss 2015) in their work, publishing the texts of exiles or focusing their writing towards the intellectual debate of their original home country.

² We can mention *Traduire l'exil - Das Exil übersetzen. Textes, identités et histoire dans l'espace franco-allemand (1933-1945)*, edited by Michaela Enderle-Ristori (2012) as an example of recent research on translation and exile with a more specific temporal and geopolitical focus (France as a territory of exile to German writers and translators during the Third Reich).

In “Paul Bowles: Translating from Tangier” Allen Hibbard unravels the complex relationship between the American author Paul Bowles, who lived in Morocco as a self-imposed exile, and the Moroccan authors and storytellers, whose stories were translated by Bowles into English. In so doing, Bowles made this vernacular literature accessible to the rest of the world. By undertaking a nearly anthropological quest, Hibbard clarifies how and why Bowles sought refuge in translation. Hibbard also discusses the features of these oral stories, translated by Bowles despite his lack of proficiency in Arabic. He reveals the postcolonial and Orientalist contexts of this translation process.

In “Traducciones al catalán y exilio franquista”, Montserrat Franquesa Gòdia provides a comprehensive chronological overview of Catalan translations, produced and published in exile during Franco’s dictatorship. Franquesa’s research focuses on four major Catalan translators in exile from three different periods: Jose Carner i Puig-Oriol, Cèsar August Jordana, Agustí Bartra, and Jordi Arbonès. Drawing on Antoni Rovira i Virgili, Franquesa highlights the importance of these exile translators in the process of maintaining Catalan cultural identity during the Franco Regime.

Lieve Behiels’s article “Rosa Chacel: novelista y traductora española exiliada” undertakes an analysis of the Spanish author’s work as a translator in exile, after the Spanish Civil War. After analysing Chacel’s proficiency in the source languages of the works which she translated (English, French, Italian, Greek, German and Portuguese), Behiels discusses Chacel’s own concept of translation and aesthetics. As a result, she is able to demonstrate how the author’s exilic condition had an essential impact on both her translation activity and her style as a translator.

Anne Benteler’s contribution explores how German writers, fleeing National Socialism, used translation as an innovative mode of multilingual writing. Benteler’s analysis focuses more specifically on the literary writings of German exiles Mascha Kaléko and Werner Lansburgh. She addresses the question if in exile literature translation

is an aesthetical technique and if it can reflect the existential and linguistic difficulties of being an exiled writer.

Drawing on theories by Francis R. Jones and Haroldo de Campos, An Van Hecke's contribution "Poesía y traducción en el exilio: La obra de Alaíde Foppa" aspires at exploring the Guatemalan author Alaíde Foppa and her work as a translator of poetry. Van Hecke discusses Foppa's life as an exile in Mexico, and her multifaceted professional career. She subsequently focuses on three different poems translated by Foppa and on a series of paratexts revealing the writer's vision on poetry translation.

Nicoletta Pesaro's contribution explores the novels by Chinese dissident Ma Jian. Pesaro makes plausible how the author, as a representative of the Chinese diaspora, not only lives in a deterritorialized space, but also writes novels that reflect a similar instability on the textual level. Her contribution provides examples of the effects of translation on the process of Ma Jian's transnational reception. In this context, Pesaro investigates the use of the narrative mode in Ma Jian's texts as an allegoric device so as to represent the author's ambiguous cultural and linguistic identity.

In her article "Self-translation and exile: a study of the Cases of Ngugi Wa Thiong'o and Ariel Dorfman", Maria Alice Gonçalves Antunes deals with self-translation as a way of surviving in exile. She focuses on Kenyan author Ngugi Wa Thiong'o and on the Chilean-Argentine-American author Ariel Dorfman. Both authors were forced to leave their homeland and to translate their works into and from English. Antunes adapts John Glad's multidimensional model of the process of literary creation of exiled writers in order to provide new paths for research on exile and self-translation, as well as to create a context for the complex activity of self-translation of these authors in the United States.

In "Exil et discours sur la traduction", Winibert Segers and Henri Bloemen contend that the notion of exile is often understood in a subjectified way, centred on authors or translators who find themselves in a situation of exile. In order to substantiate their argument, they analyse the translations of the *Catéchisme*

préparatoire au baptême within the Congolese context. The *Catéchisme préparatoire au baptême* was translated into several different Congolese languages by Flemish Catholic missionaries in the late nineteenth century and early twentieth century. Segers and Bloemen's contribution closely scrutinizes how the missionaries treated the lexical and metaphorical characteristics of the source text and how their translations functioned within the Congolese cultural context, where the source text is perceived as fundamentally alien. In so doing, Segers and Bloemen reflect more generally on the notion of exile in the discourse on translation.

In "Theses on Pure Language and Postliterate Translation: Walter Benjamin and the Experience of Existential Exile in Language and Translation", Gys-Walt Van Egdom argues that in "The Task of the Translator", Benjamin contends that all languages share one basic characteristic: they all move toward a point of convergence. To designate this point of convergence, Benjamin makes use of the elusive concept of "*reine Sprache*". In the article, Benjamin's tread is taken up and interwoven with "instances of postliteracy", such as they are found in literature, to form a tapestry depicting not only the remembrance, but also the ever-renewing promise of a purified language that constitutes the essence of a metaphysical exile in language. By providing three instances of postliteracy in translation, Van Egdom aims to cast new light on Benjamin's theory of language and translation.

In the "Traduction et exil au XXIème siècle. Pour une poétique collective de la résilience", Ana Paula Coutinho expounds on the significance of the different actors involved in the translation process. She focuses on the status of the editors of exiled authors, who are published despite, on the one hand, the difficult circumstances proper to dictatorship and the unbalanced power relations between major and minor languages, on the other. Coutinho deals more specifically with the Portuguese publishing house "Cavalo de Ferro" that has foreign literature translated by authors in exile. She stresses how this publishing house managed to compete with major publishing houses by giving voice to these

authors in Portuguese, a peripheral language. Coutinho thus puts forward the argument that authors in exile need such publishers in order to reach the envisaged readership.

In “L’homme plus que machine (1748): la parole dialogique d’un imprimeur des lumières”, Lieve Jooker and Guy Rooryck focus on Elie Luzac. Luzac was a descendant of Huguenots who, being Protestant, were forced to emigrate to the Dutch Republic after the revocation of the Edict of Nantes in 1685. In the Netherlands, Luzac succeeded in developing a successful career as a printer-publisher. Additionally, he played a pivotal, albeit paradoxical, role in disseminating the materialist ideas of La Mettrie’s *Homme machine* (1747). Jooker and Rooryck analyse this discursive ambiguity in Luzac’s own text, since the author cites La Mettrie’s theses (which he himself had published) in order to criticize them. The authors show how the English translator of Luzac’s work eliminates the concealed claims of the original text.

These eleven contributions build a brick-by-brick argument to demonstrate how translation can be used in exile as a means of giving voice to silenced and dissident narratives. They make explicit that translation may become a counterbalance, a reaction against propaganda discourses imposed by undemocratic regimes and their compliant publishing houses in the homeland, and also a reaction against or in favor of those narratives politicized and elaborated by dissident émigré presses (cf. e.g. Sanz Gallego 2016, Alemany 2017, Vélez 2017). Providing access to such texts is shown to be a hazardous undertaking, since all actors involved in the translation process – authors, translators and editors alike – put much at risk: their profession, their financial stability and physical integrity. Against this backdrop, the contributions in this special issue offer a window on future avenues of research which the field has yet to offer.

In the book review section, there are three accounts. The first one is on *Translation, hypertext, and creativity: A review of Contemporary translation theories* (Edwin Gentzler, 2001) by Davi S. Gonçalves. In the second one, Thomas Kelahan discusses

a publication by Chan Sin-wai (2017), *The Future of Translation Technology: Towards a World without Babel*. In the last review, Emily M. Antaya discusses *Introduction to Healthcare for Spanish-speaking Interpreters and Translators* by I. Crezee, H. Mikkelsen and L. Monzon-Storey. As for the translation reviews, there is an account of *Hinos Órficos: Perfumes*, translated by Ordep Serra, who also wrote the introduction, comments and notes. The discussion of this translation is by Pedro Barbieri. Finally, there is a review of the translation of *El juguete rabioso* by Roberto Arlt, translated by Davidson de Oliveira Diniz as *A Vida Porca*. The account is by Cleber Souza Cordeiro. Finally, there is an interview with the Kenyan writer Ngũgĩ wa Thiong'o

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PAUL BOWLES: TRANSLATING FROM TANGIER

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Abstract: This essay examines the complex relationships between American writer Paul Bowles and Moroccan writers/storytellers whose works he translated (Ahmed Yacoubi, Larbi Layachi, Mohammed Mrabet, and Mohamed Choukri), with attention to reasons for Bowles's turn to translation, the unique character of his translations of oral stories, the status of the "original" in these cases, as well as the surrounding post-colonial and Orientalist contexts of this translation activity. It advances the notion that Bowles's translation activity is at once collaborative, dialogic, and mutually beneficial, motivated by the translator's genuine interest in preserving and making more widely available local cultural production that might otherwise have gone unnoticed and unrecorded.

Keywords: Exile. Translation. Postcolonial condition. Paul Bowles. Contemporary Moroccan Literature.

PAUL BOWLES: TRADUIRE DEPUIS TANGER

Résumé: Cet essai examine les relations complexes existant entre l'écrivain américain Paul Bowles et les écrivains ou conteurs marocains, notamment Ahmed Yacoubi, Larbi Layachi, Mohammed Mrabet, and Mohamed Choukri, dont Bowles a traduit les textes. Tout en prenant en compte les contextes postcoloniaux et orientalistes qui président à cette

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traduction, l'auteur de cet essai porte une attention particulière aux raisons ayant amené Bowles à la traduction, au caractère unique de ses traductions d'histoires orales, et au statut d'"originaux" de ces textes. Cet essai propose que l'activité de traduction de Bowles est à la fois collaborative, dialogique, et mutuellement avantageuse, ainsi que motivée par l'intérêt sincère du traducteur de préserver et de disseminer cette production culturelle locale qui sinon aurait pu demeurer inaperçue et non documentée.

Mots-clés: Exil-Traduction-Condition postcoloniale-Paul Bowles-Littérature marocaine contemporaine.

"I think translations are as difficult to do as invention."

Paul Bowles, Interview

The Cage Door Is Always Open (documentary, dir. Daniel Young, 2013)

American writer Paul Bowles lived in Tangier, Morocco more or less continuously from 1947 until his death in 1999. During the first couple of decades in exile, Bowles devoted most of his creative energies to his own fiction, producing dozens of stories and several novels set in North Africa (*The Sheltering Sky* 1949; *Let It Come Down* 1952; and *The Spider's House* 1956). By the 1960s, however, the writer was turning his attention more and more to translation projects. From 1964 to 1992, he translated no fewer than fifteen volumes of fictional work by local Moroccan storytellers and writers, including Ahmed Yacoubi, Larbi Layachi, Mohammed Mrabet, and Mohamed Choukri. All, except for Choukri, worked solely in the oral tradition; thus his mode of translation (usually from tape) was unconventional. My focus here is on Bowles's turn to translation, with attention to the complicated issues (practical, political, erotic, economic) surrounding his translation activity, the status of "original" text, the effect of his translation on his own work, and—more broadly—the wider cultural scenes, all revolving around the condition of exile. It is my hope that this exploration will lead to a deeper understanding of the particularities of Bowles's own translation enterprise as well as the important relationship between translation and exile. As well, this focus on his work in

translation enriches our appreciation of the breadth of Bowles's creative endeavors, allowing us to see integral connections between his musical composition, his writing, his recordings of found sound and Moroccan music, and his translations.

A number of contributing factors help explain Bowles's move toward translation, including his wife Jane's declining health (following a stroke in the late 1950s), development of friendships with Moroccan storytellers, and (some have speculated) a drying up of the well of his own imagination. His interest in storytellers in the oral tradition was consistent with his attraction to a pre-modern Morocco that he saw jeopardized by postcolonial nationalism and forces of modernization, a philosophy that, as John Maier puts it, was "an indicator of much that has changed in the Western view of the non-Western world" (214). Bowles translated because, in his words, "I thought it would perhaps shed light on the culture that was much despised. I thought it probably did" (qtd. in Bejjit, 119). His translation projects thus seem to have been motivated by the same kinds of concerns and interests that lay behind his interest in preserving indigenous Moroccan music. In 1959, around the time he began to turn his attention to translation, Bowles traveled around Morocco recording local, traditional music of various traditions and genres. At the time he felt an urgent need to preserve this music that was threatened by popular, mass-produced music in both the Arab world and the West.

These ethnomusicological and translation projects, significantly, both relied on the use of the tape recorder. In a piece titled "The Rif, to Music," in *Their Heads are Green Their Hands are Blue*, Bowles describes some of the ordeals and adventures that accompanied the taping of indigenous music, as Bowles, his Canadian artist friend Christopher Wanklyn, and their Moroccan assistant Mohammed Larbi traveled through back roads and mountainous terrain of northern Morocco in Wanklyn's VW Beetle. The crew captured around 250 examples of music from 22 locations on their Ampex 601 recording machine, selections which recently have been reproduced in a 4-CD set, *Music of Morocco*.

And at about the same time (probably about a year earlier, in 1958), Bowles's innovative experimentation with the tape recorder led to the creation of a superb example of *musique concrète*, available in a recent re-release of the CD, *The Pool, K III*. All of these productions—both in music and translation—owe their existence to a fortuitous confluence of elements involving Bowles, the local scene in Morocco, and use of available technology.

Bowles's translation work, particularly with storytellers, was rooted in personal connections made possible only because of his life as an exile in Tangier. First among these local collaborators was Ahmed Yacoubi, one of the writers included in *Five Eyes*, a collection of stories from five Moroccan storytellers that contains some of Bowles's earliest translations. Bowles recounts how he came upon the young Moroccan in Fez in the late 1940s, took him under his wing, and encouraged him to paint. Later Bowles took him on trips to Sri Lanka [then Ceylon] and Istanbul. It is generally assumed that the two were, at one point at least, lovers. Yacoubi "did not speak any French, any Spanish, and ... no English," Bowles noted. "He spoke a very strange Darija [Moroccan dialect]" (qtd. in Bischoff, 224).

Then in 1962 Bowles met Larbi Layachi, a fisherman who, like Yacoubi, was illiterate. Their collaboration resulted in an autobiographical novel, *A Life Full of Holes*. This was followed by the longest sustained and most productive collaborative relationship, with Mohammed Mrabet, who Bowles met after watching the young man, strong and athletic, doing acrobatics on Merkala Beach in Tangier. As the story goes, Mrabet heard about Layachi's book, and proposed a similar project to Bowles, saying he had many stories to tell. The relationship between the two lasted from the 1960s into the 1990s, when apparently tensions rose, during the last years of Bowles's life. In *Look and Move On*, Mrabet describes the translations: "Some were tales I have heard in the cafés, some were dreams, some were inventions I made as I was recording, and some were about things that had actually happened to me" (91).

Bowles, himself unable to read and write Arabic, stood in relation to the dominant written Arabic culture much as did those storytellers

whose work he translated. All three of these collaborations thus were infused with a childlike innocence associated with the pre-modern, a relation to life and story unmediated by writing—at least until Bowles entered the scene and gave those stories written form. “I am inclined to believe that illiteracy is a prerequisite,” Bowles has said. “The readers and writers I have tested have lost the necessary immediacy of contact with the material. They seem less in touch with both their memory and their imagination than the illiterates” (qtd. in Stewart, 112). These remarks are strikingly similar to comments he made about musicians, in his introduction to the 1972 LP set of his recordings of Moroccan music: “the very illiteracy of the people through the centuries has abetted the development of music” (*Music of Morocco*).

The process by which Bowles translated these oral stories was distinctive, unlike the process usually followed when moving a written text from one language to another. Stories were told to Bowles, improvised, and taped, often in one sitting. Bowles at times took notes. The fluidity and variation of oral stories is solidified as they are transcribed. Bowles thus became the first writer of these texts, often editing them heavily to suit the new medium and audience. Even when he translated the work of Mohamed Choukri, which existed in written form prior to translation, he employed similar techniques. In his introduction to the translation of Choukri’s novel *For Bread Alone*, Bowles writes that the novel was “written in Arabic, a language I do not know. The author had to reduce it first to Moroccan Arabic for me. Then we used Spanish and French for ascertaining shades of meaning. Although exact, the translation is far from literal” (5). In the translator’s introduction to *Five Eyes*, Bowles wrote: “had I known how difficult it would be to make English translations of Mohamed Choukri’s texts, I doubt that I should have undertaken the work,” adding that “It was Choukri himself who was obliged to do the translating, sometimes working through the medium of the colloquial Darija, but generally through Spanish, and occasionally even French.” He goes on, saying that “After Choukri, it was a relief to return to the smooth-rolling

Mrabet translations” because, unlike Choukri, Mrabet “has no thesis to propound, no grievances to air, and no fear of redundant punctuation” (8). Distinguishing *his* writing from the “telling” of Moroccan storytellers, Choukri writes in *Paul Bowles wa ‘uzla Tanja*: “I don’t tell my stories; I write them for those who can read but Mrabet does not write, he only narrates and Paul writes his stories. And a story must change once it is written” (118). Bowles no doubt felt less constrained and more at ease transcribing or translating oral stories than written ones. He was clearly more at home in the spoken language of Morocco than formal Arabic. And short of going back to tapes and comparing them to Bowles’s finished stories, there was no way to gauge how faithful he had been to the “original.”

Similar to the means by which *1001 Nights* was produced, as oral stories were gathered and recorded in writing, Bowles’s translation becomes the “original.” And, as in the case of *1001 Nights* and other instances where oral stories have been transferred into writing, we might ask just where the stories came from. Writing about *1001 Nights*, Husain Haddawy writes: “No one knows exactly when a given story originated, but it is evident that some stories circulated orally for centuries before they began to be collected and written down” (xi). Even though attributed to Mrabet, many of the stories (one thinks especially of those in *Hadidan Aharam*) he told Bowles had circulated in popular culture, perhaps for centuries.

The particular nature and circumstances surrounding Bowles’s translation activities (notably, his work with oral tales, in close collaboration with the storytellers) heightens the intrinsic play of difference and instability in the act of translation, complicating the relationship between translator and “original” author. The status of an “original” is blurred, often effaced. “Who writes these books?” Greg Mullins asks at one point in his study, *Colonial Affairs: Bowles, Burroughs and Choukri Write Tangier* (114). “The line between author and translator is indistinct in any translation, but with Bowles it seems to disappear altogether,” Gena Dagal Caponi asserts (131). Indeed, some contemporary readers proposed that the

“translations” were Bowles’s own inventions and that the Moroccan storytellers themselves were but part of the fiction. And Tahar ben Jelloun, the Moroccan Francophone writer who translated Choukri’s novel into French (*Le pan nu*), suggested in a piece for *Le Monde*, “Une technique de viol,” that the “translations” are Bowles’s own writing in disguise, adding that “everything is wrong in this enterprise” (21).

Bowles’s talent and skill as a writer prepared him well for the demands of a translator, recalling other accomplished writer-translators such as Ezra Pound, Robert Lowell, and W.S. Merwin. Archives housed in the University of Texas Harry Ransom Humanities Research Center and the University of Delaware Special Collections show how Bowles worked on drafts of works by Mrabet and others, editing with careful attention to language and storyline. Translation, thus, can be seen as an important supplement to or extension of his own writing. Both as a translator and as an editor, he sought to make these stories work in English, attentive to practical issues on the level of the sentence and narrative flow. Juan Gabriel Vásquez’s proposition that the translator must often make a violation of the original applies here. The challenge of the translator, Vásquez has said in a recent *New York Times Book Review* piece, is “learning to be unfaithful to the original” (Vásquez). Violation need not be seen as a betrayal. Indeed, a too strict fidelity can result in producing a translation that does *not* do justice to the “original.”

Bowles himself has said: “[They] are not exactly collaborations. I only get the authors to talk, you see. The stories are their own. My function is only to translate, edit, and to cut; now and then I have to ask a question to clarify a point” (qtd. in Evans, 53). He makes a similar claim in another interview, with Simon Bischoff:

But if there was a section that I didn’t think belonged, I would tell the Moroccan: So, what does this mean? Or: Let’s cut that out and go from here straight to here. That I did do. Or sometimes I would say: No one’s going to

understand this, you have to explain why, what it is. A Moroccan would understand, but a European won't know what's *sous-entendu* [between the lines]. It has to be explained! (245-46)

To what extent, then, did Bowles influence the very nature of the stories that were told to him? As storytellers came to know the tastes and interests of their audience, how much did they craft and pitch their stories accordingly? Bowles's own attraction to the exotic and "primitive" has already been noted. How much Bowles had Western audiences in mind as he worked on translations—how much he preserved or even heightened that sense of otherness—is open to debate. Bowles himself, however, describes the operation of a dialogic process, at least with respect to the oral storytellers whose work he translated:

They knew what I liked from the beginning. When they began to record things for me, they saw my reactions, they saw that I liked certain things, such as violence, and bloodshed and hatred, and so on. So they specialized in that, in general. I don't think Choukri did that, no. His long novel I translated, *For Bread Alone*, had enough of violence and unpleasantness to please me. (Elghandor, 340)

The bulk of the stories he translated contain a distinctive sense of the exotic, a strangeness, or (at times) an atmosphere charged with potential fear or violence. That quality, no doubt, is part of their allure and charm. Bowles, here, might leave himself open to postcolonial critique and charges that his translations exoticize the text.

This calls to mind well-known recent debates in translation theory regarding domestication of the text vs. maintaining foreignness, brought to the fore by Lawrence Venuti in *The Scandals of Translation: Toward an Ethics of Difference*. Venuti proposes that the translation should "register the linguistic and

cultural differences of the foreign text, sending the reader abroad” (“Translation” 210). These debates, it seems, are lodged within the context of the postcolonial condition. Bouchra Benlemlih touches on a number of thorny, nagging issues, notably the postcolonial context of Bowles’s translation work in her thoughtful, thorough, theoretically informed study *Paul Bowles’ Literary Engagement with Morocco: Poetic Space, Liminality, and In-betweenness*. Benlemlih notes that Bowles’s translation activities are not only concerned “with the differences between languages, and with the difficulties attendant upon conveying messages from one language to the new syntactic, semantic and pragmatic systems of another” described by Douglas Robinson (2) but participate, as Robinson elaborates, in a movement “from one language to another, across power differentials marked off by the concepts of ‘first world’ and ‘third world’, ‘anthropologist’ and ‘native’” (3).

Here then is where translation and postcolonial theory intersect, with a consideration of unequal power dynamics that come into play as things are moved from one place to another. In *Post-colonial Translation: Theory and Practice*, Bassnett and Trivedi stress the manipulative force translation has in the transfer of meanings:

translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems. (2)

Responding to these key insights in translation studies, Benlemlih draws our attention to the ways in which Bowles’s translation activities are embedded in these hierarchies inherent in the postcolonial condition. She writes:

Translation, therefore, lies at the heart of the postcolonial condition. It reveals hierarchical power relations and the refractions of meaning imposed by the confrontations of different languages and cultures. Also, it produces hybrid ‘in-between’ languages, languages out of the old dead ends which travel incessantly in search of the future in the metaphors of exile, transit and movement. (53)

Indeed, Bowles’s translations must be viewed within larger historical cultural conflicts between the Arab world and the West that take on specific inflections within personal relationships (love interests and friendships), often marked by tension and mistrust, largely resulting from the inherent, unequal conditions and pre-existing stereotypes grounding those relationships. Frequently, for instance, those whose work Bowles translated had high, unrealistic expectations of monetary return, and blamed Bowles for cheating them when those expectations for compensation were not met. The resulting resentment stemming from those “hierarchical power relations” can be felt, for instance, in Choukri’s famous public charges against Bowles in *Paul Bowles wa ‘uzla Tanja*, where he attacked Bowles for homosexuality and exploitation of Moroccan men, claiming to know Arabic better than he did, and loving Morocco while hating Moroccans.

A distinctly sexual component is woven into the fabric of this dynamic, firmly lodged within an Orientalist erotics as well as an economy and politics of post-colonialism. While Joseph Allen Boone devotes just a page to Bowles in his recent monumental study, *The Homoerotics of Orientalism*, his readings of Bowles’s photographs of both Yacoubi and Mrabet, pointing to their homoerotic qualities, certainly resonate:

Bowles’ many portraits of the usually shirtless Mrabet—who remained his companion for decades—as well as photographs of the two men together taken with Bowles’s camera thus not only record a fantasy of desirable otherness

but document the lasting relationship between American expatriate and Moroccan writer. (392)

This dynamic is clearly manifest in the translation process, as Greg Mullins attests to in his earlier study, *Colonial Affairs*. The chapter titled “Translating Homosexuality: Paul Bowles’s Collaborations with Larbi Layachi, Mohamed Mrabet and Mohamed Choukri” demonstrates the complexities of these interactions, proposing that “the texts themselves were generated through literary encounters between Moroccans and a foreigner that in some way mimic the dynamics of an erotic encounter” (113).

I see these relationships between Bowles and those storytellers he translated as working in two ways, reciprocally, employing the kind of dialogic interaction Benlemlih (à la Bakhtin) highlights, not a one-way transaction—an equation of mutual benefit, or mutual exploitation in which power does not reside simply in one or the other participant. Still, without question, these interactions are fraught with all kinds of issues attendant to the postcolonial scene in which they play out. Like Benlemlih I see Bowles’s translation work as part of his attempt to negotiate the “in-between” liminal space of exile, trafficking between native and adoptive homes (U.S. and Morocco), between one cultural scene and another, between one language and another. In addition to Bakhtin, Benlemlih draws on Mary Louis Pratt’s notion of the “contact zone,” both concepts being relevant to our considerations here as we think about translation and exile.

Certainly Bowles benefited from his translation work. It kept his name in circulation and brought modest monetary rewards. And, as I have argued elsewhere, Bowles’s translation work had a distinct effect on his own writing style. His later stories are leaner, more “Moroccan” (Hibbard, 88; 102-3). The stories in later collections, beginning with *One Hundred Camels in the Courtyard*, stretching up to *Midnight Mass* and *Unwelcome Words* (all written during the time he was actively involved in the translation projects described) are written in a sparer style, and are often told from Moroccan perspectives. Read a Mrabet story and a Bowles story side by side

and one senses not only stylistic affinities, but shared thematic preoccupations—displays of violence and revenge, transformative capacities of kif (a cannabis derivative), negotiations of sexuality and power, tensions between tradition and modernity, the presence of djinn, superstition, magic potions, and spells. Bowles's translation work and his fiction, thus, bleed into one another.

So, too, these storytellers benefited from their contact with Bowles. Indeed, without him, likely their stories never would have been transcribed and their own names would not have been brought to light as authors. Bowles was an important, in fact essential conduit, moving the stories from their Moroccan setting to a Western audience. His own reputation, the name recognition he had achieved through his own work as a writer (and composer), arguably helped him make the sale to U.S. publishers, reversing the usual relationship in which translators often ride on the fame of the writers whom they translate and are often relegated to the status of invisibility. This reality is seen in the books' presentation, as Benlemlih has aptly pointed out. Works such as *Five Eyes* and *Love with a Few Hairs*, for instance, are prominently billed on the front cover and book spines as 'translated and edited' by Paul Bowles. Bowles personally acted as agent, presenting and working out deals with publishers, and his name—established writer, author of *The Sheltering Sky*—is used prominently in the marketing of these books.

As with his involvement in preserving indigenous Moroccan music, Bowles's interest in the work of Moroccan storytellers was genuine. In response to Daniel Halpern's question about the importance of the Moroccan translations, Bowles states: "I think they provide a certain amount of insight into the Moroccan mentality and Moroccan customs, things that haven't been gone into very deeply in fiction" (Halperin, 98). As Benlemlih concludes, "Indeed, Bowles' translation project is a way to have Moroccan storytellers speak. They are speaking and not silenced subjects. They are not invisible or passive" (55). She goes on to point toward subversive potential in the project: "Bowles' translation project has the potential to disturb linear flows and power hierarchies" (57).

First, the stories themselves often inscribe within them a critique consistent with postcolonial views, including autobiographical references and representations of exploitative relationships involving Moroccans and Europeans. Bowles's Moroccan collaborators, as mentioned, were (with the exception of Choukri) illiterate; and all came from poor backgrounds. Their stories frequently feature economic hardships and struggle. And—for instance in Layachi's *A Life Full of Holes* and in Mrabet's *Love with a Few Hairs* and *The Lemon*—we see young Moroccan protagonists who, much like their authors, form imbalanced relationships with Western expatriates—negotiating sexual terrain, economic exchange, and a desire to be independent. In *Love with a Few Hairs*, for example, Mohammed negotiates a relationship with a young Moroccan woman and with Mr. David, an expatriate with whom he sleeps. In scenes such as these, binaries between homosexuality and heterosexuality are deconstructed at the same time disparities between native Moroccans and Western outsiders are heightened. Lodged within various texts are critiques of the very dynamic Bowles and Mrabet are involved in. For instance, in *Chocolate Dreams and Dollars*, the young Moroccan Driss is depicted recording his stories before a tape recorder. The meta-quality is even more pronounced, perhaps in Mrabet's autobiography, *Look and Move On*, in which many passages depict the scene of translation: "One night Paul and I were busy translating a story ... I went in and told Paul. We finished the story. Then I said good-night and went out" (110).

Another dimension of this subversive potential lies in a process of circulation in which these writers, at first marginalized in their own countries then given enhanced credibility through the act of translation and publication in the West, now have begun to be made available to contemporary Moroccan audiences in a variety of forms. The contemporary Tanjaoui playwright, Zubeir ben Bouchta, for instance, has made a play, *Nahr al hamra*, (*The Red Fire*) based on the Bowles translation of the Yacoubi story "The Before Thinking," one of the stories in *Five Eyes*. And in 2004, the Moroccan Cultural Studies Center in Fez brought out (in

English) a new edition of Mrabet's *Love With a Few Hairs*, with an introduction by Brian Edwards. Now Moroccan colleagues tell me that Abdel Aziz Jadir is working on an Arabic translation of that novel. We can reasonably expect this activity of translation and publication in Morocco to continue in the coming years. And with this, fresh analyses and perspectives of these works will no doubt emerge, ones that might possibly critique the conditions of their production.

Bowles's translation work is directly tied to his exilic condition. Without question, the space of exile provided him with conditions ripe for translation. It was in North Africa that he developed his knowledge of local languages, acquaintance with particular storytellers, and a desire to move works from one particular language and cultural scene to another. Through his translations, as Gena Dager Caponi writes, "Bowles brought another point of view into the cultural discourse between Morocco and the West. In introducing such voices as those of the indigenous Moroccans, Bowles has been instrumental in creating what Edward Said has longingly described as a cultural counterpoint, in which several voices weave through and around each other, no one voice more privileged than any other, each of comparable interest and worth, all interdependent" (215). Regardless of criticisms, we must acknowledge that Bowles helped give voice to local Moroccan creative talents that otherwise would likely never have been heard.

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TRADUCCIONES AL CATALÁN Y EXILIO FRANQUISTA¹

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Resumen: Después de tres años de guerra civil en España, la victoria del dictador Francisco Franco en 1939 supuso el exilio para miles de ciudadanos y muchos intelectuales catalanes tuvieron que abandonar el país. La lengua catalana quedó prohibida en el ámbito público y la producción editorial en catalán también pasó a ser, oficialmente, prohibida. A pesar de las dificultades, algunos traductores prosiguieron su labor en el exilio.
Palabras-clave: Traducción catalana. Exilio. Dictadura franquista.

CATALAN TRANSLATIONS IN EXILE UNDER FRANCO'S DICTATORSHIP

Summary: After three years of civil war in Spain, Franco's victory in 1939 meant exile for thousands of citizens, and most Catalan intellectuals had to leave the country. The Catalan language was banned in the public domain and publishing in Catalan became officially forbidden. However, despite the difficulties, some translators continued their work in exile.

Keywords: Catalan translation. Exile. Franco's dictatorship

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La victoria en 1939 de los militares sublevados y el establecimiento de la dictadura del general Francisco Franco después de tres años de guerra civil en España tuvieron como consecuencia inmediata que una parte importante de los intelectuales catalanes emprendieran el camino del exilio. No existe un censo de los expatriados, pero cuando estalló el conflicto, en 1936, Catalunya tenía censados 2.917.851 habitantes y se calcula que el volumen de los que se fueron en 1939 puede oscilar entre 80.000 y 100.000 personas, entre los cuales alrededor de un 20% correspondería a intelectuales y profesionales liberales (Díaz 1991). La mayoría se dirigió primero hacia Francia, para luego continuar hacia otros destinos. En muchos casos la huida les llevó hasta el otro lado del Atlántico, principalmente a México, pues el presidente Lázaro Cárdenas había ofrecido asilo político a los republicanos españoles desde 1936. Españoles y catalanes también llegaron a Argentina, Chile, República Dominicana, Estados Unidos o Canadá tras múltiples peripecias y vicisitudes, testimoniadas para la posteridad en los relatos de viajes, cartas, memorias o dietarios (Miravittles 2009). Se trataba de una diáspora que huía por razones ideológicas y en el caso de Catalunya del genocidio cultural y lingüístico (Benet 1995) que perpetró el régimen dictatorial de Franco hasta 1975 y que sigue siendo, aún hoy en día, poco revisado y estudiado.

Las investigaciones de Teresa Ferríz permitieron la publicación del estudio *La edición catalana en México*, donde se aportan datos concretos sobre el crecimiento de las publicaciones en catalán de la comunidad de exiliados dentro de la cual se encontraban buena parte de los dirigentes políticos y de los intelectuales catalanes. Entre 1939 y 1947 vieron la luz en México más de doscientos títulos (Ferríz 1998, 15). Durante esos años, México se convirtió en el centro de la cultura catalana y aún en 1947 se consideraba que la Catalunya real era la de los exiliados, pues no fue un sector social o una clase determinada la que tuvo que cruzar la frontera en 1939, sino que, parafraseando a Josep Navarro Costabella, fue Catalunya entera la que fue al exilio. La mayoría de escritores, profesores y traductores de la época se vieron obligados a abandonar el país:

Josep Carner, Pere Calders, Ferran Canyameres, Lluís Ferran de Pol, Ventura Gassol, Cèsar August Jordana, Joan Oliver, Josep Pous i Pagès, Joan Puig i Ferreter, Carles Riba, Mercè Rodoreda, Pau Romeva, Antoni Rovira i Virgili, Josep M. de Sagarra, Ferran Soldevila, Rafael Tasis, por citar algunos. Otros murieron durante los tres años de guerra: Joaquim Balcells, Carles Capdevila, Pere Coromines, Alfons Maseras, Lluís Segalà o Andreu Nin. Para muchos, la solución pasó por dejar de escribir o de traducir para siempre. Así pues, la vida cultural catalana quedó silenciada a la vez que la dictadura de Franco intentaba relegar las lenguas diferentes al castellano a una anécdota folklórica, buscando la destrucción del público lector en gallego, vasco y catalán. La supremacía de una sola lengua y cultura, la castellana, iba en consonancia con la ideología fascista e intolerante con las minorías lingüísticas.

Ante este panorama, no resulta difícil comprender que las penurias de los exiliados catalanes, escritores o traductores, para continuar ejerciendo su oficio, resultaran enormes y que las traducciones al catalán que produjo la diáspora fueran escasas.

¿Qué se tradujo en el exilio franquista?

Albert Manent, en el libro de referencia sobre la situación de las letras catalanas en el exilio franquista, se refería a la insignificante cantidad de traducciones, pues los esfuerzos para la supervivencia de la literatura catalana debían dar prioridad a las obras originales y dejar las versiones de autores extranjeros para tiempos mejores (Manent 1976, 220). Manent enumera siete traducciones al catalán, tres de las cuales se editaron en Perpiñán por parte de la editorial Proa en los años cincuenta y sesenta: *L'hereu de Ballantrae* (1953) de R. L. Stevenson traducido por Cèsar-August Jordana; *L'estany del diable* (1955) de George Sand, traducción de Just Cabot y *Homes i ratolins* de John Steinbeck (1964), por Manuel de Pedroló. En cuanto a poesía, Manent destaca la *Antologia de la lírica nord-americana* que vio la luz en México en 1951, elaborada por Agustí

Bartra. Resulta evidente que el balance total de las traducciones al catalán a lo largo de treinta y cinco años sea mínimo, como expone Montserrat Bacardí en un primer estudio panorámico, resultando un promedio de una versión cada cinco años (Bacardí 2009, 10). Cabe recordar que el franquismo estableció unas normas muy restrictivas por lo que respecta a las traducciones, en la medida que constituyen la base para la transmisión de ideologías (Gallofré 1991, 380), de manera que la única posibilidad de publicar versiones de obras extranjeras se encontraba más allá de las fronteras. En este sentido, la constatación de la existencia de traducciones publicadas, de manera completa o fragmentaria, en las revistas de los círculos intelectuales catalanes de América, ha abierto un campo de investigación, sobre todo a partir de los índices completos de las revistas culturales más importantes del exilio en México (Férriz 2009): *La Nostra Revista* (1946-1954), *La Nova Revista* (1955-1958), *Pont Blau* (1952-1963), *Quaderns de l'Exili* (1943-1947) i *Xaloc* (1964-1981).² En cualquier caso, resulta verdaderamente sorprendente saber que sin un público lector y fuera del ámbito lingüístico natural, traductores como Agustí Bartra, Josep Carner, Joan Oliver, Francesc Vidal Jové o Ramon Xuriguera hicieran versiones al catalán de Whitman, Eliot, Joyce, Dickens, Valéry, Molière o Flaubert. Sirva como ejemplo la traducción por parte de Carles Riba de un cuento de los hermanos Grimm en la revista *Full Català* de México, especificando «Perquè el vostre infant llegeixi en català»,³ prueba de la necesidad de las comunidades catalanas de América de tener lecturas infantiles que permitieran, de alguna manera, la transmisión generacional de la lengua materna también en letra impresa (Manent 1985).

² Véase <http://lletra.uoc.edu/exili/cat/revistes/lanostrarevista/index.html> por lo que respecta a las revistas más significativas del exilio catalán y que aparecieron con regularidad.

³ «Para que vuestro hijo lea en catalán». *Full Català*, vol. II, nº 6, marzo 1942. México.

¿Cómo y por qué traducir al catalán en el exilio?

En el apartado dedicado a los traductores, Teresa Férriz afirmaba que en un primer momento y también después, los desterrados encontraron en las traducciones un *modus vivendi* nada despreciable (Férriz 1998, 114). Un ejemplo de ello fue el mercado mexicano, en auge en los años cuarenta, donde el aumento del público lector consolidó las ediciones del Fondo de Cultura Económica, con un amplio catálogo y con proyección por toda América Latina. Entre los traductores catalanes del Fondo se encuentran intelectuales de la talla de Joan Roura, Eduard Nicol, Alfred Pereña, Joaquim Xirau y un largo etcétera. Los encontramos traduciendo al español, pero no al catalán. Fue el caso de no pocos intelectuales catalanes que, adaptados a una nueva realidad, se dedicaron, por necesidades económicas o porque ése era realmente su oficio, a traducir al castellano. El dominio de idiomas les ayudó a sobrevivir ante una realidad completamente nueva pero tuvieron que pasar, de alguna manera, a tener una doble vida lingüística. Traducir al catalán y a miles de kilómetros de Cataluña resultaba, *a priori*, imposible. Sin embargo, y como citábamos anteriormente, la diáspora catalana fue capaz de publicar versiones de autores extranjeros en su propia lengua dirigidas al lector que mantenía el contacto con su cultura materna gracias a los centros culturales, como el Orfeó Català de México o el Casal Català de Buenos Aires.

Los artífices de las versiones al catalán: cuatro nombres propios

Tres fueron los traductores más significativos obligados al exilio franquista, de generaciones diferentes y que habían sido prolíficos antes de la guerra: Josep Carner i Puig-Oriol (1884-1970), Cèsar August Jordana (1893-1958) y Agustí Bartra (1908-1982).

Josep Carner, poeta y traductor, el que fuera secretario de la Sección Filológica de l'Institut d'Estudis Catalans y director de

la ambiciosa Editorial Catalana entre 1918 y 1921, se exilió en México entre 1939 y hasta 1945, donde tradujo abundantemente al español para el Fondo de Cultura Económica y otras editoriales, después se instaló en Bruselas (hasta su muerte, el 4 de junio de 1970), sin dejar nunca de colaborar con los proyectos de los exiliados. De sus primeras traducciones destacan *El somni d'una nit d'estiu* y *Les alegres comares de Windsor* de Shakespeare (de 1908 y 1909, respectivamente), *El malalt imaginari* de Molière (1909), *Les aventures de Tom Sawyer* de Mark Twain (1918) y las *Faules* de La Fontaine (1921), por citar algunos de los treinta y dos títulos de versiones que vieron la luz antes del conflicto civil. Después de la guerra, tan sólo publicó tres traducciones al catalán: *David Copperfield* de Charles Dickens (1964), *Càntic del sol* de Francesc d'Assís (1976) y *Assaigs* de Francis Bacon (1976). Es evidente que la producción de versiones al catalán de Carner sufrió las consecuencias del destierro. Sin embargo, en 1944, en la revista *Lletres* de México, publicación periódica que había fundado con Agustí Bartra, aparecieron una serie de aforismos bajo el título « De l'art de traduir », donde resume su ideario sobre el arte de traducir. Se trata de una serie de aforismos o máximas que se añaden a la reflexión teórica sobre la traducción en el mundo occidental desde que lo hiciera Cicerón. Carner consideraba que el buen traductor debe evitar la desnaturalización resultante de un literalismo excesivo y traducir libremente e impregnar con la propia personalidad la obra traducida. Asimismo, Carner expresaba los beneficios que los escritores y la cultura nacional obtienen gracias a las traducciones. También había reflexionado sobre la traducción Cèsar August Jordana, pues en 1938 había publicado « L'art de traduir » en la *Revista de Catalunya* (Jordana 1938), un ensayo fundamental para la historia y teoría de la traducción que incluye ejemplos fruto de su experiencia como traductor de la lengua inglesa.

Cèsar August Jordana, conocido por ser el traductor más prolífico de Shakespeare al catalán antes de la guerra, llegó en enero de 1940 a Chile con su familia y las de otros catalanes que viajaban en el mismo barco, que desde Marsella hizo escala en Casablanca y

Montevideo hasta atracar en Buenos Aires: Francesc Trabal, Joan Oliver y Xavier Benguerel, parte del llamado «núcleo de la Institució de les Lletres Catalanes» por su prestigio intelectual.

En Santiago de Chile Jordana empezó a ganarse la vida haciendo traducciones y en 1945 se trasladó a Buenos Aires. Los primeros años no fueron nada fáciles. Según leemos en su correspondencia con los amigos más íntimos, tuvo que trabajar muy duro para salir adelante, traduciendo a una lengua que no era la propia, con la sensación de que se estaba olvidando de la lengua materna.⁴ Al igual que Josep Carner, el número de traducciones al catalán, más de veinticinco antes del conflicto, se reducen a tan sólo dos en los años del exilio: *L'hereu de Ballantrae*, citado anteriormente, y un *Ivanhoe* de Walter Scott que apareció en Barcelona sin fecha en el pie de imprenta. Otras dos traducciones al catalán del alemán permanecen inéditas y suponemos que fueron las últimas que realizó, con el objetivo de poner a prueba el dominio del idioma materno. Los manuscritos de *Die Räuber* de Schiller y un inacabado *Egmont* de Goethe se conservan inéditos en el Archivo Nacional de Catalunya (Franquesa 2015).

Agustí Bartra también vio truncada su fecunda carrera literaria por la guerra civil y el exilio. Después del paso por tres campos de concentración en Francia, por la República Dominicana y Cuba, se instaló en México hasta 1970, junto a su esposa, como ya hemos mencionado, la también escritora y traductora Anna Murià. A lo largo de treinta años se dedicaron a la traducción de todo tipo de obras del inglés y francés al español. Bartra recibió en 1949 una beca de la Fundación Guggenheim para traducir una muestra de poesía norteamericana, que apareció en México en 1952 con el título *Antología de la lírica norteamericana* y que un año antes había conseguido publicar en catalán. De esta manera, vieron la luz en catalán obras de autores completamente inéditos, desde Walt Whitman hasta los poetas más jóvenes del momento, razón por la

⁴ En una carta a Agustí Bartra desde Santiago de Chile el 8 de abril de 1941 (conservada en el Fons C. A. Jordana, número 680, Arxiu Nacional de Catalunya) confesaba tener la sensación de estar perdiendo la lengua materna, de tanto leer y escribir solo en castellano.

cual se le considera el introductor de la modernidad internacional en las letras catalanas, realizando una doble tarea de antólogo y de traductor (Abrams 2009, 69). Bartra se incluye también como un caso de auto-traducción, pues tradujo parte de su propia obra al español después de haberla producido en catalán. Sin embargo, el gran mérito de Bartra es haber sido el primer traductor de T.S. Elliot al catalán: *The waste land* vio la luz en 1977 en Barcelona como *La terra eixorca* (Ruiz 2003, 57).

En los años del tardofranquismo, el traductor al catalán más prolífico en el exilio fue Jordi Arbonès, que se trasladó a Argentina en 1956, donde permaneció hasta su muerte en 2001. Se propuso vivir de la traducción, de manera que ejerció su oficio de manera incansable, primero al castellano y después, a partir de 1966 y sobre todo a raíz de sus colaboraciones con el Casal Català, al catalán. La lista de autores ingleses y norteamericanos es larguísima: Jane Austen, Saul Bellow, Karen Blixen, Paul Bowles, Agatha Christie, Charles Dickens, Vladimir Nabokov, Tolkien, Gore Vidal, etc. Obtuvo diversos premios y reconocimientos, como el Premi Nacional de Traducció en 1991, que otorga la Institució de les Lletres Catalanes, por la traducción d'*Una història de dues ciutats* de Charles Dickens. La Universitat Autònoma de Barcelona es la depositaria de su legado desde la creación en 2003 de la Càtedra de Traducció Jordi Arbonès, que pone a disposición de los investigadores un sinfín de documentación aún por explorar.

A modo de conclusión

En la última página de su memoria personal del éxodo, fechada el 5 de febrero de 1939, el político y escritor Antoni Rovira i Virgili escribió: «Enmig del present desolat i tràgic, poso la meva esperança en els dies que vindran, en el dret que triomfarà, en les llibertats que es restabliran, en la llengua que persistirà»⁵ y depo-

⁵ «Ante el presente desolador y trágico, deposito mi esperanza en los días venideros, en el

sitaba su confianza en los exiliados para que algún día la patria derrotada pudiera resurgir (Rovira i Virgili 2004, 204). Ante la magnitud del desastre cultural que dejó el franquismo, la intelectualidad de la diáspora consiguió mantener vivas la lengua y la cultura catalanas fuera de sus fronteras naturales. La mayoría tuvo que dedicarse a traducir al español, que aunque dominaran, no era su lengua materna. Traductores como Josep Carner o Cèsar-August Jordana pasaron a no publicar en catalán durante los primeros años de exilio. A pesar de todo, a lo largo de los años cuarenta, en México y sobre todo gracias a las publicaciones periódicas de las comunidades catalanas de América Latina, vieron la luz algunas traducciones esporádicas que ayudaron a mantener viva la lengua.

España vivió en un completo vacío por lo que respecta a la llegada de obras extranjeras prácticamente hasta 1966, cuando se promulgó la Ley de Prensa e Imprenta bajo el mandato del ministro Manuel Fraga Iribarne. En la inmediata postguerra, en 1942, la censura sólo concedió permiso de traducción a las publicaciones de los clásicos grecolatinos de la colección Fundació Bernat Metge, cuyo mecenas, Francesc Cambó, se había posicionado a favor del nuevo régimen (Franquesa 2016). A partir de 1947, cuando el final de la Segunda Guerra Mundial provocó una postura más abierta del gobierno dictatorial, se concedió la publicación de algunas obras con el *nihil obstat* de los censores. Por esas fechas, traductores catalanes ya habían publicado interesantes reflexiones teóricas sobre el oficio del traductor (Jordana en 1938 y Carner en 1944). Por otro lado, la *Antologia de lírica nord-americana* de Agustí Bartra vivificaba la lengua catalana aportando la modernidad a la cultura catalana fuera de sus fronteras. No nos parece exagerado afirmar que la traducción, gracias al esfuerzo de sus artífices, también contribuyó a la evolución de una cultura y a mantener vivo el espíritu de una lengua, la catalana, que una dictadura fascista pretendió condenar a la extinción.

derecho que triunfará, en las libertades que se restablecerán, en la lengua que persistirá» (Traducción de la autora).

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ROSA CHACEL: NOVELISTA Y TRADUCTORA ESPAÑOLA EXILIADA

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Resumen: Rosa Chacel pasó varias décadas en el exilio tras la guerra civil española. Residió principalmente en Buenos Aires y en Río de Janeiro. Durante este período de su vida combinó su obra de novelista y ensayista con traducciones literarias. En este artículo vamos a presentar la labor traductora de Rosa Chacel desde varios ángulos. En primer lugar, nos interesaremos por las circunstancias de su trabajo de traductora. También nos preguntaremos hasta qué punto dominaba Rosa Chacel las lenguas extranjeras de las que traducía. Luego veremos qué huellas ha dejado esta actividad en su obra novelística. Finalmente, nos preguntaremos qué puentes se pueden tender entre las obras que traduce y sus propias concepciones estéticas.

Palabras clave: Rosa Chacel. Exilio. Traducción Literaria. Creación.

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ROSA CHACEL: SPANISH NOVELIST AND TRANSLATOR IN EXILE

Abstract: Rosa Chacel spent several decades in exile after the Spanish civil war. She lived mainly in Buenos Aires and Rio de Janeiro. During this period of her life she combined her work as a novelist and essayist with literary translations. In this article we will present the work of Rosa Chacel as a translator from various angles. First, we examine the circumstances of her work as a translator. Our next question is to what extent Rosa Chacel dominated the foreign languages she was translating from. Then we will look at the traces this activity left in her novels. Finally, we consider the connections that can be established between the works she translated and her own aesthetic concepts.

Key words: Rosa Chacel. Exile. Literary translation. Creation.

1. Introducción

En 1936, Rosa Chacel era una joven escritora de vanguardia que tenía en su haber, entre otras, una novela, *Estación. Ida y vuelta* (1930) y varias contribuciones en la revista cultural y literaria más prestigiosa del momento, la *Revista de Occidente*, dirigida por Ortega y Gasset. Vivía en Madrid y había pasado una temporada en Roma, entre 1922 y 1927 (Chacel 1980, 33), además de una estancia de varios meses en Berlín en 1933. Durante la guerra civil, la autora publicó varias contribuciones en revistas republicanas (Rodríguez Fischer 1990, 116). Después de varios meses en Valencia, donde colaboró con la revista *Hora de España*, se trasladó a París en marzo de 1937. De allí pasó a Grecia en 1938 donde volvió a encontrarse con el autor Nikos Kazantzakis que había conocido en París. A principios de 1939 se reunió con su marido en Ginebra. Tanto ella como su marido se habían significado en los años de la Guerra Civil por actividades de apoyo a la República, por lo cual no tenían ningún futuro en la España de Franco. Estando en Suiza surgió el proyecto de ir a América (Chacel 1980, 48). Llegaron a Río de Janeiro el 4 de junio de 1940. Rosa Chacel proyectó ir a

Buenos Aires para que su hijo pudiera escolarizarse en español, así como para reanudar su carrera literaria, ya que tendría más oportunidades en Argentina. Además, Guillermo de Torre le ofreció publicar allí su novela *Teresa* (ibidem, 56). El libro saldría publicado en 1941 en la editorial Nuevo Romance. Esta editorial, como otras en las que publicó, fue fundada por exiliados españoles: Rafael Dieste, Rafael Alberti y Francisco Ayala (Matamoro 2009, 79). A partir de 1942 la autora se instaló en Buenos Aires, pasando temporadas frecuentes en Río.

Aunque las autoridades argentinas no se mostraron realmente entusiasmadas ante la llegada de exiliados de España¹, Buenos Aires constituía para ellos un contexto interesante para poder continuar su labor. Argentina vivía los comienzos del auge de su industria cultural (Willson 2009, 233). Se establecieron nuevas casas editoriales, algunas fundadas por españoles: en 1938, Gonzalo Losada, español republicano, fundó Losada donde publicó la obra de muchos exiliados (ibidem, 241). Antonio López Llausás, otro exiliado republicano, puso en marcha Sudamericana, que dio a conocer numerosos autores nuevos y se caracterizó por la calidad de sus traducciones (Lago Carballo & Gómez-Villegas 2009, 129). Rosa Chacel publicó libros propios y traducciones en ambas casas, así como en Emecé, otra editorial fundada por republicanos exiliados, gallegos en este caso. Victoria Ocampo había fundado en 1931 la revista *Sur*, inspirada por la *Revista de Occidente* de Ortega (King 2009, 176) y abrió la publicación a numerosos escritores del exilio español, entre otros a la propia Rosa Chacel (Macciuci 2004, 54). Además, todos los secretarios de redacción de *Sur* también se dedicaban a la traducción (Willson 2009, 240), una muestra más de la apertura internacional de la revista. Entre octubre de 1939 y enero de 1960, Chacel publicó 23 textos en *Sur* aunque su relación

¹ Como observa Nora Pasternac, “[e]n Argentina, el gobierno no sólo no favoreció la llegada de los republicanos sino que sus representantes se inclinaron más bien por el triunfo del franquismo sin grandes problemas de conciencia: no rompieron relaciones con los usurpadores y aceptaron inmediatamente la instalación oficial de la embajada del nuevo régimen” (2005, 9).

con la revista pasó por altibajos de los que dan cuenta sus diarios y que tienen que ver más que nada con la tensión entre la autora y la directora de la revista². Además, escribió para las revistas *Realidad* – fundada por los exiliados españoles Lorenzo Luzariaga y Francisco Ayala (Otero Carvajal 2006, 129) – y *Anales de Buenos Aires*, así como para el diario *La Nación*³.

2. ¿Qué significa traducir?

A continuación, vamos a presentar la labor traductora de Rosa Chacel desde varios ángulos. En primer lugar, nos interesaremos por las circunstancias de su trabajo de traductora. También nos preguntaremos hasta qué punto dominaba Rosa Chacel las lenguas extranjeras de las que traducía. Luego veremos qué huellas ha dejado esta ocupación en su obra novelística. Finalmente, analizaremos qué puentes se pueden tender entre las obras que traduce y sus propias concepciones estéticas.

Para Rosa Chacel, como para muchos autores en la misma situación⁴, la traducción constituía uno de los medios para ganar algún dinero y para seguir en contacto con el mundo editorial, con vistas a la publicación de sus propias obras. La primera parte de sus diarios publicados bajo el título *Alcancía. Ida*, correspondiente a los años 1940-1960, proporciona alguna información sobre cómo enfocaba la autora su labor traductora. Teniendo en cuenta que, salvo una sola anotación en 1940, no escribe en el diario hasta

² Carmen Morán Rodríguez presenta el problema que significaba Ocampo para Chacel en los siguientes términos: “Victoria Ocampo era, con dramática exactitud, su opuesto: rica y desenvuelta —tan rica y tan desenvuelta que en su caso la falta de estudios universitarios no tenía importancia—, agraciada y —sobre todo— sofisticada, rutilante anfitriona de eventos sociales en los que Chacel nunca sabía comportarse con habilidad” (2013, 201).

³ Estas contribuciones que comprenden poemas, ensayos, relatos de ficción y crítica literaria se han publicado en los volúmenes III y IV de las *Obras completas* de Rosa Chacel.

⁴ El panorama de los traductores españoles exiliados activos en Argentina ha sido analizado en detalle en la tesis doctoral de Germán Loedel Rois. Para los datos relacionados con Rosa Chacel véase Loedel Rois (2012, 226).

1952, no debe sorprendernos que no aparezca ninguna mención a su traducción de *La peste* de Camus, publicada en 1948 por Emecé y autorizada por la censura española en 1957 (Cruces Colado 2006, 96), con numerosas reediciones. Los apuntes del diario relacionados con la traducción suelen ser breves incisos, como el siguiente, correspondiente al 4 de agosto de 1954: “Por la noche leí *Sur*, que acababa de llegar, luego trabajé un poco en la endiablada traducción y no fui capaz de continuar lo empezado aquí” (Chacel 1982, 34). No menciona qué traducción tiene entre manos, podría tratarse, por la fecha, de una obra de teatro de Christopher Fry, *La dama no es para la hoguera* o *Venus observada* que se publicarían en 1955 en la editorial Sudamericana. Lo que considera “su trabajo” no incluye realmente la traducción, como pone de manifiesto este apunte del 25 de diciembre de 1956:

Bueno, en todo este tiempo han llovido actividades: nada me interesa porque nada de ello ha resuelto mi situación económica. Por supuesto, he podido seguir tirando, pero sacrificando mi trabajo íntegramente. Traducciones, conferencias [...]. (Ibidem, 67)

La traducción no pasa de ser, pues, una mera ‘actividad’. Dos días más tarde apunta una serie de cosas que le quedan por hacer: “Ahora tengo que reunir los materiales de Sor Juana y terminar *Berenice*, escribir a Fernanda, escribir a Concha, escribir a Timo largamente...” (Ibidem, 71). La traducción de una obra de Racine queda intercalada entre la preparación de una conferencia⁵ y la correspondencia con su esposo y con sus amigas Fernanda Monasterio y Concha de Albornoz. La traducción de *Berenice* saldría publicada junto con otras dos obras de Racine en 1958 pero apenas la menciona de pasada.

⁵ Rosa Chacel pronunció una conferencia sobre Sor Juana en 1958 en la Universidad Nacional del Sur, Bahía Blanca, publicada bajo el título de “Poesía de circunstancia” (Chacel 1993b, 11-41).

En 1957 realiza la traducción de un libro de su amigo Nikos Kazantzakis, *Libertad o muerte*. De la lectura del diario se desprende que se imponía un ritmo de trabajo riguroso: el sábado 6 de abril apunta: “Al mismo tiempo hice el número de páginas que me había propuesto de la traducción y leí unos cuantos libros” (ibidem, 85), y al día siguiente: “Anoche trabajé hasta tarde; me traduje diez páginas y leí dos libros” (85). Más que el traducir le cuesta el reanudar el contacto epistolar con Kazantzakis y su esposa, con los que tenía lazos de amistad desde los años treinta: “¿Seré capaz de escribir a Maruja y a Kazantzakis? A éste debo absolutamente escribirle. Pero ¿cómo escribirle porque debo? Tantos, tantos años sin decir una palabra” (86). Mientras tanto, corrige las pruebas de la traducción de *Berenice*. Y unos días más tarde exclama: “No querría traducir más, pero veo que es imposible prescindir de eso” (89). El uno de mayo a las siete de la tarde termina la traducción de *Libertad o muerte* (96). Meses después, el 19 de julio, reflexiona sobre su cansancio: “El verano en Río ha sido horroroso; en gran parte porque la traducción del libro de Kazantzakis me agotó durante los primeros meses” (100). La traducción se publica el mismo año 1957.

El año siguiente traduce *Phèdre* de Racine e intenta publicarla por capítulos en *Sur*. Ahora le preocupa no tanto el encontrar un canal de publicación sino la posibilidad de recibir una remuneración correcta. El viernes 26 de agosto de 1958 anota: “Voy a ponerme a copiar la *Fedra* para ver si hay medio de publicarla en *Sur*. Bueno, publicarla es casi seguro, pero ¿cobrarla?...” (125). El 2 de enero de 1959 consigna que la traducción entera está terminada: “Tengo ahí la *Fedra* terminada y no es posible obtener los cuatro mil pesos que necesitaría” (138). A finales de ese mes escribe en el diario la cantidad que ha cobrado por la prepublicación: “Y además cobré el primer acto y prólogo de la *Fedra*, 180 pesos... Esto no se cree. Incluso tengo idea de que no está permitido: ahora esas cosas están más o menos legisladas y una cantidad como esa toca en lo delictivo” (147). Sin embargo no consta que haya protestado por haber cobrado tan poco.

Entre 1959 y 1961 la autora reside en Nueva York con una beca de la Fundación Guggenheim para escribir un ensayo, *Saturnal*, que publicaría finalmente en 1972. A partir de Nueva York hace un viaje a México y en 1962 vuelve por primera vez desde la guerra a España. En el verano de 1962 viaja a París donde permanece un año más, para volver a Río en 1963. Regresa a Río con un encargo de traducción de la editorial de la *Revista de Occidente: Teoría del arte de vanguardia* de Renato Poggioli.

La estancia en Francia no le parece del todo productiva, pero quiere seguir en Europa para fomentar la publicación de sus obras. El 29 de agosto de 1962, apunta en su diario: “Tengo la seguridad de que no podré trabajar hasta que esté allí, pero creo que debo aguantar hasta ver si sale algo en octubre, de París — traducciones — y de Madrid — reediciones — [...]” (Chacel 1982, 269). Aunque sus traducciones apenas le merecía observaciones de pasada, era muy consciente de la importancia que tenía para un autor ser traducido. Es pesimista con respecto a las posibilidades en este campo. El 20 de septiembre de 1965 escribe: “Otra cosa que pesa enormemente en mi ánimo es que no tuve respuesta de la persona que me anunció una posible traducción de *Teresa* al italiano. No, mis libros no tienen posibilidad de existir en Europa” (ibidem, 423). El 15 de diciembre de 1965 la editorial alemana Piper Verlag rechaza publicar una posible traducción de *La sinrazón*, su novela más importante en la que trabajó entre 1952 y 1958 y que se publicó en 1960. Comenta lo siguiente: “El libro no se traducirá porque creen que no tendrá venta en Alemania. Es, por supuesto, la cosa más grave que podía pasarme en el terreno intelectual; suficiente, suficientísima para estar desesperada [...]” (ibidem, 428). Hasta donde hayamos podido investigar, aún no existe traducción de esta novela al alemán.

3. Lenguas

En la lista de los libros traducidos por Chacel se encuentran títulos de autores de lengua inglesa, francesa, italiana, griega, alemana

y portuguesa. Es obvio que tenía un excelente conocimiento del francés, la segunda lengua de los españoles cultos de principios del siglo XX, perfeccionado, en el caso de la autora, por el hecho de haber pasado varias temporadas en París. En esta lengua contaba con competencias suficientes para realizar traducciones literarias de calidad. Había pasado cinco años en Roma, con lo cual esta lengua tampoco le planteaba problemas de comprensión. El portugués lo dominaba gracias a más de dos décadas de estancias frecuentes en Brasil. Es probable que la traducción de *Libertad o muerte* de Kazantzakis sea una traducción indirecta a través de la traducción francesa, publicada en 1956. Chacel trabajó en la traducción española a lo largo de 1957.

La propia autora se declaraba nula en inglés. El libro que más le influyó, *Portrait of the artist as a young man*, de Joyce, lo leyó y releyó en la traducción española de Dámaso Alonso (ibidem, 430). Cuando le conceden una beca Guggenheim para pasar una temporada en Nueva York, empieza a estudiar inglés, “con una torpeza indescriptible” (17 de junio de 1959, ibidem, 167). Sin embargo, para estas fechas, ya se habían publicado varias traducciones de obras teatrales de T.S. Eliot, Christopher Fry y J.B. Priestley con su firma. La obra de Eliot lleva un prólogo de Patrick Orpen Dudgeon, profesor de inglés, amigo de la autora y autor de varias colaboraciones en *Sur*. Dudgeon había publicado un estudio sobre Eliot en *Sur* en 1946 y se puede suponer que habría contribuido a solucionar eventuales problemas lingüísticos. En el caso de Priestley, se podría hablar de traducción cooperativa, puesto que en la portada aparece junto al nombre de Chacel el de Vera Macarow, traductora y colaboradora ocasional de *Sur*. En el caso de Christopher Fry, no se menciona una segunda mano. Cabe la posibilidad de que un primer traductor hiciera una versión inicial y que luego Rosa Chacel aportara correcciones estilísticas, pero esta hipótesis necesitaría investigarse más a fondo. La propia autora alude a “traducciones y arreglos de traducciones para algunas editoriales” (Chacel 1980, 62) sin dar más precisiones.

Asimismo, la traducción de la biografía de Rilke por Hans Egon Holthusen (1960) es el resultado de la colaboración con Nicolás Wendkheim. Chacel alude a esta cooperación en su diario el 29 de diciembre de 1958: “Ayer vino Niki y me trajo los poemas de Rilke para traducir. Lo malo es que él ha intentado darles forma y no están suficientemente al pie de la letra” (Chacel 1982, 129). Da a entender que lo que precisaba era una traducción literal para dar a los poemas la forma que a ella le parecía conveniente. No se esconde la dificultad de la tarea (ibidem, 136). Termina la traducción en junio de 1959, antes de salir para Nueva York.

A la autora le unían lazos de gran amistad con el poeta brasileño Waldir Ayala del que tradujo un libro de poemas, *Museo de cámara*. Ayala, a su vez, tradujo al portugués las *Memorias de Leticia Valle*.

4. Traducir y novelar

En la década de los cincuenta, Rosa Chacel publica el mayor número de sus traducciones y al mismo tiempo progresa en su mayor empresa novelística: *La sinrazón*. En la novela, situada en Buenos Aires en los años treinta y cuarenta, aparece una exiliada republicana, Herminia que, como la autora, sobrevive gracias a un sinfín de tareas intelectuales: “El trabajo de Herminia no tenía horas fijas, traducía para una editorial de obras científicas, daba lecciones de todo lo que se presentase la ocasión y todavía tenía tiempo de publicar notas sobre libros en una revista” (Chacel 1989, 232), una lista de ocupaciones acordes con la parcela del campo cultural abierta a los exiliados.

Pero el personaje traductor más interesante se encuentra en su última novela, *Ciencias naturales*, publicada en 1988, cuando la autora tenía 90 años. Elena, contrafigura de Chacel en varias novelas semiautobiográficas, al llegar a Buenos Aires, sobrevive económicamente trabajando en una librería y traduciendo. Al darse cuenta de que necesita un par de zapatos, reflexiona: “En resumen,

tendré que aceptar alguna traducción, cosa enojosa, si no es voluntaria” (Chacel 1988, 24). Un motivo para aceptar una traducción son las circunstancias en las que el trabajo se lleva a cabo: “Me dije: ¡indiscutible! una traducción es un trabajo tolerable porque su oficina es la soledad” (ibidem, 33).

Muchos traductores podrían reconocerse en este deseo de retirarse en soledad. Entre propuestas de “ensayos de medicina, de psicología, de pedagogía” surge *La educación sentimental* de Flaubert. El personaje, dado a la procrastinación, retrasa unos días la lectura del libro y se da cuenta de la dificultad de ‘naturalizar’ su contenido debido a la gran distancia psicológica que separa la época actual del siglo XIX:

Acometo la traducción, prosa exquisita, tan fácil de adaptar a la nuestra. Lo leo de corrido y me encuentro con lo inadaptable a nuestro tiempo. Es en los ratos del Estambul donde me quedo a veces meditando: paragonando lo que todos estamos hartos de saber: a dónde fue a parar lo *sentimental educado*... (ibidem, 36).

Como Elena ha podido elegir una obra maestra literaria, no le cuesta trabajo traducirla: “Ya van cincuenta páginas: es fácil o más bien es delicioso. Largo trabajo, debido a la soledad” (*ibidem*, 85). Avanzando en la novela la traductora llega a un fragmento en el que el protagonista está en un club revolucionario y allí encuentra largas frases en español. Se trata del primer capítulo de la tercera parte. Frédéric Moreau se pasea entre los acontecimientos de la revolución de 1848. Ha preparado un discurso para soltarlo en un club revolucionario pero le dan la palabra a un camarada de Barcelona que suelta una arenga en español (Flaubert 1969, 331). Lo que normalmente llena de orgullo a Elena, ahora le produce rechazo: queda aterrada al comprobar la decadencia sufrida por los gritos de libertad en el siglo que separa su época de la revolución de julio de 1848:

Las mismas frases grandiosas y burdas, una especie de eco que hubiera resonado de talud en talud, hasta quedar en un rumor grosero... habiendo sido un grito sublime. [...] Y las frases copiadas - con un siglo de anticipación - tal como se dijo, se gritó, se aulló en un desesperado alarido, que no supo imponerse, que no quedó como voz de los grandes, sino estertor de los... (Chacel 1988, 123).

Aquí el trabajo de la traducción ha pasado de una mera empresa intelectual a un enfrentamiento con el fracaso del ideal de libertad que llevó al personaje al exilio.

El paso del tiempo se refleja en los proyectos de traducción: al final de la novela duda si acometer la traducción de *La route des Flandres* (1960) de Claude Simon. La traductora apunta su apreciación del libro y las dificultades que la esperan:

Es admirable, caótico y riguroso; muy a propósito para sumergirme en su misterioso furor: pasión, laberinto de un alma, soledad de un jefe en el horror bélico, realista... No sé si debo atreverme, es muy difícil, exige la perfección de un léxico que temo no poseer (ibidem, 221).

Finalmente rechaza la novela de Simon y acepta una traducción científica sobre psicoanálisis que consiste en 14 libros. Uno de los mejores amigos de Elena vuelve a España y a ella le aterra el clima de asfixia intelectual que él le describe. Compara la paciencia que necesitará para llevar a cabo la traducción proyectada con la que necesitan “los de *allá*, que están viviendo con la paciencia de los labriegos, pendientes de lo que les caiga del cielo. Treinta y tantos años esperando que caiga, ¡y no cae!” (*Ciencias* 224-225).

5. Traducciones que sí son obras: resonancias

El conjunto de traducciones más sólido de la autora lo constituyen las tragedias de Racine, las tres primeras publicadas en Buenos Aires en 1958 y un conjunto de seis en Madrid en 1983. Este proyecto de traducción lo emprendió Chacel por voluntad propia y lo asume como obra suya: “Traducir la obra de Racine al castellano es empresa de dificultad indiscutible, pero una vez que se la acomete, la tarea proporciona tal placer que desaparece la idea de dificultad” (Chacel 1993a, 199).

También se puede hablar de afinidad en el caso de Cocteau. Ya en 1928, la autora publicó una reseña entusiasmada acerca de una representación de *Orfeo* en Madrid, a cargo de la Compañía Caracol dirigida por Cipriano Rivas Cherif. Lo interesante de esta reseña es que Chacel destaca en Cocteau la conjunción de la vanguardia artística y del sentir religioso, sublimados por un valor clave: la belleza: “Una teoría religiosa puede dejar de ser fondo de la filosofía vigente, norma del fluir vital, y seguir siendo raudal de belleza. [...] ahora el arcángel Cocteau saluda a mademoiselle Marie. El catolicismo ha subido al cielo” (*ibidem*, 236). En el prefacio a la traducción de dos obras de Cocteau, *Antígona* y *Reinaldo y Armida*, Chacel va a volver sobre estos aspectos, esbozando el desarrollo de Cocteau como artista y como pensador sobre el arte que en *Le Coq et L’Arlequin* defiende el necesario equilibrio entre instinto y método. Chacel deduce de allí que “Naturalmente, una disciplina que tienda a armonizar en el arte estas dos cosas conduce por fuerza a una moral” (Cocteau 1952, 11). A continuación hace referencia a la conocida carta de Cocteau a Jacques Maritain en la que Cocteau presenta la religión como una fuerza purificadora del arte contemporáneo. Las resonancias con la cosmovisión de la propia autora son evidentes:

[...] las palabras que acabo de transmitir son las palabras de un poeta, son palabras llenas de atrevimiento, representan

una juventud de una fe y la fe de una juventud. Esto no es un juego de palabras: es un testimonio de quien perteneció a aquella juventud, de quien sabe cómo asentíamos los que íbamos inmediatamente detrás y cómo nos reconocíamos en aquella voz que tenía el derecho de hablar por todos (ibidem, 14).

Identificándose con estas palabras, la autora se afirma como parte integrante de esta vanguardia literaria que enaltecía valores religiosos y morales positivos, en contra de la vanguardia dominante que produce artilugios “asentados sobre una sólida pavimentación de moral atea” (ibidem, 15). Concluye que “Estas dos heroínas de Cocteau: *Antígona*, la santa, y *Armida* la hechicera, son como refugios de la esperanza, como noticias de una realidad traspasada por lo sobrenatural –realidad íntegra– que desmiente el mal” (ibidem, 17). En el fondo, la gran novela de Chacel, *La sinrazón*, no trata sino de esta misma lucha contra el mal en una realidad “traspasada por lo sobrenatural”.

Rosa Chacel se movía entre distintos géneros literarios, básicamente la novela y el ensayo pero también la poesía y se observa una íntima coherencia en toda su obra, resultado de su ambición de presentar una trayectoria que siguiese una línea recta desde la vanguardia de las primeras décadas del siglo XX hasta el presente. En este conjunto se insertan las traducciones asumidas, como la del ensayo de Renato Poggioli sobre el arte de vanguardia, encargada por la *Revista de Occidente*, algo que queda patente en este apunte de su diario:

Empecé la traducción con el mayor entusiasmo: me parecía que sacarla en el otoño, al año, más o menos, de haber aparecido el libro sobre el Ultraísmo, de Gloria Videla, y poder dar poco después mi libro de ensayos sobre la crisis del 20 al 30, era hacer algo coherente, que tal vez llegase a ser medianamente entendido. (22 de julio de 1963, Chacel 1982, 344).

El libro de Videla, *El Ultraísmo (Estudios sobre movimientos poéticos de vanguardia en España)* se había publicado en 1963, el libro de ensayos era *Saturnal* y la traducción conectaría, pues, su obra ensayística y novelesca con el arte de la vanguardia que sentía como su lugar en la literatura contemporánea.

6. Conclusión

En la trayectoria de Rosa Chacel, la relación entre traducción, exilio y dificultades económicas es evidente. Antes de los años cuarenta no encontramos ninguna traducción publicada y a partir de los años sesenta, cuando la escritora empieza a tener otro tipo de ingresos, ya no publica casi ninguna traducción.

Algunas traducciones las hizo por amistad (*Libertad o muerte* de Nikos Kazantzakis, *Museo de cámara* de Walmir Ayala), otras por necesidad económica (las obras de teatro), otras por interés personal (Racine, Cocteau, Poggioli) pero siempre tuvo cuidado de que el nivel literario de los originales fuese indiscutible. Su autoexigencia ha dado sus frutos, prueba de ello es que sus traducciones teatrales se siguen representando⁶. La aventura de la traducción queda documentada en su diario y se convierte en materia novelesca en dos obras con una carga autobiográfica notable: *La sinrazón* y *Ciencias naturales*. También con referencia a las traducciones de Rosa Chacel se podría citar a la autora en una carta a Ana María Moix: “[...] mis cosas son una sola cosa” (Chacel & Moix 1998, 27).

⁶ En 2001, Miguel Narros montó *La dama no es para la hoguera* de Christopher Fry para el Teatro Principal de Alicante (Martínez 2001). Joan Ollé escenificó *Fedra* en la traducción de Rosa Chacel, adaptada por Eduardo Mendoza y Pedro Gimferrer en 2004 (Torres 2004).

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ÜBERSETZUNG ALS LITERARISCHES SCHREIBVERFAHREN IM EXIL AM BEISPIEL VON MASCHA KALÉKO UND WERNER LANSBURGH

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Zusammenfassung: Dieser Beitrag geht der Beobachtung nach, dass in literarischen Texten von Schriftstellerinnen und Schriftstellern, die zwischen 1933 und 1945 aus dem nationalsozialistischen Deutschland geflohen sind, Übersetzungen als Formen mehrsprachigen Schreibens auftauchen. Am Beispiel von Mascha Kaléko und Werner Lansburgh wird anhand von einigen Textbeispielen gezeigt, wie durch übersetzende Schreibverfahren der existenzielle Zusammenhang von Sprache und Exil sowohl reflektiert als auch ästhetisch umgesetzt wird.

Keywords: Übersetzung. Mehrsprachigkeit. Exil.

TRANSLATION AS A CONCEPT OF LITERARY WRITING IN EXILE: MASCHA KALÉKO AND WERNER LANSBURGH

Abstract: This article explores the phenomenon of literature produced by writers who had to flee from Nazi-Germany between 1933-1945 in which they use translation as a form of multilingual writing. The analysis focuses on texts by Mascha Kaléko and Werner Lansburgh and addresses the following questions: Can translation be seen as a concept or a technique of literary writing in exile and how does it reflect aesthetically on the existential difficulties of language in exile?

Keywords: Translation. Multilingualism. Exile.

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1. Walter A. Berendsohn: „Was der Index translationum verrät!“

Walter A. Berendsohn, den man als Begründer einer deutschsprachigen Exilliteraturforschung bezeichnen kann (vgl. Nicolaysen 37f.),¹ ist einer der Ersten und bis heute einer der Wenigen, die den Aspekt der Übersetzung für die Bedeutung und Reichweite der Literatur des Exils aus NS-Deutschland betonen. Nachdem er 1933 wegen seiner jüdischen Herkunft und seiner politischen Einstellung als außerplanmäßiger Professor am Germanistischen Seminar der Universität Hamburg entlassen wird, flieht er zunächst nach Dänemark und später nach Schweden. Dort beginnt er „unter den schwierigen Bedingungen des eigenen Exils den ersten Versuch [...], diejenige Literatur, deren Autorinnen und Autoren vor den Nationalsozialisten fliehen mussten, zu sammeln, zu kategorisieren und in Ansätzen auch literaturwissenschaftlich zu beschreiben.“ (Bischoff 54)

Den Zusammenhang von Übersetzung und Exilliteratur veranschaulicht Berendsohn im ersten Teil seiner 1939 entstandenen programmatischen Schrift *Die Humanistische Front*. Er bezieht sich dazu auf den „Index Translationum“, eine 1932 auf Initiative des Internationalen Instituts für geistige Zusammenarbeit des Völkerbundes in Paris gegründete Datenbank, die heute der UNESCO untersteht und übersetzte Bücher in der ganzen Welt verzeichnet. Mithilfe dieser Datenbank weist Berendsohn nach, dass die Literatur der aus Deutschland exilierten Schriftstellerinnen und Schriftsteller bereits vor 1939 in erstaunlichem Umfang übersetzt wurde. Die von ihm erstellte tabellarische „Übersicht über die wichtigsten europäischen Länder und die Vereinigten Staaten von Nordamerika, in denen Übersetzungen aus der deutschen Emigranten-Literatur erschienen sind“, verzeichnet zwischen 1933 und 1938 insgesamt

¹ Vgl. zu Berendsohn allgemein auch Claudia von Mickwitz: „Walter Arthur Berendsohn – Vom Emigranten zum Exilforscher“.

688 Übersetzungen (Berendsohn 156). Aufgeschlüsselt nach Autorinnen und Autoren werden für diesen Zeitraum folgende genannt, darunter auch einige, die schon vor ihrer Exilierung eine hohen Bekanntheitsgrad erreicht hatten und zahlreich aus dem Deutschen weltweit in andere Sprachen übersetzt wurden: Stefan Zweig (111 Ü.), Vicki Baum (87 Ü.), Lion Feuchtwanger (80 Ü.), Thomas Mann (74 Ü.), Emil Ludwig (60 Ü.), Erich Kästner (59 Ü.), Jakob Wassermann (57 Ü.), Franz Werfel (40 Ü.), B. Traven (34 Ü.), Gina Kaus (30 Ü.), Joseph Roth (28 Ü.) und Arnold Zweig (28 Ü.) (vgl. Berendsohn 157-158).

Da sich der Überblick des Index Translationum am Anfang auf nur einige europäische Länder und die USA beschränkte und erst nach und nach erweitert wurde, betont Berendsohn ausdrücklich, keine absoluten Zahlen anführen zu wollen bzw. zu können. Im Übrigen soll auch erwähnt sein, dass die Benutzung des Index Translationum aus heutiger translationswissenschaftlicher Perspektive kritisch gesehen wird, unter anderem weil er als unvollständig gilt (vgl. Heidermann, 138-140). Berendsohn geht es ohnehin aber primär darum, anhand dieser Übersetzungsdaten eine Tendenz, nämlich „das Verhältnis zwischen den Übersetzungen der deutschen Emigranten-Literatur und denen des Dritten Reichs anschaulich zu machen.“ (Berendsohn 155) Texte von in Deutschland verbliebenen Autorinnen und Autoren wurden verhältnismäßig deutlich weniger übersetzt und kein im engeren Sinne nationalsozialistischer Schriftsteller habe im besagten Zeitraum einen Erfolg im Ausland erreichen können:

Ja, man kann es getrost aussprechen: *die nationalsozialistische Literatur ist eine innerdeutsche Angelegenheit* geblieben [...]. Sie ist vom Standpunkt der Weltliteratur eine provinzielle Erscheinung, mit deren ‚Ideen‘, dem nazistischen Denkdialekt, man nichts anzufangen weiß,

und deren deutsche aufgebauschte, verquollene Sprache schlechthin unübersetzbar ist. (Berendsohn 159)²

Hingegen sei es gerade die deutschsprachige Exilliteratur, so Berendsohns zentrale These, die Deutschland in der „Weltliteratur“ (153)³ repräsentiere. Seine Argumentation weist dabei in zweierlei Richtung: Er betrachtet das Phänomen der umfangreichen Übersetzungen von Exilliteratur als qualitativen Indikator und betont den Einfluss, der Exilliteratur erst durch ihre literarischen Übersetzungen für einen interkulturellen Austausch in der Welt, über Landes- und Sprachgrenzen hinweg, zukommt.

2. Übersetzung und das sprachliche Selbstverständnis exilierter Autorinnen und Autoren

Im Unterschied oder vielmehr ergänzend zu Berendsohn möchte dieser Beitrag den Blick auf einen anderen nationen- und sprachenübergreifenden Aspekt von Übersetzung und Exilliteratur richten. Ausgehend von der Beobachtung, dass auch *in* der Literatur des Exils aus NS-Deutschland selbst Formen von Übersetzung vorkommen, stellt sich die Frage, ob und inwiefern diese die mehrsprachige Überlebensrealität des Exils widerspiegeln und wie sie als ästhetische Verfahrensweisen funktionieren.

Das sprachliche Selbstverständnis exilierter Schriftstellerinnen und Schriftsteller wird häufig durch die Konfrontation mit Fremdsprachen und die Notwendigkeit der Übersetzung im Exil erschüttert. In literarischen Texten, Essays und Zeitdokumenten reflektieren zahlreiche von ihnen die neue Sprachsituation, der sie sich im Exil nun unausweichlich stellen müssen. Für den prominenten Diskurs um das Verhältnis der Schreibsprache zu

² Vgl. dazu auch von Mickwitz: „Um diese fundamentale These Berendsohns, die Überlegenheit des freien Wortes gegenüber der gleichgeschalteten, nationalsozialistischen Literatur, rankt sich der ganz Band.“ (72)

³ Siehe zur Verwendung des Begriffs „Weltliteratur“ bei Berendsohn: Bischoff 60-71.

Muttersprache und Exilsprache(n) ist das Thema der Übersetzung zentral: etwa die Übersetzung eigener Texte oder die Arbeit als Übersetzer, die auffällig viele Exilschriftstellerinnen und -schriftsteller, nicht selten aus der materiellen Not heraus, im Exil beginnen.

Hilde Domin beispielsweise stellt das Übersetzen im Exil als artistische Herausforderung sprachlicher Geschicklichkeit dar: „[I]ch jonglierte Texte aus vielen Sprachen in viele Sprachen“ (Domin, „Unter Akrobaten und Vögeln“ 25). In ihrem autobiografischen Essay „Leben als Sprachodyssee“ heißt es: „Ich glaube, nicht übertrieben zu haben, wenn ich von mir gesagt habe, daß ich Texte gewendet habe, wie andere Kleider wenden.“ (Domin, „Leben als Sprachodyssee“ 39) Die im übersetzungstheoretischen Diskurs bekannte Kleidermetapher lässt sich bei Domin als Bild für eine nahezu stoffliche Materialität von Sprache und Texten sowie als Verweis auf das Alltägliche und das Existentielle des Umgangs mit Sprache und Übersetzungen für das Überleben im Exil lesen. Darüber hinaus spielen Übersetzungen bei Domin aber auch im künstlerischen Prozess eine entscheidende Rolle. Erst Ende der 1940er Jahre beginnt sie im Exil in der Dominikanischen Republik, umgeben vom Spanischen, das sie gut beherrscht, literarisch zu schreiben – auf Deutsch. „Kaum waren die Gedichte entstanden, so übersetzte ich sie ins Spanische, um zu sehen, was sie als Texte aushielten. Um Abstand zu bekommen“ (Domin, „Leben als Sprachodyssee“ 39). Die probeweisen Übersetzungen ihrer deutschsprachigen Gedichte in die Exilsprache sind bei Domin Teil des Schreibprozesses und zeigen, dass (Selbst-)Übersetzungen sowohl einen Perspektivenwechsel als auch kritische Distanz zum Geschriebenen schaffen können.

Lion Feuchtwanger sieht den Zusammenhang von Exil und Übersetzung zwischen sprachlichem Verlust und Bereicherung – man könnte sagen: *lost and found* in translation. In seinem bekannten Aufsatz „Arbeitsprobleme des Schriftstellers im Exil“ heißt es auf der einen Seite:

Seltsam ist es, zu erfahren, wie die Wirkung unserer Werke nicht ausgeht von der Fassung, in welcher wir sie schreiben, sondern von einer Übersetzung. [...] Denn auch die beste Übersetzung bleibt ein Fremdes. [...] Und nun ist da das übersetzte Wort, der übersetzte Satz. Er stimmt, es ist alles richtig, aber der Duft, das Leben ist fort. (Feuchtwanger 536)

Auf der anderen Seite hat die Übersetzungsnotwendigkeit im Exil auch eine produktive Seite, wie Feuchtwanger weiter unten selbst einräumt:

Der im fremden Sprachkreis lebende Autor kontrolliert beinahe automatisch das eigene Wort ständig am fremden. Häufig sieht er, daß die fremde Sprache ein treffenderes Wort hat für das, was er ausdrücken will. Er gibt sich dann nicht zufrieden mit dem, was ihm die eigene Sprache darbietet, sondern er schärft, feilt und poliert an dem Vorhandenen so lange, bis es ein Neues geworden ist, [...]. Jeder von uns hat glückliche Wendungen der fremden Sprache seiner eigenen eingepaßt. (537f.)

Wenngleich für Feuchtwanger die ‚eigene‘ Schreibsprache bzw. die Muttersprache weiterhin einen besonderen Status gegenüber der ‚fremden‘ Sprache bzw. der Exilsprache behält, beschreibt er hier, dass durch Mehrsprachigkeit und Übersetzungsprozesse in der Exilsituation auch das eigene Schreiben, gar die Schreibsprache selbst, beeinflusst, transformiert und damit erweitert werden kann, indem die ‚fremde‘ Sprache als eine Art Reservoir zur Bereicherung der ‚eigenen‘ dient.

In diesem Sinne, der auch eine produktive Seite der Übersetzungsnotwendigkeit im Exil betont, soll im Folgenden anhand von zwei Beispielen, Mascha Kaléko und Werner Lansburgh, der Blick auf Übersetzungen gerichtet werden, die in literarischen Exiltexten selbst stattfinden.

3. Translationale und translinguale Experimente bei Mascha Kaléko

Mascha Kaléko (1907-1975) wurde im galizischen Chrzanów, damals Österreich-Ungarn, heute Polen geboren. Chrzanów ist zu dieser Zeit ein Ort im Dreiländereck zu Russland und Preußen, „am Verkehrsknotenpunkt zweier Hauptstraßen von Ost nach West und Nord nach Süd“ (Tippelskirch 162), wo sich auch mehrere Sprachen und Kulturen begegnen. Vermutlich lernt und spricht sie bereits als Kind Jiddisch und Deutsch. Unter anderem aus Angst vor möglichen Pogromen flüchtet sie im Alter von sieben Jahren gemeinsam mit ihrer Familie aus dem jüdischen Shtetl nach Deutschland, das man als ihr erstes Exil bezeichnen kann.

Bevor sie 1938 aus dem nationalsozialistischen Deutschland erneut ins Exil, in diesem Fall nach New York, gehen muss, hat sie sich in Berlin als bekannte Schriftstellerin etabliert. Seit 1929 veröffentlicht sie immer regelmäßiger Gedichte in Zeitungen, darunter u.a. *Der Querschnitt*, *Vossische Zeitung*, *Berliner Tageblatt* und *Welt am Montag*. Ihr erfolgreicher erster Gedicht- und Erzählband *Das lyrische Stenogrammheft* erscheint 1933, die zweite Gedichtsammlung *Kleines Lesebuch für Große* 1934. Ab 1935 erhält Kaléko aufgrund ihrer jüdischen Herkunft Publikationsverbot durch die Nationalsozialisten und kann von nun an nur noch in jüdischen Zeitschriften publizieren. In der *Jüdischen Rundschau* veröffentlicht sie etwa Übersetzungen von hebräischen Gedichten und Kindergeschichten (vgl. Rosenkranz 59).

Im amerikanischen Exil lernt sie die englische Sprache schnell, dolmetscht und übersetzt für ihren Mann, schreibt überwiegend jedoch weiter auf Deutsch. Einige wenige Gedichte kann sie in der deutschsprachigen Exilzeitschrift *Aufbau* unterbringen, hat darüber hinaus aber kaum Möglichkeiten zur Publikation. Sie verfasst englische Werbetexte und schreibt auch einige Gedichte auf Englisch, die jedoch zu Lebzeiten unveröffentlicht bleiben. Erst nach dem Krieg kann sie wieder veröffentlichen, 1945 erscheint der Band *Verse für Zeitgenossen*, der sich thematisch mit

den Erfahrungen des Exils auseinandersetzt, als eine der wenigen deutschsprachigen Exilpublikationen in den USA.

Das Spiel mit berlinerischem Lokalkolorit und Hochdeutsch war bereits ein Charakteristikum von Kalékos frühen Texten, während die seit ihrer zweiten Exilierung entstandenen Gedichte und Prosatexte darüber hinaus immer wieder auch mit Mischungen und Montagen fremdsprachiger, vor allem englische Wörter und Wendungen, experimentieren. Um die Frage nach der Möglichkeit oder Unmöglichkeit von Übersetzung zwischen Sprachen geht es zum Beispiel in Kalékos Gedicht „Der kleine Unterschied“:

Der kleine Unterschied

Es sprach zum Mister Goodwill
ein deutscher Emigrant:
„Gewiß, es bleibt das selbe,
sag ich nun *land* statt Land,
sag ich für Heimat *homeland*
und *poem* für Gedicht.
Gewiß, ich bin sehr happy:
Doch glücklich bin ich nicht.“
(Kaléko, „Der kleine Unterschied“ 665)

Das Gedicht, das vermutlich in den ersten Exiljahren, also Anfang der 1940er Jahre in New York entstanden ist (vgl. Rosenkranz, „Kommentar“ 306), inszeniert einen Gesprächsausschnitt zwischen einem nicht genauer bezeichneten deutschen Emigranten und einem „Mister Goodwill“, was sich mit „gutem Willen“ oder „Wohlwollen“ übersetzen ließe. Anhand von textinternen Übersetzungen der zentralen Begriffe „Land“, „Heimat“, „Gedicht“ und „glücklich“ führt der Text vor, dass die Übertragung von einer Sprache in eine andere Sprache zwar theoretisch und im praktischen Umgang möglich ist, aber nie ganz zufrieden stellen kann. Besonders das Auftauchen des Begriffs „Heimat“ – ein Wort, das ja gerade für die an Unmöglichkeit

grenzende Schwierigkeit seiner Übersetzung aus dem Deutschen in andere Sprachen bekannt ist, weil es keine direkte Entsprechung gibt – erweist sich als geradezu paradigmatisch. Der kleine Unterschied liegt in der Bedeutung, die mit Assoziationen, Konnotationen und nicht zuletzt mit Erinnerungen und Emotionen verbunden ist. Das häufiger verwendete „happy“ geht dem namenlosen Emigranten leichter über die Lippen und kann dem ernsthafteren „glücklich“ nicht entsprechen. Die Gewissheit ist dahin. In diesem Gedicht Kalékos scheint „Der kleine Unterschied“ zwischen den Sprachen im Exil durch Übersetzung letztlich nicht überwindbar.

Tatsächlich äußert sich Mascha Kaléko dem Schreiben in einer anderen Sprache und dem Übersetzen eigener Texte gegenüber zeitlebens eher kritisch, obwohl sie fließend Englisch spricht und vieles, vor allem Tagebücher und Korrespondenz auf Englisch schreibt. In ihrem Text „Von der Unübersetzbarkeit lyrischer Dichtung“ (1961) heißt es dazu zum Beispiel, dass es nicht reiche, eine andere Sprache zu beherrschen, um in ihr dichten zu können, „[...] *die Sprache muß u n s beherrschen*. Uns aber beherrscht nur jene Sprache, in der wir zuerst MUTTER sagten und ICH LIEBE DICH. Die *Gefühlsassoziationen* der Kindheit und ersten Jugend, das Empfindungs- und Geistesgut, die in unserer Muttersprache eingeschlossen sind wie der Nußkern in seiner Schale, sie sind es, die uns in einer neuerworbenen Sprache mangeln.“ (Kaléko, „Von der Unübersetzbarkeit lyrischer Dichtung“ 833)

Äußerungen wie diese von der Dichterin selbst, in denen ein starker Gegensatz von Heimat in der deutschen Sprache und Fremdheit in der Exilsprache evoziert wird, haben vielleicht auch dazu beigetragen, dass in der lange Zeit sehr autorzentrierten Kaléko-Forschung⁴ das Thema Mehrsprachigkeit in ihrem Werk

⁴ Solche Herangehensweisen in der Kaléko-Forschung werden durch einige neuere Beiträge kritisch reflektiert. Vgl. z.B. Schrader, der darauf hinweist, dass in den vorliegenden biographischen und monographischen Arbeiten überwiegend „Deutschland-, Berlin- und allemal Europa-zentrierte[...] Stereotypen und massive[...] Ungleichgewichtigkeiten der Beleuchtung“ (262-263) zu beobachten seien. Er plädiert dafür, statt solcher biographischer Festschreibungen über Kaléko, ihre Texte vielmehr zu lesen als „Ausdruck der Zerrissenheiten einer lebenslang gestaffelten Exilerfahrung, in der die Empfindung des Aufgehoben- und

bisher meist nur am Rande erwähnt wird und der Fokus dabei auf Fragen nach kultureller und sprachlicher Identität der Autorin, d.h. auf der bestehenden oder womöglich verlorenen Verbindung Kalékos zur deutschen Sprache, bleibt. So bleibe nach Zoch-Westphal „die deutsche Sprache das Element ihrer schöpferischen Tätigkeit. Sie lernt zwar schnell und gut Englisch; verdient sogar Geld mit englischen Texten. Doch Dichtung entsteht nur in der Muttersprache, die tiefere Quellen hat.“ (78) Nach Wellershoff, die die mehrsprachigen Sprachspiele Kalékos lediglich „als kreative Lösung für ihr dichterisches Sprachproblem“ registriert, haben diese „Kaléko nicht auf die Dauer vor der Verkümmern der Sprache, die isoliert von der Sprachentwicklung im Mutterland ist“ (166), schützen können. Lange liest in ihrem Beitrag Mehrsprachigkeit in Kalékos Texten als Kritik am „Opportunismus im Aneignen von Kultur und Sprache, die Selbstverleugnung der angestammten sprachlichen Identität“ gleichkomme (119). Darüber hinaus folgert sie nach einem Akkulturationsmodell, dass bei Kaléko trotz maximaler sprachlicher Entwicklung eine vollständige soziale und psychische Assimilation nicht stattgefunden habe, und attestiert eine „mehrfach gebrochene soziale, psychische und kulturelle Integration der Autorin in die nordamerikanische Gesellschaft“ (115).

Ein Beispiel dafür, dass derartige Bewertungen, Zu- und Festschreibungen weder wissenschaftlich angemessen noch haltbar sind, ist der vermutlich 1941 entstandene und zu Lebzeiten unveröffentlichte kurze Erzähltext „Wendriner in Manhattan...“, in dem Hochdeutsch mit Berlinerisch, Jiddisch und Englisch gemischt wird. „...Hello, Schlesinger! So trifft man sich wieder, auf'm Apper Broddweh. Seit wann sinn Sie denn in Njujork? Wohnse auch hier oben, im VIERTEN REICH?“ (Kaléko, „Wendriner in

Zuhauseins, die Sehnsucht auch nach einen bruchlosen Dazugehören nicht nur süße Illusion bleibt, sondern als illusionär fortwährend erkannt und reflektiert wird“ (264). Vgl. außerdem Swiderski, die herausarbeitet, dass das in der Forschung vielfach auftauchende Bild Kalékos als typisch berlinerische Dichterin auch im Zusammenhang mit Strategien und Aspekten der Selbstinszenierung gesehen werden sollte und kritisiert nicht zuletzt deshalb, dass „[i]n den meisten bisherigen Untersuchungen zum Werk Kalékos [...] die notwendige Trennung von empirischer Autorin und lyrischem Ich nicht berücksichtigt [wird].“ (54)

Manhattan...“ 802) In expliziter Anspielung auf die Wendriner-Geschichten von Kurt Tucholsky,⁵ in denen er in der Figur des Herrn Wendriner den Prototyp des angepassten Berliner Juden schildert, nimmt Kalékos Text hier den deutsch-jüdischen Emigranten in New York ins Visier, und damit nicht zuletzt seine Sprachqualitäten. „– Hörnse auf mich, Schlesinger: Assemeliern, das iss die Losung. Los vom Alten. Das hab ich schon in Berlin vertreten, das sage ich jetzt auch in Njukurk. Wendriner is un bleibt en Mann von Prinzipien“ (804-805). Die ehemaligen, ‚deutschen‘ Prinzipien abgelegt, fühlt sich Herr Wendriner mittlerweile „europamüde“ (806), aber stattdessen voll und ganz heimisch in Amerika. „Und wie sagt doch der alte Lateiner ‚Ubi bene, ibi patria.‘ Und der olle Wendriner sacht: Wosmer gut geht, da bin ich zehause. Basta. Wo ich meine Steuern zahle, da is mein Vaterland. Ich fühle mich Amerikaner, voll und ganz. Ich hab schon meine först pehpers.“ (804) Ähnlich flexibel wie das Verhältnis zum „Vaterland“ sieht Wendriner auch die Bindung zur deutschen Muttersprache: „Was heißt hier ‚Sprache Goethe’s‘; das is alles doch bloß was fürs Poesie-Album. Mumpitz. Un von wegen ‚kulturelle Bindungen‘, wer will denn das wissen. Macht bloß Risches.“ (805)

Die englischen Wörter sind mit starkem deutsch-berlinerischem Akzent im Text zu finden. Dies kommt unter anderem zustande durch Übersetzung der englischen Schreibweise in eine Art Lautschrift, die den unbeholfenen Englischsprecher nachahmt und zum komischen Stilmerkmal des Textes avanciert. So wird der Newcomer zum „Njukamer“, die Cafeteria zum „Kaffe-tier-ja“, College Education zur „Kolledsch Edjukehshen“, Breakfast zum „Breckfest“ und Creamcheese zu „Kriehmshies“ hörbar und sichtbar verfremdet.

Die jiddische Sprache spielt eine besondere Rolle für Wendriner, da sie in der englischen Fremdsprache wie etwas Vertrautes auftaucht und auch beruflich, Wendriner ist wie sein Sohn in der Textilindustrie tätig, weiterhin gebraucht wird:

⁵ Unter dem Titel steht: „(In memoriam Kurt Tucholsky, der uns ihn sehen lehrte.)“ (Kaléko, „Wendriner in Manhattan...“ 802).

In meiner Brangsche kommse ohne Schargon nicht aus. „Yiddish“ heißt das hier. [...] Zum Beispiel die Fach-Ausdrücke. „Mezie“ un „Bowel“. – oder „Dalles“ un „Gannef“, das sind ihm [seinem Sohn Walter], Gottseidank, keine Fremdwörter. Das berührt einen direkt heimatisch. Dazu noch ein bisschen Englisch, das Ganze gut schütteln, un fertich is die Garment-Center-Biseness-Lengwitsch. „Plenty of Zores“ zum Beispiel, oder „A hard working goil from a gute mischpoche“. Das ist Brangsche-Loschen. (804)

Die Figur des *Wendriner* als Emigrant fühlt sich überall zuhause, gehört aber eigentlich nirgendwo wirklich dazu und wird seinem Image als opportunistischer Wendehals gerecht, indem er mindestens zweimal im Satz die Position wechselt. So werden in Kalékos Text beinahe alle kulturellen Zuschreibungen ebenso gut durchgeschüttelt wie die Sprachen und geraten kräftig durcheinander, wie z.B. wenn Wendriner die „deutsche Kedusche“ (805) vermisst, weil ihm die Synagoge in New York „ne Idee zu katholisch“ (805) ist. Dieser Effekt hängt maßgeblich mit der im Text sichtbar und hörbar werdenden Konfrontation von Sprachen, Dialekten und Jargon zusammen. Der vermeintlich angepasste Emigrant verzichtet bei einzelnen Wörtern auf Übersetzungen ins Deutsche, doch die Übertragung in eine mehrsprachige Schreibweise mit Akzent verfremdet das Englische systematisch so sehr, dass es zur Parodie wird. Kalékos Schreibverfahren, im Spiel mit Mehrsprachigkeit, bringt in diesem Text auf experimentelle Weise eine neue translinguale Emigrantensprache hervor, die sich irgendwo im Zwischenraum der Übersetzung zwischen Deutsch, Jiddisch und Englisch ausmachen, aber nicht festmachen lässt.

4. Rückübersetzungen ins Exil und übersetzendes Erzählen bei Werner Lansburgh

Im Gegensatz zu Mascha Kaléko ist Werner Lansburgh (1912-1990) kaum bekannt und nahezu unerforscht. Lansburgh, der im Alter von 20 Jahren zu schreiben beginnt, war nach 1933 zunächst Jura-Student in der Schweiz, Garagenarbeiter in Spanien und Spanischlehrer in Italien bevor er in Schweden für die amerikanische und britische Botschaft und später als Druckerei-Korrektor arbeitete. Nach Kriegsende versuchte er lange Zeit vergeblich nach Deutschland zurückzukehren, fand jedoch keine Beschäftigungsmöglichkeit und erhielt zahllose Verlagsabsagen. Erst der Erfolg seines zweisprachigen Sprachlern- und Liebesbriefromans „*Dear Doosie*“ (1977) ermöglichte ihm nach insgesamt 40-jährigem Exil die Rückkehr nach Deutschland und die Veröffentlichung weiterer Texte.

In „*Dear Doosie*“ macht Lansburgh durch ein ständiges Hin- und Herspringen zwischen Deutsch und Englisch, häufig sogar mehrfach innerhalb eines Satzes, Sprachwechsel und Übersetzung zum Schreibverfahren. „Doosie“ – buchstabiert D-O-O-S-I-E – lautet der Name der fiktiven Geliebten, der ausdrücklich weiblich imaginierten Leserin, an die der Ich-Erzähler seine Sprachlektionen richtet. Der Name selbst hat seinen Ursprung in einer Übersetzungsschwierigkeit, da sich die englische Anrede „you“ sowohl mit „du“ als auch mit „Sie“ übersetzen lässt:

To summarize, zusammenfassend: Ich nenne Sie Doosie, liebe Doosie, weil eben bis auf weiteres Du-Sie. Das englische „you“ kann, wie Sie wissen, beides bedeuten, je nach Intimitätslage, hilft uns aber im Augenblick nicht weiter, it won't get us anywhere. Wieviel weiß ich denn von Ihnen als Leser, und wieviel wissen Sie von mir als Schreiber? Nothing. Etwas eleganter: Nothing at all. Noch eleganter, wirkliches Englisch: Little or nothing. (Lansburgh, „*Dear Doosie*“ 8)

Der für den gesamten Text typische ständige Wechsel zwischen Deutsch und Englisch, sehr häufig auch innerhalb eines Satzes, sowie das systematische Übersetzen und Erläutern von Wörtern und Redensarten stehen unter dem ausdrücklichen Motto des Textes, Sprachkurs zu sein. Dementsprechend werden vermittelte Lektionen und Vokabeln in der Regel am Ende eines Kapitels wiederholt und „Doosies“ Lernfortschritt überprüft, indem der Ich-erzählende Briefeschreiber zu Übersetzungsübungen auffordert.

Lansburghs Bestseller *„Dear Doosie“*, so humorvoll und leicht er als Liebesbrief- und Sprachlernroman auf den ersten Blick daherkommt, setzt sich auch mit der Exilthematik auseinander, indem der „Englischunterricht“ häufig auch im Zusammenhang mit Episoden und Sprachbeispielen aus dem und über das Exil stattfindet. Zum Beispiel, wenn der Sprachlehrer Doosie berichtet, woher er sein gutes Englisch hat:

Answer, in two words: from Hitler. Answer, in somewhat greater detail: After Hitler had made me leave Germany because I was not only a German and a Christian but also the grandson of George Apollo L., a Jew, pronounced *dju*, sprich Jude – after that I was in many places. But „to cut a long story short“ – bitte merken – to cut a long story short, I eventually, *schließlich*, had to live in a country where it was completely useless to learn the language of the natives-Eingeborenen: they spoke it much better themselves and for this reason did not give me any job [...]. Nor was my German of any use to them: they had plenty of Nazis doing translation jobs for them [...]. Therefore, the one thing left to me was to work for foreigners living in that country. [...] This is how I learnt (or learned) my English. (173)

Lansburgh hat im Exil noch weitere Texte geschrieben, die ganz zentral mit textinternen Übersetzungen arbeiten und das Thema Exil verhandeln. Zum Beispiel sein tagebuchartiger Roman mit dem bezeichnenden Titel *Schloß Buchenwald* (1971). Darin

ist der Ich-Erzähler nach über 30-jährigem Exil aus Schweden, das er fortwährend als „Land X“ bezeichnet, auf Arbeitssuche nach Deutschland zurückgekehrt. Lansburghs „Phantasmagorie der Heimkehr, des Zuhause-seins“⁶ schildert das erste und, wie angekündigt, auch letzte Wiederkommen des Erzählers nach Deutschland, aus dem er als junger Mann aufgrund seiner jüdischen Herkunft vertrieben worden war und setzt dieses mit den Erfahrungen seines Exils in Beziehung. Ort des Erzählens ist die Veranda des Hotels „Parkschloß“, in dem sich der Zurückkehrende nach seiner Ankunft aufhält. Das Hotel befindet sich in einer alten, einst von den Nationalsozialisten aus jüdischem Familienbesitz enteigneten Villa, deren Parkanlage an einem See mit Buchenwald liegt. Der Ich-Erzähler richtet sich in seinen Aufzeichnungen direkt an eine fiktive Leserin, genannt „Lesa“, was an Lansburghs Doosie-Romane erinnert und derart ausgedehnt wird, dass der Erzähler seine „Lesa“ in eine Art fortsetzendes, wenngleich einseitiges Gespräch verwickelt:

Geliebte, eine Frage: Darf ich Sie Lesa nennen? Lautschrift à la Vata, Mutta. Darf ich? Klingt Ihnen zu schnodderig berlinerisch? In Land X heißt es *läsa*, wenn Ihnen das besser passt. [...] Also schön, noch deutlicher: ich meine Les-e-r, meine Sie, „gerade Sie“, wie es in Liebesromanen und anderen Werbetexten heißt, „das richtige Shampoo gerade für Sie“ – so etwa meine ich das. Ob dieses ‚Sie‘ nun Einzahl oder Mehrzahl ist, überlasse ich Ihnen. Nur bitte nicht Keinzahl. Denn das wäre Land X. (Lansburgh, *Schoß Buchenwald* 5)

Während einerseits Deutschland sowohl Heimatliches als auch die schmerzhafteste Verbannung, den Ausschluss aus der Nation aufruft, bezeichnet er andererseits das Exilland Schweden konsequent als „Land X“:

⁶ So heißt es im Klappentext zu „Schloß Buchenwald“ der hier zitierten Ausgabe.

Ich nenne es X, weil es für Sie nichts bedeutet und für mich nichts, weil ich es gleichfalls nicht kenne, keine Ahnung davon habe, keinen blassen Schimmer, obwohl ich dreißig Jahre dort gelebt habe, sofern man das „leben“ nennen kann. Armutszeugnis, sagen Sie? Das kann ich Ihnen doch nicht in den Mund gelegt haben. Wie kann man denn, sagen Sie, an einem Lande X oder Y so völlig vorbei leben, dreißig Jahre lang? – Man kann, meine Liebe. Allerdings muß man dazu etwas Pech haben, zum Beispiel das Pech, im fraglichen Lande nicht geboren zu sein und dort in der Fremde also, das einzige zu verlieren, was man zufällig noch bei sich hatte: die Sprache. (5)

„Land X“ wird somit im gesamten Roman zu einem Symbol, zum Stellvertreter für die Abgeschnittenheit, das „Vakuum“ und die Sprachlosigkeit des Exils, die der Erzähler ebenso beklagt wie den Verlust der eigenen Sprache, die sich in der Zwischenzeit verändert hat. Bei seiner Wiederbegegnung mit der deutschen Sprache, erscheint sie ihm teilweise sogar wie eine Übersetzung, etwa als er in einem Zug zwei Schuljungen sich unterhalten hört: „[...] ihre klaren Stimmen, ihre Sprache, beunruhigend [...]: ‚deutsch‘. [...] – ja, ‚deutsch‘, diese beiden Jungens, das Wort klingt altvertraut und doch so fremd, muß es in Anführungszeichen setzen, klingt wie aus dem Deutschen übersetzt.“ (13)

Zwischen jener Altvertrautheit und gleichzeitigem Fremdheitsgefühl zur deutschen Sprache bewegt sich die Erzählposition des Wiederkehrers im gesamten Roman. Er erzählt auf Deutsch, übersetzt dabei aber einzelne Wörter und Sätze permanent aus dem Deutschen ins Schwedische und damit zurück ins Exil. Im gesamten Roman befinden sich zahlreiche fremdsprachige Wörter und Einschübe, die nicht konsequent, aber in der Regel durch Kursivierung markiert sind. Vorwiegend auf Schwedisch, aber auch auf Englisch und vereinzelt Spanisch, werden sie in die Erzählung bzw. die fiktive Unterhaltung mit „Lesa“ eingefügt. So werden Wörter und Begriffe mitten in der

Erzählung ins Schwedische übersetzt, wodurch ein teilweise abrupter Bruch im Erzählfluss entsteht. Während der Erzähler zum Beispiel von seiner Ankunft am Berliner Hauptbahnhof berichtet, dass er „Berliner Pfannkuchen“ gegessen habe, unterbricht er sich selbst mit folgendem Einschub: „[...] – heißen doch Pfannkuchen? Da kommen mir wieder diese elenden schwedischen *pannakakor*, ‚Pfannen-Kuchen‘, dazwischen, widerlich fade Eierkuchen.“ (12) Derlei eingeschobene Übersetzungen ins Schwedische oder Begriffserklärungen aus dem Schwedischen ins Deutsche sind charakteristisch für *Schloß Buchenwald* und es ließen sich unzählige Beispiele anführen.

Durch Sprachwechsel ins Schwedische und vereinzelt Englische sowie Übersetzungen finden eine Art sprachlich-assoziative bzw. durch Sprache assoziierte Sprünge im Erzählverlauf, d.h. aus der Erzählgegenwart heraus in die Zeit und das Erleben des Exils, statt. „*Välkommen tillbaka*, wie die X-länder sagen. Also Sie sind wiedergekommen.“ (11) Mittels derartiger textinterner mehrsprachiger Einschübe bleibt das Exilland bzw. das jahrzehntelange Leben im Exil bei der Rückkehr nach Deutschland und der Wiederbegegnung mit der deutschen Sprache allgegenwärtig und wird stets mitgedacht:

Klönen, ach ja, Klönen, seit dreißigtausend, *tack!* Der gute Schöbert wird uns schon den Kaffee – ja, *tack* ist *danke* auf schwedisch, gleichzeitig übrigens auch *bitte*, *nichts* zu danken, geht in *Ordnung*, ja, *nein*, vielleicht, *ach so*, *sehr gut*, ganz *egal*, guten Morgen, guten Abend, auf Wiedersehen, hol dich der Teufel, entzückend, na ich danke – [...]. (47)

Durch sprachliche Assoziationen und Übersetzungen wird das Exil im Erzählprozess, teils durchaus abrupt, eingeblendet. In *Schloß Buchenwald* bleibt mittels derartiger Einschübe das Exilland bzw. das jahrzehntelange Leben im Exil bei der Rückkehr des Ich-

Erzählers nach Deutschland und seiner Wiederbegegnung mit der deutschen Sprache allgegenwärtig und wird stets mitgedacht. Die Sprache des Exils reist bei der Rückkehr nach Deutschland mit und schreibt sich in die deutsche Erzählsprache ein.

Insgesamt, so meine These, kann man Lansburghs Schreibverfahren aufgrund der systematischen Verwendung von Übersetzungen und mehrsprachigen Elementen als übersetzendes Erzählen bezeichnen. Dadurch entsteht in seinen Texten eine permanente Reflexion über Sprache(n) im Exil. Wenngleich die Motive von Sprachverlust und Sprachlosigkeit im Exil in Lansburghs Texten durchaus eine zentrale Rolle spielen, kann die Exilperspektive von polyglotten und übersetzenden Ich-Erzählern in diesem Sinne auch als Inszenierung des Exilanten als Sprachlehrer und Übersetzer gelesen werden. Darin lässt sich ein innovativer, d.h. ein alternativer Selbstentwurf im Exil erkennen, der in Bezug auf Sprache in deutlicher Opposition zu eher traditionellen Vorstellungen von Exilantinnen und Exilanten, etwa als ‚Bewahrer‘ der deutschen Muttersprache, steht.

5. Fazit: Übersetzung als Schreibverfahren in Exiltexten

Die präsentierten Beispiele aus Texten von Mascha Kaléko und Werner Lansburgh haben gezeigt, dass die Literatur des Exils aus NS-Deutschland auf unterschiedliche Art und Weise innovative Formen von Mehrsprachigkeit hervorgebracht hat, die zum Teil als übersetzende Schreibverfahren bezeichnet werden können. Übersetzung kann daher in diesem Zusammenhang textintern als ästhetisches Mittel betrachtet werden, das die Übersetzungsnotwendigkeit und Konfrontation mit Fremdsprachen im Exil darstellt und reflektiert.

Während Berendsohn bereits Ende der 1930er Jahre die Bedeutung von literarischer Übersetzung betont hat, die einerseits dazu beigetragen hat, dass Exilliteratur in der Welt verbreitet werden konnte und andererseits als Anzeichen für das

weltweite Interesse an dieser Literatur verstanden werden kann, ging es in diesem Beitrag darum, Übersetzung auch in Bezug auf eine spezifische Schreibweise und Kompositionsprinzipien von Exiltexten produktiv zu machen. Durch mehrsprachige Schreibverfahren und textinterne Übersetzungen wohnt diesen literarischen Texten des Exils eine grundlegende nationen- und sprachenübergreifende Eigenschaft inne.

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POESÍA Y TRADUCCIÓN EN EL EXILIO: LA OBRA DE ALAÍDE FOPPA

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Resumen: Este artículo analiza la poética de traducción de la autora guatemalteca Alaíde Foppa (1914) y el contexto en el que tradujo como exiliada en México. En 1980 fue secuestrada en Guatemala y hasta ahora se desconoce el paradero de sus restos. Foppa era una mujer polifacética: poetisa, activista, feminista, crítica de arte, editora, académica y traductora. El análisis se centra en tres traducciones, del francés, del italiano y del inglés: la poesía de Paul Éluard, Miguel Ángel y Mary Oxlie de Morpet. También se examinan los paratextos como prólogos y ensayos con el fin de entender la visión de Foppa sobre la traducción de poesía y sus estrategias de traducción. El análisis apunta hacia una tendencia a la “traducción recreativa” (Jones 2011) y la “traducción como obra personal” (Campos 1996). Al mismo tiempo se investiga hasta qué punto su exilio y su multilingüismo tuvieron un impacto sobre su trabajo como traductora.

Palabras clave: Alaíde Foppa. Guatemala. México. Exilio. Traducción de poesía.

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POETRY AND TRANSLATION IN EXILE: ALAÍDE FOPPA'S OEUVRE

Abstract: This article analyzes the translation poetics and the translation context of Guatemalan author Alaíde Foppa (1914) who lived in exile in Mexico. In 1980 she was kidnapped in Guatemala and the resting place of her remains is still unknown. Foppa was a woman of many talents: she was a poet, activist, feminist, art critic, editor, academic and translator. The focus is on three of the available poetry translations, from French, Italian and English: Paul Éluard, Michelangelo and Mary Oxlie of Morpet. The analysis of paratexts such as prologues and essays will help reveal Foppa's vision on poetry translation and translation strategies. The analysis shows a tendency towards "recreative translation" (Jones 2011) and "translation as a personal oeuvre" (Campos 1996). At the same time, the paper aims at exploring to what extent Foppa's situation as an exile as well as her multilingualism had an impact on her work as a translator.

Keywords: Alaíde Foppa. Guatemala. Mexico. Exile. Poetry translation.

1. Desplazamientos y exilio

En su libro *After Exile* Amy Kaminsky escribe: "The predis-cursive sense of rootedness [...] and the trauma of displacement, followed by learning the new space, find their counterparts in the representation of fictional or poetic space, wherein language provides the means to establish as well as to recover a sense of place" (Kaminsky 58). Esta "recuperación de un sentido de lugar" se manifiesta claramente en el caso de Alaíde Foppa, poetisa y traductora guatemalteca que vivió exiliada en México. Foppa nació en Barcelona en 1914, de padre italo-argentino y de madre guatemalteca. Su padre era corresponsal de guerra para *La Nación* de Buenos Aires y posteriormente ejerció un cargo diplomático en Europa. Foppa vivió en Bruselas, donde cursó estudios secundarios y siguió clases de danza clásica en la escuela del Ballet real (Rossi 105). Cursó su educación superior en Italia, donde se especializó en literatura italiana y hablaba perfectamente francés. En los años cuarenta de-

cidio trasladarse a Guatemala, donde llegó en un momento difícil de protestas contra la dictadura de Jorge Ubico. Junto con su marido Alfonso Solórzano salió rumbo al exilio a México, país donde crecieron sus cinco hijos. Según Franca Bizzoni, Foppa no sabía a ciencia cierta lo que era: “Ella se sentía muy ligada a Italia, no sé si italiana, mexicana o guatemalteca, ella ya no sabía ni lo que era. ¡O argentina! No tenía una nacionalidad definida, digamos, lo que sí se sentía era guatemalteca e italiana y amaba mucho este país.” (Bizzoni en Salinas 83). También la cuestión de la lengua materna es complicada aunque bien se puede considerar a Foppa como una persona perfectamente bilingüe (español e italiano), lo que se desprende del hecho de que escribiera sus primeros poemas en italiano (Foppa en Lorenzano s.p.).

El 19 de diciembre de 1980, cuando Alaíde Foppa estaba de visita en casa de su madre en Guatemala, fue secuestrada. Era la época del dictador Romeo Lucas García y hasta ahora se desconoce con seguridad el paradero de sus restos. Desde entonces ya se le han dedicado varios homenajes que se han centrado principalmente en el contexto político. El objetivo de muchos de estos textos consiste en llamar la atención sobre el drama y mantener vivo su nombre. Durante los primeros años después del secuestro, varios amigos esperaban o reclamaban todavía que fuera devuelta viva (Paniagua 22). También Augusto Monterroso trató de dar un lugar a este duelo. En su diario *La letra e*, de 1984, observa desde el avión su patria Guatemala, rumbo a Managua, y recuerda con dolor a su amiga:

Guatemala “pasa” ahora debajo de nosotros. Lo imagino [...]. Abajo, en las montañas, en las ciudades y en las aldeas, nuestros amigos en lucha, nuestros muertos; un día más en sus vidas y en sus muertes por una causa que tampoco es la de los norteamericanos, y eso dice suficientemente qué causa es ésta: la causa popular, la de la poeta Alaíde Foppa, torturada, muerta y desaparecida; la de sus hijos, muertos en combate. (Monterroso 154)

Asimismo, a Elena Poniatowska, aún en 2012, le cuesta aceptar su desaparición definitiva y piensa: “Ahorita va a abrir la puerta y va a entrar. Sonará el teléfono y oiré su voz.” (Poniatowska s.p.). Muchos autores que la conocieron personalmente destacan su carácter dulce, su personalidad encantadora, su cultura y también subrayan su trabajo como feminista e intelectual. Al principio su compromiso político en el exilio no era muy pronunciado. La familia Solórzano-Foppa se había exiliado más por el esposo Alfonso, que era comunista. Es más, según Rossi, Foppa “nunca se sintió exiliada. Se identificó plenamente con el ambiente humano e intelectual que encontró” (Rossi 106). Su casa se convirtió en un lugar de encuentro de intelectuales. La vida en México era para Alaíde Foppa sin duda un enriquecimiento a nivel profesional, una promesa, tal como lo define Amy Kaminsky:

The exile’s sense of identity and sense that exile is a u-topia (a no-place) with promise – the promise that one will survive at least – transform into the diasporan subject’s sense of being elsewhere, some place, if not *the* place. Diaspora connects the exiles with intellectuals and writers who were already outside the country when the coups happened, who also feel connected. (Kaminsky 17-18)

Foppa empezó a comprometerse sobre todo después de la muerte de su hijo, Juan Pablo, que había participado en la guerrilla guatemalteca. Su lucha por los derechos de la mujer y de los indígenas ha sido fundamental para el feminismo en México (Ludec 117) donde fue cofundadora de la revista *Fem* en 1976. Su trágica muerte es también el tema central del libro de Gilda Salinas, *Alaíde Foppa. El eco de tu nombre* (2002), que combina testimonios de amigos y familiares con fragmentos ficticios en los que la autora trata de imaginarse lo que debe de haber pasado por la mente de Foppa en los últimos momentos de su vida.

En 2014, en el centenario del nacimiento de la poetisa, se estrenó el documental *Alaíde Foppa, la sin ventura*. Con ocasión de la entrega del premio al mejor documental internacional en el Festival Ícaro, la hija, Silvia Solórzano, dijo que “en contraste con años anteriores, en que la familia solía conmemorar el aniversario luctuoso, ahora decidieron que el centenario merecía una celebración” (Solórzano citada en MacMasters, s.p.). Uno de los primeros pasos en la revaloración de su obra poética de hecho fue la publicación de la *Antología poética*, elaborada por Luz Méndez (2000).

2. Alaíde Foppa, traductora

Alaíde Foppa es conocida sobre todo por su poesía, pero era una mujer polifacética: activista, crítica de arte, editora de la revista *Fem*, académica en la UNAM donde impartía clase de literatura italiana y estudios de la mujer y, finalmente, traductora. En muchos textos sobre Foppa, al enumerar estas actividades, su trabajo como traductora suele añadirse al final, como si fuera algo secundario e insignificante respecto a sus otras actividades. Incluso ciertos autores ni siquiera mencionan la labor de traductora de Foppa (Salinas 130). Sin embargo, su trabajo en la traducción no debe entenderse como un aspecto secundario de su obra, sino fundamental.

Foppa tradujo textos de índole muy diversa, generalmente por encargo, y la traducción formaba parte de sus ingresos. Ya a principios de los años 40, cuando se acababa de instalar en Guatemala, trabajó como traductora en la Embajada de Italia y colaboró como crítica de arte y poetisa en el grupo Saker-Ti.¹ En esta misma época fue directora del Instituto Italiano de Cultura (Salinas 51) y lo más probable es que su trabajo de traductora estuviera ligado a esta dirección del Instituto. Tal como sugiere Salinas, buscaba y aceptaba

¹ Gracias a su colaboración con el grupo Saker-Ti en Guatemala, Foppa conoció a Carlos Illescas, Augusto Monterroso y otros intelectuales de la llamada generación del 40. (Salinas 48)

estos trabajos porque le gustaba la independencia económica y así no dependía de su marido ni de su madre (Salinas 51). También en México se dedicó a la traducción y la interpretación: “cada vez tenía más trabajo como traductora simultánea: del italiano al francés y viceversa, del italiano y del francés al español o a la inversa, además de la posibilidad de traducirlos al español de España, de México, de Guatemala o de la Argentina, que es el mismo pero no es igual” (Salinas 93). Foppa tenía pues grandes aptitudes como traductora e intérprete de diferentes idiomas, en las dos direcciones.

Para Foppa, que se integró rápidamente en la vida cultural mexicana, la traducción siempre formó parte de sus actividades: “Y no es que fuera una mujer rica, vivía de sus clases en la UNAM, de sus traducciones y artículos en los diarios. Más que a las cosas, Alaíde amaba el arte, amaba la vida...” (Lugo citada en Salinas 107). Foppa también amaba profundamente las lenguas –el español, el italiano y el francés–,² y su fascinación por las palabras se revela en su propia poesía, como se observa en los primeros versos de un poema dedicado a José Luis Cuevas, pintor, grabador y escultor mexicano nacido en 1931 en la Ciudad de México:

Querido José Luis
Dichoso tú que no necesitas palabras
Yo lucho con ellas todos los días,
Las persigo, las rechazo
se me escapan,
y si logro atrapar alguna,
no, no era ella,
o me deja apenas un polvillo de oro
entre los dedos.
(Foppa citada en Salinas 132)

² Su fascinación por las lenguas explica también su obsesión por escribir sin faltas, como recuerda su hija Laura: “Mi mamá tenía una gran preocupación por el bajo nivel académico de América Latina, para ella era terrible que los muchachos de la universidad escribieran con faltas de ortografía, de sintaxis, con exceso de gerundios.” (Solórzano citada en Salinas 120-121)

El artista plástico trabaja con imágenes y no necesita palabras, a diferencia del poeta que sí las necesita. Es una lucha diaria, porque paradójicamente, aunque las necesita no logra atraparlas. El artista plástico y el poeta trabajan con herramientas distintas, pero se entienden ya que comparten los mismos espacios artísticos e intelectuales. En 1975 Foppa publicó una obra titulada *Confesiones de José Luis Cuevas*, un reflejo de las conversaciones entre ambos.

3. La traducción de poesía

La traducción de poesía es probablemente uno de los campos de la traducción más polémicos. El concepto de intraducibilidad de la poesía, que ha contado con muchos defensores, cuestiona la posibilidad de que se puedan realizar este tipo de traducciones (Íñiguez Rodríguez 201). En su libro *From World to World* Cees Koster parte de la doble condición de la traducción en general: por un lado, como texto independiente, una vez producido funciona en su entorno cultural como cualquier otro texto; por otro lado, adquiere la cualidad de texto derivado, ya que se trata de una representación, una reconstrucción o reproducción de otro texto (Koster 16). Koster desarrolla más esta división:

Translation as a specific form of interpretation, it seems justified to say at this point, always involves recontextualization. Retrospectively, in its status as reproduction it may be considered to constitute an act of recontextualization, and in its status as independent text it is itself subject to the entire mechanism of de-and recontextualization. (Koster 59)

Koster se centra entonces en la manera en que se realizan los cambios o *shifts* en este acto de recontextualización. Quizá más que

en otras traducciones, en la traducción poética, se manifiesta una pérdida inevitable del texto fuente, tal como lo explica Venuti:

The poem that is the object of translation inevitably vanishes during the translation process, replaced by a network of signification – intertextual, interdiscursive, intersemiotic – that is rooted mainly in the receiving situation. Hence poetry translation tends to release language from the narrowly defined communicative function that most translations are assumed to serve, whether the genre of their source texts is technical, pragmatic, or humanistic – namely, the communication of a formal or semantic invariant contained in the source text. (Venuti 128)

Para este estudio sobre Foppa ha resultado muy útil el modelo del poeta y crítico mexicano Marco Antonio Campos, quien, en su artículo “Poesía y traducción” (1996), aborda hasta siete formas distintas de asumir la traducción de poesía: la traducción como creación, la traducción literal, la traducción libre, la traducción como obra personal, la traducción desde una estructura plurilingüe, la traducción como adaptación moderna de un texto antiguo y la adaptación. Francis R. Jones, en un artículo más reciente, titulado “Poetry Translation” (2011), reduce los diferentes tipos a tres categorías:

1. ‘Literals’ or ‘prose renderings’ recreate source semantics but delete source poetic features.
2. ‘Adaptations’, ‘versions’ or ‘imitations’ change or abandon key aspects of source-poem semantics, and sometimes its poetic features, for the sake of target-poem effectiveness.
3. ‘Recreative translations’ try to recreate a source poem’s semantic and poetic features in a viable receptor-language poem. (Jones 2)

El siguiente análisis se centra en tres traducciones disponibles de Alaíde Foppa, de tres idiomas diferentes: el francés, el italiano

y el inglés. Son traducciones de Paul Éluard, Miguel Ángel Buonarroti y Mary Oxlie de Morpet, una poetisa inglesa poco conocida del siglo XVII.³ Foppa no tradujo estos textos poéticos por encargo, sino por iniciativa propia. Lo vio como sus “proyectos” personales (Salinas 80). Es lo que Jones sugiere en su descripción de las actividades de un traductor de poesía:

Poetry translators are often also involved in wider text-production processes: choosing poems for a selection of a source poet's work, for instance; writing a critical commentary about the source poet, poems and cultural background, and often explaining their own translation approach; or giving public readings with the source poet. (Jones 5)

La obra de Alaíde Foppa como traductora coincide con esta descripción. Foppa realizó la selección de estos tres poetas, pero además, en los casos de Éluard y Miguel Ángel, escribió comentarios críticos y aclaraciones sobre el proceso de traducción. Para Miguel Ángel lo hace aparte en una “Nota a la traducción” (Foppa, *La poesía de Miguel Ángel* 27). Las tres traducciones hechas por Foppa se estudiarán por orden cronológico de publicación. Estos tres poemas sirven de ilustración de ciertas tendencias en la visión que Foppa tenía sobre la traducción de poesía. Asimismo, los prólogos y los ensayos en los que Foppa explica sus estrategias de traducción dan una mejor idea del contexto en el que se publicaron estas traducciones.

La traducción del último libro de Paul Éluard (1895-1952), *El ave Fénix*, realizada en colaboración con la viuda del poeta, Domi-

³ Resultó muy difícil encontrar traducciones realizadas por Foppa. Hice investigaciones en México, en la UNAM y en librerías, pero aparentemente gran parte de su obra ha caído en el olvido. Encontré *El ave Fénix* y *La poesía de Miguel Ángel* en ediciones de segunda mano. Para los textos de la revista *Fem* en el Centro de Estudios Mexicanos de la Universidad de Amberes (Bélgica) pude contar con la ayuda de la bibliotecaria Verónica Méndez. Estas búsquedas llevaron al descubrimiento de estas tres traducciones únicamente.

nique Éluard, fue publicada en 1961. Juntas hicieron una selección del libro *Le Phénix* (1951). Foppa apreció mucho la colaboración de Dominique, tal como explica en el prólogo: “Colaboradora incomparable en la traducción, Dominique Éluard ha podido aclarar dudas cada vez que el texto presentaba alguna ambigüedad” (Foppa en Éluard 11). Llama la atención que Foppa, activista de izquierda, enfoca en su texto la aparente paradoja entre la expresión poética y la militancia política del autor. Éluard es conocido por su compromiso con la causa del comunismo soviético, pero en su poesía aparecen otros “impulsos” según Foppa. La poeta trata de reconciliar ambos aspectos:

El hecho es que él no se dividió nunca en dos, y si una parte de su personalidad encontró expresión en la poesía y otra en la lucha política, el impulso interior que animaba sus dos maneras de ser era el mismo, o, dicho de otra manera, la inspiración de su poesía y la razón de su militancia, las encontraba en un solo lugar [...], porque ambas nacían del más hondo impulso que mueve a los hombres: el amor. (9-10)

Foppa analiza también el estilo de Éluard y establece una distinción entre los poemas: muchos son “absolutamente límpidos”, pero otros son difíciles y “herméticos por excesiva síntesis”. Falta a veces “el eslabón lógico entre las palabras” (11). Por lo general Éluard utiliza el verso libre sin puntuación. ¿Qué posición adoptará entonces la traductora? Esta es la respuesta de Foppa:

En la traducción, hemos conservado las mismas características formales, tratando de salvar, en el mayor grado posible, los valores poéticos. Espero que esta fidelidad, mantenida a veces difícilmente, logre transmitir al lector de lengua española, lo esencial de esta poesía. (11)

Su prioridad consiste pues en tratar de recrear las características poéticas formales, pero al mismo tiempo espera que al ser “fiel” a estos valores poéticos formales, logre transmitir “lo esencial de esta poesía”, es decir, la misma semántica también. Lo que Foppa se propone en el prólogo se confirma cuando se cotejan los poemas originales con las traducciones, como en la primera estrofa de *Chanson* (*Le Phénix* 49) / *Canción* (*El ave Fénix* 49):

Chanson

Paul Éluard

Dans l’amour la vie a encore
L’eau pure de ses yeux d’enfant
Sa bouche est encore une fleur
Qui s’ouvre sans savoir comment

Canción

Paul Éluard

En el amor la vida aún tiene
El agua pura de sus ojos niños
Su boca es todavía una flor
Que se abre sin saber cómo

Es un poema de tres estrofas con verso libre, con solo un punto al final del poema. En la traducción Foppa recrea la misma forma poética, aunque la rima desaparece en la traducción. A nivel semántico se queda muy cerca de la versión original. Foppa se situaría en lo que Jones llama el tercer tipo de traducción de poesía, la “traducción recreativa” (Jones 2).

La poesía de Miguel Ángel, traducida por Alaíde Foppa, salió a la luz en 1966. Salinas llama esta traducción “un proyecto personal y loco” de una “defensora de injusticias” (Salinas 80) porque recupera la poesía de Miguel Ángel Buonarroti, un aspecto del gran artista que durante mucho tiempo fue ignorado. A diferencia de la traducción de la poesía de Paul Éluard, que solo incluye la versión española, esta edición de Miguel Ángel es bilingüe. La traducción aparece debajo del poema original. Las ediciones bilingües son muy apreciadas por los aficionados de la poesía, como apunta Marco Antonio Campos, a quien le “resulta difícil y aun enfadoso leer los libros que solo contienen el poema traducido”. Añade Campos:

“las ediciones bilingües tienen la ventaja que, si se conoce la lengua fuente, podemos hacer al menos tres lecturas: la de la versión original, la versión traducida y la lectura comparativa” (Campos 60). En este libro de Miguel Ángel, Foppa incluye al inicio un ensayo, “La poesía de Miguel Ángel”, en el que analiza ampliamente la vida y la obra del artista italiano y compara su trabajo como pintor, escultor y arquitecto con su poesía:

Es posible que la poesía fuera postergada en el elogio y casi dejada a un lado, porque no correspondía a la imagen de creador poderoso que evoca su arte, ya que la poesía de Miguel Ángel expresa casi lo contrario: la debilidad del hombre, su impotencia, su desdicha, su esclavitud. (Foppa, *La poesía de Miguel Ángel* 9)

Aunque el gran pintor y escultor renacentista no suele ser recordado por su poesía, su producción fue considerable. El profesor italiano Giardi recopiló trescientas dos composiciones en total de las que Foppa tradujo treinta (Foppa, *La poesía de Miguel Ángel*, 27). La traducción es aquí una manera de recuperar esta poesía olvidada. El proyecto era difícil y le tomó muchos años a Foppa, primero porque traducir a Miguel Ángel “no era tarea sencilla ni expedita”, y en segundo lugar, porque no era evidente encontrar editor o recursos (Salinas 83). Solo después de varios años, en 1966, logró publicar el poemario. En el ensayo introductorio Foppa aclara dónde se sitúa la dificultad de traducir la poesía de Miguel Ángel:

Sus ásperas y difíciles rimas hacen casi imposible una traducción en verso, pero bastan algunos fragmentos, en traducción literal, para dar una idea de lo que puede ser en Miguel Ángel un desahogo cargado de expresiones prosaicas, en violento contraste con el alto vuelo que en otros momentos alcanza su fantasía. El poema se inicia con el tema de la cárcel, asociado esta vez a un concepto mágico,

seguramente familiar a sus contemporáneos. (Foppa, *La poesía de Miguel Ángel* 21)

Es importante esta aclaración sobre las rimas “ásperas y difíciles” de Miguel Ángel, algo que Foppa ilustra con una traducción de algunos poemas breves que ella denomina “literal”, con el único objetivo de informar al lector sobre el contenido de estos versos. En cambio, para la traducción de los poemas seleccionados más adelante, Foppa optó por una traducción que pretende ser “poética” y no literal. Así lo explica en la “Nota a la traducción” que sigue al ensayo sobre la vida y la obra de Miguel Ángel. Tal como hizo para la traducción de Éluard, Foppa quiere “salvar” el valor poético. Aquí también se trataría de una traducción recreativa con atención tanto hacia la semántica como hacia las características poéticas. Para Foppa resulta fundamental la forma poética:

En la traducción de los sonetos y de la mayoría de las otras composiciones está observada la rima consonante. En otros poemas de corte más libre (fragmentos, esbozos, o sonetos inconclusos), he cambiado a veces consonantes por asonantes sin alterar la medida del verso y, muy poco, los acentos. El verso de Miguel Ángel es el endecasílabo, al que se alterna en los madrigales el heptasílabo. (Foppa, *La poesía de Miguel Ángel* 28)

Foppa añade que al privilegiar la forma poética su preocupación es que “esper[a] no haber traicionado el sentido de lo que Miguel Ángel quiso decir, y sobre todo, su sentimiento” (Foppa, *La poesía de Miguel Ángel* 28). Además del dilema entre forma y significado, el uso de la palabra “traicionar” revela el bien conocido miedo de ser “traidora” en lugar de “traductora”. Veamos cómo consigue Foppa los objetivos que se propone en uno de los poemas más conocidos del autor (*La poesía de Miguel Ángel* 48). De las cuatro estrofas se cita aquí solo la primera:

Non ha l'ottimo artista alcun
concetto
ch 'un marmo solo in se non
circonscriva
col suo soverchio, e solo a
quello arriva
la man che ubbidisce all'intelletto.

No tiene el gran artista algún
concepto
que no esté en el mármol
contenido
con exceso, mas solo lo ha
obtenido
la mano que obedece al
intelecto.

Foppa recrea en español una estructura con rimas que se asemeja a la del poema original en italiano. Al comparar estos poemas con la traducción de Éluard, resulta que Foppa se ha impuesto un reto aún más ambicioso. Por otra parte, lo que convierte esta edición de Miguel Ángel en un libro aún más interesante, es la inclusión de un poema de la misma Foppa, “A Miguel Ángel. En el IV centenario de su muerte” (67-69). Aquí se manifiesta la estrecha relación entre la poesía de Foppa y sus traducciones. Al hacer esto Foppa se sitúa en lo que Campos llama “la traducción como obra personal”, ya que hay una incorporación de la obra traducida en la propia obra. Afirma Campos: “es tanta la afinidad que siente el autor con los poemas traducidos, que ya acaban siendo parte de su sensibilidad, de su imaginación, de su recuerdo, de su misma sangre” (Campos 57). Traducir a Miguel Ángel y hacer poemas sobre él es una manera de “dialogar” con el poeta italiano de la misma manera que ha observado Tcherepashenets en el caso de Borges: “Translation is an enactment of a dialogue, an imaginary anthropological encounter and a confession” (191).

Según Mario Monteforte Toledo, la poesía de Foppa presenta una clara influencia de la poesía italiana: “[...] ella era de la línea de los esteticistas Montale, Quasimodo, etc.; tiene mucho de italiano en su poesía: un poco seca, elegante, prudente, muy recatada era la poesía de ella” (Monteforte Toledo citado en Salinas 94). El gran interés por la poesía italiana se observa también en un artículo de *Fem*, titulado “Lo que escriben las mujeres”, donde Foppa se

refiere a “la severa Vittoria Colonna” quien “no deja de añorar al marqués que la dejó viuda, sorda al platónico amor de Miguel Ángel” (*Fem* 3, 10, 1979, 5).

La tercera traducción es de un poema de Mary Oxlie de Morpet, publicado en la revista *Fem* (3, 10, 1979: 62) sin título, aunque en la parte de arriba aparece una frase que funciona como tal: “En el siglo de Shakespeare una mujer se dirige a un poeta amigo”. Este título es más bien una explicación, probablemente de la mano de Foppa. La “mujer” es Mary Oxlie de Morpet y el destinatario William Drummond de Hawthornden (1585–1649), un poeta escocés. De hecho, según el *Oxford Dictionary of National Biography*, Mary Oxlie es conocida solo por este poema y de su vida no se sabe casi nada. Este poema de 52 líneas en total es “una apología sorprendente de la creatividad femenina” (*Oxford Dictionary*, traducción propia). Debajo de la traducción en *Fem* se encuentra la siguiente referencia: “Citado por Tillie Oslen en *Silences*. Traducción A.F.” Solo se han publicado las tres primeras estrofas, en total diez versos, pero dan ya una idea del contenido del poema en su totalidad. Como en *Fem* no se recoge el texto original, se incluyen aquí las dos versiones:

I never rested on the Muses bed,
Nor dipt my quill in the Thessalian
fountaine,
My rustick Muse was rudely fostered,
And flies too low to reach the double
mountaine.

Then do not sparkes with your
bright Suns compare,
Perfection in a Womans work is
rare;
From an untroubled mind should
verses flow;

Nunca en el lecho de las Musas
descansé
Ni mojé mi pluma en la fuente
Tesalia,
Fue mi rústica Musa rudamente
nutrida
Y vuela muy bajo, para alcanzar
la alta montaña.

No compares, pues, mis chispas
con tus brillantes Soles,
La perfección en obra de mujer
es rara.
De mente imperturbada han de
fluir los versos.

My discontents make mine too
muddy show;

Turbios nacen los míos por mis
descontentos.

And hoarse encumbrances of hou-
shold care;
Where these remaine, the Muses
ne'er repaire.

Y los sordos estorbos de cuidados
caseros
Entre los que se quedan, nunca
los remedian las Musas.

(Oxlie 5-6)

(Citado por Tillie Oslen en *Silences*. Traducción A.F.) (*Fem* 3, 10, enero-octubre 1979, 62)

Este poema del principio del siglo XVII mantiene su vigencia en los años setenta del siglo XX. En particular el verso “La perfección en obra de mujer es rara” es significativo. La percepción de la mujer como ser inferior al hombre sigue existiendo en la sociedad latinoamericana y vuelve a aparecer en otros artículos de Foppa. Así, por ejemplo, en el artículo “Lo que dice el diccionario” Foppa sintetiza las definiciones del *Diccionario de la Real Academia*: “Como se ve, para el Diccionario las mujeres son de dos tipos: domésticas o ramera.” (*Fem* 1978: 52-55). Ambos textos, el poema de Oxlie y el artículo de Foppa, comparten la misma temática de la inferioridad de la mujer, pero se distinguen también. Oxlie parece aceptar esta situación, mientras que en su artículo Foppa la denuncia.

Cabe subrayar la situación de la traducción de este poema de Mary Oxlie en el conjunto de la revista *Fem*. Mágina Millán, en su estudio sobre políticas de traducción del feminismo mexicano, analiza cómo las revistas feministas son parte de todo un aparato “material-discursivo” que traduce y disemina teorías: “desde esta perspectiva, las revistas feministas son mediadores culturales.” (Millán 822). También en *Fem* se observa esta labor de las periodistas que consultan otras revistas feministas en el mundo entero y traducen artículos. Así, por ejemplo, Foppa publicó un artículo

lo llamativo titulado “La primera publicación feminista de Japón” (*Fem* 1978: 97). Foppa también se dedicó a la crítica literaria sobre poesía y, en particular, de mujeres. En *Fem* destaca su artículo “Lo que escriben las mujeres”, que es un repaso de varias escritoras a lo largo de la historia. Según Foppa, “lo primero que escribieron las mujeres fueron poemas de amor, y sobre todo poemas de soledad y añoranza” (*Fem* 1979, 5). Sin embargo, el poema de Mary Oxlie de Morpet no es un poema de amor. Alude a una temática distinta: la posición de la mujer en la poesía y en la sociedad, muy inferior a la del hombre. El poema refleja una clara política de traducción de la revista al seleccionar textos de diferentes idiomas que apoyan la ideología feminista defendida por las colaboradoras.

Conclusión

En los paratextos de las traducciones de Éluard y Miguel Ángel, Foppa analiza el estilo de ambos poetas para explicar después las estrategias de traducción que ha adoptado. Lo hace con precaución y con respeto hacia las formas poéticas realizando traducciones que pueden ser definidas como recreativas. En el caso del poema de Mary Oxlie es importante el contexto de la revista feminista en la que fue publicado. Foppa tenía una gran familiaridad tanto con la poesía francesa como con la italiana o inglesa. Era una exiliada guatemalteca en México, pero su mundo era el de la literatura universal. Se aplica aquí la teoría de Kaminsky sobre la coherencia de la identidad del exiliado: “despite geographical transplantation and the trauma of exile, there is a sense in which identity is coherent, able to incorporate the new into the old” (Kaminsky 134). Por otra parte, no hay duda que su exilio y su multilingüismo sí tuvieron un impacto sobre su trabajo como autora y traductora.

Finalmente, es preciso situar las traducciones de poesía extranjera, como la de Éluard, Miguel Ángel y Mary Oxlie, en el conjunto de la obra poética de Foppa. La transferencia hacia el español de la poesía de autores que tanto le influían en su obra era una

manera de apropiarse de esta poesía, de hacerla suya, de meterse aún más en la mente del poeta y “dialogar” con él, incluso desde la poesía, como bien se ilustra en el poema dedicado a Miguel Ángel. Annunziata Rossi califica la poesía de Foppa de “intimista, ensimismada, dirigida a su autoconocimiento” (Rossi 105). Estas son también las características de la poesía que ella tradujo. En la obra de Alaíde Foppa, ambas actividades, la traducción y la creación, se sobreponen y confluyen. El diálogo imaginario con los autores de los poemas que traduce, a través de traducciones, ensayos y prólogos, nutre y enriquece el mundo literario de esta fascinante autora guatemalteca.

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BETWEEN THE TRANSNATIONAL AND THE TRANSLATIONAL: LANGUAGE, IDENTITY, AND AUTHORSHIP IN MA JIAN'S NOVELS

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Abstract: This paper aims to explore the power exerted by the translator to form cultural identities and to build literary images that often overlap or blur national borders. The sinophone writer Ma Jian's identity is challenged both in terms of authorship and readership, as his public is a culturally undistinguished "western reader", and the translator *de facto* becomes the author. As a representative of the Chinese diaspora, he not only lives in a "deterritorialized" literary space, his novels also share a similar textual instability. Due to his bitter criticism of Chinese government and his internationally recognised role as a dissident writer, his works do not circulate in the People's Republic of China, and are mainly distributed thanks to the English renditions by Flora Drew.

Keywords: Translation. Identity. Narrative mode. Sinophone.

LO SCRITTORE TRANSNAZIONALE E TRADOTTO: LINGUA, IDENTITÀ E AUTORELITÀ NEI ROMANZI DI MA JIAN

Riassunto: Il contributo analizza il potere esercitato dal traduttore nel formare identità culturali e nella costruzione di immagini letterarie che

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spesso si sovrappongono o sbiadiscono i confini nazionali. L'identità dello scrittore sinofono Ma Jian è messa in discussione sia sul piano del suo ruolo di autore sia in termini di lettori di riferimento della sua opera: il pubblico cui essa si rivolge è infatti un non meglio identificato "lettore occidentale", mentre la figura del traduttore si sovrappone de facto a quella dell'autore. Non solo Ma Jian, in quanto esponente della "diaspora cinese" contemporanea, vive in uno spazio letterario "deterritorializzato", ma anche le sue opere sono oggetto di una simile instabilità testuale. A causa delle sue accese critiche al governo cinese e al suo ruolo internazionalmente riconosciuto di scrittore dissidente, infatti, i suoi romanzi non circolano nel suo Paese di origine, la Repubblica Popolare Cinese, pur essendo scritte in lingua cinese e, invece, sono distribuite e conosciute essenzialmente grazie alla traduzione in lingua inglese di Flora Drew.

Parole chiave: Traduzione. Identità. Modo narrativo. Sinofonia.

1. Between Chineseness and Sinophony

The case of the Chinese expatriate writer Ma Jian 馬建 is an intriguing one. Although his personal story is not so different from those of many writers in the world who live and create outside their homeland, while keeping their minds and their literary creations focused on the homeland long after they had left it, nevertheless Ma Jian's relationship with his writing language and with translation is the result of a peculiar overlapping of identities and ideological issues. He is referred to by different definitions: "an international writer with Chinese characteristics"; "a Chinese writer with international characteristics", definitely not a "‘fully Chinese’ writer, due to his clinch with the authorities back in the late 1980s" (Damgaard 2012, 177). On Chinese websites he is described as "an English writer that writes in Chinese".

Born in Qingdao (People's Republic of China) in 1953, Ma Jian has been living in England since 1997, but his literary production is still marked by an unwavering focus on Chinese society and on Chinese government misdeeds. Being a member of "the biggest intellectual diaspora in modern Chinese history" (Kong 2014, 126), he is one of the many writers who challenge the traditional

concept of *Chinese literature* and the conventional definition of *Chinese writer*. Ma Jian's literary endeavour is no less significant than his already over-exposed political position. From his first literary work, a collection of short stories, to his latest novels *Lamianzhe* 拉麵者 (The Noodlemaker 2002); *Rouzhitu* 肉之土 (Beijing Coma 2009) and *Yin zhi dao* 陰之道 (The Dark Road 2012), every single work by Ma Jian is imbued with a number of sensitive socio-political issues – such as human rights, Tian'anmen massacre, China's repressive demographic politics, environmental destruction in mainland China –, which apparently characterise him as a dissident or a political writer. It is hardly surprising that most of the few academic works devoted to him are based on a thematic analysis, and are mainly focused on the bio-political power of his fiction. However, one recent study by Shuyu Kong has finally shifted the critics' attention to Ma Jian's "intellectual nomadism" as an existential dimension of his creation, and on the position he has thus acquired in world literature. Moreover, a brilliant dissertation by Peter Damgaard also sheds light on the peculiar role played by Ma Jian as an "international writer", while Lucienne Loh frames his novel *Beijing Coma* in terms of a "post-colonial epic novel".

This paper intends to explore a pivotal issue related to the translation and reception of Ma Jian's literary production as a transnational writer. This issue, in my opinion, has not been taken sufficiently into account: while, as Shuyu Kong states, Ma Jian is endowed with a "wandering spirit freed from any state and public commitments" (2014 131), paradoxically his "nomadic consciousness" (2014 140) is tightly connected to his sticking to his mother tongue even twenty years after settling in London. He keeps on writing his novels in *Hanyu* 漢語 (Mandarin Chinese), while most of his readers can access his works and receive his weighty message only or mainly through the English translation. Besides, the critics and scholars who analyse and discuss his novels in most cases refer to the English versions of his works, rather than to the original Chinese version.

Flora Drew, his wife and the main translator of his works into English, already shares the role of author with Ma Jian, not symbolically but practically, as most of the translations into other languages are now made directly from the English rendition, rather than from the original Chinese text¹.

A meaningful and multiple shift or overlapping of identities is the result of this unavoidable translingual and transcultural process, and a great responsibility is placed on the process of translation itself. In the world literary arena Ma Jian is the author of a series of highly critical novels against Chinese dictatorial politics, but, on a linguistic and aesthetic level, how much of Ma Jian's powerfully implicit and symbolic style is effectively conveyed in the translation process? And who is the real target-reader of Ma Jian's fervent plea in favour of his abused countrymen and countrywomen?

I will demonstrate that while by "producing works in a non-native language" (via his wife's translation), Ma Jian "seem[s] to bypass the act of translation, subsuming it as a problematic within a larger project of cultural or self-representation" (Apter 2006, 99). By electing his personal translator's text as *the original one*, he accepts not only his identity but his mother tongue as well to be confined to a condition of exile. This condition is reflected in the experimental use of the voice and the perspective featured in his works. In the first part of this paper the clash underpinning the relation between Ma Jian's cultural and linguistic identity (Chineseness) and his existential condition as a diasporic (sinophone) political writer is discussed, whose works are mainly read and analysed through their English versions. Follows an outline of his profile as a "translational author", whose nomadic, dislocated identity finds its final place in a purely literary space. A weakening of his Chinese roots and of the aesthetic value of his style is the price he must pay in order to obtain a freer channel of expression. In the fourth section some examples will be provided

¹ The only exceptions are the Italian translation of *Lamianzhe* and some short stories translated into French directly from Chinese.

of the role played, and the effect produced, by the translation in the process of trans-nationalisation of Ma Jian's novels. Finally, some evidence will be given of his use of narrative mode in his novels (narrator and perspective) as an allegoric device to represent his ambiguous, denied identity.

2. The reception of a transnational author and the writing space

According to Shuyu Kong, the previous study of dissident Chinese writers, such as Gao Xingjian and Ma Jian,

has largely been conducted in the context of political dissidence and exilic writing against the Chinese Communist Party-State. This constrains, to a large degree, the possibility of exploring the broader meanings of their writing beyond the political dimension. (2014, 128)

Overemphasising the political issue embodied in Ma Jian's works somehow modifies his image as a writer and deeply influences the reception of his works, which, with some remarkable exceptions, are rarely read and studied from a more textual and literary perspective. This determines of course a certain publishing and editorial policy which I have described elsewhere (Pesaro 2013). While it is inconceivable to ignore the political implications and the political value of Ma Jian's novels, they should be analysed and appreciated also on the basis of their artistic value, by taking into account the contribution to world literature of the author's peculiar narrative style as well. It is exactly for this reason – the need to restore the literary meaning of his novels – that translation should be seen as a powerful tool in shaping the literary image of this writer, and that the effects of the translational process should be carefully examined in order to assess the real impact of Ma Jian's

literary style and narrative devices in the readers' mind as well as in the critics' analyses.

The writer in exile, who already displayed a nomadic spirit long before leaving his country for political reasons, as well as a tendency to "deterritorialise" himself from his country and from his own literary environment, is indisputably perceived as a dissident writer. His main aim is to denounce to a Western audience rights-abusing practices in his homeland, through the voice of his translator. On the one hand, he does not belong to China anymore, as English has become the main language and vehicle for his ideas and his stories, and most of his readers are not Chinese, or at least expatriate Chinese. As is the case with many other authors in exile, Ma Jian's works are no longer part of his own national literature – supposing this concept is still a meaningful one in the globalised era of "sinopolyphonic" literature (Zhang 2014) – and can rather lay claim to the higher but blurry status of world literature.

[He] write[s] primarily in Chinese, [his] works are still banned in mainland China, and [his] influence in world literature has been enlarged through translation of [his] works. (S. Kong 2014, 127-128)

Thus, Ma can be defined through the relatively new category of *sinophone*² writers. Although Chinese is his writing language, for spatial and ideological reasons he cannot be called a Chinese author in the traditional sense.

Besides, this label also implies that a *sinophone* author always represents, to a certain extent, a counter-discourse against the centralising and hegemonic Chinese ideology. The author's target audience, then, might be different, considering both the linguistic and political impediment to the dissemination of his/her literary and

² "I coin the notion of *Sinophone* to designate Sinitic-language cultures and communities outside China as well as those ethnic communities within China, where Sinitic languages are either forcefully imposed or willingly adopted." (Shih 2013, 30)

cultural message: “Deprived of the possibility to address his books directly to a Chinese speaking audience, Ma Jian has gradually constructed his model-reader as a ‘western reader’.” (Pesaro 2013, 171) In other words, his mission is now that of making westerners aware of the darkest sides of China’s authoritarian capitalism.

However, at the aesthetic level, his novels are still infused with Chinese cultural-specific elements and traditional references, which are supposed to be understood and appreciated better by a Chinese reader. The most striking effect of this paradox is that many of these elements undergo an unavoidable process of domestication or simplification in the English rendition.

In *Beijing Coma*, many excerpts drawn from the *Shanhaijing* (The Classic of Mountains and Seas), an ancient Chinese narrative at the crossroads between geography and fantasy, are interspersed within the novel as the reminiscences of the protagonist Dai Wei, who is lying in a coma after the Tian’anmen massacre:

…… 法鸪山上/有一只白嘴红抓的鸟/是炎帝的女儿淹死在东海里转生的/它的名字就是它的叫声: 精微 精微……/它天天衔着树枝和石子 飞去填着东海。(Ma 2012, 581)

On Faju Mountain lives a bird with a white beak and red claws. It is the reincarnation of Emperor Yandi’s daughter who drowned in the East Sea. It cries out “Jingwei, jingwei”, so people call it the jingwei bird. Every day, it picks up twigs and stones from the mountain and drops them into the East Sea, trying in vain to fill it up. (Ma 2014, 632)

The ending of *The Dark Road* – the story of a couple of peasants persecuted by Chinese officials for infringing the one-child policy – is an example of the “hallucinatory realism” praised by the Nobel

Prize committee in relation to Mo Yan³. When the protagonist Meili finally gives birth to her baby on a precarious boat, she looks at the tiny body:

“看他，像电脑里的太空精灵，……”美黎喃喃地又说，“看，老二，多美丽的黎明，那些白色婴灵从天而降了，像撒豆子，比女娲抛的还多，可一落到地下就消失了。”“没有下雪，今天是三月九日，春天，看，太阳出来了。”老二看到美黎的大腿之间如一片绿色湖水，脚趾苍白如莲。(Ma 2012, 334)

“But why is he so green?” Meili says. “He looks like one of those green aliens in the computer games... Ah, look over there, Kongzi! What a beautiful dawn! White infant spirits are falling from the sky, like beans scattered by Goddess Nuwa, but as soon as they touch the earth they vanish.” “White beans? – do you mean snowflakes? Your mind’s playing tricks on you. It can’t be snowing. Today is March the 9th, the first day of spring. Yes. I can see the sun is about to come up.” Water begins to lap over Meili’s legs. Her white toes rise above the surface like lotuses on a green lake. (Ma 2014, 359-60)

This scene is endowed with a lyrical sharpness, which is often found in Ma Jian’s novels. The English rendition, though equally powerful, changes some details, trying to disambiguate what is implicit in the source language. The 太空精灵 (literally “space elves”) become ordinary “aliens”, and the whole sentence “White beans? – do you mean snowflakes? Your mind’s playing tricks on you.” is added in the translation, in order to let the readers decode the delirious words of the dying Meili, but depriving the text of its original incoherence.

³ Official Nobel Announcement, [http://www.nobelprize.org/nobel_prizes/literature/laureates/2012/accessed July 3, 2017](http://www.nobelprize.org/nobel_prizes/literature/laureates/2012/accessed%20July%203,%202017).

Besides, the choice made by Ma Jian himself of having his books translated from English into other languages makes this domestication process deeper, often creating an even further distance from the original Chinese text. In other words, what is being translated in Italy (with the only exception of the Italian translation of *The Noodlemaker*), France, Spain and Germany are Flora Drew's texts, and not the Chinese prototexts.

According to the writer, the new space which has been created by this unavoidable shift from his country to the West, from the Chinese language to the target language (English), is the only literary space Ma Jian can conceive for himself, as we read in this interview:

[...] the space of writing. This space is entirely your own; there is nobody that reviews it, and there is nobody who has set foot there before. [Only after this space] is entirely your own will you be able to experience the possibilities of literature. (Damgaard 2012, 142)

By means of such a shifting process, along with a space for free writing, the writer acquires a new identity, which defies ethnic, geographical and even cultural borders.

In the new millennium, while many literary exiles have returned to China or given up their creative writing completely, others have turned their once-temporary exile into a permanent existential state. Writers and poets such as [...] Ma Jian find that living abroad not only provides them with a creative space sheltered from political censorship and the more beguiling temptations of the market, but also gives them an alternative perspective on literature, identity and their homeland. (Kong 2014, 127)

Due to the translational process, what is left in-between is a third, linguistic and identity-building space, made up of immaterial hints, which have to be transformed, explained or just evoked by the process of translation.

3. Becoming a “translational” author

What is a “translational author”? This concept can be defined as a writer who needs to be translated in order to be an author, and who shares with his/her translator his/her authorship. In Apter’s words:

[a] translational author – shorn of a singular signature – is the natural complement, in my view, to World Literature understood as an experiment in national sublation that signs itself as collective, terrestrial property. (2013, 15)

Since his earliest works, but especially with his first novel *The Noodlemaker*, the fierce attacks of Ma Jian on both Maoism and the current Chinese government’s policies have become popular with a western audience. In particular, his two latest novels, respectively on the Tiananmen incident (*Beijing Coma*), and on the effects of the ruthless implementation of the Chinese one-child-policy (*The Dark Road*), directly expose two of the most brutal scandals in Chinese recent history.

The brilliant English translations by the author’s wife Flora Drew are the result of a process which goes beyond a linguistic transfer and an ordinary translational act, and which rather involves a complicated psychological, ideological, and cultural negotiation between Ma Jian’s subjective literary style and cultural background, and the audience’s horizon of expectation, wisely re-constructed by the translator. The metatext thus acquires an independent identity perfectly consistent with the effect expected by the author of the prototext, yet, undeniably

different from the prototext itself. The writer is widely recognised for his translated texts rather than for the source text. That is why he acquires the status of a translational author, who shares his authorship with the translator. It is precisely this new status that allows the writer to enter a larger literary dimension that exceeds the borders of his/her own personal identity and of his/her writing language.

When considering the authoritative opinion expressed in several academic works about the reception of Ma Jian's novels as part of world literature, one must note that translation is key, which in this case allows the author to acquire such a transnational identity. At the same time, he acquires a translational and translingual identity which does not always perfectly overlap with his writing identity. Ma Jian, as a politically engaged writer, wishes his novels to be read by a wide audience, and to convey his political message. However, like any writer who aspires to a broader recognition of his work and thought, he is also the product of his own writing, his literary style, use of metaphors, syntax, rhythm, and imagery. It is up to the craftsmanship of the translator to reproduce or reinvent all these elements in the target language.

Meaningfully enough, Ma Jian's concern to overcome linguistic barriers by having his "reference copy" written in English as a *lingua franca* (through his wife's translation) is shared by many Chinese mainstream scholars and writers, although with totally different aims. On the one hand, according to him, assigning the role of reference text to the English version allows him to express his discontent and his criticism against China in a freer way. On the other hand, in the opinion of some mainland China scholars and writers, it is legitimate and advisable to promote Chinese literature through translation, in order to make significant Chinese works be part of world literature and to spread Chinese civilisation outside China:

[...] translation has also changed its traditional role from translating foreign culture and literature into Chinese

to translating Chinese culture and literature into other languages, mostly into English, as this language is the most popular one and actually functions as the major international language, especially in academic circles. In this way, people of other countries can read and appreciate excellent Chinese cultural products through the intermediary of translation or by means of English. Even when our Western colleagues have really mastered the Chinese language, it is still difficult for them to understand the nuances of Chinese culture and the subtleties of Chinese aesthetic spirit. So for the time we can more effectively communicate with the international community using the English language, the most popular international working language, by means of which we can translate and introduce our excellent cultural products to the world. (Wang 2008, 83)

This leaves us with the apparent clash between an anti-state, subversive use of translation, and its opposite use for nationalistic and self-congratulatory aims.

As a matter of fact, both Ma Jian, with his translational choice, and some Chinese academics, seem sceptical towards the possibility for western readers (and translators) to be really able to grasp the Chinese cultural essence, and they seem to believe that the Chinese language is fundamentally unfathomable in its deeper meanings and nuances⁴. However, at the same time, they are confident they are able to convey the subtleties of their own culture and language by translating Chinese texts themselves or by writing them directly in English. In the case of Ma Jian, what we have is not a self-translation, but a translation made by his closest companion in life. So, albeit for different reasons, all these authors have pragmatically established English as the most suitable language, and translation as the most convenient practice in order to gain a wider audience.

⁴ “[... Amy] Tan proposes that certain concepts are specific of Chinese culture (or, as she puts it, ‘Chinese people’), and therefore can only partially be translated. As a result cultural misunderstandings inevitably arise between Chinese and non-Chinese.” (Teng 2005, 68)

In other words, translation is contradictorily perceived as reliable in some cases (when its aim is to spread Chinese civilisation or, in the case of Ma Jian, the writer's authentic meanings), and as not "safe" enough in other cases, considering that Ma Jian insisted on having his novels translated into other languages from English and not from Chinese:

Except for the Italian rendition of *Lamianzhe* (Ma Jian's only work that has been translated directly from Chinese), all his other texts in Italian and French have been translated from English, thus they all are "second derivative" texts of Flora Drew's English translation. The problem is that there is no such animal as a "Western reader": notwithstanding all the homogenisation effects due to cultural globalisation, we can assert that both the way an Italian (or French) translator translates and the way an Italian (or French) reader reads a text are reasonably assumed to be different. (Pesaro 2013, 171)

This paradox leads to the fact that the higher Ma Jian's position in world literature, thanks to the English translations of his works, the blurrier his image as a Chinese writer. However, what really happens to the text undergoing this process? What changes are implemented in order to suit the western target-readers' expectations, to let them fully understand Ma Jian's literary and political project?

4. Translation strategies

Undeniably the translation strategy adopted by Flora Drew tends to enhance the political message of the text, by focussing on the main target-readership, a western audience whose cultural background might not be fully adequate to receive a culture-specific text.

Among the changes made to the original text in order to convey the meaningful messages embedded in it, for the English translations of Ma's novels the following translation strategies have been adopted:

- explication of implicit logical links and of narratological devices
- neutralisation or simplification of some culture-specific elements which might prevent the western reader from understanding and appreciating the core meaning of the text (terms and expressions characterised by cultural and ethnic diversity such as names, idioms, and toponyms);
- omissions and additions of small or larger portions of the text in order to avoid redundant or over-specific descriptions or, in the latter case, in order to provide useful information related to the social context.

I will just give a few examples of these domesticating strategies. Ma's latest novel *The Dark Road* tells the odyssey of Meili and her husband, a couple of peasants persecuted because of the strict one-child policy. In the beginning, the main characters and the village from which the peasants flee in order to avoid punishment at the hands of state officials are vividly presented through very dramatic scenes. In the English translation some details of the rural setting and Meili's attitude to her parents-in-law are slightly overlooked to make the reading smoother. The main translation strategy is a shift from the implicit to the explicit.

美黎的床和对面沙发以及地上都坐满了村民，她坐床里面小心地盖着腹肚，但脖子之上的红嘴唇没能逃过岳母的眼。她估计岳父也知道了 (Ma 2012, 11)

Distraught residents of the village sit crammed on Meili and Kongzi's bed, on the sofa opposite and on the floor. [...]

Meili is perched on the end of the bed, her hands carefully crossed over her belly. She suspects that Kongzi's parents have guessed that she's pregnant. (Ma 2014, 7)

In the Chinese text Ma Jian describes in a very allusive way a red mark on the woman's neck, as a trace of her physical relationship with her husband. This mark is in her eyes a dangerous clue for her parents-in-law, but her pregnancy is not explicitly mentioned. The English version instead gives an overt explanation of Meili's being afraid that her parents-in-law already know she is pregnant.

Another series of changes concern names, quotations and culture-specific details that are neutralised or modified during the translating process. Such is the case of some characters' names, which are simplified or changed: “孔慶東Kong Qingdong” becomes “Kong Qing”; “孔維Kong Wei” becomes “Kong Wen”. In a strongly political passage, the male protagonist (a teacher and Confucius' seventy-sixth heir) quotes an expression used by the Confucian thinker Mengzi “tianshi dili renhe” 天時地利人和 (“favourable climatic, geographical and human conditions”, Ma 2012, 148), pairing it with the idiomatic form “qian huhou” 欠火候 (need longer cooking). These elements are erased in the metatext and replaced by a simple “We wouldn't achieve anything” (2014, 153).

These changes do not affect the message of the text, nor do they obscure its cultural background, but they contribute to a general simplification, avoiding redundancies and what is perceived as unnecessary local details. While the Chinese reader immediately grasps their allusive meaning, a westerner would just find too strange their “exotic” specificity.

5. A de-territorialised identity: the dual perspective and the fourth-person narrator

Translation strategies like the ones I have just described tend to de-territorialise the Chineseness expressed in the prototext, for they

enforce the distance between the translational author and his root identity. This distance, as well as Ma Jian's exclusive relationship with his own language, is also metaphorically signalled by his taste for elaborated narrative devices: in all his novels he makes wide use of a de-familiarising narrating strategy, as the narrating power is always entrusted to dual or split voices, or to a split observer's viewpoint.

In *The Noodlemaker* it is through the dialogues between a writer and his friend, the blood donor, and, in the last episode, between the writer and a "civilised" dog, that the gloomy scenery of contemporary Chinese society is depicted, while in *Beijing Coma* the decomposed mind of the comatose protagonist works as the main narrating perspective mirrored by an internal perspective on the man's inner body. Finally, *The Dark Road* presents an external narrator and a double internal/external perspective. Beyond the apparent attack against a world that perpetrates its brutal oppression over women and children, these two perspectives also represent the voice of a marginalised (exiled) author who recovers his centrality by means of literature and translation.

The author's self-de-territorialisation is represented both in *Beijing Coma* and in *The Dark Road*. If we remain on the level of the plot, the main characters of his novels are a fictional and symbolic reflection of Ma Jian's own "de-territorialised" identity: the protagonist of *Beijing Coma*, Dai Wei, is a victim of the 1989 Tiananmen shooting by the Chinese army, who lies in bed for ten years in a half-conscious state; therefore, the narration is split into two main threads where the protagonist's mind perceives itself as though it were outside the body. This dual narration relates both the detailed memories of his past until the fatal day of June 4, and the internal experience of his mind exploring from outside the comatose body as if it were a fabulous land.

I suggest that this splitting of the narrating subjectivity plays a twofold role by epitomising a dual identity: primarily, it is connected with Ma Jian's exile and his split literary identity. As Damgaard puts it, in the novel: "[h]is escape becomes inward,

as he travels through his body ‘like a submarine through the sea of red-brown cells’” (2012, 137). The whole structure of the novel is based on a split perspective. The powerful image of the decomposition of the mind/body has been sharply interpreted as a metaphor for China by Loh – “the condition of China in a twilight zone suspended between life and death” (2013, 391) – and by B. Kong – “Ma paints Dai Wei as a Gregor Samsa figure, his room, like his body, ‘a corpse that’s rotting from within (564)’” (2012, 203). Nevertheless, I believe that this image powerfully reflects Ma Jian himself as a marginalised author:

Dai Wei is just a stinking, dying body without any physical faculties of a human being. He cannot have any social interaction or social participation in China’s current society. As marginal as the author Ma Jian, who is completely invisible, whose works are banned, and whose temporary presence is tightly monitored in China, Dai Wei does not exist to any other Chinese people except his mother, and there only as an unbearable burden. (Zhai 2014, 115)

In addition, this also hints at a dual literary aspiration or double authorship: as a translational writer Ma Jian creates his novels, but it is Flora Drew’s words that will move readers’ minds and emotions. His allegorical, sometimes lyrical and sometimes epic style has to be reproduced and somehow reinvented by the voice of the translator, which in turns becomes the “other self” of the author.

In *The Dark Road* this double identity is even clearer, and it seems as though a mystical reunion of the two sides occurs, which reconnects the writing aspiration to the translating performance. Another effective metaphor here is the one that compares women’s reproductive power to the primordial force of literary creation. The main character of the novel, Meili, the mother, embodies Ma Jian’s rebellious attitude towards the Chinese government, and also his profound meditation on the fragility of the human condition. In

addition, we find a poetic embodiment of the writer's meditation on the mystery of existence and his nomadic spirit in the "fourth person narrator" (Ma 2012, 339), as Ma Jian calls his device in the novel: the unborn baby's point of view.

Meili is the main focalising character, although the story is told by an extradiegetic third-person narrator. Moreover, Ma Jian experiments with a different narrator: scattered across the text we find many passages highlighted in italics, describing emotions and scenes as perceived by the unborn baby, the fourth-person narrator.

我也创造了第四人称，让灵魂以双重视角存活着，并穿越现代，去寻觅传统的出生之地。(Ma 2012, 339)

[I also created a fourth-person narrator, letting the infant spirit exist with a dual viewpoint, to be able to pass through the modern times and to search for the birthplace of tradition.⁵]

In my opinion, this narrative technique of the dual perspective actually expresses Ma Jian's shifting identity in a highly literary way. He "translates" the writer's condition of exile through the powerful allegory of a mother who wants her infant to be born into a better world, just as the writer wishes his literature to be displayed in a freer country:

小说《阴之道》讲述了一位手无寸铁的母亲与一个国家的抗争，做为妈妈的美黎甚至连认字都困难，她唯一的财富就是生育，但子宫恰好掌握在政府手里。于是我们发现，母爱也许成了唯一的抵抗。当这个超生之家流亡到了拆解电子垃圾的天堂镇时，她再次怀上了胎儿，但胎儿拒绝出生在被化学污染，被计生迫害的人间地

⁵ The translation is my own, as the two passages are drawn from the Chinese afterword of *Yinzhidao*, which has not been translated in the English edition.

狱。她便决定用子宫保护着它，等待合法返回出生之地。(Ma 2012, 338)

[The novel *The Dark Road* narrates the resistance of a defenceless mother against her country. Meili is a mother for whom even reading is difficult, her only wealth is the ability of bearing children, but her uterus is just controlled by the government. Therefore we discover that perhaps maternal love becomes the only form of resistance. When this family, which has exceeded the targeted birth rate, wanders to Heaven Township, where e-waste is disassembled, she gets pregnant again, but the foetus refuses to be born in such a hell on earth, polluted by chemistry and frightened by the one-child policy. So she decides to protect it in her uterus, waiting to go back to a legal place to deliver it.]

6. Conclusion

Like the infant spirit, the writer's spirit finds its way within the protective womb of literature. In his physical and linguistic exile, Ma Jian finds comfort in the re-creative power of translation. What I have demonstrated here is the influential yet contradictory role of translation in shaping Ma Jian's profile as an international writer, and in constructing his new and liberated identity, a new linguistic space where his political ideals and social criticism find an adequate space and a satisfactory audience. At the same time, through the internationally acknowledged authoritativeness of the English language, translation manipulates and transforms the writer's literary identity by making his authorship overlap with the translator's. The final text and the style of his novels are therefore the result of this transnational and translational process, which is artistically and symbolically epitomised by the writer himself through the narrative devices of the split perspective and multifocalisation.

The case analysed in this paper is also representative of a general trend in Chinese contemporary literature and scholarship, namely the growing expectations of both writers and intellectuals in terms of adjusting and improving the position of Chinese culture (no matter its political orientation) in the global framework of world literature.

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SELF-TRANSLATION AND EXILE: A STUDY OF THE CASES OF NGUGI WA THIONG'O AND ARIEL DORFMAN

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Abstract: In this article, we focus on the trajectories of exiled writers who act as self-translators and as “individuals who act purposefully in a social context” (Palumo 2009, 9). We discuss the extent to which exile has paved the way for self-translation and also transformed those exiled writers into individuals who act as self-translators, “ambassadors, agents” (Grutman and Van Bolderen 2014, 325) in the USA, “constantly fighting [...] to restore [their] significance” (Brodsky 1994, 5). For the purposes of this study, we focus on the cases of the Kenyan novelist, Ngugi wa Thiong’o and of the Argentine-Chilean-American novelist and playwright, Ariel Dorfman. Both Ngugi and Dorfman have, in different ways, been forced out of their home countries, they have sought exile in the USA, and they have written and translated into (and out of) English throughout their lives. Our analysis of these two cases will use an adapted version of John Glad’s multidimensional model of the process of literary creation of exiled writers. By analyzing both these cases through an adapted version of Glad’s model, we hope to contribute to the discussion on self-translation and on exile as a fact that affects this activity directly and in different ways.

Keywords: Exiled writers. Self-translators. Self-translation. Agents.

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AUTOTRADUÇÃO E EXÍLIO: UM ESTUDO DOS CASOS DE NGUGI WA THIONG'O E ARIEL DORFMAN

Resumo: Neste artigo, concentramo-nos nas trajetórias de escritores exilados que atuam como autotradutores e como “indivíduos que atuam propositadamente em um contexto social” (Palumo 2009, 9). Discutimos até que ponto o exílio abriu o caminho para a autotradução e também transformou os escritores exilados em indivíduos que atuam como autotradutores, “embaixadores e agentes” (Grutman e Van Bolderen 2014, 325) nos EUA “em luta constante [...] para restaurar [sua] importância” (Brotsky 1994, 5). Para os propósitos deste estudo, concentramo-nos nos casos do escritor queniano, Ngugi wa Thiong’o e do romancista e dramaturgo argentino-chileno-americano, Ariel Dorfman. Ambos, Ngugi e Dorfman, de maneiras diferentes, foram forçados a sair de seus países de origem, buscaram o exílio nos EUA, escreveram e traduziram ao longo de suas vidas. Nossa análise desses dois casos usará uma versão adaptada do modelo multidimensional de John Glad para a análise do processo de criação literária de escritores exilados. Ao analisar esses dois casos através de uma versão adaptada do modelo de Glad, esperamos contribuir para a discussão sobre a autotradução e sobre o exílio como um fator que afeta essa atividade diretamente e de diferentes maneiras.

Palavras-chave: Escritores exilados. Autotradutores. Autotradução. Agentes.

1. Introduction

Self-translation, or “the process of transferring one’s own writings into another language” (Grutman and Van Bolderen 2014, 323), is regarded by scholars in the field of Translation Studies as an activity undertaken by many writers with different language backgrounds (Hokenson and Munson 2006, 1). It has also, for a long time, been regarded as “one of the blank spaces in the history of translation” (Santoyo 2006, 22). An issue that has deserved little attention in the history of self-translation is ‘exile’ as a factor that leads writers to the activity of translating their own work at least once in their careers. In this article, we will discuss the trajectories

of exiled writers who act as self-translators, “individuals who act purposefully in a social context” (Palumo 2009, 9). We will discuss the extent to which exile has led them to self-translation and transformed them into individuals who act as self-translators, “ambassadors, agents” (Grutman and Van Bolderen 2014, 325) in the USA, the country they have chosen to live.

For the purpose of this study, we will present the cases of Ngugi wa Thiong'o and of Ariel Dorfman. Ngugi is a Kenyan novelist, theorist of post-colonial literature and Distinguished Professor of the University of California, Irvine. Dorfman is an Argentine-Chilean-American novelist, playwright, essayist, academic, human rights activist and professor of literature and Latin American Studies at Duke University. Both writers share characteristics which motivated this research: they have, in different ways, been forced out of their home countries, they have written and translated into English throughout their lives and they have made of self-translation a political instrument. Our analysis of these cases will be based on our adaptation of the multidimensional model suggested by John Glad in his *Literature in Exile* (1990). By analyzing these cases through our version of Glad's model, we hope to contribute to the discussion on self-translation and on exile as a decisive factor in the writers' careers.

This article is divided into six sections. In the next section, Glad's multidimensional model is described. In the categories of his model, Glad explores different features of exile such as the characteristics exiles have in common and the effects of changing languages, for example. We have chosen to adapt it so as to include essential questions for our analysis, as well as an important aspect of the publication of the work of exiled writers and self-translators: the presentation of their production to readers made explicit in paratexts (Genette 2009). In the third section, we describe Ngugi wa Thiong'o's case and in the following one, we go on to describe Dorfman's. In the fifth section, we analyze both writers' cases in the light of our adapted version of Glad's model. We conclude the article with our own considerations on self-translation and exile

in general and as experienced by the writers and self-translators presented in this study.

To us, exile describes both the person who is expelled from his native country by the authorities and the person who is voluntarily absent for a variety of reasons, political and economic being the most common ones. This article will discuss both types.

2. An Adaptation of John Glad's Multidimensional Model

John Glad's Multidimensional Model is the result of a conference organized by John Glad and the Wheatland Foundation, founded in 1984 by Ann Getty, a philanthropist, and Lord Weidenfeld, a British publisher (Molotsky 1987). The Foundation aimed "to break down the barriers of cultural chauvinism and to stimulate interest in the literatures of both large and small countries" (Trueheart 1987). To achieve these aims, it sponsored conferences on topics related to arts, in general. However, as from 1987 on the founders chose to concentrate on literature and, in the same year, there were conferences on Literature (in Washington, U.S.A.) and on writers in exile (Vienna, Austria) (Molotsky 1987). In Vienna, a group of novelists, poets, and journalists from Central Europe, South Africa, Israel, Cuba, Chile, Somalia, and Turkey presented papers addressing the experience of exile, published in a book entitled *Literature in Exile* (Glad 1990). In the papers, writers explored facets of the condition of exile, providing answers to questions such as: what do exiled writers have in common? What is the exile's obligation to colleagues and readers in the country of origin? Is the effect of changing languages one of enrichment or impoverishment? How does the new society treat the émigré? Based on testimonies, Glad presents some interesting views. Firstly, he refers to the lack of homogeneity among exile experiences. Secondly, Glad describes the obstacles writers face when experiencing exile, such as linguistic and economic problems. Literature ceases to be a source of income when the writer is forced to leave his home country. However,

Glad also states that “exiles [...] refuse to acknowledge a decline in their profession and have even made exile literature into a growth industry” (1990, 175). He goes on to argue that these writers do not limit their effort to “testimony”, but “the very trauma of exile is an artistic stimulus” and “people who might never have taken up the pen under normal circumstances react to exile with a burst of creativity” (1990, 186). As we shall see, many writers react to exile by producing prolifically, writing novels, autobiographies and self-translating them. Ariel Dorfman, Ngugi wa Thiong'o, Gustavo Pérez Firmat, Vladimir Nabokov and Arturo Barea are some examples.

John Glad suggests a multidimensional model of the process of literary creation of exiled writers. We intend to enrich Glad's model by analyzing the work of writers who have translated (or who translate) their own work. Also, we will add a new category that brings information on the presentation of writers' works to readers. In this category, questions about how paratexts introduce exiled writers' works to readers are dealt with.

First of all, Glad classifies authors according to the circumstances under which they find themselves abroad: do they return home from time to time? Did they take the decision to leave their home countries under coercion? As examples, we can mention the cases of the Cuban writer Gustavo Pérez Firmat and of the Brazilian poet Ferreira Gullar. Pérez Firmat immigrated to the United States in 1960 with his family (Pérez Firmat 2006, 108) and he has “never gone back to Cuba, and perhaps [he] never will” (2006, 118). The Brazilian poet Ferreira Gullar, on the other hand, spent seven years in exile but came back to Brazil when he thought it was safe to do so (Nogueira Jr 2016).

The second feature proposed by Glad clusters writers according to the place of publication of their work, most of the times in translation done by the author him/herself or by professional translators. Many exiled writers had their work banished in their home countries and the only possible way to survive as a writer and have a literary career was to have their work published abroad.

Other authors had their literary work published both at home and abroad. Milan Kundera is a good example of a writer who had his work published in a number of places: in his native country, in France (the country of exile) and in other countries around the world. Exiled in France, for the majority of Kundera's writing career, "he wrote in Czech, though soon after he published his first prose work, his writing was banned in the only country in the world where the language is spoken" (Woods 2006, 1). Therefore, for Kundera, "translation is everything" (Kundera 1988, 121), especially if we consider that "for 20 years Kundera wrote in a language that few people could read" (Woods 2006, 1). His only chance of being read around the world was to have his work translated first into French and then into many different languages. As Michelle Woods points out, "until 1989 nearly all of his readership read his novels in translation" (2006, 104).

The third feature classifies writers according to their intended primary readers. These are writers who, in spite of living and working outside the boundaries of their home countries, still write for those readers left in the country of origin or for those who, like themselves, live outside the country of origin – other émigrés or foreigners. When writers translate their own work, they are considered "recreators producing a new original on the model of the old" (Hokenson and Munson 2007, 199). If they are producing a new original, a new group of "intended primary readers" is also produced. This is the case of Vladimir Nabokov, who wrote *Luzhin Defense* in Russian while living in France, since his audience was made of Russian émigrés. After the enthusiastic reception of French critics Nabokov himself translated it into French (Casanova 2004, 175) producing a new original, and creating thus a new group of "intended primary readers".

The fourth and fifth features of our version of Glad's model can be presented together since they refer to language and culture. In the fourth feature, exiled writers are classified according to the extent of the differences between their mother and foreign languages and cultures. The fifth feature refers to the language of

the host country: if it is the same as or different from that of the country of origin. If it is different, does the writer react or switch? Considering self-translation, we would ask, do writers react by writing originals in their first language and self-translating them into their foreign language? Or do they switch languages? In other words, do they write their original work in a foreign language first and self-translate them into their mother tongues then? Vladimir Nabokov is an example of a writer who would have faced many difficulties due to differences between native and foreign languages had he not been born in a trilingual family and studied in Cambridge. While living in France, he chose to react and he translated *Luzhin Defense* (originally written in Russian – his first language) into French – a foreign language. After moving to the USA, he started writing his originals in English and self-translating his Russian originals into English. We would argue that Nabokov chose to switch especially after the great success achieved by his novel *Lolita* (Antunes 2009, 112).

In the sixth feature, Glad groups writers according to their attitude towards repatriation: do writers accept it or do they reject it? If they cannot return to their home country, do they even want to? Looking back at the writers whose experiences of exile we have briefly described, attitude towards repatriation varies. While Gustavo Pérez Firmat has never gone back to Cuba (2006, 118), Ferreira Gullar, as we have mentioned before, has moved back to Brazil and has lived there ever since he came back to Rio de Janeiro in 1977 (Nogueira Jr 2016).

Our adaptation of Glad's model includes the seventh feature. It groups exiled writers and self-translators according to the presentation of their work to readers: do paratexts of exiled writers' works mention their condition of exiles? Are the works of exiled writers and self-translators presented to readers as self-translations? Or, in the words of Xosé Manuel Dasilva (2011, 46), are self-translations transparent or opaque? If self-translations are transparent, they are presented as works translated by the author in the paratexts. If, on the other hand, there is no information in the

paratexts about the nature of the text, the self-translation is opaque (ibid.). This is an important feature especially if we consider the cases of Ariel Dorfman and Ngugi wa Thiong'o since for both writers self-translation is a political act, as we shall see in the next section. It is important to highlight, however, that acting politically as a self-translator means showing that the authors themselves are the translators of their works in the paratexts.

Having presented our adaptation of Glad's model, we will now turn to the cases of the Kenyan writer Ngugi wa Thiong'o and the Argentine-Chilean-American writer Ariel Dorfman.

3. Ngugi wa Thiong'o's case

Ngugi wa Thiong'o was born in Kenya in 1938 into a large Kikuyu peasant family. He learned to read and write in Kikuyu, his mother tongue, and learned English during his school years. Ngugi wrote his first four novels in English: *Weep Not Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967) and *Petals of Blood* (1977). After some time, he felt compelled to explain why he had chosen to write in English and not in Kikuyu. He stated that up to a certain moment African writers did not feel there was anything wrong with writing African literature in English or in other European languages (Ngugi 2009, 17).

In 1976, Ngugi was invited to participate in the cultural projects of the Kamiriithu Community Education and Culture Centre as an educator and playwright (Rodrigues 2011, 13). His play, "I Will Marry When I Want" was performed in Limuru, with actors from the workers and peasants of the village. Because the play was "harshly critical of the injustices of Kenyan society" (Serpell 2017) and because of the writer's work with the villagers, Ngugi was arrested and imprisoned without charge in a maximum security prison. In prison, he decided to abandon English and adopt Kikuyu as his primary language of creative writing (Ngugi 2009, 19). He wrote *Caitani Mutharabaini* (1980), which he later translated into

English as *Devil on the Cross* (1982). His decision was due to his wish to see his work move beyond the limits Kikuyu naturally imposed upon it. *Caitani Mutharabaini* (1980) is the first modern novel to be written originally in Kikuyu.

While Ngugi was in Britain for the launch and promotion of *Devil on the Cross* (1982), he learned about the Moi regime's plot to eliminate him on his return. This forced him into exile, first in Britain, and then the U.S. His next Kikuyu novel, *Matigari* (1987), was published in 1986 and banned in Kenya. Between 1986 and 1996, it could not be sold in Kenyan bookshops. In fact, all books written by Ngugi were removed from educational institutions (2009, 20) since most of them are highly critical of the inequalities and injustices in Kenyan society. In other words, exile meant for Ngugi, "the end of his educational and literary projects" in his native country (Rodrigues 2011, 18).

Ngugi remained in exile for the duration of the Moi dictatorship, between 1978 and 2002. When he and his wife returned to Kenya after twenty-two years in exile, they were attacked by four hired gunmen and managed to escape.

Ngugi has continued to write and translate prolifically, publishing, in 2006, *Wizard of the Crow*, an English translation – by the author – of the Kikuyu language novel *Murogiwa Kagogo*. The author states that the expression "translated by the author" should be printed in the first pages of the novel so that readers know there is an original in a language other than English (Ngugi 2009, 21). If the author is Ngugi wa Thiong'o, an African author, readers are expected to know that the original language is an African language, which consequently, can be a literary language, a language in which original literature can be written. Self-translation is thus part of Ngugi's political project to turn Kikuyu a literary language.

Ngugi is currently Distinguished Professor of English and Comparative Literature at the University of California, Irvine. As we can see, he holds a position from which he can speak with symbolic "authority" and which enables him to spread his ideas among his peers in the many seminars, conferences, projects and

among researchers interested in Comparative Literature and in African Literatures. In addition, Ngugi was until recently one of the directors of the *Centre for the Advancement of African Languages and Literatures*, an organization located in Africa. Holding this position shows, apparently, Ngugi's attempt to promote African languages and literatures (Rodrigues 2011, 20). Furthermore, Abdi Latif Dahir, in the March 26, 2016 issue of the British newspaper *The Guardian*, points out that Ngugi's short story "The Upright Revolution: Or Why Humans Walk Upright" has been translated into more than thirty languages, "making it the single most translated short story in the history of African writing".

In the interview reported in *The Guardian* article, Ngugi expresses his view that writing literature in Kikuyu and in African languages would "empower Africa by making Africans own their resources from languages". As we have seen before, Ngugi carried on his political project of making African languages become literary languages, strong and visible both inside and outside the limits of the African continent. We also see here the self-translator, an individual acting politically, with clear purposes, in a social context. He self-translates his own short story from Kikuyu into English and has a group of Africans, who use different African languages, translate the same story into their own languages. In other words, Ngugi acts politically when he has other people working so as to show the existence of other languages in the African continent. Or, as Rodrigues puts it, Ngugi's trajectory "has been taken [...] as an attempt to empower the people" (2011, 15).

4. Ariel Dorfman's case

Ariel Dorfman has been a Professor of Literature and Latin American Studies at Duke University since 1985. In an interview with Danny Postel, published in *The Progressive* in 1998, Dorfman describes his life as "a trajectory of exiles" (4).

When he was two, his father had to flee Argentina for political reasons. He went to the USA, where Dorfman followed him and had a traumatic experience in a hospital, which led him to renouncing the Spanish language (2002, 55). He did not speak Spanish for ten years and became a speaker of English. When he was twelve, the family had to flee the USA and Dorfman went back with his family to “a Chile [he] did not want to live in and whose language [he] could not speak or write” (Dorfman 2003, 32). But eventually, he fell in love with the language and with the movement that would become the Chilean revolution, and he finally came to renounce the English language because it was the language of the gringos, oppressors of Latin America. In Chile, he participated in the democratic revolution of Salvador Allende and “swore that henceforth [he] would write only in Spanish” (Dorfman 2005, 53).

In 1973, the year Dorfman published his first novel, *Moros en la Costa*, a military coup led by General Pinochet left Allende dead. Dorfman survived seeking asylum in the Argentine Embassy and declaring himself an exile. In the interview to Postel, Dorfman describes 11 September, 1973 – considered by many the first day of the Pinochet dictatorship in Chile –, as “the moment in [his] life when everything changed, how [he] became this person who’s bilingual, who’s multicultural, who’s hybrid”. And about his production in the same interview, he says “[he] has spent the last twenty-five years telling the story, in many different ways, of Chile”. Or in Joseph Brodsky’s words, “he will stick in his writing to the familiar material of his past” (1994, 6).

Dorfman has written and translated, alone or in collaboration with translators, several works. He wrote the play *Death and the Maiden* in Spanish and translated it into English a short time after he had finished writing it. According to Dorfman, he decided to translate it himself because the Chilean audience did not like the play and rejected it altogether (Dorfman 2002, 56). He wrote the novel *Konfidenz* in Spanish and translated it into English. Then he corrected the Spanish version using what he learned when translating it into English (Dorfman 2004, 207). The author wrote

his autobiography *Heading South, Looking North: A Bilingual Journey* in English and then translated it into Spanish, following the original structure, as he says. However, as he states, “[he] managed to keep only part of [his] promise and produced a slightly different version” (Dorfman 2004, 208). As we can see, Dorfman’s literary career in exile is filled with translations of his own work. Besides, the work he produced while in exile is filled with stories about Pinochet, Chile, and Chilean dictatorship.

5. Ngugi and Dorfman and the adaptation of Glad’s multidimensional model

Let us now consider the cases that have just been described in the light of the seven features of our version of Glad’s multidimensional model. We will examine the model so as to observe how it applies to these writers’ experiences of exile. Before we do so, however, let us highlight the view of self-translation as literary creation, as argued by both Ngugi and Dorfman.

Ngugi writes about the process of translating his writing into another language, stating that “the muse would possess [him] again” (2009, 20). Or, as Susan Bassnett puts it, the process of self-translation can be “read as a stage of creative development” (2013, 288), a process, therefore, significantly different from the process that a professional translator goes through while translating. Dorfman has a different name for the process of self-translation: “rewriting” (2004, 208). However, he does not describe the process of self-translation. He states that the process of self-translating the novel *Konfidenz* into English is “complex” but names “rewriting” the process of correction that took place when he corrected the (original) Spanish version as a result of the (apparently) simultaneous process of self-translating *Konfidenz* into English (2004, 207). Ngugi and Dorfman describe a complex process of self-translation that interferes with (the so-called) original writing. Let us now see

how our version of John Glad's model applies to the cases that have just been described.

For both Ngugi and Dorfman, the USA have become their home country. However, while for Ngugi and his wife, going back to Kenya for the first time – as adults – was a traumatic experience that made them leave their native country, Dorfman experienced such trauma during childhood in a hospital and remained in the USA after going through that experience in the country the family searched for exile. Later, both writers had successful academic careers in America.

The conditions that made Ngugi and Dorfman leave their native countries differ somewhat. Ngugi left Kenya so as to promote his new book at the time. While in Britain, he found out he could not go back home because there were plans to eliminate him. While in Chile, Dorfman escaped death since he was not at the presidential palace on the day of the coup. He sought asylum in the Argentine Embassy, declared himself an exile, and subsequently lived in Paris, Amsterdam, and Washington D.C.

As for the writers' intended primary readers, it is not easy to say. However, both Ngugi and Dorfman try to reach distinct readers – the ones back home and the readers of English in the USA and around the world – at the same time. We must consider that Ngugi's books were banished in Kenya between 1986 and 1996. Since he started writing in Kikuyu and translating his books into English, several groups of primary readers were aimed at, both in Africa and around the world. As for Dorfman, most of his materials are published both in English and in Spanish. Therefore, his primary readers are the readers of English and Spanish. Or, "how to deny the possibility of transmitting twice over to an increasingly deaf and indifferent world the story of my ravaged land – which would, presumably, lead to my being able to convince twice as many people" (Dorfman 2004, 206). In other words, original writing (in Spanish) alone would not make the story of Chile known to a sufficient number of readers. If we take into consideration that 700 million people speak English as a second language, which makes

it occupy “a hypercentral position in the galaxy of languages” (Grutman 2009, 123), both Ngugi’s and Dorfman’s choices can be understood since the publication of their works in English makes it accessible to a greater number of potential readers.

As for the differences between the languages, both Ngugi and Dorfman grew up between the languages they write and translate into, which means they would be familiar with at least some of the differences. When in exile, both writers chose to write in and translate into both languages. But again they made different choices. While Ngugi chose to write his novels in Kikuyu and to translate them into English so as to show that an African language can be a language of literature, Dorfman chose to write both in English and in Spanish, to translate from and into English and Spanish, about the same topic: the story of Chile. So, while Ngugi acts politically writing novels in Kikuyu to make it a language of literature, Dorfman acts politically to make the story of Chile known to as many people as possible.

As for repatriation, Dorfman and his wife divide their time between Santiago and the United States, as the biography in the writer’s website informs. Ngugi, on the other hand, has lived in the USA since he moved there in 1989.

As for the presentation of the self-translated work to audiences, editors’ attitudes vary. Ngugi’s novels carry the expression “translated by the author” in their first pages, which makes them transparent self-translations. Since Ngugi acts politically to make readers aware of the literary potential of Kikuyu, a transparent self-translation is the only possible strategy. As for Dorfman’s self-translated works, most are opaque self-translations. Readers and researchers will only know the work is a self-translation if they read one of the many “reflections on acquisition of language and literacy” (Pavlenko 2001, 213) – the language memoirs – written by the author. His autobiography, translated by himself into Spanish, is the only transparent self-translation by Dorfman. There is however, another piece of information that is quite often present in the paratexts of the works published in the US:

readers are informed that Dorfman is an exile. That seems to be an important piece of information that must be given to readers. If we take Dorfman's political project into consideration, the strategy can be understood.

Finally, there is a characteristic that is not treated by Glad as a feature of exiled writers but is relevant here: exile as a kind of input (not only "artistic stimulus"). Exile has acted upon both Ngugi and Dorfman as an input to make them become writers in their native languages and in their second languages; to make them become translators of their own works into their native and second languages; and, also importantly, exile has acted upon Ngugi and Dorfman as an input to make them become ambassadors, agents, activists. Both writers have become university professors in the USA, they have written language memoirs which have been published in several collections that deal with bilingual writers/writing. Furthermore, Ngugi has published books on the politics of literature, of teaching literature and of writing such as *Decolonizing the Mind*, and *Writers in Politics*. Dorfman, on the other hand, has dedicated his professional life to telling his story of Chile, especially of the Coup that took Pinochet to power in 11 September, 1973. Besides writing novels and the language memoirs, which in a way or other deal with exile and dictatorship, or according to Brodsky, "the familiar material of his past" (1994, 6), Dorfman has written about the story of Chile and Pinochet in newspapers published around the world. Furthermore, both Ngugi and Dorfman have their own website where anyone can find their biographies, bibliographies, interviews, awards, essays, news, and contact details.

6. Final Considerations

In this article we have presented some considerations on exile as a factor that leads writers into self-translation. For the purposes of the present study, we have chosen to concentrate on the lives and work

of two writers who have chosen to write and translate their work into English, namely, Ngugi wa Thiong'o and Ariel Dorfman. These writers' choices were analyzed according to our adapted version of the multidimensional model of the process of literary creation of exiled authors, suggested by Glad (1990). Only recently has the link between exile, migration and (self)translation become a popular topic among scholars. At least three of the authors of the articles published in the last volume of the Italian periodical *Ticontre* (2017) dedicate their attention to this issue (Antunes 2017, 85-107; Duranti and Satriano 2017, 67-85). The articles show the powerful effects of exile and migration upon writers' lives and identities.

The analysis suggests that exile is not a uniform experience although it may look homogeneous at first. Both Ngugi and Dorfman live in the USA, and they work in North American universities. However, Ngugi was, until 2016, one of the directors of the *Centre for the Advancement of African Languages and Literatures*, an organization located in Africa, which shows the writer's project to promote African languages and literatures (Rodrigues 2011, 20). Dorfman, on the other hand, does not show such a desire. Both writers were forced to leave their native lands, but Ngugi was in prison while Dorfman was never imprisoned. Ngugi's time in prison provoked, to a certain extent, a major change in his literary career: he started writing his original work in Kikuyu.

About the writers' productions, two points must be made. First, we should state that it is somewhat easier for readers to discover that Ngugi is the translator of his work since the expression "translated by the author" is printed in the first pages of his novels. In other words, the expression is part of the peritext of his work, since it includes the elements inside the confines of the bound volume. Therefore, his self-translations are transparent (Dasilva 2011, 46). Dorfman's self-translations, on the other hand, differ. We can say they are somewhat opaque self-translations since peritexts do not mention the author as the translator. Therefore, readers who only have access to the novels do not know they are self-translations. They need to read epitexts, messages located outside the book,

generally with the help of the media – the author's language memoirs and interviews, for example –, so as to find which texts Dorfman himself has translated. For Ngugi, transparent self-translations are the only possible choice since the author wishes to act politically to make Kikuyu a language of literature. Apparently, a transparent self-translation would not have the same impact in Dorfman's career.

Finally, exile has undoubtedly stimulated writers to act prolifically using different instruments in an effort to make their voices heard. The many instruments and the many acts – including self-translation – seem to be acts in the quest for significance lost when they left their homelands. That significance is regained when their careers begin to take off, when the universities open up doors for these exiles to become members of the faculty, when the public in general listen to these voices sometimes unheard or rejected back home.

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EXIL ET DISCOURS SUR LA TRADUCTION

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Résumé : Le *Catéchisme préparatoire au baptême* a été traduit dans différentes langues du Congo. Ces traductions ont été faites par des missionnaires catholiques flamands à la fin du dix-neuvième siècle et au début du vingtième siècle. Jules Garmyn a traduit Le *Catéchisme préparatoire au baptême* en tshiluba (1898) ; Camille Van Ronslé en bobangi (1898), en kikongo (1900) et en lingala (1911) ; Jules Van Houtte en lonkundu (1912). Les missionnaires étaient des traducteurs non-natifs. Ils traduisaient vers des langues qui n'étaient pas leurs langues maternelles, vers des langues qu'ils avaient apprises en fonction de leur mission. Les missionnaires avaient bien compris que la traduction était un instrument puissant qui aidait à propager la foi. La traduction est faite dans une perspective fonctionnelle. Elle devait aider à changer radicalement les mœurs et coutumes des populations locales. Le *Catéchisme préparatoire au*

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baptême est un texte imprégné de la culture et de la tradition occidentales. Nous nous demanderons comment les missionnaires ont traité les spécificités lexicales et métaphoriques du texte source et comment les traductions ont pu fonctionner dans les cultures congolaises, cultures pour lesquelles le texte source est un élément profondément étrange. Ce thème ne sera abordé que succinctement. Il détournerait le lecteur du fond de notre contribution : la place de la notion d'exil dans le discours sur la traduction. La notion d'exil est souvent comprise de façon subjectivée. La notion est centrée sur l'auteur ou le traducteur qui se trouvent dans une situation d'exil. Antoine Berman et Walter Benjamin nous aiderons à essayer de comprendre la notion d'exil d'une autre façon, de façon désobjectivée. Les langues, les textes, l'original, la traduction se trouvent dans une situation d'exil. Nous nous demanderons ce que la notion d'exil pourrait apporter à la compréhension du mouvement – un mouvement de la Belgique vers le Congo – dans lequel le *Catéchisme préparatoire au baptême* est pris.

Mots-clés : Missionnaires. Langues du Congo. Désobjectivation. Antoine Berman. Walter Benjamin. Essence de la traduction.

EXILE AND DISCOURSE ON TRANSLATION

Abstract: The *Catéchisme préparatoire au baptême* has been translated into various languages of Congo. These translations were made by Flemish Catholic missionaries in the late nineteenth century and early twentieth century. Jules Garmyn translated the *Catéchisme préparatoire au baptême* in Tshiluba (1898); Camille Van Ronslé in Bobangi (1898), Kikongo (1900) and Lingala (1911); Jules Van Houtte in Lonkundu (1912). The missionaries were non-native translators. They translated into languages that were not their native languages, into languages they had learned according to their mission. The missionaries had understood that translation was a powerful instrument that helped to spread the faith. Translation is done from a functional perspective. It had to help to change radically the habits and customs of local people. The *Catéchisme préparatoire au baptême* is a text steeped in the Western culture and tradition. We will ask how the missionaries treated the lexical and metaphorical characteristics of the source text and how the translations functioned in Congolese cultures, cultures for which the source text is a deeply strange element. This theme will be discussed only briefly. It would divert the reader from the core of our contribution: the place of the notion of exile in discourse on translation. The notion of exile is often understood in a subjectified way. The notion is centered on the author

or translator who are in a situation of exile. Antoine Berman and Walter Benjamin will help us to try to understand the notion of exile in another way, in a desubjectified way. The languages, the texts, the original, the translation are in a situation of exile. We will ask what the notion of exile could bring to the understanding of a movement – a movement from Belgium to Congo – in which the *Catéchisme préparatoire au baptême* is taken.

Keywords: Missionaries. Languages of Congo. Desubjectivation. Antoine Berman. Walter Benjamin. Essence of translation.

Bina bepim' Eklesia ile nyama, bina benko ?
Nde Vandredi inkuma, Samedi ie ntondo e Paska, la wuna ntondo
y'Ebotwelo. (*Catéchisme préparatoire au baptême traduit dans la
langue des Nkundu [du Lac Léopold II] 32*)

Ce passage est tiré du texte intitulé *Catéchisme préparatoire au baptême traduit dans la langue des Nkundu (du Lac Léopold II)*. La traduction a été publiée à Bruxelles en 1912. Le titre de la traduction n'est pas un titre lonkundu. Le titre est un titre français, qui nous dit, en français, que le texte qui suit est une traduction. Dans le titre n'apparaît pas le nom de la langue cible, le lonkundu. Le titre renvoie à une des ethnies du Congo, les Nkundu, et à un endroit géographique, le Lac Léopold II. Le lac porte le nom du deuxième roi des Belges et est situé au centre-ouest du Congo.

Pour donner une idée du contenu du passage que nous venons de citer, nous le rétro-traduisons en français :

Quels sont les jours où l'Église interdit de manger de la
viande ?
Tous les vendredis, samedi avant Pâques, et le jour avant
Noël.

La traduction dans la langue des Nkundu est un mélange de langues. La traduction lonkundu est une traduction métissée. Elle est truffée de mots français ('Vandredi', 'Samedi') et latins ('Eklesia', 'Paska'). L'orthographe des mots 'Vandredi', 'Eklesia'

et ‘Paska’ a été adaptée à la langue cible. La traduction a sans doute eu un effet étrange sur les lecteurs habitant dans les environs du Lac Léopold II, l’actuel Lac Mai-Ndombe.

Nous utilisons le mot ‘lecteurs’, mais ‘destinataires’ serait plus approprié. Au début du vingtième siècle, les populations locales étaient en grande majorité analphabètes. Les premières écoles au Congo ont été fondées par des missionnaires.

L’effet étrange de la traduction lonkundu n’est pas seulement causé par la présence de mots français et latins, mais aussi par le contenu du texte, qui est très éloigné de la culture Nkundu. Le *Catéchisme préparatoire au baptême* nous parle entre autres du Pape, qui vit à Rome, d’Adam et Ève, que Dieu a chassés du Paradis terrestre et des anges, qui n’ont pas de corps et habitent au ciel. Le *Catéchisme préparatoire au baptême* devait être appris par cœur et voulait avoir un impact sur la vie des populations indigènes. Le passage que nous avons cité est un exemple de l’influence que le *Catéchisme préparatoire au baptême* voulait exercer sur les habitudes alimentaires.

Les mots français et latins sont des mots étranges dans le texte cible, des mots qui n’appartiennent pas au lexique lonkundu. Le traducteur a comblé les lacunes lexicales à l’aide de mots français et latins. Ces lacunes peuvent être individuelles, des mots lonkundu que le traducteur ne connaît pas, ou générales, des mots pour lesquels il n’y a pas d’équivalent dans la langue des Nkundu. Le comblement des lacunes lexicales est très visible à cause de la différence entre les mots lonkundu d’une part et les mots français et latins d’autre part.

Il est surprenant de constater que ‘vendredis’ et ‘samedi’ ont été repris presque littéralement dans la traduction. La langue des Nkundu, n’a-t-elle pas de mots pour désigner ces jours de la semaine ? Le champ sémantique du temps, est-il découpé de façon fondamentalement différente par rapport aux langues occidentales ? Les Nkundu, ont-ils une conception du temps qui diffère sensiblement de la conception occidentale ? N’employaient-ils pas le système de la semaine de sept jours ? Le système de la

semaine de sept jours a-t-il été introduit par les missionnaires ? La réponse à ces questions de linguistique historique demanderait des recherches qui dépassent le thème de cette contribution.

Une autre hypothèse peut être émise pour expliquer le traitement de ‘vendredis’ et ‘samedi’. Le traducteur a repris ces mots parce qu’il ne connaissait pas les mots correspondants lonkundu. Cette hypothèse nous paraît peu probable parce que le champ sémantique du temps est un des premiers champs que l’on découvre en apprenant une nouvelle langue.

En ce qui concerne les fêtes chrétiennes, ‘Pâques’ et ‘Noël’, nous nous demandons pourquoi elles sont traitées différemment dans la traduction lonkundu. ‘Pâques’ devient ‘Paska’ ; ‘Noël’ devient ‘Ebotwelo’. ‘Paska’ est un emprunt du latin ‘pascua’ ; ‘Ebotwelo’ est un mot lonkundu, qui signifie ‘naissance’. Comment expliquer le traitement différent des mots ‘Pâques’ et ‘Noël’ ?

La traduction dans la langue des Nkundu est très accueillante à l’égard du français et du latin. ‘Vendredi’, ‘Samedi’, ‘Eklesia’ et ‘Paska’ ne sont pas les seuls mots français et latins dans la traduction lonkundu. Le traducteur utilise à plusieurs reprises les mots ‘angelu’, ‘batisimu’, ‘eukaristia’, ‘grasia’, ‘katekisimu’, ‘penetensia’, ‘sakramentu’ et d’autres mots français et latins qu’il adapte à la langue cible. L’emploi de mots français et latins crée une distance entre la traduction et les lecteurs Nkundu. En essayant de trouver des « équivalents » en lonkundu – ‘équivalents’, entre guillemets, évidemment –, le traducteur aurait facilité l’accès aux lecteurs. Peut-être que le terme ‘inculturation’ pourrait s’appliquer à cette approche traductive. ‘Inculturation’ est un terme missiologique. L’inculturation est une adaptation de l’enseignement de la foi aux cultures locales. La culture locale, étrangère est intégrée dans la propre culture.

La traduction dans la langue des Nkundu, le lonkundu, n’est pas la seule traduction congolaise du *Catéchisme préparatoire au baptême*. Le *Catéchisme préparatoire au baptême* a été traduit dans différentes langues du Congo. Ces traductions ont été faites par des missionnaires catholiques flamands à la fin du dix-neuvième

siècle et au début du vingtième siècle. Jules Garmyn¹ a traduit *Le Catéchisme préparatoire au baptême* en tshiluba (1898) ; Camille Van Ronslé² en bobangi (1898), en kikongo (1900) et en lingala (1911) ; Jules Van Houtte³ en lonkundu (1912). La traduction de Van Houtte est celle dont nous avons cité un passage⁴.

Les missionnaires étaient des traducteurs non-natifs. Ils traduisaient vers des langues qui n'étaient pas leurs langues maternelles, vers des langues qu'ils avaient apprises en fonction de leur mission. Les missionnaires avaient bien compris que la traduction était un instrument puissant qui aidait à propager la foi. Les traductions congolaises sont des mouvements vers l'autre, vers la langue de l'autre. Les missionnaires montrent explicitement leur intérêt pour les langues indigènes. Nous songeons, par exemple, aux dictionnaires, grammaires et études linguistiques faits par les missionnaires⁵. L'intérêt pour les langues indigènes n'est évidemment pas innocent. Il est fondamentalement guidé par la propagation de la foi. Jules Van Houtte, par exemple, a non seulement traduit le *Catéchisme préparatoire au baptême*, il a aussi publié un livre de prières et de chants en lonkundu *Nsambo la Njembo nde lonkundu*⁶.

Au lieu de traduire le *Catéchisme préparatoire au baptême* dans différentes langues du Congo, les missionnaires auraient pu se faciliter la vie en enseignant le catéchisme en français. Ils auraient pu faire d'une pierre deux coups : enseigner le catéchisme et apprendre le français aux populations indigènes. Ils auraient imposé non seulement une vision religieuse occidentale, mais aussi une langue occidentale. L'ouverture vers l'autre aurait été moins grande que celle montrée par les missionnaires-traducteurs.

¹ Jules Garmyn (Beveren 1861 - Westvleteren 1926).

² Camille Van Ronslé (Lovendegem 1862 - Boma 1938).

³ Jules Van Houtte (Kortrijk 1877 - Torhout 1966).

⁴ Le nom du traducteur n'est pas mentionné dans le *Catéchisme préparatoire au baptême traduit dans la langue des Nkundu (du Lac Léopold II)*. Mpia Bekina (38) attribue la traduction à Jules Van Houtte.

⁵ Pour le lonkundu, nous renvoyons aux travaux du missionnaire Gustaaf Hulstaert (Melsele 1900 - Bamanya 1990).

⁶ Ibeke: Misio katoliko S. Teresia, 1921.

Une question pourrait être posée à propos de la remarque que nous venons de faire. Pourquoi les missionnaires flamands auraient-ils appris le français aux indigènes ? Pourquoi pas le néerlandais ? Cette situation bizarre pourrait s'expliquer par la situation linguistique à la fin du dix-neuvième et au début du vingtième siècle. À cette époque, le français était la langue dominante en Belgique. Le rapport de force entre le français et le néerlandais a été transposé au Congo.

La position linguistique du néerlandais en Belgique à la fin du dix-neuvième et au début du vingtième siècle pourrait peut-être expliquer l'ouverture des missionnaires flamands à l'égard des langues congolaises. Le respect de la langue de l'autre est sans doute lié à la position opprimée de la langue maternelle des missionnaires.

Jusqu'à présent, nous n'avons pas encore utilisé le mot 'exil' et nous hésitons à l'utiliser. Le mot est très chargé ; il porte des significations diverses ; il s'emploie entre autres dans des contextes financiers, politiques, psychanalytiques et religieux. Nous nous demandons quelle pourrait être la place du mot 'exil' dans le discours sur la traduction ?

Les mots 'Vandredi', 'Samedi', 'Ekleisia' et 'Paska', des mots étranges dans la traduction lonkundu que nous avons citée, sont-ils des mots exilés ? Ne faudrait-il pas distinguer exil et étrangeté ? Il serait sans doute abusif de parler ici d'exil. Gonfler l'exil en l'appliquant à tout mot étrange dans une traduction nous paraît problématique. L'exil risque, en fin de compte, de ne plus rien vouloir dire. De plus, l'emploi du mot 'exil' dans un contexte traductologique est sans doute excessif par rapport aux personnes qui sont vraiment en situation d'exil.

Notre contribution pourrait se terminer ici. Nous avons écarté le mot 'exil' du discours sur la traduction. La question est de savoir si cet écartement est justifié. N'est-il pas possible de développer un discours sur les traducteurs exilés ? Les missionnaires-traducteurs n'étaient-ils pas en quelque sorte des exilés, des déracinés, des déplacés ? Ils vivaient à des milliers de kilomètres de leur mère

patrie, dans un contexte culturel et linguistique étranger. Un discours sur les traducteurs exilés est intéressant d'un point de vue informatif, mais ce discours est centré sur les sujets traduisants, sur les personnes qui gravitent autour de la traduction. Un discours sur les sujets traduisants évite d'aborder le fond de la chose, l'essence de la traduction.

Le groupe de mots 'essence de la traduction' nous mène aux travaux d'Antoine Berman. L'essence de la traduction est, pour Berman, « ouverture, dialogue, métissage, décentrement » (*L'épreuve de l'étranger* 16). Ces quatre mots pourraient facilement s'appliquer à la traduction lonkundu, dont nous avons cité et commenté un passage. Ces quatre mots sont des images, des métaphores de la traduction. Ils s'ajoutent à la longue liste des métaphores de la traduction. Nous nous demandons si le discours sur la traduction n'est pas sur-métaphorisé. L'emploi de métaphores – exil, par exemple – ne risque-t-il pas de nous éloigner de l'essence de la traduction ? Cette question nous mène à poser une question supplémentaire : un discours non métaphorique sur la traduction, est-il possible ?

«[...] l'essence de la traduction est d'être ouverture, dialogue, métissage, décentrement. », est une phrase tirée du livre *L'épreuve de l'étranger* d'Antoine Berman. Le titre du livre, *L'épreuve de l'étranger*, pourrait lui aussi s'appliquer à la traduction lonkundu. Traduire le *Catéchisme préparatoire au baptême* en lonkundu est une épreuve, un chemin semé d'obstacles.

Le mot 'épreuve' dans *L'épreuve de l'étranger*, ne renvoie pas seulement aux difficultés de la traduction, mais aussi à l'expérience de l'étrange, de l'étranger. Éprouver l'étranger, c'est faire l'expérience de l'étrange, de l'étranger ; c'est traduire.

Pour conclure, nous citons un passage tiré de l'article « La traduction comme épreuve de l'étranger » d'Antoine Berman. Cet article a été publié en 1985 dans la revue *Texte*, une année après la parution du livre *L'épreuve de l'étranger* :

La traduction est « épreuve de l'étranger ». Mais en un double sens. Premièrement, elle instaure un rapport du Propre à l'Étranger, en ce qu'elle vise à nous ouvrir l'œuvre étrangère dans sa pure étrangeté. [...]. Mais en second lieu, la traduction est une épreuve *pour l'Étranger* lui-même, car elle arrache l'œuvre à *son sol-de-langue*. Et cette épreuve, souvent pour elle un exil, peut aussi manifester le pouvoir le plus singulier de l'acte de traduire : révéler, de l'œuvre étrangère, son noyau le plus originel, le plus enfoui, le plus propre, mais également le plus « lointain ». (« La traduction comme épreuve de l'étranger » 67)

Nous vous laissons, sans doute un peu perplexes, avec cette citation, inscrite en filigrane dans cette contribution. Il faudra préciser les termes que Berman utilise : L'Étranger renvoie à la culture source ; le Propre à la culture cible. La traduction est un mouvement de l'Étranger, la culture source, vers le Propre, la culture cible. On pourrait appliquer ces termes au cas que nous avons traité en guise d'exemple : L'Étranger est la culture chrétienne européenne ; le Propre est la culture lonkundu. Le terme le plus intrigant dans la citation est 'sol-de-langue'. Ce terme est un terme-clé dans la définition que Berman nous donne de l'exil. Exiler, c'est arracher l'original à son sol-de-langue. Le *Catéchisme préparatoire au baptême* est arraché au sol français. Il faut souligner que c'est la traduction, et non le traducteur, qui arrache l'original à son sol-de-langue. Berman définit l'exil de façon désubjectivée.

Nous ajoutons une dernière citation qui permettra de questionner davantage le rapport entre l'exil et la traduction. Elle est tirée de l'« Aufgabe des Übersetzers » de Walter Benjamin :

[Die] reine Sprache, die in fremde gebannt ist, in der eigenen zu erlösen, die im Werk gefangene in der Umdichtung zu befreien, ist die Aufgabe des Übersetzers. (« Die Aufgabe des Übersetzers » XVI)

Le lien entre ce passage et celui tiré de « La traduction comme épreuve de l'étranger » est évident. Berman affirme que la traduction est un exil pour l'œuvre originale. Dans l'« Aufgabe des Übersetzters », le pur langage (*reine Sprache*) est exilé (*gebannt*) dans la langue étrangère et il est emprisonné dans l'œuvre originale. La langue étrangère, l'œuvre originale sont les lieux de l'exil ; la propre langue et la traduction sont les lieux de la révélation et de la libération.

Pour Benjamin toutes les langues (le français, le lonkundu, le néerlandais...) sont liées. Toutes les langues convergent vers un point : le pur langage. Le mouvement vers le pur langage est réalisé par les langues. Il n'est pas réalisé par les sujets utilisant la langue. La conception de Benjamin est une conception fondamentalement désubjectivée.

Les textes originaux (le *Catéchisme préparatoire au baptême*, par exemple) ont un tout autre rapport au pur langage que les traductions. Les originaux ne s'intéressent pas au pur langage ; les traductions, par contre, sont les témoins privilégiés du mouvement vers le pur langage. Elles indiquent la distance entre la propre langue, la langue cible (le lonkundu, par exemple) et le pur langage. Les originaux n'ont pas ce pouvoir indicateur. Benjamin renverse le rapport hiérarchique traditionnel entre l'original et la traduction. La traduction a un pouvoir que l'original n'a pas. Elle montre, rend visible le mouvement de la langue. Elle a une fonction révélatrice et libératrice.

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THESES ON PURE LANGUAGE AND POSTLITERATE TRANSLATION: WALTER BENJAMIN AND THE EXPERIENCE OF EXISTENTIAL EXILE IN LANGUAGE AND TRANSLATION

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Abstract: It is the merit of Walter Benjamin to have spun a thread for what is now considered a desubjectivised theory of translation. In “Die Aufgabe des Übersetzers” (transl. “The Task of The Translator”), he advances the central thesis that all languages share one basic characteristic: slowly but steadily, they all move toward a point of convergence. To designate this point of convergence, Benjamin makes use of the elusive concept of “reine Sprache”. Benjamin’s tread will be taken up in this article, and it will be interwoven with what are coined “instances of postliteracy” as they are encountered in literature, only to form the tapestry that depicts not only the remembrance but also the ever-renewing promise of a purified language that constitutes the essence of a metaphysical exile in language.

Keywords: Philosophy of language. Philosophy of translation. Postliterate translation. Exile. *Reine Sprache*.

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TESIS SOBRE EL LENGUAJE PURO Y LA TRADUCCIÓN POSLITERARIA: WALTER BENJAMIN Y LA EXPERIENCIA DEL EXILIO EXISTENCIAL EN EL LENGUAJE Y LA TRADUCCIÓN

Resumen: En « Die Aufgabe des Übersetzers » (trad. « La tarea del Traductor »), Walter Benjamin da origen a una teoría desubjetivizada de la traducción. En su ensayo, avanza la tesis de que todas las lenguas comparten una característica básica: todas están orientadas hacia un punto de convergencia, a saber : hacia la « reine Sprache » (trad. « lenguaje puro »). Siguiendo en los pasos de Benjamin, el presente artículo constituye una reflexión sobre esta noción esquivada de « lenguaje puro » y desea profundizar sobre la manifestación del parentesco suprahistórico de los idiomas en lo que se denominan, un tanto paradójicamente, « trazas literarias de postliterariedad ». Dichas trazas arrojan una luz sin precedentes sobre el exilio metafísico del ser humano en el lenguaje.

Palabras claves : Filosofía del lenguaje. Filosofía de la traducción. Post-literariedad. Exilio. Reine Sprache.

In “Die Aufgabe des Übersetzers”, a text riddled with counter-intuitive, sometimes (seemingly) contradictory statements, Walter Benjamin almost immediately hastens to point out that, when he speaks of the lives of languages and of art forms, one should readily avoid a figurative reading of the notion of “life” (“Die Aufgabe” 10-11). He insists that life is not only bestowed upon all things natural and organic, but that it is given, “in völlig unmetaphorischer *Sachlichkeit*”¹, to everything with a history of its own. The meaning or, to use Benjamin’s exact words, range of (a) life can only be understood adequately from the perspective of history (ibid.). With this audacious argument, the philosopher forges ahead with what might be called a “*lebende*” (living) or “*lebendige*” (lively) theory of translation.

¹ This fragment is loosely translated by Zohn as “an entirely unmetaphorical objectivity” (“The Task, 255).

If the abovementioned theory is to meet with aplomb all challenges it will be facing in the future, every word and every “notion” in this seminal essay should, thus, be read or, at least, readable through a “literal” lens. This is precisely the reason why I personally believe that, in order to gain a tangible sense of the theoretical, and even ontological ties that bind translation and exile together, might be fruitful to tap into Benjamin’s “Aufgabe”.² I have set out to seek a tractable understanding of Benjamin’s theory of language and translation, and to relate this theory to some exemplary cases only at a later stage.

Sure enough, this will be no easy feat: choosing for a theoretical approach, and especially a theoretical approach to Benjamin’s work can be tantamount to relapsing into mere esoteric habits, to a strict confinement to conundrum of a purely theoretical nature. From the outset, one should also be wary that, by homing in on Benjamin, an attempt to develop a sound theory in which the exilic is allowed full flay will no doubt cause relevant details to get awash in a sea of insignificance. It should be noted that I will not walk the reader through Benjamin’s whole text.

These warnings are all the more weighty since Benjamin’s sole excursion into the exilic, at least the only one in “Die Aufgabe”, will unavoidably lead us to the notion of “reine Sprache” – like no other notion in Benjamin’s rich oeuvre, “pure language” is elevated to a place of prominence, not only by the author, but also by his most devoted followers and his most indefatigable critics. The following

² The pitfall of under-theorisation also lurks in the case of Benjamin. The story of Benjamin’s life forms the ideal backdrop against which the contours of the translational and the exilic might appear. As is well known, he is not only the author of “Die Aufgabe des Übersetzers” – in which he singlehandedly dispelled all dominant ideas on translation –, he also worked as a translator. What is more, the philosopher also went into exile: the first time, in 1917, he bade his beloved Berlin goodbye, only to return to the German capital after the threat of conscription was averted; the second time, his exile was less self-imposed: in March 1933, bereft of all hope of peace and freedom, he took leave of his Heimat, embarking on a journey that would end with his supposedly self-chosen death in Portbou, a Catalan border-town in the Spanish Pyrenees (cf. Gilloch). In this contribution, I have decided to steer clear of anecdotic evidence.; a “simple” case-like study is to be fended off, if an “existential” or “living” theory on translation and exile is to be given full play.

passage, in which exile is not only cursorily introduced, but also instantly related to the task of the translator, will be our a point of departure: “Jene reine Sprache, die in fremde gebannt ist, in der eigenen zu erlösen, die im Werk gefangene in der Umdichtung zu befreien, ist die Aufgabe des Übersetzers” (“Die Aufgabe” 19).³

To keep us from going astray, two renowned philosophers will accompany us in the following pages. Immanuel Kant, who exerted an inestimable influence on Benjamin’s thought, will be the first one to guide us. In the next section, Giorgio Agamben, who has published extensively on Walter Benjamin and his theory of languages and whose own work bears an indelible Benjaminian imprint (cf. *infra*), will be in our company. It will only be at a later stage, when are able to, at the very least, glean the gist of the central notion of “pure language” and when the full weight of the above-cited words can be experience, that these philosophers will be bid adieu, as we will turn a sharp corner by shifting our attention to what will be dubbed “postliterate translation”. It is hoped that, in the final section, a satisfactory answer to the profound question that will resonate ceaselessly in this article will be found. This question is: How do translation and *reine Sprache* relate to the *condition humaine* called “exile”?

On “The Task”

“Die Aufgabe des Übersetzers”, a preface to Benjamin’s translation of *Tableaux parisiens*, is a text that constantly eludes the reader’s grasp. Perhaps the most difficult challenge to take up is that of picking up the basic thread of thought. In the first three paragraphs of the essay, Benjamin states, in a manner so abstract that the statement is easily overlooked, that, in order to save the phenomenon of translation itself, a proper take on translation is

³ “It is the task of the translator to release in his own language that pure language which is exiled among alien tongues, to liberate the language imprisoned in a work in his re-creation of that work” (“The Task”, 261).

required (“Die Aufgabe” 9-10). Literary translations may well be produced only by human beings, and they may well be cultural (arte)facts, but, no matter how qualified the text sender or receiver is, nor the sender nor the reader can exert full control over it. In rough analogy to other art forms, literary translation is believed to be constantly within as well as out of reach. In other words, one should accept imposed limitations and allow translation to speak for and of itself, and perhaps even look for ways to make it speak up. This is why, according to Benjamin, the solution most propitious to the translational condition is, without exception, “desubjectivised” (cf. also Berman, “La traduction et la lettre” 83; *id.*, “De la translation”; *id.*, “La traduction et ses discours”; *id.*, “L’Âge de la traduction”; Bloemen and Segers, “Het spreken” 19-23; *id.*, “Vertaling” 640-642; Van Egdom, “Naar een ethiek” 125-162; *id.*, “Wat er blijft” 48-49).

The essay becomes even more complex the moment the enigmatic notion of “pure language” is brought to the fore. We contend that the notion has probably only commanded such high interest among specialists because, by introducing it, the author has clearly succeeded at decimating his potential readership. Upon reading the first paragraph on pure language, one could be tempted to ridicule these passages as hogwash or simply to skip these passages altogether and cast around for passages that do not pose interpretive problems. After all, who is willing to accept that there is such a thing as a “suprahistorical” kinship between languages? And how is willing to accept that languages are growing toward a point of convergence? (“Die Aufgabe” 10-11). The fact remains that if one does not take the time to read and reread the passages on pure language, one is likely to remain in the dark with regards to the true stakes of Benjamin’s living theory of translation.

Attention should therefore be drawn to Benjamin’s own words. Having argued that the kinship of languages is manifested in translations, he points out that, rather than relying on some historical tie between languages, the “kinship” must be sought in an (inner) intention – in the texts’ directionality as it were:

Vielmehr beruht alle überhistorische Verwandtschaft der Sprachen darin, daß in ihrer jeder als ganzer jeweils eines und zwar dasselbe gemeint ist, das dennoch keiner einzelnen von ihnen, sondern nur der Allheit ihrer einander ergänzenden Intentionen erreichbar ist: die reine Sprache (“Die Aufgabe” 10-11).⁴

A good many philosophers and scholars have been struck by the Messianic overtones in the text (cf. Derrida 224, 233; cf. de Man 76, 94; Kampff Lages, “Walter Benjamin” 22, 177). To them, it has not seemed much of a stretch to see the introduction of *reine Sprache* as an attempt to season the essay with Jewish mysticism.⁵ The interpretations of these authoritative theorists have inhibited a very fruitful debate and that their thoughts can never be unabashedly thrust aside. In point of fact, Kampff Lages has even managed to touch upon the Judaic and interweave it, quite skilfully and surreptitiously, with the exilic (“Entre diferentes” 56).

Still, I contend that, by insisting too strongly on a Judaic or even Kabbalistic reading of “Die Aufgabe”, one will continue to tread in a lockstep march toward a predetermined end. What is more, the recourse to the Messianic could be conceived as just another way of ignoring the theoretical conundrum of pure language, as, strictly speaking, such an interpretation cannot have any real bearing on empirical phenomena like translation. Instead of casting light on the matter, Benjamin’s ideas are obfuscated; remarks become vague and elusive whenever the notion of pure language is to be given due emphasis. In this context, my own work serves as a good case in point: in the past, I have often cursorily interlinked

⁴ “Rather, all suprahistorical kinship between languages consists in this: in every one of them as a whole, one and the same thing is meant. Yet this one thing is achievable not by any single language but only by the totality of their intentions supplementing one another: the pure language” (“The Task”, 256-257).

⁵ Shortly after the outbreak of World War I, Walter Benjamin and Gershom Scholem struck up a friendship that is well-documented in a correspondence. Benjamin clearly looked up to his friend. As a result of this high esteem, he was soon deeply influenced by Scholem’s Kabbalistic ideas (cf. Benjamin and Scholem; Scholem).

the nebulous notion with what are deemed the most “practical” passages in the text: by so doing, “reine Sprache” seemed to gel with the seemingly instructive passages on “Wörtlichkeit” and “Freiheit” (cf. Van Egdom, “Retourtje tekst”; “Prolegomena” 684-688). Fortunately, the notion proves to be extremely resistant to repression, and almost impossible to extricate from its proper textual surroundings. As time passes, I realised that *reine Sprache* is not only the notion that causes Benjamin’s theory to resurface in translation theory time and again; the notion is precisely what keeps the whole theory of language and translation afloat.

To avoid repetition, I have decided to steer clear of the Messianic passages that permeate the text. Instead, I have tried to read Benjamin’s text through a Kantian lens. For reasons of conciseness, my recent reading of Kant’s critical trilogy (“Kritik der reinen Vernunft”, “Kritik der praktischen Vernunft”, “Kritik der Urteilskraft”) will not be fully brought to bear on this paper. For the moment, I will have to make do with an hypothesis I have entertained since this tandem reading of “The Task” and Kant’s trilogy. My hypothesis is the following of “reine Sprache” is little more, but certainly nothing less than a regulative idea. Kant explains in his first “Critique” that a regulative idea is an idea or “goal” toward which the guidelines of our understanding are all directed (428). This point of reference lies beyond the ken of sensorial experience and is deemed indispensable if reason is to be elevated above the sense experience. The regulative idea is synonymous with the “as-if representation”.

In other words, having read Benjamin through a Kantian lens, one is by no means condemned to the resigned conclusion that the event of pure language is nigh or inevitable. On the contrary, it remains unlikely that the sacred growth of language will ever be brought to a halt, with or without divine intervention. Therefore, I would like to insist upon the idea without this regulative principle, the “living” theory of translation, as envisioned by Benjamin, would never truly be in jeopardy. However, in its absence, translation would not tend in a definable or defined direction. This change or absence of a

course), would indeed have far-reaching consequences: translation, in its desubjectivised and organic conception, would cease to be a meaningful undertaking. Literally stripped of its sense, it could offer no viable alternative to the “dead theory of translation” (*tote Theorie der Übersetzung*, Benjamin, “Die Aufgabe” 13) – with its excessive focus on (static) meaning, on full mastery of the text. The absence of an albeit regulative teleological principle would leave this intricate theory, in which other notions, such as translatability, loyalty and freedom, are tampered with and turned on their heads, to sink.

Be that as it may, we are still left with the arduous task of defining this regulative idea. The difficulty of answering this question is proportional to the overwhelming complexity of Benjamin’s oeuvre. One would expect the answer to be spelled out in “Die Aufgabe des Übersetzers”, but the essay only provides some clues. Pure language is the ideal end-product of the hallowed growth of languages, of the act of the convergence of languages. This convergence takes place in language in general and literature in particular.⁶ The following passage, quoted at length offers a glimpse of pure language, or, language in general in its opposition, or, rather, its relation to human language in particular:⁷

Bei den einzelnen, den unergänzten Sprachen nämlich ist ihr Gemeintes niemals in relativer Selbständigkeit anzutreffen, wie bei den einzelnen Wörtern oder Sätzen, sondern vielmehr in stetem Wandel begriffen, bis es aus der Harmonie all jener Arten des Meinens als die reine Sprache herauszutreten vermag. So lange bleibt es in den Sprachen

⁶ I would like to add that translation in no way influences the pace of this unfathomable growth. A good translation testifies to the ongoing movement of convergence, as it takes place in a language and, more precisely in literature.

⁷ I resume here the line of thought represented by Slavoj Žižek with regard to Benjamin: “the point is not that human language is a species of some universal language ‘as such’, which also comprises other species [...]: there is no actually existing language other than human language – but, in order to comprehend this ‘particular’ language, one *has* to introduce a minimal difference, conceiving it with regard to the gap that separates it from language ‘as such’ (the pure structure of language deprived of the insignia of human finitude [...])” (239).

verborgen. Wenn aber diese derart bis ans messianische Ende ihrer Geschichte wachsen, so ist es die Übersetzung, welche am ewigen Fortleben der Werke und am unendlichen Auflebender Sprachen sich entzündet, immer von neuen die Probe auf jenes heilige Wachstum der Sprachen zu machen: wie weit ihr Verborgenes von der Offenbarung entfernt sei, wie gegenwärtig es im Wissen um diese Entfernung werden mag (Benjamin, “Die Aufgabe” 14).⁸

In the above-cited passage, one stumbles upon that word group that has vexed theorists for almost a century, “die Art des Meinens”, and that is always set in opposition with its “evil” kin, “das Gemeinte”. Together with the reference to Rudolf Pannwitz (20), this opposition has fuelled the debate on the proper Benjaminian course of translatorial action and has been a source of inspiration for the most concrete representations of pure language. Going about this passage in a slipshod fashion, it seems to suffer no doubt that in pure language the dissymmetry and irrationality of speech is simply dissolved, “sublated”, so to speak, in such a manner that every language can be said to share an improbably similar *Ausdruckspotenz*. By way of example, the Dutch idiomatic expression “het lijkt geen twijfel” would become part of the English idiom (as well as any other idiom): i.e. the expression “it suffers no doubt” would probably not sound odd to those who have an elementary command of *reine Sprache*.

I find this take on pure language dissatisfactory. In addition to being dissatisfactory, the notion, conceived in this way, is bound

⁸ “In the individual, unsupplemented languages, meaning is never found in relative independence, as in individual words or sentences; rather, it is in a constant state of flux – until it is able to emerge as pure language from the harmony of all the various modes of intention. Until then, it remains hidden in the languages. If, however these languages continue to grow in this manner until the end of their time, it is translation which catches fire on the eternal life of the works and the perpetual renewal of language. Translation keeps putting the hallowed growth of languages to the test: How far removed is their hidden meaning from revelation, how close can it be brought by the knowledge of this remoteness?” (Benjamin, *The Task*, 74-75, Trans. Hans Zohn).

to contribute very little to our understanding of exile in language and translation. Still, the ideas of theorist that have tried to fit pure language back into a “foreignisation code” should not be dismissed all too flippantly. With one eye firmly on the next section, the following passage, in which de Man discusses the “suffering” of the receiving language, a contraction-like pain that is symbolised in translation – cf. “Die Aufgabe” 13) , can easily be salvaged for profit:

What translation does, by reference to the fiction or hypothesis of a pure language devoid of the burden of meaning, is that it implies [...] the suffering of what one thinks of as one’s own [...] language. We think we are at ease in our own language, we feel a coziness, a familiarity, a shelter in the language we call our own, in which we think we are not alienated. What the translation reveals is that this alienation is at its strongest in our relation to our own original language, that the original language within which we are engaged is disarticulated in a way which imposes upon us a particular alienation, a particular suffering (82-83).

It speaks for itself that, in most poststructuralist accounts of “Die Aufgabe”, the imposed alienation, the suffering of language, is caused by the (over)stretching of the *Ausdruckpotenz* of the receiving language. In order not to err in that same direction, attention will be now drawn to the work of Giorgio Agamben. With him, the journey will be continued and an answer will be sought to the questions why and how *reine Sprache* can be claimed to provoke a discomfort in one’s own language.

On the origins of language

In the introduction, I have stated one of the reasons why Agamben’s work might be particularly helpful. The Italian philosopher has succeeded in laying bare what I hold to be

Benjamin's secret (or secretive) theory of language – a theory of which the seed had been sown prior to the death of the Jewish philosopher, but which had yet to assume its definite shape in Benjamin's afterlife.

One question Agamben returns to in many of his writings (e.g. *Il linguaggio*, “Il silenzio”, *Infanzia*) is unarguably metaphysical: How can it be that there is language in the first place? Theorists of language have found themselves enthralled with this question for centuries. In the 19th century, philologists, linguists and philosophers alike were so caught up in their fascination with the origins of language that one important organization, the Société linguistique de Paris (1866), even forbade its members to take up the thorny issue. One would think that this brief historical overview bodes ill for Agamben's quest. That is precisely why Agamben decided to observe the “origins” from an unexpected angle.

Fully accepting the loss of an *archè* of language, the fact that speech is always-already spoken for, Agamben decided to focus all of his attention on the entrance into language of the individual.⁹ At this point, his famous *experimentum linguae* acquires prime importance (cf. “Il silenzio”, 12; *id.*, *Infanzia*, x). Straight away, the original question of origins is superseded by a range of (underlying) questions: How is language experienced by the infant? How does the infant “enter” language? When and, more importantly, how does the infant cease to be an in-fant – *qui non farer*? What is won with the entrance into language? And at what price is the infant granted permission to enter the realm of language? (cf. *Infanzia*)

Surely, the answer to the first question is not hard to come by. Before sounds start merging into patterns and turning into meaningful signs, language is little more than random noise to a

⁹ Remarkable as it may seem, Agamben never touches upon the precipitation into the Symbolic Order in psychoanalysis. It would take us too far afield here to expound the ideas of Lacan apropos the entrance into language (cf. *Écrits* 1966; *Le Séminaire V* 1998) and to examine their compatibility with Agamben's ideas.

suckling. However, the fact that, at that point, language is not yet experienced as (semantically) meaningful cannot account for the difference between the child's babbling and speech. To be able to detect palpable traces of (a) language, there should be a clean-cut difference between the two. Agamben comes up with a reasonable answer: language only becomes language the moment we can discern – consciously or subconsciously – an intention to signify (*intenzione di significare*) (“Il linguaggio” 47). According to Agamben, this is what lies at the root of meaningful communication. The infant ceases to be an infant, the moment s/he recognises this *intenzione* in the words of others and the moment the sounds s/he makes are accompanied by an albeit elementary or primordial intention to signify. One can certainly assume that this entrance into language is beneficial to a child. Upon entrance, it can engage in rudimentary communicative (inter)action. Still, this possibility to act and to interact with others comes at a price. What gets lost with the obtrusive presence of meaningful speech, is the intermediate “pure intention” of speech. Although Agamben recognises that, with this pure or purified intention, an imperceptible and, up to some point, unfathomable surplus is created in all communicative action, the original potentiality of language itself is forever beyond our grasp. Paradoxically enough, the price to be paid to speak a language is equal to that what makes a language a language in the first place (cf. “Il linguaggio”; id., “Infanzia”). I claim that what is coined the “(pure) intention to signify” in Agamben's work – this driving impulse of language, of linguistic (inter)action – could straightforwardly and unequivocally be equated to *reine Sprache*.

In a circular way, we are now led back, *via* Kant and Agamben, to our point of departure. I firmly believe that, at this precise point, where a glimpse of language *as such* is offered, the communicability – *das Dichterische* – that, according to Benjamin, determines the form proper (*Form*) of translation can finally be seized upon (“Die Aufgabe” 9-10). It seems that the *intenzione* is what (a good) translation ultimately testifies to. Now the question should be raised: how does this *intenzione* relate to the

human condition called “exile”? One need not go to great length to relate the two; it suffices to add Benjamin’s own words to the equation: “Jene reine Sprache, die in fremde gebannt ist, in der eigenen zu erlösen, [...] ist die Aufgabe des Übersetzers” (19). Unmetaphorically speaking, pure intention is forced into exile in the uses of language and the translator is the one charged with the responsibility of recalling – reminiscing, revoking? – the exile. The sense of alienation that, as de Man suggests, is brought about by translation, is, in my opinion, nothing more than an estrangement from the language one considers one’s own in its stark contrast to language *as such*, to language’s pure potentiality. Read along these lines, Benjamin’s rich oeuvre on language and translation, boiled down to its essentials, can be said to be a theoretical inquiry into the primordial linguistic uprooting of man.

On postliteracy and postliterate translation

Having established this link, we can now part ways with Agamben. It is now more or less clear that, although no one stands poised to grasp the pure intention of language, this trivial fact need not spell doom for his venerable theory of language and translation. In an attempt to mitigate the esotericism, a search of tangible testimonies to the pure intention is to be carried out. On the basis of the final paragraph of “Die Aufgabe” (20-21), it is safe to assume that the vanishing point of pure intention must persist forever as a stain in all instances of language use. This is all the more so, because it can be summoned up, as it were, in translation. The stains, so the argument goes in the final paragraphs of the *Vorwort*, form a particular pattern in experimental literature, where meaning is touched upon fleetingly (21). Names of authors that spring to mind most readily are Mallarmé, Rimbaud, Hölderlin, Beckett, Joyce. These authors all stood at the cradle of a literary genre that would see the light in the 20th and 21th century and

that I define, hereunder, as “postliterate”.¹⁰ Compelled by the theme of this issue, I have decided to inquire into the manifestation of the pure intention, not in the work of the notorious writers mentioned above, not in purely “postliterate literature”, but in instances of what I call “instances of postliteracy in translation”.

I will provide three examples of these instances. Before doing so, some consideration will be bestowed upon the assumptions and claims that seem to underpin a theory of language and translation that I believe, first and foremost, to be worthy of Benjamin’s stamp of approval, and that offers another insightful look into the, ontologically framed, linguistic displacement of man.

Seeing that, in his relentless search for a theory of language and translation, Benjamin never employs the term “postliteracy”, it is paramount to outline the contours of the postliterate. The term “postliteracy” has been coined as early as the 1960’s, but only now is the world becoming aware of the term’s full complexity and its true relevance, as society is tending toward an era of postliteracy. In *Understanding Media*, Marshall McLuhan argued that the technological progress of his days unequivocally presaged that literacy, i.e. the skill of reading and writing, would, with time, become a secondary (although never completely dispensable) skill; oral communication, imagery and other direct means of communication would soon bask in the limelight (17). The advent of postliteracy has stunning implications for social-cultural phenomena.

In literature, a whole new dimension is added to the postliterate. In postliterate literature, the author simply outmanoeuvres meaningful communication and zeroes in on communicability itself (Vekemans 2012). It goes without saying that by indulging in the pleasures of the postliterate, the literary author risks the nemesis of literature as a whole. For many centuries, the success of literature has been entirely due to the literary knack, the dexterity of art of the author, and heavily dependent on the (degree of) literacy of the

¹⁰ Postliterate writings can be lumped together to form a nondescript “genre”, which includes but is not restricted to lettrist and asemic writings (e.g. Isou, Lemaître, Appel, Giacottino, Vekemans) at the fringes of the literary system.

public. With the advent of postliteracy, these factors do no longer play a role: the lettrists' and asemics' concept of literature runs afoul of all literary conventions; the postliterate is centered on form – no more. In doing so, literary signs are systematically rendered illegible or, as Benjamin would probably have it, as legible *per se*.

When the phenomenon is dealt with in the context of translation, a number of salient elements of postliterate literature drop away. I intend to lay down the boundaries of postliteracy in translation as encountered in literary texts by dint of comparison. Postliteracy in translation bears great resemblance to homophonic translation, but there is a crucial distinction to be made. Whereas homophonic translation and instances of homophony in literary text clearly remain within the confines of (personally or culturally defined) aesthetics and/or ideology, solely rendering the aural beauty of a prototext or even seeking to harmonise the aural aspects of the prototext with the semantic possibilities of the target language, instances of postliteracy in translation, clearly working against the grain of a more or less conventional aesthetics, only envisage the experience proper of language, the *experimentum linguae*. Like homophonic translation, instances of postliteracy in translation mimic the sounds of a particular source language, but, in contradistinction to homophonic translation, these instances, ideally, prevent the intended reader from establishing a meaningful relationship as they are endowed with the pure potential(ity) of language. In other words, the instances, often transcriptions or transliterations, confront the reader with the abovementioned *intenzione di significare*, with pure language as the condition of possibility of linguistic (inter)action. By so doing, these instances testify to the linguistic displacement of man: we are confronted with something superfluous in a foreign language – this “something” is language as such –, and, concomitantly, with *das Heimische* of our own existence in language – the uncanny fact that our language displays no hospitality to language *as such*.

As promised, I will provide a few examples of “postliteracy in translation”. The first exemplum, a photocopy of a comic called *Goomer* (Tejón), initially printed in *El pequeño país* and later

bundled with other *Goomer* stories (in Moreno and Martínez), represents an entire (albeit very peripheral) subcultural genre: modern aljamiado literature.



Fig. 1 Tejón, Fernando. Un comic: Goomer. “VerdaKrajono”, <https://ce9ca041-a-62cb3a1a-s-sites.googlegroups.com/site/verdakrajono/aljamia/goomer.pdf>. Accessed 1 July 2016.

At first blush, this underground genre seems easy to mark off and categorise as “postliterate”. Etymologically speaking, the noun “aljamiado” (or “aljamía”) refers to the foreign tongue (Schmid, 64-65). In aljamiado literature, a (foreign) Romance language is transcribed in Arabic (*id.*). However, one must tread lightly here: aljamiado texts should never be seen as the epitome of postliteracy. Upon closer inspection, one will note that modern aljamiado literature builds on the principles of the “aljamía morisca”, a genre or, rather, a writing practice that, at one time, has been clearly ideologically embedded (cf. Wieggers, 1-14). Another objection to the typification of aljamiado literature as the epitome of postliteracy, is the fact that even the modern version seems intended for a Hispano-Arabic readership and, consequently, could be said to have a communicative intent. In other words, the pure language is never allowed to “shine” directly upon the Spanish original of Goomer. Nonetheless, these Arabic transcriptions of

Spanish texts can be considered hyperbolic examples of postliteracy in translation, as these versions stay ever so close to the idea of “interlinearity” Benjamin espouses in “Die Aufgabe” (21).

Of more significance, is the second example: Nicolás Guillén’s famous poem “Songoro, cosongo” (in Grünfeld):

Aé,
vengan a ver
aé, vamo pa ver
¡Vengan, sóngoro cosongo,
sóngoro cosongo
de mamey!
([excerpt of the poem] 306-307)

In the poem, verses in syncopated Cuban Spanish are yoked together with what at first glance seem to be simple *jitanjáforas* – i.e. with “presumably nonsensical words and syllables” (Kutzinski, 179). However, when the readers takes a look at the first verse (*Ay, negra, si tú supiera*), the sounds can no longer be presumed nonsensical; the playful refrain seems to mimic what are irreverently called “black sounds” (“Sóngoro, cosongo...”). As such, they are never completely devoid of meaning: what is experienced through these transl(ite)rations of black sounds is the pure potential of (an unknown source) language.¹¹

Most striking is the final example: a short passage taken from *Call it Sleep*, a novel by Henry Roth. The acclaimed American migrant novelist provides us with a textbook example of an instance of postliteracy in translation. In the novel, the protagonist, David, a young boy who lives in the Jewish slums of New York, is initiated

¹¹ The second example could also be said to fall somewhat short of the mark. The pure potential of these sounds is laid on the line by the author himself, who uncovers a layer of specific meaning: what an African tongue can make of the title of the poem is “Good morning” (Guillén, 87-88).

into the Jewish faith. He recites his “blue book” and is, all of a sudden, engulfed by a sea of sounds:

Beshnas mos hamelech Uziyahu vawere es adonoi yoshav
al kesai rum venesaw, vshulav malaiim es hahahol. Serafim
omdim memal lo shash kanowfayim, shash kanowfayim
lawehhad, beshtayim yahase fanav unishtayim yahase
raglov uvishtayim yahfaif.

All his senses dissolved into the sound. The lines [...] thundered in his heart with limitless meaning, rolled out and flooded the last shores of his being (255).

By reading (and re-reading) this fragment, the protagonist, who clearly does not master the language of “his people” yet, testifies to the pure intention of the text, or, to resonate David’s own words, to its “limitless meaning”. These words will have an unsettling effect on David, because, by experiencing this pure intention, he is remembered of his origins that are forever lost.

Conclusion

Maurice Blanchot, whose ideas are highly compatible with those of Benjamin, once stated most appositely that: “L’exilé ne s’accommode pas de l’être, et pas davantage de renoncer à l’être, et pas davantage de se faire de l’exil une manière de résidence.” (*Après Coup* 94)¹² One can always become a stranger, he maintains, but from the moment our strangeness, our estrangement has been registered, one can never and nowhere cease to be a stranger. The difficulty of shaking off strangeness seems to be Blanchot’s main

¹² “The exile cannot accommodate himself to his condition, nor to renouncing it, nor to turning exile into a mode of residence.” (Blanchot, “Vicious circles” 66)

thrust in his further ruminations on exile: once exiled, one cannot learn to live with it – let alone, do away with it.¹³

Through a literal reading of “Die Aufgabe” and by seeking two allies in a quest to further the understanding of the capital notion of *reine Sprache*, I have tried to clarify that a similar point is made by Benjamin, only in a cruder and more fundamental fashion: apropos language, he points out that one can step over the threshold of the symbolic, but upon entrance – from the word “mama” or “dada” – one can nevermore leave, never reach out of the symbolic order. Unbeknownst to oneself, one forces oneself into the exile of language, making a return impossible. No longer having recourse to a language that is pure (*rein*), to a purified intention, one becomes the odd one in.

Benjamin maintains that, despite man’s existential displacement, there need not be a reason for despair. With Kant, a major source of inspiration of Benjamin’s, I have argued that pure language, conceived as a regulative idea, holds the promise of a return. The responsibility lies with the translator to “renew” the promise – by interpassively contributing to the annulment of exile. Still, the optimism should be curbed: those who cling on too strongly to the Messianic tend to lose sight of the “regulative” function of pure language. One look at the notion suffices to understand that

¹³ I admit that I did not want to go down a theoretical rabbit hole in this conclusion. I realise that the fragment in *Après coup* could easily be pitted against an oft-cited passage in *L’entretien infini*. Whereas in the first fragment Blanchot goes to some length to prevent anchorage of the exilic in ontology, he seems all too eager to interlink exile and ontology in the second fragment. The fragment reads as follows: “S’il faut se mettre en route et errer, est-ce parce qu’exclus de la vérité, nous sommes condamnés à l’exclusion qui interdit toute demeure ? N’est-ce pas plutôt que cette errance signifie un rapport nouveau avec le « vrai » ? N’est-ce pas aussi que ce mouvement nomade [...] s’affirme non pas comme l’éternelle privation d’un séjour, mais comme *une manière authentique de résider* [...] ? Comme si l’état sédentaire était nécessairement la visée de toute conduite !” (185-186, “[if one must set out on the road and wander, is it because, being excluded from the truth, we are condemned to the exclusion that prohibits all dwelling? Or would not this errancy rather signify a new relation with ‘truth’? Doesn’t this nomadic movement [...] affirm itself not as the eternal privation of a sojourn, but rather as an authentic manner of residing [...] ? As though the sedentary state were necessarily the aim of every action!” (“The Infinite Conversation” 127-128)).

it is, in the strictest sense of the word, a “pre-post-erous” notion, simultaneously pointing toward a pure past, a past that possibly never was present, and toward a future that probably never will see the light of (a) present day.¹⁴ What transforms this mythical concept into a regulative idea is the promise that lies at the root of Messianic thought: even if the promise is destined to remain unfulfilled, the promise will abide, remain in place *as a promise*, setting into motion the desire proper of a return.

By providing three examples of instances of postliteracy in translation, I hope to have casted new light on Benjamin’s theory of language and translation, and to have steered clear of esotericism. My main objective was to bring into view, in a very concrete manner, the renewal of the promise of a return to the infantine abode in these instances of postliteracy. In the three exemplary fragments, in which *reine Sprache* is allowed to resonate and bound to collide with concrete language(s), a tangible testimony is given of man’s existential exile in language: the pureness of postliteracy is experienced and rubs off on source and target language alike, producing a discomfort in a language called our own; as a consequence, the postliterate attracts the attention to the fundamental linguistic displacement of man, but, in a subversive way, it also points toward a recalling of this exile.

¹⁴ In *L’entretien infini*, Blanchot is slightly more positive about the overcoming of exile in language and “in real-time”: “La parole est la terre promise où l’exil s’accomplit en séjour” (186, “[S]peech [...] is the Promised Land where exile fulfills itself in sojourn (“The Infinite Conversation” 128, cf. “Entre diferentes” 56).

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TRADUCTION ET EXIL AU XXIEME SIECLE : POUR UNE POETIQUE COLLECTIVE DE RESILIENCE¹

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Resumé: Partant du principe que la traduction est un phénomène composite qui dépasse le travail, pourtant fondamental, du traducteur, et qu'il convoque actuellement ce que je propose d'appeler une «poétique collective de résilience», je souligne l'importance de la planification culturelle des traductions, à partir de la sélection faite par les catalogues des éditeurs indépendants, qui travaillent en marge des contingences des grands groupes éditoriaux. Après la présentation des principaux rapports entre l'univers éditorial portugais et l'exil au cours des dernières décennies, j'analyse en particulier le cas des écrivains et des œuvres liés à l'exil du catalogue de la maison d'édition portugaise "Cavalo de Ferro".

Mots-clés: Littérature traduite. Exil. Éditeurs. Planification culturelle. Édition Portugal.

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TRANSLATION AND EXILE IN THE 21TH CENTURY. FOR A COLLECTIVE POETIC OF RESILIENCE

Abstract: Assuming that the translation is a composite phenomenon that goes beyond the translator's work, although essential, and currently convenes what I propose to call a "collective poetic of resilience", I stress the importance of cultural planning of translations from the selection made by the catalogues of independent publishers, working at the margins of the contingencies of large publishing groups. After the presentation of the main relationships between the Portuguese editorial universe and the exile over the last decades, I'll analyse, in particular, writers and books related to exile in the catalogue of the Portuguese publishing house "Cavalo de Ferro".

Keywords: Translated literature. Exile. Publishers. Cultural planning. Portugal edition.

Traduction et exil : une association naturelle

Au lieu du recours aux métaphores euphoriques (et trop souvent gonflées) de la mobilité pour décrire les phénomènes de la mondialisation et de la société (post-)moderne², il se peut que l'association entre traduction et exil soit plus adéquate pour rendre compte des dynamiques de transfert et de liminarité dont on ne tient pas compte dans les rapports techniques ou dans les statistiques sur la traduction³, de l'exil, ou même des deux à la fois. Tout d'abord, on est tenté de considérer que toute œuvre traduite est une œuvre «exilée», puisqu'elle se trouve déplacée de sa langue et de sa culture de départ, assumant une «condition d'étrangère», plus ou moins étrange, dans le système linguistique et culturel d'arrivée. On se penche donc sur les particularités du travail des écrivains ou des traducteurs qui, pour des raisons politiques, religieuses,

² Vd. Anthony Giddens, *The Consequences of Modernity*. Cambridge: Polity, 1990 et Zygmunt Bauman, *Liquid Modernity*, Cambridge: Polity, 2000.

³ Voir, par exemple, celles de *Index translationum* (<http://www.unesco.org/xtrans/bsstatlist.aspx?lg=0>), même s'il s'agit d'un énorme et très important projet

économiques ou culturelles, ont été amenés (par la force des circonstances ou par choix) à s'exiler et à adopter, directement ou indirectement, une lecture-écriture des cultures «en contrepoint»⁴.

Appuyé sur sa propre expérience d'exil, Salman Rushdie, a parlé des écrivains migrants comme d'«hommes traduits»⁵. Mais, à vrai dire, cette désignation s'applique à tous les auteurs (post)coloniaux, ainsi qu'à tous ceux qui vivent et écrivent «entre mondes», et qui finissent par adopter une identité littéraire enracinée dans la traduction même, une forme de transitivité entre langues/cultures de départ et langues/cultures d'arrivée – qui vivent en somme, en état de double traduction. D'autre part, n'oublions pas que si l'exil de l'écrivain l'éloigne de son lectorat premier ou de ses lecteurs les plus proches, il se peut aussi qu'il facilite parfois la circulation de son travail, à condition que ses œuvres aient accès à l'univers de la traduction, ne serait-ce qu'à travers la pseudo-traduction⁶, et même si cela suppose de passer par des circuits éditoriaux marginaux ou alternatifs, éventuellement intégrés dans des collections spécifiques de littératures littéralement excentriques.

Par ailleurs, c'est à la suite de leur émigration ou de leur exil que certaines personnes sont devenues des traducteurs, notamment à partir de langues dont il n'existait pas, ou très peu, de traductions directes dans les pays d'accueil. Certains autres, notamment ceux issus des diverses diasporas et culturellement hybrides, retournent symboliquement à la langue et au monde de leurs origines à travers la traduction – que ce soit l'auto-traduction ou la traduction par autrui. Qu'il s'agisse de traduction interlinguistique ou de transferts culturels⁷, nous sommes toujours face à une construction

⁴ Edward Said, *Reflections on exile and other essays*. Harvard University Press, 2000, p.148.

⁵ Salman Rushdie, *Imaginary Homelands*. London: Granta Books, 1992, p.16-

⁶ Ce qui s'est passé, par exemple, au début des années 90, avec les deux premiers romans d'Andreï Makine, écrivain français d'origine russe, présentés comme des traductions afin d'intéresser davantage le public français.

⁷ Vd. Michel Espagne, «La notion de transfert culturel», *Revue Sciences/Lettres*, 1, 2013 en ligne: <https://rsl.revues.org/219> [consulté le 30 octobre 2015].

ou déconstruction des images autour des cultures d'origine et/ou d'accueil, propres à ceux qui observent à distance – physique ou mentale. C'est pourquoi ces auteurs vivent souvent en état de double exil, pétris des «douleurs de l'arrachement»⁸. D'une part, ils sont en marge de la langue et de la culture du pays où ils sont installés, puisque ce qu'ils écrivent, leurs références sociales et culturelles n'intéressent qu'une petite minorité de lecteurs; d'autre part, même quand ils sont reconnus ou promus à travers, par exemple, des prix littéraires, il arrive que ce succès provienne d'une attente socioculturelle ou d'une pression médiatique imposant des quotas de la «différence», voire de l'«exotique». Et pourtant, du point de vue esthétique, ce sont souvent les auteurs et les œuvres en exil, (sur)vivant dans les marges sociales, culturelles et linguistiques, qui contribuent le plus à la déterritorialisation du langage et du récit – au sens de force intrinsèquement politique d'une «littérature mineure», pour utiliser le fameux concept que Deleuze et Guattari ont développé à partir de Kafka⁹.

En amont et en aval de la traduction: le rôle déterritorialisant des éditeurs

S'il est vrai que les différentes vagues dans les études de traduction au cours du XXème siècle ont été décisives pour la légitimation et pour la valorisation socioculturelles de la traduction et si, du coup, il est irréfutable qu'elles ont affranchi l'invisibilité presque systématique du traducteur¹⁰, il ne faut pas oublier que la littérature traduite est un processus de réécriture qui ne commence ni ne s'achève dans l'acte de traduire par un individu, comme le faisait déjà noter André Lefevere, en parlant de « *patronage* »

⁸ Cf. Camille de Toledo, *Le Hêtre et le Bouleau*, Paris : Seuil, 2009, p.200.

⁹ Cf. Gilles Deleuze ; Felix Guattari, Kafka. *Pour une littérature mineure*. Paris : Minuit, 1975.

¹⁰ Lawrence Venuti, *Scandals of Translation. Towards an Ethics of Difference*. London: Routledge, 1998.

comme effet du pouvoir des différents agents et institutions gravitant autour de la traduction¹¹. Plus récemment, venus du côté de la sociologie de la culture, Johan Heilbron et Gisèle Sapiro ont fait remarquer que l'étude des «pratiques de la traduction littéraire exige une double rupture, aussi bien avec l'approche herméneutique du texte et de ses transmutations qu'avec l'analyse purement économique des échanges transnationaux et des transferts culturels»¹². C'est aussi à ce nouveau paradigme d'«articulation» dans la «chaîne de la traduction» qu'appelait, en 2012, l'état des lieux de *Transeuropéennes* et de la Fondation Anna Lindh¹³ – consacré à la traduction dans la région euro-méditerranéenne – où l'on a beaucoup insisté sur l'importance de «l'ensemble des acteurs engagés dans le processus de circulation des ouvrages traduits: auteurs, traducteurs, éditeurs, libraires, bibliothécaires, critiques, organismes de soutien»¹⁴. De cela il ressort que l'on peut parler de la traduction littéraire comme d'une action ou d'une *poiesis* collective, qui mise sur les différents enjeux de la médiation entre le pôle de départ et celui de la langue et culture d'accueil.

À ce propos, concentrons-nous sur la figure de l'éditeur et, plus généralement, de la maison d'édition, qu'on n'avait pas vraiment l'habitude de prendre en considération, mais qui jouent un rôle fondamental dans la vie littéraire. Du reste, il s'agit d'une importance toujours croissante depuis le XIX^{ème} siècle : des éditeurs-libraires, bibliophiles fiers, qui vivent leur activité comme une forme de mécénat et de militance culturelle, aux éditions-entreprises, avec leurs organigrammes d'une complexité

¹¹ André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame*. London/ New York: Routledge, 2002, p.15.

¹² John Heilbron / Gisèle Sapiro, «La traduction littéraire, un objet sociologique», *Actes de la recherche en sciences sociales*, n°144 (2002), Paris : Seuil, p.3.

¹³ Cf. http://www.transeuropeennes.eu/fr/articles/342/Conclusions_et_recommandations

¹⁴ *Idem*, s/p. D'autres projets comme *La Société européenne des Auteurs* (<http://www.seuaa.org/fr/>) ou *Schwob. The World's Best Unknown Books* (<http://en.schwob-books.eu/>) essaient aussi de combler des lacunes dans la traduction de littérature et, en générale, de la pensée artistique et scientifique, misant sur partenariat des différents agents de ce long et formateur processus culturel.

grandissante comprenant des responsables pour chaque section des catalogues, des comités de lecture, des experts de marketing, bref toute une série d'intervenants. De surcroît, quand il s'agit d'éditer des ouvrages étrangers, ce long processus représente une forme d'importation, un transfert et, implicitement, la manipulation de deux patrimoines intellectuels et artistiques. De fait, en plus de ses répercussions au niveau de l'internationalisation d'un auteur ou d'une littérature, la traduction est censée élargir, légitimer et/ou flexibiliser le système linguistique et culturel cible, développant ainsi les ressources esthétiques et le fonds de pensée d'une certaine langue et de sa littérature (ou de ses littératures, pour les cas des langues internationales, comme le français, le portugais ou l'anglais). Les critères que les éditeurs (et derrière, ou à leur côté, les directeurs de collection, des consultants, des traducteurs...) utilisent pour constituer un catalogue s'avèrent donc tout à fait décisifs, i. e. modélisants. Ce sont eux qui dictent la sélection d'auteurs étrangers et de leurs textes, en fonction des besoins, des intérêts ou des caractéristiques du réseau, par exemple, en fonction des catalogues concurrents, des valeurs sur le marché international des livres et des négociations avec les auteurs étrangers ou leurs agents littéraires¹⁵. Ce sont aussi les éditeurs qui choisissent tous les intervenants dans ce travail de médiation, des traducteurs aux réviseurs en passant par ceux qui conçoivent les couvertures ou qui travaillent à la distribution et diffusion des livres. Sans une articulation efficace entre toutes ces étapes et tous ces agents, la littérature traduite risquerait de ne pas arriver au public en général et de n'être ni lue ni retenue par les lecteurs professionnels (critiques, éditeurs, universitaires, acteurs...), ainsi que par ces autres lecteurs particulièrement importants que sont les écrivains, d'autant plus que toute histoire de la littérature nous montre que ce sont les écrivains qui, finalement, assurent les effets les plus importants et les plus durables d'une traduction littéraire. À ce propos, il suffit

¹⁵ `A propos, voir Ann Steiner, «World Literature and the Book Market», *The Routledge Companion to World Literature*, Edited by Theo D'Haen, David Damrosch and Djelal Kadir, London and New York: Routledge, 2012, p. 316-324.

de penser à l'apport syncrétique de l'«esthétique de la réception», depuis l'essai fondateur de Hans Robert Jauss en 1967, *L'histoire littéraire comme provocation*, surtout quand cette esthétique de la réception est parvenue à associer herméneutique littéraire et lecteurs empiriques déterminants comme c'est le cas des écrivains. Or, souvent, non seulement les écrivains ont contacté avec les littératures étrangères à travers des traductions, mais ils ont été aussi des traducteurs, surtout en début de carrière.

Sans sous-estimer aucunement l'autonomie relative de la littérature et sans oublier quelques spécificités de la «condition littéraire»¹⁶, qui recouvre aussi la traduction et qui ne coïncide pas exactement avec les modèles d'observation et de catégorisation habituels en sociologie, il est donc important de concevoir la traduction littéraire comme un processus collectif, et de reconnaître le travail en fonction de la visibilité de l'éditeur, ainsi que celui des autres agents qui participent à l'inclusion, toujours déterritorialisante, des auteurs étrangers dans un certain «polysystème»¹⁷.

Ce n'est peut-être pas par hasard qu'il y a des éditeurs (et, dans certains cas, des libraires également) qui furent ou sont des exilés, i. e., éloignés de leur langue e/ou culture d'origine. Au Portugal, à part l'importante intervention d'éditeurs/libraires d'origine française comme Pedro Faure, fondateur au XVIII^{ème} siècle de la Librairie Bertrand qui est devenue aussi une maison d'édition et reste aujourd'hui encore le plus grand réseau de librairies dans le pays¹⁸, ou comme «Aillaud&Lellos», il y a eu aussi une femme-éditeur d'origine danoise très importante, Snu Abecassis, qui a vécu en Suède et aux États-Unis avant de s'installer au Portugal dans les années 60 du siècle dernier, où elle a fondé la maison d'édition «Publicações Dom Quixote», avec une très importante collection de littérature traduite, qui existe

¹⁶ Bernard, Lahire, *La Condition Littéraire*. Paris : La Découverte, 2006.

¹⁷ Itamar, Even-Zohar, «The Position of Translated Literature within the Literary Polysystem», *Poetics Today* 11:1 (1990), 45-51.

¹⁸ Associée entre-temps au plus grand groupe éditorial au Portugal: «Porto Editora»

toujours sous le nom de «Ficção Universal» [Fiction Universelle]. Cette maison d'édition apporta une vraie note de fraîcheur dans l'ambiance lourdement grise imposée par la dictature à l'époque. Snu Abecassis a d'ailleurs eu quelques problèmes avec la police politique de l'époque (la PIDE) pour avoir invité à Lisbonne le poète soviétique Yevgny Yevtuchenko, et pour avoir édité, en 1971, un livre de poèmes de Maria Teresa Horta – une des très célèbres femmes-écrivaines nommées les trois Maries (Maria Isabel Barreno, Maria Teresa Horta et Maria Velho da Costa), auteures de *Novas Cartas Portuguesas*, une œuvre à six mains, tout à fait originale et marquante. Bien que ce livre ait été immédiatement retiré de circulation et détruit par la censure, il représente un cas tout à fait singulier d'extraduction de littérature portugaise et une référence pour les études féministes et pour la créativité issue du discours littéraire d'une façon générale¹⁹. En dehors du Portugal, il y a aussi des éditeurs qui, à la suite d'une expérience d'exil ou d'expatriation, se sont lancés dans l'aventure de la traduction de la littérature (ou des littératures) de langue portugaise. C'est le cas de Michel Chandeigne qui, de retour en France après avoir vécu quelques années à Lisbonne, a commencé par fonder, en 1986 à Paris, la Librairie Portugaise et Brésilienne, et un peu plus tard (avec Anne Lima), en 1992, les Éditions Chandeigne, qui privilégient toujours la traduction d'auteurs de langue portugaise. Michel Chandeigne traduit lui-même des poètes comme Fernando Pessoa, António Ramos Rosa ou Mário de Sá-Carneiro. Consacrés plutôt à l'univers de la diaspora portugaise du XX^e siècle, deux autres éditeurs – João David Rosa e João Heitor – ont aussi associé leur expérience exilique à des projets éditoriaux. João Heitor, qui vit en France depuis les années 70, a commencé avec une librairie – «La librairie lusophone» – en plein Quartier Latin, et plus récemment il a également fondé les «éditions lusophones». Bien que la traduction littéraire ne soit pas au cœur de ce projet, il

¹⁹ Vd. *Novas Cartas Portuguesas – Entre Portugal e o Mundo*, Organização de Ana Luísa Amaral e Marinela Freitas. Lisboa: Publicações Dom Quixote, 2014.

s'agit d'une forme de présence de la culture portugaise en France qui se propose d'établir des ponts avec les nouvelles générations de français liés au monde lusophone. En ce qui concerne João David Rosa, il fut, au début des années 80, un autodidacte pionnier, qui avec très peu de moyens, a édité, depuis la Suisse où il était immigré, la revue *Peregrinação*, à laquelle il a associé aussi une collection d'ouvrages liés à la diaspora portugaise²⁰. De même, et actuellement, «Oxalá Editora»²¹, maison d'édition siégée à Dortmund (Allemagne), a comme but est d'intervenir directement au niveau de la diaspora du monde lusophone.

Editeurs doublement périphériques à l'ère de la mondialisation: le cas de «Cavalo de Ferro» au Portugal

Approfondissant le modèle théorique de Pierre Bourdieu concernant le «champ littéraire» et «les règles de l'art», les travaux de Pascale Casanova²² et de Gisèle Sapiro²³, menés avec exhaustivité à partir du contexte français, sont venus démontrer clairement – ou plutôt confirmer – que les échanges entre littératures sont très hiérarchisés et que ce type de rapport est à la fois cause et conséquence d'un commerce fort asymétrique au niveau des traductions. Nonobstant, il faut souligner que l'opposition entre dominants et dominés ne reproduit pas toujours ce qui se passe du côté du sociopolitique²⁴. D'une part, les résultats de la recherche sur le marché de la traduction en France à l'ère de la mondialisation, dirigée par Gisèle Sapiro au sein du CNRS, démontrent que

²⁰ Vd. Ana Paula Coutinho Mendes, *Lentes Bifocais. Representações da Diáspora Portuguesa do Século XX*. Porto: Afrontamento, 2009, 15-29.

²¹ Vd. <http://oxalaeditora.de/Portugu%C3%AAs/editora.html>.

²² Vd. Pascale Casanova, *La République mondiale des lettres*. Paris : Coll. Points, 2008; Pascale Casanova, *La langue mondiale. Traduction et domination*. Paris : Seuil, 2015

²³ Vd. Gisèle Sapiro, *Translatio. Le marché de la traduction en France à l'heure de la mondialisation*. Paris : Éditions du CNRS, 2009

²⁴ Pascale Casanova parle du «miracle irlandais», et l'on pourrait ajouter aussi les cas de Kafka ou de Pessoa.

l'impression générale de la suprématie grandissante des traductions à partir de l'anglais est fondée, et prouvent, en même temps, que «la littérature est le secteur au taux de traduction le plus élevé, et celui où la diversité des langues d'origine est la plus grande»²⁵. Néanmoins, les importateurs (éditeurs, traducteurs, critiques) doivent être très persistants pour résister au «Mclanguage of a globalized «Mcworld»²⁶, et parvenir à faire entrer, i. e. à faire découvrir, un auteur ou une littérature d'une langue périphérique ou semi-périphérique²⁷. Dans le chapitre «Globalisation» de son essai de 1998, *Scandals of Translation. Towards an Ethic of Difference*, Lawrence Venuti s'était déjà penché sur la traduction comme acte de résistance pendant le colonialisme tout en soulignant l'ambivalence de son rôle²⁸, ainsi que les aspects négatifs de l'importation des best-sellers anglo-américains dans les pays émergents²⁹, (t pas uniquement dans ceux-là, pourrait-on ajouter. Comme cet essayiste le montrait, ces traductions résultent d'une action concertée de groupes multinationaux, englobant des maisons d'édition, des distributeurs et des agences de marketing, dont les effets fonctionnent comme une dissémination/imposition culturelle semblable à celle qu'a représenté le colonialisme européen³⁰. C'est ce que dénonce aussi le tout récent essai de Pascale Casanova, intitulé *La langue mondiale. Traduction et domination*: «Le propre de la langue mondiale, en effet, c'est de se répandre plus vite que les autres (notamment à travers les «opérations de traduction») et d'imposer les catégories de pensée qui lui sont attachées (si l'on suit l'hypothèse Sapir-Whorf) à ceux qui la maîtrisent (...)»³¹.

²⁵ Cf. Gisèle Sapiro, *Translatio. Le marché de la traduction en France à l'heure de la mondialisation*. Paris : Éditions du CNRS, 2009, p.145.

²⁶ Cf. Mary Snell-Horby, *The Turns of Translation Studies*. Amsterdam/Philadelphie: John Benjamins Publishing Company, 2006, p.144.

²⁷ Cf. Gisèle Sapiro, *Translatio. op.cit.*, 2009, p.153.

²⁸ Lawrence Venuti, *Scandals of Translation. Towards an Ethics of Difference*, *op.cit.*, p. 170.

²⁹ *Idem*, p.162.

³⁰ *Idem*, p.165.

³¹ Cf. Pascale Casanova, *La langue mondiale. Traduction et domination*, Paris : Seuil, 2015, p.129.

C'est justement contre cette hégémonie linguistique³², mais qui est aussi une hégémonie culturelle et de la pensée en général, que s'est insurgé le linguiste Claude Hagège³³, car une telle domination exige plus que de la résistance, une attitude de *résilience* – au sens d'une capacité à se refaire après un choc³⁴ – de la part des maisons d'édition autonomes ou, du moins, plus indépendantes en regard du monopole des grands groupes éditoriaux, infiltrés un peu partout, liés aux réseaux internationaux et souvent insondables du capital.

À titre d'exemple d'éditeurs qui fonctionnent, autant que possible, à l'écart de cette logique hégémonique, je présenterai ici brièvement «Cavalo de Ferro», une maison d'édition qui a commencé son activité en 2003, avec l'objectif d'«offrir un spectre de littératures, à l'époque non disponibles, au public portugais, tout en les traduisant à partir des langues originales»³⁵, et qui est parvenue à subsister grâce à des projets menés avec des partenariats divers³⁶, alors que d'autres petits éditeurs indépendants, qui voulaient eux aussi fonctionner comme alternative aux catalogues des grands groupes éditoriaux, ne résistent pas longtemps³⁷...

Dans la présentation en ligne de «Cavalo de Ferro» – qui comprend l'adaptation signée par un des éditeurs du poème de e.

³² Une hégémonie à laquelle contribue aussi - au Portugal comme ailleurs - une exigence de formation en langues étrangères assez restreinte, souvent limitée à une seule langue...

³³ Vd. Claude Hagège, *Halte à la mort des langues*. Paris : Éditions Odile Jacob, 2001 ; Claude Hagège, *Contre la pensée unique*. Paris: Éditions Odile Jacob, 2012.

³⁴ J'adopte cette notion, qui vient de la psychologie, pour désigner ici la capacité de reconstruction des agents de la traduction littéraire, après l'impact provoqué par notre ère de marchandise globale, touchant (aussi) le domaine de la littérature.

³⁵ Déclarations de Hugo Freitas Xavier, un des éditeurs de « Cavalo de Ferro » (Xavier 2006: 88). Pour les langues moins connues, ils ont fait appel à des traducteurs non spécialisés, dont le travail a été accompagné par des réviseurs littéraires et par tout le département éditorial.

³⁶ Ces projets éditoriaux ont été réalisés en collaboration avec des groupes de la communication sociale (presse hebdomadaire) et avec d'autres entreprises, comprenant des livres, des fascicules, des CD-Audio et des DVD, pour être diffusés au-delà du circuit des librairies.

³⁷ Notamment, par exemple, la toute petite maison d'édition "Ahab", qui siège à Porto et qui a débuté son activité en 2009, sous les meilleurs auspices (elle a même reçu le prix de maison d'édition-révélation), misant sur la traduction d'auteurs et d'ouvrages littéraires alternatifs ou ex-centriques. Malheureusement, son activité s'est évanouie après la publication d'un nombre de titres très réduit.

e. cummings, 'No thanks' –, on peut lire: «*La vraie littérature n'est pas celle qui nous distrait, mais plutôt celle qui nous concentre*». Ensuite, on apprend aussi que «Cavalo de Ferro» est une maison d'édition spécialisée en traduction et publication de littérature étrangère au Portugal, ayant édité «entre classiques et contemporains, entre auteurs consacrés et auteurs émergents, entre poésie et prose, quelques uns des plus importants auteurs de la littérature internationale», dont beaucoup qui n'avaient pas encore été édités au Portugal, comme les nord-américains Bernard Malamud (1914-1996) et Shirley Jackson, les islandais Haldor Laxness (Prix Nobel 1955) et Thor Vilhjálmsson; l'irlandais Flann O'Brien, le nobel norvégien Eyvind Johnson (1974), l'écrivain belge Yves Namur, l'italienne Romana Petri, ou l'uruguayen Horacio Quiroga, le soudanais Al-Tayyeb Salih, ou l'argentin installé à Barcelone, Rodrigo Fresán. Outre leur appartenance à des langues périphériques, telles que l'islandais, le serbo-croate, le norvégien, le hongrois, le polonais ou le japonais, bon nombre d'auteurs publiés par «Cavalo de Ferro» sont aussi liés à différentes expériences d'exil comme l'auteur yougoslave Ivo Andric, le juif séfarade d'origine bulgare Elias Canetti, le portugais Ferreira de Castro, immigré au Brésil, l'écrivain argentin, né en Belgique et exilé à Paris, Julio Cortázar, l'écrivain norvégien Knut Hamsun, qui a longtemps vécu aux États-Unis, l'écrivaine Dubravka Ugrešić qui, ayant quitté la Croatie, vit désormais au Pays-Bas, le grec Pakos Karnezis installé à Londres, l'écrivain Wladimir Kaminer, né en ex-Union Soviétique, mais immigré en Allemagne depuis 1990, la hongroise Agota Kristof qui a fui son pays natal dans les années 50 pour vivre en Suisse jusqu'à sa mort en 2011, Vernon Lee, pseudonyme de l'écrivaine, historienne et philosophe Violet Paget (1856-1935), née en France, éduquée en Allemagne, et ayant vécu une grande partie de sa vie en Italie, le poète polonais Czeslaw Milosz, exilé tout d'abord à Paris puis aux États-Unis... Ceci dit, on ne saurait en conclure que «Cavalo de Ferro» offre au lecteur portugais ou de langue portugaise une liste d'auteurs complètement en marge de la «République mondiale des Lettres», pour utiliser

la très suggestive expression de Pascale Casanova. Quelques-uns des auteurs cités ont même reçu le Prix Nobel de la Littérature... Toutefois, on comprend aisément que le catalogue de «Cavalo de Ferro» mise sur l'inclusion dans le polysystème littéraire portugais d'auteurs et de langues périphériques ou semi-périphériques, avec une démarche très significative au niveau de la reconnaissance de la diversité européenne³⁸. Bien que ce ne soit pas un cas unique dans le contexte éditorial portugais, le catalogue de «Cavalo de Ferro» représente un élargissement/renouvellement au Portugal du répertoire de littérature étrangère, en particulier dans le domaine de la fiction. «Cavalo de Ferro» a opté pour une logique de production restreinte et une diffusion à long terme, ce qui représente donc un *modus operandi* alternatif par rapport à la posture dominante guidée par la bourse de valeurs des «best-sellers» fugaces du circuit international, et dont les droits de traduction sont d'habitude acquis et transmis entre grands groupes éditoriaux.

Bref, s'il existe, comme je l'ai souligné au début, un rapport très étroit entre «traduction et exil» ou entre «exil et traduction», tous deux marqués par la complexité et l'ambivalence de la quête d'un espace propre, il s'avère de plus en plus urgent d'associer à l'exil des auteurs et des textes traduits, la résilience de la part de tous ceux (en particulier les éditeurs indépendants et leurs collaborateurs) qui sont les premiers à contribuer à ce qu'un auteur déplacé, sinon même expulsé, de son espace et de sa langue d'origine, puisse être accueilli au sein d'une autre littérature. L'articulation entre tous les intermédiaires de la littérature traduite dans un système particulier devrait du reste intégrer les objectifs généraux d'une planification culturelle³⁹, qui pour autant ne doit pas signifier des prescriptions centralisatrices ou des impositions découlant des agendas politiques.

³⁸ Voir l'élargissement de son catalogue littéraire en 2004, à la suite de l'entrée de 10 pays dans l'Union Européenne, avec une collection thématique: 10 livres pour une Nouvelle Europe.

³⁹ Cf. Gideon Toury, «Enhancing cultural changes by means of fictitious translations», *Translation and Cultural Change*, edited by Eva Hung. Benjamin Translation Library, 2005, p. 9.

L'implication de tous les agents concernés par la dynamique de la traduction littéraire (aussi bien dans les littératures de départ que dans la littérature-cible) aboutirait donc à ce que je propose de nommer une «poétique collective de résilience», une action commune et intégrée d'éditeurs, traducteurs, critiques, professeurs... cherchant à assurer la diversité culturelle, l'ouverture d'un système littéraire à différentes voix/voies étrangères.

Si cette poétique collective est incapable de résoudre tous les problèmes structurels de notre époque de migrations et d'exils en masse, elle pourrait du moins empêcher que la littérature soit transformée en un espace de plus en plus homogène, où ceux qui sont loin de leurs origines, ou à la marge du pouvoir économique ou symbolique de légitimation, se trouvent du même coup condamnés à l'ostracisme d'une catégorie exogène, soumis à l'évanescence dans le silence; destinés à la non-traduction, à la non-publication, à la non-lecture, à l'absence de réception critique... Bref, un destin d'exclusion recouvrant une autre forme d'exil, qui finit par toucher tout le monde, puisqu'il contribue à l'épanouissement d'une autosuffisance ignorante, même quand elle est masquée d'un soi-disant cosmopolitisme.

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ELIE LUZAC ET *L'HOMME PLUS QUE MACHINE* (1748): LA PAROLE DIALOGIQUE D'UN IMPRIMEUR DES LUMIERES

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Résumé : Responsable en tant qu'imprimeur-libraire de la diffusion des idées matérialistes que La Mettrie propage dans son *Homme machine* (1747), l'éditeur Elie Luzac (1721-1796) produit dans ses écrits une parole dialogique (Bakhtine) qui oscille entre l'assertion et le déni. Descendant

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de réfugiés huguenots, Luzac condamne ce qu'il publie et publie ce qu'il condamne. Ce bégaiement discursif se matérialise en particulier dans la publication de *L'homme plus que machine* (1748) qui cite les thèses de La Mettrie pour les contester. Faisant suite au succès de scandale de la version anglaise de *L'homme machine* (*Man a Machine*, 1749), une traduction anglaise de *L'homme plus que machine*, *Man more than a Machine*, voit le jour en 1752. La présente contribution examine la façon dont la voix appelée ici énarative du traducteur efface les atermoiements du texte original pour lui substituer un discours dont le caractère explicitement antimatérialiste contraste avec les véhémences rhétoriques de *Man a Machine*.

Mots clés : Elie Luzac. Traduction au dix-huitième siècle. Exil. Matérialisme. Voix énarative.

ELIE LUZAC AND *L'HOMME PLUS QUE MACHINE* (1748): THE DIALOGIC VOICE OF AN ENLIGHTENMENT PRINTER

Abstract: Early into his career as one of the most successful printer-publishers of the Dutch Republic, Elie Luzac (1721-1796) played a pivotal role in disseminating the materialist ideas of La Mettrie's *Homme machine* (1747). This paper focuses on the dialogic voice (Bakhtine) in a publication by Luzac himself, which oscillates between asserting and refuting La Mettrie's views. Descended from Huguenot refugees, Luzac condemns what he publishes and publishes what he condemns. This discursive ambiguity emerges in Luzac's *L'homme plus que machine* (1748), a work which cites La Mettrie's theses in order to contest them. Building on the *succès de scandale* of the English version of *L'homme machine* (*Man a Machine*, 1749), the English translation of *L'homme plus que machine*, *Man more than a Machine*, appeared in 1752. The present contribution examines how the translator's Voice, which is defined as an *enarrative* voice, effaces the concealed claims of the original text and replaces them with a discourse whose explicit anti-materialist tenor contrasts with the vehement rhetoric of *Man a Machine*.

Keywords: Elie Luzac. Translation in the eighteenth century. Exile. Materialism. Enarrative voice.

La parole d'un exilé

Au temps des Lumières, le mot “exil” évoque en France immanquablement l'exode des huguenots suite à la Révocation de l'édit de Nantes en 1685. Diderot n'a pas de termes assez durs dans son *Encyclopédie* pour fustiger “la plus funeste démarche” jamais entreprise sous Louis XIV. Il dénonce l'intolérance de ses conseillers et ministres qui ont ainsi chassé du Royaume “près d'un million d'hommes industrieux”. Les historiens d'aujourd'hui ne sont pas tous d'accord entre eux, mais la plupart fixent à quelque deux cent mille¹ le nombre de protestants qui quittent dans des conditions souvent dramatiques leur pays natal pour se fixer définitivement dans des terres calvinistes, luthériennes ou anglicanes. Tous s'accordent en revanche à voir dans cette décision un désastre politique, moral et économique. Ce phénomène d'exil cependant, combiné à celui de la censure qui règne alors en France, aura paradoxalement un effet bénéfique sur la diffusion de la langue française au sein de la République des lettres. La censure protéiforme qui règne dans le Royaume de France génère en effet une multitude de publications françaises dans des pays plus tolérants. La Hollande, appelée par Pierre Bayle dans son *Dictionnaire historique et critique* “la grande arche des fugitifs” (article “Kuchlin, Jean”), se mue ainsi en véritable plaque tournante dans la diffusion des idées. Les auteurs de livres philosophiques ont volontiers recours à des libraires hollandais, descendants d'exilés français ou exilés eux-mêmes. C'est ainsi que Julien Offray de La Mettrie s'adresse en 1745 à Jean Néaulme pour faire paraître anonymement son traité intitulé *Histoire naturelle de l'âme*, où âme et corps sont présentés comme étant une seule et même matière. L'ouvrage est condamné par le Parlement de Paris et La Mettrie fuit à Leyde. C'est là qu'il publie ensuite, avant de s'exiler à Berlin, son célèbre *Homme ma-*

¹ Voir <http://www.museeprotestant.org/de/notice/le-refuge-huguenot/>: “Le chiffre de 160.000 à 200.000 est actuellement admis, soit 25 % de la population protestante estimée à 800.000”.

chine, véritable brûlot qui compte parmi les écrits les plus matérialistes des Lumières. Cette fois, pour se faire éditer, toujours sans nom d'auteur, il contacte fin 1747 Elie Luzac (1721-1796), dont l'aïeul avait fui sa Dordogne natale après la Révocation. Le titre et le contenu du livre sont cependant tellement sulfureux qu'à Leyde, le consistoire de l'Eglise wallonne, puis les Etats de Hollande interdisent eux aussi l'ouvrage taxé de spinoziste. Luzac doit détruire son stock, mais fait paraître néanmoins deux éditions clandestines en 1748. Elie Luzac a fait l'objet en 2005 d'une importante monographie due à Rietje van Vliet² qui retrace avec minutie l'itinéraire de ce libraire des Lumières. Juriste de formation, Luzac rédigea lui-même un certain nombre d'ouvrages, commenta l'*Emile* de Rousseau et l'*Esprit des lois* de Montesquieu et passe pour ce que l'historien hollandais Ernst Heinrich Kossmann a appelé un conservateur des Lumières (1987, 234). La présente contribution a pour objectif d'analyser d'une part la manière dont s'articule sa parole de libraire autour de la problématique de la liberté d'opinion, tout en vérifiant d'autre part comment cette parole, que nous qualifierons de *dialogique*, s'articule dans la traduction anglaise contemporaine de *L'homme plus que machine*.

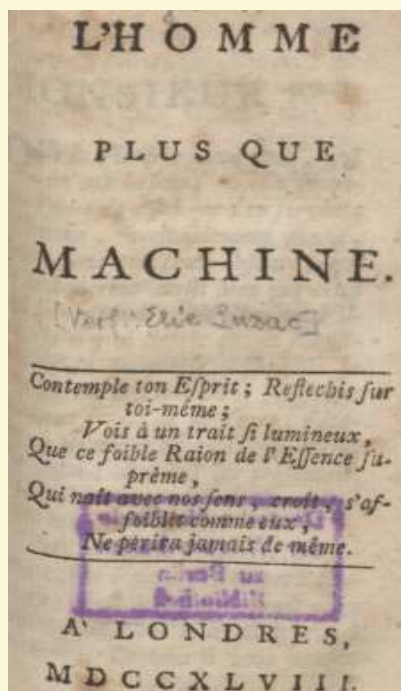
Luzac est un produit typique du milieu des réfugiés auquel il appartient : sincèrement croyant et attaché à sa foi, il désire demeurer au sein du troupeau de ses coreligionnaires, dont la plupart manifestent une piété spiritualiste, mais en raison même des persécutions subies par lui et ses proches, il ne peut être que le défenseur d'une liberté de conscience qui, dans sa profession d'imprimeur-libraire, se traduit par l'absence de tout préjugé. A l'ardeur de l'exilé qui défend une religion opprimée se superpose donc la tolérance de l'éditeur qui publie les textes les plus audacieux, y compris ceux-là mêmes qui remettent en cause les principes de la foi. Ainsi est-ce en tant qu'imprimeur que Luzac prend la parole dans un court *Avertissement* qui précède *L'homme machine*: dans

² L'ouvrage a été traduit en anglais : *Elie Luzac, Bookseller of the Enlightenment*. Enschede : AFDH uitgevers, 2015. Jacques Marx (1968) avait naguère déjà attiré l'attention sur les activités de Luzac en tant qu'imprimeur et jurisconsulte.

cette préface allographe, il revendique un acte de courage, couvrant de son nom d'éditeur l'auteur dont il garantit l'anonymat, mais alors que ce type de périphrase a généralement pour fonction, comme l'a remarqué Genette (1987, 246), de recommander le livre qui suit, ici, la teneur du discours procède plutôt d'une remontrance formulée comme une prétention : "il ne me convient pas de réfuter ce que j'imprime" dit Luzac ([iii]³). Il n'en minimise pas moins la portée du texte qui suit en faisant comprendre que l'hypothèse matérialiste proférée est d'assez faible portée et qu'un bon auteur chrétien pourrait aisément la réduire à néant. La religion en somme n'a rien à craindre. Luzac occupe ce faisant la position peu confortable de médiateur rétif : il énonce dans une sorte de bégaiement un discours matérialiste auquel il n'adhère pas, mais qu'il tient néanmoins à rendre public. Ce balbutiement de la parole se concrétise ensuite dans deux publications successives. Pour se défendre contre ses détracteurs, l'imprimeur se distancie d'abord des idées matérialistes en rédigeant dès 1748 *L'homme plus que machine*,⁴ puis fait paraître tout de suite après, en 1749, et de façon anonyme, un petit ouvrage intitulé *Essai sur la liberté de produire ses sentiments* pour y défendre la liberté d'opinion.

³ Page non numérotée de l'*Avertissement de l'imprimeur* dans *L'homme machine*. Les pages non numérotées sont indiquées en chiffres romains minuscules entre crochets. La modernisation de l'orthographe des éditions anciennes est du fait des auteurs du présent article.

⁴ Selon Rietje van Vliet (71-72) la réfutation envisagée par Luzac dans le *Leydse Courant* du 1^{er} janvier 1748 serait la première mouture de *L'homme plus que machine* qui paraîtra sans nom d'auteur la même année. Une seconde édition de cette réfutation verra le jour en 1755, cette fois avec le sous-titre *Ouvrage qui sert à réfuter les principaux arguments sur lesquels on fonde le matérialisme* et avec la mention "Luzac fils, Gottingue, chez l'auteur". Cette édition dévoile en outre l'identité - anonyme dans l'originale - du dédicataire, Jan Lulofs, qui avait été le professeur de philosophie de Luzac à l'université de Leyde. L'auteur lui offre son ouvrage comme "le fruit d'un champ que vous m'avez appris à cultiver" ([vi]).



Page de titre de l'édition originale de *L'homme plus que machine*

Une réplique qui bégaie

Quoique la plupart des critiques attribuent *L'homme plus que machine* à Luzac⁵, il arrive encore que certains y voient la main de La Mettrie qui aurait de manière ironique réfuté ses propres

⁵ Plusieurs chercheurs rassemblèrent chacun en leur temps les arguments les plus probants. Voir Hastings, Hester. "Did La Mettrie write [L']Homme plus que Machine?" *Publications of the Modern Language Association* 51.2 (1936): 440-448; Vartanian, Aram. "Elie Luzac's Refutation of La Mettrie." *Modern Language Notes* 64.3 (1949): 159-161 et Falvey, J.F. "La Mettrie. *La machine terrassée* and *L'homme plus que machine*. A question of Authorship." *Modern Language Notes* 75.8 (1960): 670-681. Ce dernier conclut son enquête par une assertion qui résume l'ensemble de ces contributions : "That Luzac was the sole author of *L'homme plus que machine* seems incontestable" (681).

thèses, comme le prétendent par exemple Francine Markovits ou Lydie Vaucouleur.⁶ Leur argumentation repose d'une part sur l'assertion qui ouvre la préface de *L'homme plus que machine*, assertion qu'il s'agirait de prendre à la lettre : "On verra *L'homme plus que machine* : on croira que c'est une réfutation de *L'homme-machine* : on se trompera." ([iii]). Markovits et Vaucouleur constatent d'autre part une dichotomie entre l'exposé "clair, direct et concis" des thèses matérialistes extraites littéralement de *L'homme machine* et les parties plus embrouillées qui réfutent ces thèses, confuses au point de s'apparenter même "à un galimatias" (Vaucouleur 18).⁷ Remarquons d'abord que Luzac éprouve parfois du mal à s'exprimer clairement en français. Il en est lui-même conscient, comme il apparaît dans cet extrait d'une lettre écrite à Samuel Formey :⁸

J'ai composé cette brochure [*L'homme plus que machine*] fort à la hâte, comme il est aisé de le remarquer à plusieurs endroits⁹. Je prie encore monsieur Voss à Potsdam de vous remettre un *Essai sur la liberté de produire ses sentiments*, d'abord [= aussitôt] qu'il les aura reçus. Vous aurez la bonté de passer les belgicisms qui se trouvent dans l'un et l'autre de ces deux petits ouvrages (Lettre du 28 novembre 1748, Bots et Schillings 34).

⁶ Dans un numéro de *Corpus* dédié à La Mettrie, Ann Thomson voit un "consensus chez la critique" (17) en faveur de Luzac, alors que Francine Markovits tranche, dans la même revue, pour La Mettrie (101). En 2004 est paru chez Payot *L'homme plus que machine* que Lydie Vaucouleur attribue elle aussi à La Mettrie.

⁷ Voir aussi Markovits (101) : "La Mettrie fait parler son adversaire en mettant dans sa bouche un galimatias"

⁸ Jean Henri Samuel Formey (1711-1797) était pasteur et journaliste à Berlin, où sa famille s'était réfugiée après la Révocation. Il contacta Luzac en 1748 pour lancer un nouveau périodique, la *Bibliothèque impartiale*.

⁹ Voir aussi *L'Avertissement* dans la seconde édition : "J'aurais dû entièrement refondre ce petit ouvrage, si j'avais voulu le purger des fautes qui y sont" (1755, [p. 3]).

À notre connaissance le mot “belgicisme” apparaît ici pour une des toutes premières fois¹⁰ et renvoie à une écriture manquant sinon d’assurance, du moins de pureté idiomatique. Mais au-delà des imperfections stylistiques, dans tous les écrits de Luzac qui se rapportent à *L’homme machine* de La Mettrie, l’instance énonciative se caractérise par un caractère hybride qui s’inscrit dans une prise de parole que Bakhtine a qualifiée de *dialogique*. Responsable en tant qu’imprimeur de la diffusion des idées matérialistes de La Mettrie, Luzac doit d’une part en assumer la portée, ou du moins en justifier la publication. Conscient d’autre part que ces écrits seront mal reçus par la communauté majoritairement fort croyante du Refuge à laquelle il appartient, il tient à émettre un discours qui réfute les idées qu’il propage. En termes bakhtiniens, “se constituant dans l’atmosphère du “déjà dit”, son discours est déterminé en même temps par la réplique non encore dite, mais sollicitée et déjà prévue” (Bakhtine 103). Le “déjà dit” énonce ici la parole de La Mettrie qu’il faut libérer de la censure et rendre publique ; la “réplique non encore dite” est celle du rejet que provoquera l’énoncé des idées matérialistes auprès d’interlocuteurs privilégiés, ceux d’une communauté de descendants d’exilés à laquelle Luzac appartient. Le discours de Luzac est à l’exacte intersection du déjà dit et de la réplique prévue : il énonce et dénonce en un même mouvement. Ou, en d’autres termes, il ne convient pas que Luzac réfute ce qu’il imprime ni qu’il imprime ce qu’il réfute, mais c’est ce qu’il fait sur le mode de la prétérition, gagnant ainsi en tant que libraire sur les deux tableaux. On croira que *L’homme plus que machine* est une réfutation de *L’homme machine* : on se trompera, affirme l’imprimeur... et on ne se trompera pas, pourrait rétorquer l’auteur.

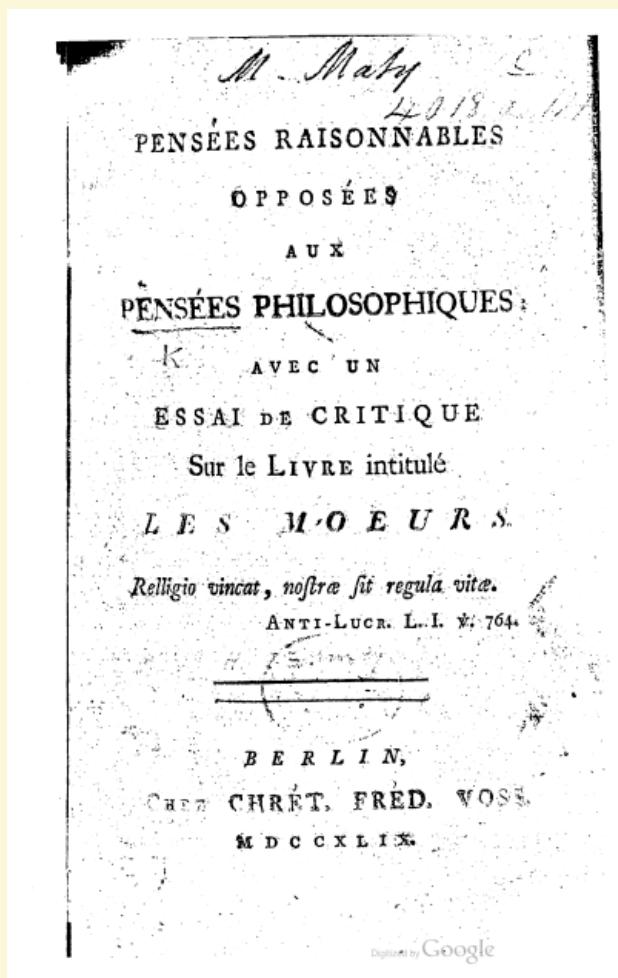
¹⁰ Luzac écrivait en latin, en français et en néerlandais (cf. Kossmann, 236). Il est curieux de constater qu’il utilise le mot “belgicismes” pour qualifier les imperfections de son français dues à sa situation de petit-fils d’exilé français vivant dans un contexte néerlandophone. Le *Trésor de la langue française* signale 1857 comme l’année de la première attestation du mot. Celui-ci figure dans le titre d’un ouvrage de Benoit, J. *Belgicismes ou les vices de langage et de prononciation les plus communs en Belgique*. Anvers: H. Monceux, 1857. L’occurrence dans la lettre de Luzac vieillit le concept de plus d’un siècle.

C'est donc la prise de parole même qui est ici sous tension, comme le prouve d'ailleurs la réaction de Pierre Roques lors de la parution de *L'homme machine*. En octobre 1749, ce pasteur de Bâle affirme dans la *Nouvelle Bibliothèque Germanique*, un périodique édité en Hollande et destiné aux huguenots exilés en Europe du Nord, que "l'on peut dire de l'imprimerie ce que l'on a dit de la langue : il n'y a rien de meilleur, mais aussi il n'y a rien de plus mauvais" (*NBG*, octobre 1749, 328). Il s'en prend avec véhémence au "Sieur Luzac", vitupère contre l'athéisme et précise qu' "un tel ouvrage n'aurait dû paraître nulle part dans le monde, bien moins au milieu des chrétiens, et moins encore chez des chrétiens réformés" (344). En avril 1750, la *Nouvelle Bibliothèque Germanique* octroie à Luzac un droit de réponse au texte de Roques. Le rédacteur, qui n'est autre que Samuel Formey, ajoute en guise d'introduction à la lettre de Luzac ses propres considérations et, ne voyant "la moindre chose qu'on puisse appeler bonne dans un livre tel que *L'homme machine*", invoque la conscience de chacun pour juguler la liberté de la presse quand celle-ci met à mal la religion et la morale (*NBG*, mai 1750, 430). Luzac, entre autres arguments, rétorque dans le droit de réponse qui suit que "plus on parle [d'un mauvais livre], plus on le fait rechercher. D'où il résulte qu'on contribue aux mauvais effets d'un livre à mesure qu'on en parle et que par conséquent les hauts cris poussés contre *L'homme machine* en ont augmenté considérablement le risque" (*NBG*, mai 1750, 435).

Dans sa correspondance avec Formey, Luzac assume sa décision de publier *L'homme machine*, mais persévère dans l'ambiguïté en ajoutant dans une lettre de juillet 1749 qu'il est "plus porté d'ailleurs à imprimer des *Pensées raisonnables* que des *Pensées philosophiques*" (Bots et Schillings 75). À l'époque, Luzac s'apprête en effet à publier les *Pensées raisonnables*,¹¹ que Formey a écrites dans une tentative de réfuter systématiquement les *Pensées philo-*

¹¹ Une seconde édition paraîtra en 1756 avec le nom de l'auteur et l'adresse véritable, Göttinge et Leyde : Elie Luzac fils.

sophiques de Diderot, ouvrage déiste condamné en France et dont la plupart des contemporains ignorent l'auteur.



Les Pensées raisonnables de Formey avec une fausse adresse : Berlin chez Chrétien Frédéric Voss, 1749, en réalité Leyde, chez Elie Luzac fils. L'ouvrage alterne les *Pensées philosophiques* avec le texte de Formey qui est censé réfuter les thèses déistes de Diderot.

Or Luzac n'hésite pas à imprimer ces dernières ensemble avec le texte de Formey, à l'image de publications analogues, parues chez d'autres imprimeurs, comme *Les pensées chrétiennes* de Pollier de Bossens éditées elles aussi en regard du texte sacrilège qu'elles prétendaient réfuter. Pollier de Bossens attribuait les *Pensées philosophiques* "à un auteur déjà connu par quelques petits ouvrages de médecine de sa façon, par la traduction de quelques autres du célèbre Boerhave et de sa vie, mais plus encore par des discours très relâchés sur la religion" (Pollier, *Avis au lecteur*, ii-iii), autrement dit à La Mettrie, qui avait traduit les traités latins de Boerhave dont il avait fréquenté les cours à Leyde. Formey connaissait par ailleurs le texte de Pollier. Il affirme en effet dans ses *Pensées raisonnables* qu'il lui importe peu de savoir qui est le véritable auteur des *Pensées philosophiques*, mais précise néanmoins qu'il "n'est point celui qui a été désigné par l'auteur des *Pensées chrétiennes*" (Formey xi-xii).

Lorsque Luzac avait en janvier 1748 notifié dans un journal de Leyde son intention de réfuter *L'homme machine* en prouvant l'immatérialité de l'âme, l'officier de justice s'était lors d'une perquisition emparé du manuscrit de cet examen en arguant que la réfutation n'aurait fait que réactiver les mauvais sentiments énoncés dans l'ouvrage condamné de La Mettrie.¹² Luzac épouse exactement le même raisonnement que ces censeurs : les réfutations font de la publicité aux livres qu'elles condamnent. Les publier, comme il le fait, dans un seul et même volume, permet paradoxalement au lecteur de découvrir le texte honni en même temps que sa répudiation. La relation de "métatextualité", qui, en termes genettiens, procède du commentaire qui "unit un texte à un autre texte dont il parle" (1982, 10) se matérialise ici dans le livre que le lecteur tient en mains. Cette cohabitation matérielle de deux textes distincts et s'opposant dans une même publication se produit de façon plus secrète dans le cas de *L'homme plus que machine*. Le titre tout d'abord fait allusion à l'œuvre qu'il prétend réfuter, et sert de publicité à *L'homme machine* en même temps qu'il le contredit, faisant ainsi

¹² Voir van Vliet, 71.

l'affaire du libraire : ayant publié les deux textes, celui-ci promeut dans un geste de piété l'ouvrage qu'il accable. *L'homme plus que machine* reprend par ailleurs, on l'a évoqué, des pans entiers du texte de *L'homme machine* : une petite quarantaine de pages sur les 149 de l'édition originale de *L'homme plus que machine* sortent tout droit du livre condamné de La Mettrie. Mais contrairement aux publications contre Diderot, cette fois sans que cela soit aussi visible matériellement pour le lecteur, car la majorité des passages cités littéralement le sont sans guillemets ou italiques. Francine Markovits voit dans cette absence de guillemets la signature de La Mettrie qui mettrait ainsi en valeur ses thèses matérialistes qui ne seraient réfutées que par un "dérisoire galimatias" (1987, 101). Or si le texte est effectivement ambigu par son aspect dialogique, il est contestable de vouloir réduire à un simple galimatias un discours prenant pour près des trois quarts fait et cause pour l'existence "d'un Etre suprême, absolument parfait dont tout dépend" et qui a créé un homme non "comme une simple machine, mais comme un être plus que machine" (1748, 138).

Le détour de la traduction

Une confrontation du texte original avec sa traduction anglaise qui paraît à Londres en 1752 nous offre par ailleurs de précieux renseignements sur l'interprétation de *L'homme plus que machine*. A l'instance énonciative du texte d'origine se superpose en effet en filigrane la voix d'un traducteur interprétant. Ce traducteur, qui a été le récepteur du texte source et qui devient l'émetteur du texte cible, charrie dans son discours des traces de cette métamorphose. Afin de cerner la spécificité de l'instance médiatrice et hybride du traducteur et d'en déceler les traces, nous la nommons dans nos publications la voix énarriative.¹³ Si cette voix témoigne sur le plan

¹³ Par *enarratio*, les Anciens entendaient une lecture explicative qu'exigeaient certaines difficultés textuelles, ce que Quintilien dans son *Institution oratoire* appelait *enarratio poetarum*, la lecture commentée. On retrouve ensuite le terme chez saint Jérôme, qui en fait

culturel d'une hétérogénéité par rapport à la version originale, il s'accompagne, dans le cas de traductions de textes anciens datant de la même époque, d'une homogénéité qui peut se révéler instructive pour retracer par analogie la réception du texte source au sein de sa culture d'origine. Dans les traductions contemporaines s'effectue certes un processus d'assimilation à la culture cible, mais les nombreuses adaptations, réticences, amplifications et transpositions font également remonter à la surface une lecture qu'auraient pu partager au même moment les destinataires de textes originaux qui sont pour les lecteurs d'aujourd'hui bien plus éloignés dans le temps. La voix énarrelative peut se lire comme un commentaire qui investit la version originale. Tantôt elle prend en surface l'apparence visible d'un texte second dans des préfaces, des notes ou d'autres péri-textes en marge, tantôt elle s'intègre au creux de la traduction, ne se manifestant ainsi qu'à celui qui la confronte au texte original.

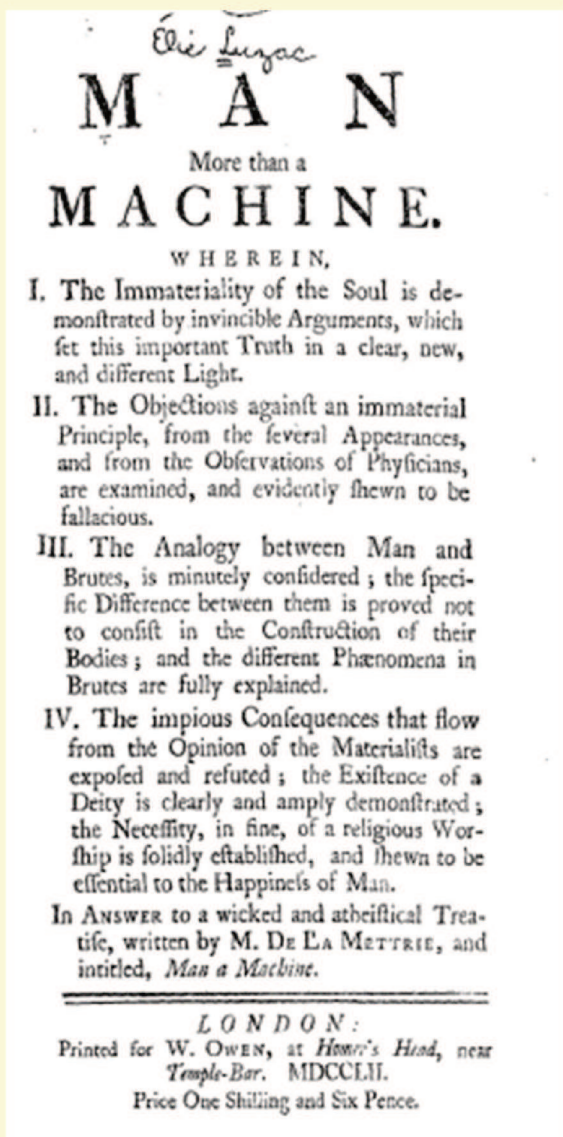
Outre-manche *L'homme machine* de La Mettrie avait fait l'objet d'une traduction quasi immédiate. Dans la version anglaise, intitulée *Man a Machine* (1749),¹⁴ le traducteur, comme nous l'avons démontré ailleurs,¹⁵ s'était immiscé dans le discours traduit pour

un instrument d'exégèse : l'exposition, l'explication, les précisions qu'apporte le traducteur relèvent de l'énarration. Cf. Grant, Michael. *Jerome's Hebrew Philology: A study Based on his Commentary on Jeremiah*. Leiden: Koninklijke Brill, 2007. L'énarratio des clercs du moyen âge consistait à produire un récit qui d'une part respectait l'*authoritas* des textes latins tout en rendant d'autre part cette parole lisible aux non-lettrés par un travail d'interprétation dans le langage vernaculaire. Cf. Damian-Grint, Peter. "Translation as enarratio and hermeneutic theory in twelfth-century vernacular learned literature." *Neophilologus* 8 (1999) : 349-367. La voix énarrelative subsume réception et émission à travers un filtre interprétatif. Sur la voix énarrelative du traducteur, voir Rooryck, Guy et Jookien, Lieve. "Le péri-texte des traductions anglaises du *Discours sur les Sciences et les Arts* de Jean-Jacques Rousseau: la voix énarrelative du traducteur." *Meta* 58.3 (2013) : 589-606.

¹⁴ Une première édition anglaise voit le jour en 1749 (Dublin: W. Brien et London: W. Owen) et attribue l'ouvrage au marquis d'Argens. Une seconde paraît l'année suivante (London: G. Smith). Elle corrige et précise "Translated from the French of Mons. de La Mettrie, a celebrated physician of the Faculty at Paris, and Author of *Penelope*, or the *Machiavel* in Physic". L'identification est détaillée et renvoie à La Mettrie en sa qualité de médecin. Son *Ouvrage de Pénélope; ou Machiavel en médecine* venait d'être édité par Elie Luzac.

¹⁵ Voir Jookien, Lieve et Rooryck, Guy. "The Freedom of Expressing One's Ideas. Translating La Mettrie." *The Translator* 17.2 (2011): 233-254.

renforcer l'argumentation de la thèse matérialiste de la version originale, tantôt en l'explicitant, tantôt en ayant recours à un ton ouvertement polémique à renfort d'images et de raccourcis audacieux. La voix énarative du traducteur n'ayant pas à craindre la censure, elle ne manifeste pas la moindre hésitation à ouvertement formuler l'idée selon laquelle le corps et l'âme relèvent d'une seule et même substance; elle ne s'embarrasse pas de certaines circonlocutions parfois circonspectes qu'utilise La Mettrie. On peut supposer que le libraire londonien William Owen, l'un des éditeurs de *Man a Machine*, ait voulu profiter du scandale provoqué par le livre en publiant dans son sillage *Man More than a Machine*.



Page de titre de l'édition anglaise de *L'homme plus que machine* parue chez W. Owen en 1752

Cette traduction anglaise contient un arsenal péri-textuel qui la différencie de la version française originale.¹⁶ La page de titre ne mentionne pas l'auteur, mais elle n'hésite pas à considérablement étendre l'intitulé de l'ouvrage en ajoutant un texte argumentatif tenant davantage de l'avant-propos que du simple titre. Genette fait incidemment allusion aux "pages de titre du XVIII^e siècle [...] parfois [...] fort longues" et mentionne comme fonction possible de la préface "le commentaire justificatif du titre" (1987, 198). Ici le titre anglais incorpore en quelque sorte cette fonction plus souvent dévolue à la préface en annonçant au lecteur ce qu'implique l'énoncé *Man more than a Machine*, dont l'aspect allusif est éclairci par une énumération en quatre points qui sont autant d'arguments que le texte promet d'avancer afin de prouver que l'homme est bien davantage qu'une machine.

Le livre (1) démontre l'immatérialité de l'âme, (2) prouve que les objections que l'on oppose au principe d'immatérialité sont fausses, (3) établit la différence entre la bête sauvage et l'homme, (4) expose les conséquences impies du matérialisme tout en prouvant la nécessité de l'existence d'une déité. Le style est en outre nettement persuasif et accumule adverbess et adjectifs qui intensifient le message : les arguments sont "invincibles", l'immatérialité de l'âme est une vérité démontrée sous un éclairage "clair, neuf et différent", les objections matérialistes soutenues par les médecins sont réfutées de façon "évidente", l'homme et la bête sont comparés "minutieusement" et leurs différences "clairement et amplement" établies. À cette énumération s'ajoute enfin la révélation du titre du livre que l'ouvrage se propose de réfuter : les arguments énoncés sont une réponse à "un traité pernicieux et athée" ("*a wicked and atheistical treatise*"), intitulé "*Man a Machine*" que l'on doit à "*M. de La Mettrie*".

Alors que l'édition anglaise récuse d'emblée toute équivoque, Luzac qui, dans sa préface originale, n'évoque nulle part le nom

¹⁶ Signalons que la traduction a supprimé la dédicace à Lulofs, conformément à l'optique qui consiste à généraliser le propos.

de La Mettrie,¹⁷ se réfugie d'abord dans une réfutation mitigée, formulée sur le mode prudent et ambigu de la prétérition, puis convient malgré tout dans un second temps que "le bruit que l'*Homme-Machine* a fait en Hollande [l']a porté à combattre le matérialisme" ([iii-iv]). L'avertissement ("*Advertisement*") sur lequel s'ouvre le texte anglais est une adaptation de cette préface d'origine et se contente de reprendre en grandes lignes l'argumentaire. Le texte se garde bien de traduire les premiers paragraphes ambigus qui contiennent l'énoncé "on croira que c'est une réfutation de *L'homme-machine* : on se trompera" et se présente comme une condamnation ouverte.¹⁸ Dans ce qui est censé être un préambule auctorial, le " je " de l'instance énonciative déclare envoyer son texte à l'étranger ("*abroad*")¹⁹ pour défendre la foi. Cette indication est la seule qui permette au lecteur d'induire qu'il doit s'agir d'une traduction. Là où Luzac, pour motiver sa prise de parole, se cantonne aux remous que *L'homme machine* a produits en Hollande, l'*Advertisement* insiste sur la nécessité d'une réplique dont l'objectif est de combattre les sentiments d'irrégion et de mécréance qui se répandent "in the land", littéralement "dans le pays", mais cette indétermination change la perspective qui, de particulière, s'étend de manière plus générale à un espace et à une époque où la défense de la religion apparaît comme indispensable :

¹⁷ Il est en revanche souvent question de "l'auteur de *L'homme machine*".

¹⁸ Le *Monthly Review* d'avril 1752 (N°6, p. 313) insère dans son inventaire mensuel de nouvelles publications *Man More than a Machine* sous la rubrique des ouvrages controversés et résume le livre d'une phrase qui reprend en écho la fin du titre : "*a very sensible answer to a wicked and atheistical treatise, entitled Man a Machine*".

¹⁹ "*I shall not take up the reader's time with an account of my inducements for sending these papers abroad*", (1748, [p.ii]), autrement dit "je ne perdrai pas le temps du lecteur en donnant toutes les raisons qui m'ont incité à envoyer ces papiers à l'étranger".

Préface [...] le bruit que l'<i>Homme-Machine</i> a fait en Hollande m'a porté à combattre le <i>Matérialisme</i>. (1748, [iv])²⁰	Advertisement [...] <i>at the time when religion and infidelity</i> overspread the land [...] <i>the publication of [these papers] needs no apology</i>. (1752, [i])
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La²⁰ voix énarative s'empare de l'argumentation et n'hésite pas à renforcer le message de la préface française, polarisant ainsi l'attention sur la nécessité d'éradiquer les idées matérialistes. Dans l'exemple ci-dessous le texte anglais reprend la phrase originale en intensifiant le message au moyen d'une expression adverbiale ("*so widely*"), d'un superlatif ("*there is not the least room to doubt*") ou d'une formulation impliquant un devoir moral ("*ought to be expressed*") :

Préface En effet, la nature de l'intelligence et celle du Corps ne diffèrent-elles pas assez pour que leurs modifications soient désignées par des mots, qui, au lieu de les confondre, en donnent des idées distinctes ? (1748, [vi])	Advertisement And, indeed, the nature of a thinking faculty, and that of the body differ so widely, that there is not the least room to doubt, but their respective modifications ought to be expressed by words, which, instead of confounding, may serve to convey distinct ideas of them. (1752, [ii])
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La question rhétorique du texte source se transforme dans le texte cible en une affirmation présentée comme incontestable. Comme dans d'autres traductions anglaises de textes philosophiques de l'époque,²¹ la voix énarative de l'*Advertisement* exerce pleinement une fonction argumentative qui a pour objectif de clarifier la démonstration. L'instance énonciatrice occupe d'une part un

²⁰ Les caractères gras sont du fait des auteurs du présent article.

²¹ Voir par exemple nos publications (notes 13 et 15) sur *Man a Machine* et sur les traductions de premier *Discours* de Jean-Jacques Rousseau.

point de vue qui se distancie de la position particulière du locuteur original en généralisant le propos afin de l'orienter sur un public anglais ("*sending these papers abroad*") et elle explicite d'autre part le raisonnement en le renforçant par des moyens rhétoriques.

Ce qui vaut pour l'appareil péritextuel se confirme également dans le corps du texte. Une stratégie énonciative quasi systématique consiste ainsi à transformer les questions rhétoriques en affirmations présentées comme indubitables, comme dans les deux exemples suivants qui sont représentatifs d'une quinzaine de cas analogues :

Posons pour un moment que dans ces maladies la pensée s' <i>éteigne par la perte du sentiment, cela n'aura du rapport qu'à la pensée qui résulte de la sensation</i> : mais est-il prouvé par là que la pensée dépend du sentiment et qu'elle ne peut avoir lieu sans lui ? Bien loin de là ... (1748, 56)	And let us suppose [...] that, in these disorders, thought is extinguished by the loss of sensation, this can only relate to that species of thought which results from sensation but does not prove , that thought depends on sensation, and cannot subsist without it. (1752, 42)
Mais sera-ce un argument pour nos adversaires ? En pourront ils conclure que cet animal a une âme spirituelle, qui diffère seulement du plus et du moins de celle des Hommes ? Non, ou du moins la conclusion sera téméraire. (1748, 72)	But this is nothing in favour of our adversaries ; they cannot, from this, conclude , that an animal has a spiritual soul, which only differs, more or less, from that of man; or if they do, their conclusion will be rash. (1752, 54)

Remarquons ensuite que les références qui ancreraient de façon trop marquée le propos dans un contexte culturel français - pour autant qu'elles ne soient pas indispensables à la démonstration - sont supprimées ou remplacées par un équivalent anglais. Ainsi la référence aux quelques vers de Voltaire (1748, 3) sur la raison qui naîtrait et périrait avec les sens, que La Mettrie avait par ailleurs

placée en exergue de son *Homme machine*, disparaît-elle dans l'édition anglaise. Deux extraits de Boileau (1748, 77-80 et 131) sont supprimés également et quand la lecture de celui-ci est dans un autre passage avantageusement comparée à celle “du *Poète sincère*”²² (1748, 41), la version anglaise oppose Milton à un poète maladroit (“*the work of a Milton to those of some blundering poet*”, 1752, 32). De même, le mathématicien Bernoulli (1748, 128) est remplacé par Newton (1752, 93). L'allusion à “Gaston d'Orléans qui ne pouvait s'empêcher de voler” (1748, 80) devient “*a man of Orleans who could not possibly keep from robbing*” (1752, 58).²³ Dans une même logique de naturalisation, des références trop particulières, qui renvoient au locuteur ou au contexte énonciatif d'origine, sont généralisées, comme dans les deux premiers extraits ci-après, ou tout simplement supprimées, comme le montre le dernier exemple :

Une personne de Groningue, que j'ai parlée [sic] à Deventer ... (1748, 52)	A certain person told me... (1752, 40)
[Je] me contenterai de faire un essai de mes forces sur un petit nombre d'années d'études en philosophie. (1748, 94)	[I] shall only give a specimen of my own sentiments, founded on my own researches . (1752, 68-69)
[...] ce qui est démenti par des observations qu'on trouve dans les <i>Transact. Philosoph.</i> et par d'autres qui ont été faites en Hollande. (1748, 105)	[...] which is shewn to be false, by the observations in the <i>Philosophical Transactions</i> . (1752, 76)

La voix énarative, en généralisant ou supprimant des références trop particulières et en renforçant les affirmations, intervient conformément à l'objectif illocutionnaire de la page de titre

²² L'auteur de ce “poème héroï-comique” datant de 1698 est un certain Balthazar de Bonnacorse dont Boileau se moque dans ses *Satires*.

²³ La phrase vient de *L'homme machine*. Dans *Man a Machine* la traduction maintient la référence : “*such as Gaston of Orleans, who could not keep his hands from pilfering*” (1749, 38).

et de l'avertissement : démontrer en termes clairs et universels que les thèses athées de La Mettrie sont pernicieuses ('wicked'), que le matérialisme est une doctrine malfaisante et que l'existence de Dieu ne fait aucun doute. Dans un passage vers la fin du traité, sur une cinquantaine de lignes, supprimées elles aussi dans la traduction, Luzac s'était exprimé de façon plus transparente sur ce qui l'avait motivé à prendre la parole. Sans toutefois aller jusqu'à préciser qu'il était l'éditeur de *L'homme machine*, il dit entendre se défendre contre des propos lui attribuant "des sentiments tout à fait contraires aux [s]iens" : "c'est pour défendre ces calomniateurs que j'ai composé cette brochure" (1748, 94). Il prie aussi le lecteur de lui pardonner "les inadvertances" qui parsèment son texte en les imputant à "la précipitation" avec laquelle il a entrepris de l'écrire. Dans la version anglaise tous ces éléments particuliers disparaissent au profit de l'argumentaire qui combat le matérialisme à partir d'un point de vue général.

Jeux intertextuels

La construction intertextuelle, qui intègre dans de nombreux passages des parties littérales de *L'homme machine* pour les réfuter, diffère elle aussi dans les deux versions. Luzac se contente en effet ici et là de signaler qu'il se sert "des termes de l'Auteur de *L'homme machine*" (1748, 30)²⁴, mais le lecteur ne peut pas soupçonner l'intrusion de passages entiers du texte de La Mettrie qui ne sont accompagnés d'aucun signe typographique indiquant qu'il s'agit d'un discours rapporté, alors que ces signes sont bel et bien présents pour les quelques autres sources citées.²⁵ Cette présence quasi invisible du texte cité prête à confusion et entraîne une

²⁴ Il est huit fois fait allusion à "l'auteur de *L'homme machine*", (1748, 7, 19, 30, 35, 39, 47, 70, 89), mais les deux textes s'interpénètrent et il n'est jamais bien clair quand Luzac cède le pas à La Mettrie et vice versa.

²⁵ Autres sources: Voltaire (1748, 3-4), les *Mémoires de l'Académie Royale des Sciences* (21-22), Pope (27), Saint-Augustin dans les *Pensées philosophiques* (43-44), les *Mémoires* du chevalier Temple (62-65) et Boileau (77-80 et 131-132).

sorte d'amalgame entre les thèses matérialistes et leur réfutation. La version anglaise en revanche visualise de façon très explicite toutes les citations sorties de *L'homme machine* : elle les intègre avec des guillemets qui s'alignent dans la marge gauche tout le long du texte cité. Le lecteur de la traduction anglaise identifie ainsi de façon univoque le rapport intertextuel annoncé dans le titre : *Man more than a Machine* est la réfutation de *Man a Machine*, dont les extraits dûment répertoriés sont systématiquement contredits.

76 L'HOMME PLUS QU'E détache par les mauvais traitements & va effaier un meilleur Maître: un Être d'une structure semblable à la nôtre, qui fait les mêmes opérations, qui semble avoir les mêmes passions, les mêmes douleurs, les mêmes plai- sirs, plus ou moins vifs, suivant la construction & la délicatesse des nerfs; un tel Être enfin ne montre-t-il pas clairement qu'il sent les torts & les nôtres; qu'il connoit le bien & le mal; & en un mot a conscience de ce qu'il fait? Son Ame, qui semble mar- quer comme la nôtre, les mêmes joies, les mêmes mortifications, les mê- mes déconcertemens, seroit-elle sans aucune répugnance, à la vue de son semblable déchiré, ou après l'avoir lui-même impitoyablement mis en pièces? Cela posé, disent les tireurs de conséquences, le don précieux, dont il s'agit, n'auroit point été re- fusé aux Animaux; car puisqu'ils nous offrent des Signes évidens de leur repentir, comme de leur intel- ligence, qu'y a-t-il d'absurde à pen- ser que des Êtres, presque aussi par- faits que nous, soient comme nous, faits pour penser. IL est dans notre Espèce comme dans celle des Animaux, de la féro- cité.	MAN <i>more than a MACHINE.</i> 57 “ with a memorable example of a lion who “ would not destroy a man exposed to his “ fury, because he knew him for his ba- “ factor.” “ A being to whom nature gives so fine “ an instinct, and who seems to judge, like “ ourselves, to combine, to reason, to deli- “ berate, as much as the sphere of his acti- “ vity extends and will permit him; a being “ who seems to be bound by favours, who “ deserts on account of bad treatment, and “ seeks out for a better master; a being of a “ structure similar to ours, who performs “ the same operations, seems to have the “ same passions, the same pains and plea- “ sures more or less intense, according to the “ construction and delicacy of the nerves; such “ a being shews plainly, that he is sensible of “ his own and our faults; that he distinguishes “ between good and evil; and in a word, “ that he has a consciousness of what he does. “ His soul, which, like ours, seems to feel “ the same joys, the same mortifications, and “ the same disappointments, would not surely “ be without uneasiness on seeing a creature “ like himself torn to pieces, or after hav- “ ing done so himself. This being granted, “ say these drawers of consequences, the pre- “ cious gift in dispute would not have been “ refused to animals; for since they give “ evident signs of their repentance, as well “ as of their intelligence, there is nothing “ absurd in supposing that beings almost as “ perfect.”
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A gauche la page 76 de l'édition de *L'homme plus que machine* de 1748; à droite la page 57 de la version anglaise de 1752. La ligne 1 du texte français (*les mauvais traitements*) correspond à la ligne 11 du texte anglais (*bad treatment*). Seule l'édition anglaise indique clairement par la présence de guillemets qui courent tout au long de la page qu'il s'agit d'une citation littéralement sortie de *L'homme machine*.

Curieusement cependant, ces citations littérales ne proviennent pas de la traduction pugnace de *Man a Machine* qu'avait pourtant publiée trois ans auparavant Owen, l'éditeur de *Man more than a Machine*. Il s'agit ici d'une traduction inédite qui atténue systématiquement le style polémique et provocateur que le précédent traducteur anglais avait instillé dans sa version de 1749.²⁶ Cet affaiblissement est général et innerve toute l'argumentation, par exemple dans un passage particulièrement éclairant où La Mettrie compare les animaux et les hommes. Dans le second fragment ci-dessous, les animaux sont qualifiés dans *Man a Machine* de machines aussi parfaites (*as perfect*) que les hommes et deviennent des machines presque (*almost*) aussi parfaites dans *Man more than a Machine*, qui se rapproche ainsi de la version originale (*des machines presque aussi parfaites*). Dans le premier extrait, le contraste entre les deux traductions est saisissant. Le traducteur de *L'homme machine* a recours à des moyens rhétoriques et lexicaux qui mettent en relief le message (*si éclairé* > *so full of insight*; *ne montre-t-il pas clairement* > *the clearest demonstration*), il appuie l'idée de La Mettrie par des assertions explicites (*Son âme* > *This being has a soul*), il supprime même les modalités restrictives (*son âme semble marquer les mêmes joies* > *feels the same joys*), ou préfère la tournure affirmative (*sans aucune répugnance* > *an inward horror*). Dans la version qui se trouve dans *Man more than a Machine*, les moyens d'expression sont comme affadis par rapport à la traduction initiale, laissant ainsi toute latitude à une réfutation plus convaincante.

²⁶ Dans *Le petit homme à longue queue* La Mettrie avait précisé "Il n'y a que les Anglais qui aient fait à cet ouvrage [*L'homme machine*] l'honneur de le traduire, sans le refuter" (*Corpus* 5/6, 192). Markovits voit là un argument supplémentaire pour attribuer *L'homme plus que machine* à La Mettrie, puisque, sachant que ce dernier ouvrage avait lui aussi été traduit en anglais, La Mettrie n'aurait pas tenu de tels propos : "le second ouvrage ne saurait donc être la réfutation du premier, mais il faut le détour de la traduction pour le dire" (Markovits 101). Sauf que La Mettrie est décédé le 11 novembre 1751 et que *Man more than a Machine* date de 1752. Son jugement ne concerne donc bien que *Man a Machine* paru en 1749.

<i>L'homme machine</i> (repris tel quel dans <i>L'homme plus que machine</i>) ... un être [l'animal] à qui la nature a donné un instinct si précoce, si éclairé [...] ne montre-t-il pas clairement [...] qu'il connaît le bien et le mal ? Son âme, qui semble marquer comme la nôtre, les mêmes joies, [...] serait-elle sans aucune répugnance à la vue de son semblable déchiré [...] ? (1748, 75-76)	
<i>Man a Machine</i> (London : Owen) ... a being [= an animal] on whom nature has bestow'd an instinct so early ripe, so full of insight [...] does not such a being as this give us the clearest demonstration [...] that it knows a right and a wrong ? This being has a soul, which, like ours, feels the same joys [...] and can we help concluding that this being will feel an inward horror at the sight of any of its own species torn to pieces [...] ? (1749 , 38-39)	<i>Man more than a Machine</i> "... a being to whom nature gives so fine an "instinct [...] shews plainly [...] that he "distinguishes between good and evil. His soul, "which, like ours, seems to feel the same joys, "would not surely be without uneasiness on "seeing a creature like himself torn to pieces [...] (1752, 57)
<i>L'homme machine</i> (repris tel quel dans <i>L'homme plus que machine</i>) ... qu'y a-t-il absurde à penser que des êtres, des machines presque aussi parfaites que nous, soient comme nous faites pour penser ? (1748, 76)	
<i>Man a Machine</i> (London : Owen) ... there is nothing absurd in supposing that beings, who are as perfect machines as ourselves, are fram'd to think like us. (1749, 35)	<i>Man more than a Machine</i> "... there is nothing absurd in supposing that "beings almost as perfect as ourselves, are, like "us, designed for thinking. (1752, 57-58)

La voix énarative de *Man more than a machine* signale donc distinctement les passages cités, mais en mitigeant les véhémences de la première traduction, elle offre au lecteur une version qui s'efface et fait ainsi la part belle à la réfutation des thèses matérialistes et athées.

Dans le passage ci-dessous Luzac renvoie à une page précise de l'ouvrage de La Mettrie (la page 38), où il est question de l'imagination, et le traducteur anglais en fait autant en se référant à la page 28. Sans la nommer, il fait ainsi allusion à l'édition Owen de 1749, mais il rédige en fait, comme partout ailleurs, sa propre traduction.

<i>L'homme plus que machine</i> [S]i l'imagination est la partie fantastique du cerveau, comme il [l'auteur de <i>L'homme machine</i>] le dit page 38 (1748, 36)	
<i>Man a Machine</i> (London : Owen) [I]f the imagination, or that fantastical part of the brain... (1749, 28)	<i>Man more than a Machine</i> “[I]f the imagination is the fantastic part of the “brain, as is said page 28... (1752, 27)

Man more than a Machine cite par conséquent une source qui en fait n'existe pas vraiment, sinon dans la version que le traducteur propose sur place, ici sans grande conséquence sur la portée du texte (*fantastic*, *fantastical* étant synonymes), mais globalement en adoucissant la traduction prétendument reprise. A l'invisible présence qui sous-tend le texte français, où La Mettrie est cité sans guillemets, répond dans le texte anglais une invisible absence, puisque la traduction censément citée n'existe pas et qu'elle est systématiquement remplacée par la version assagie que le lecteur a sous les yeux.

De la liberté de produire ses sentiments

Lorsque La Mettrie frappe à la porte de l'imprimeur Elie Luzac fin 1747, ce dernier vient d'atteindre l'âge de 26 ans. Actif à Leyde, siège de la plus ancienne université des Pays-Bas septentrionaux, il cherche à se faire un nom dans les milieux de la République des Lettres. Jusqu'alors il a publié des discours de circonstances en néerlandais et des dissertations en latin, mais aussi un premier ouvrage important en français sur les découvertes du biologiste an-

glais Needham et du naturaliste genevois Trembley.²⁷ La parution de *L'homme machine* lui vaudra beaucoup d'ennuis, mais l'opération, comme le détaille Van Vliet (62), malgré les interdictions (ou en raison de celles-ci), finit par lui rapporter quelques bénéfices et surtout fixa définitivement sa réputation d'imprimeur d'ouvrages scientifiques. En tant que descendant d'exilés persécutés, et gagnant sa vie dans le domaine de la diffusion des idées, Luzac prend fait et cause pour la liberté de la presse. C'est dans cette optique qu'il rédige son *Essai sur la liberté de produire ses sentiments* à peu près en même temps que *L'homme plus que machine*. Il s'y exprime, là comme ailleurs (entre autres dans son droit de réponse qui paraît dans la *Nouvelle Bibliothèque Germanique*), à travers une parole dialogique où se révèle son statut d'imprimeur du Refuge, donnant accès à un discours matérialiste antérieur tout en y insérant une réplique future qui condamne ce discours :

Si la défense de produire ses sentiments ne peut que jeter les hommes dans un doute sur les propositions qui en font l'objet, quel moyen que le public soit jamais persuadé sur sa religion, tant qu'on défend la plume aux athées, aux esprits forts, etc. ? C'est une vérité qui saute aux yeux et que l'imprimeur de *L'homme machine*, qu'on ne peut assurément taxer de partialité, a bien remarqué (Luzac, *Essai sur la liberté de produire ses sentiments*, 59).

Pour Luzac, la religion ne doit pas craindre "de trouver la vérité dans [s]es adversaires" (4), elle ne peut que sortir renforcée des attaques émises par les livres qui la contestent. C'est pourquoi il imprime ce qu'il réfute et qu'il réfute ce qu'il imprime, en un même mouvement, comme dans sa publication Diderot-Formey, mais aussi au cœur même de *L'homme (plus que) machine*. Ses déboires

²⁷ Needham, John Tuberville et Trembley, Abraham. *Nouvelles découvertes faites avec le microscope, traduites de l'anglais. Avec un mémoire sur les polypes à ceux en bouquet et ceux sur entonnoir*. Leyde : Elie Luzac fils, 1747. Voir van Vliet (61-70).

avec la justice et la censure le contraignent à prendre des chemins de traverse et à s'exprimer sur le mode de la prétérition, comme lorsqu'il publie de façon anonyme sous de fausses adresses, qu'il camoufle ses citations ou qu'il écrit : "naturellement plus porté à suivre mes pensées qu'à copier celles que j'ai lues et qui me fournissent les miennes [...], je me contenterai de faire un essai [...] dont j'aurais pu me dispenser" (*L'homme plus que machine*, 94).

La version anglaise est quant à elle une illustration instructive de la pratique traductive au dix-huitième siècle, en ce sens qu'elle se lit comme une interprétation contemporaine d'une œuvre complexe par ses ramifications et par sa thématique, se situant au cœur même d'un des enjeux les plus importants des Lumières, celui de la remise en question du rapport entre la foi et la raison. La voix énonciative investit le texte et fait apparaître une lecture contemporaine débarrassant la version originale des méandres que parcourt une parole jugulée par la censure qu'elle doit contourner ou apprivoiser.

Dans *Man a machine* le traducteur exploite ainsi l'aspect polémique, renforce le ton de la diatribe et n'hésite pas à appâter le lecteur en lui proposant ouvertement un traité athée. Ces pensées matérialistes se retrouvent dans *Man more than a Machine* par le biais d'un enchâssement qui témoigne d'une lecture extrêmement cohérente : la voix énonciative se met au service d'une argumentation dont l'objectif principal est de réfuter les thèses d'un "traité pernicieux et athée". C'est pourquoi elle exhibe avec netteté les citations de *L'homme machine* (ce qui a demandé un travail méticuleux de repérage puisque ces citations ne sont pas visibles dans l'original), tout en les modérant afin de mieux pouvoir les contredire. C'est qu'"au pays libre", que l'imprimeur Luzac mentionne comme lieu fictif d'édition dans son ouvrage sur la liberté d'opinion, "on ne voit pas un Descartes proscrit et un Bayle sans appui" (*Essai sur la liberté de produire ses sentiments*, ii). Les ouvrages s'y font par conséquent connaître sans stratagèmes ni déguisements, dans une transparence que Luzac appelle de ses vœux. Aussi, lorsqu'il s'adresse "à la Nation anglaise", ce "peuple véritablement libre", est-ce pour lui confier, dans un message d'espoir (ii): "Qu'on vous admire! Qu'on se contente de vous imiter!"

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RESENHAS/REVIEWS

GENTZLER, Edwin. Translation, hypertext, and creativity: *Contemporary translation theories*. Bristol: Multilingual Matters, 2001. 232 p.

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Contemporary translation theories (Gentzler, 2001) provides readers with a thorough historical analysis of how the notion of creativity and autonomy in what regards reading has been transformed – as well as regarding its influence towards the idea of translation. Endorsing Gentzler’s (p.186) view that “in contrast to scholars who have attempted to dismiss deconstruction, its incorporation into models for translation in Latin American and other developing cultures merits serious attention by translation studies”, I set off from deconstructivism as a fruitful space for repositioning the literary discourse. Deconstruction seems applicable to my view on translation inasmuch as it moves beyond any attempt to fit the process of translating within a fixed set of rules, as it advocates for one’s raising awareness in what regards meanings that circumscribe the structure of any (hyper)textual activity. The place occupied by the translator is a place between spaces; a fluid locale where any concreteness has melted. As it is true for interpretation, “however the translation turns out, other translations are always possible, not better or worse, but different,

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depending upon the poetics of the translator, the initial choices and the points when the languages interlock” (p.101). Within such poetics, the only thing that exists is a chain of significations – one where originals and copies are intermingled and in constant dialogue. Meaning is not graspable or amenable to be tamed; on the contrary, literature is about opening up more space for the wilderness to be (re)discovered. A text is many texts, a hypertext, filled in with narratives that mutually supplement one another, deconstructing and reconstructing meanings; and, within such picture, translation emerges not as an opportunity to resurrect the body of an original text, but as a phantasm of both sameness and uniqueness. What does exist cannot be seen; it is always on the run; meanings surface from liquefied pages, pages that escape our attempt of defining them for good.

The harmonious view of the world was shattered at the end of the eighteenth century. The production of anything, from commodities to literary texts, is no longer conceived as structured around individual consciousness, but rather around the age, or the discourse of the age, which actually creates the individual. Language, especially literary language, therefore, takes on a whole new mode of existence; it ceases to play the role of the metaphysical reveller/mediator of philosophical truths and becomes more and more self-referential, merely a manifestation of its own precipitous existence. During this period, then, forms of authority cease to impose laws; genres and forms cease to be viewed as eternal – and the structure of any notion of originality breaks down. (Gentzler, 2001, p.152)

As the structure of any notion of originality is obliterated, the creativity of translation also ceases to be a problem. As another manifestation of reading, translation is also liable to alter the text through interpretation; and no individual experience is thereby de-

void of the inevitable influences of its social construct. During the act of reading, of decoding, Piglia (2014, p.51) alters us to the fact that it is necessary to tell another story for the first story to be understood. Narrating again, from another place and time: that is the secret of reading – and that is what literature makes us see without explaining.¹ Through translation, this reciprocal relation of meaning decoding and meaning making becomes blatant: it opens up one's eyes to what resides in between the sentences of a text; it reminds us that no meaning exists if it is not related to other meanings. From the deconstructionist position, translation is taken as “one instance in which language can be seen as always in the process of modifying the original text, of deferring and displacing for ever any possibility of grasping that which the original text desired to name” (Gentzler, p.161). Continually concealing presence, and repetitively thwarting all desire, translation provokes the maintenance altering the object it maintains: it copies through creation, it constructs through deconstruction. As a result, the text survives because it is reborn: and translator's difficulties are turned into their greatest assets: “the language restraints imposed by the receiving culture are enormous, yet the possibility of creating new relations in the present are also vivid” (Gentzler, p.200). This is why translation can be taken as metonym: as s/he recreates the original text within the target context, the translator chooses to highlight those textual elements that s/he deems relevant – those fragments of the text that have touched and determined his/her reading. The experience of translation, that goes beyond dichotomist standards (e.g. foreign/domestic, equivalent/adapted, etc.), is finally taken as a profitable realm for the literary discourse to validate its impalpability. Such shift in the approach towards translation is significant because, even though the process of recreation takes place in every textual practice, tradition has been pressuring translation scholars

¹ “Para entender la conexión hay que narrar otra historia. O narrar de nuevo una historia, pero desde otro lugar, y en otro tiempo. Ese es el secreto de lo que hay que leer. Y eso es lo que la literatura hace ver sin explicar.”

towards the designing of guidelines and evaluations that only obstruct the task of translating.

Through deconstruction, the translation is eventually saved from the ivory tower wherein s/he had been locked; in coherence with anyone who experiences literature; writers, readers, and translators are all in the same boat. Our idea of reading can no longer be the idea of an isolated reading, without the contamination of what externalises the body of the book. It is time to move towards the opposite direction, letting what is beyond the text to impinge upon it: to enter without having to ask. The experience of reading is a technique that, instead of ordering and narrowing down our focus, tends to reproduce chaos and to create a chain of other experiences. Reading is also determined by what is not understood at a first moment, by the surrounding associations, by the turns and the cuts; it is what lives beyond the pages of a book that shall ultimately help the reader to understand it. As Piglia (p.24) suggests, the reader is lost in a library, moving on from one book to another, reading a series of texts and not only one of them. The reader is dispersed in fluidity and trying to trace the untraceable, possessing all volumes at his disposal, and walking through names, sources, and allusions, visiting one city, then another, travelling through references without stopping by in any of them.² It is in this context that translation appears, responsible for dealing with a text that is no longer deemed a single text; conscious of the literary power to adapt, mutate, and survive, the translator can no longer conceive his/her job as simply transferring meanings. “Given such a dynamic conception of ideas, the “meaning” of a work of art can also never be fixed: it changes as language changes. The range of associations of the words within an older work of art differ with its new re-inscription in a different age or culture” (Gentzler, p. 19).

² “El lector se trata de alguien perdido en una biblioteca, que va de un libro a otro, que lee una serie de libros y no un libro aislado. Un lector disperso en la fluidez y el rastreo, que tiene todos los volúmenes a su disposición. Persigue nombres, fuentes, alusiones; pasa de una cita a otra, de una referencia a otra.”

Gentzler's insight is an evidence that it is useless to discuss, within a literary piece, how much has been domesticated and how much has been foreignised. If texts are interwoven, it is useless to discuss about how much of the original and how much of the copy is present in a book because, as soon as we try to analyse it from such perspective, it ceases to exist as we now it. The hypertext only emerges when references occur, and they only occur through reading, interpreting and, ultimately, translating. It is thus the age and culture where to a text has been taken that determines how much is foreign and how much is domestic; it is the readers' unique background experiences – the references they are able to make – that understand these elements as domestic and those as foreign. What complicates such reflection, Gentzler admits, is the fact that “the activity of translation somehow reveals to the translator that language is simultaneously unstable and stable, that texts are interwoven” (p.30). The book is there, it can be touched, it is a concrete object; at the same moment, there is something that exists prior to such book, and something that goes beyond its existence. This is why, after reading a text, there is always something else there that was not read yet: something that only time and space travel, of the kind translation provides, shall disclose in the long run. This is why Piglia (p.140) calls the idea of reading in isolation (from temporal, spatial, and social context) the myth of robinsonism; even when a subject read because s/he wants to get rid of society it is precisely such society that has determined his/her reading in the first place.³ There is no way to separate text from context, such as there is no way to separate reader from society. The literary translator, similarly, does not simply decode each chunk of a narrative as for repositioning it in another reality.

³ “El sujeto que lee en soledad se aísla porque está inmerso en la sociedad, de lo contrario no precisaría hacerlo. Marx ha criticado la idea de grado cero de la sociedad en el mito del robinsonismo, porque incluso un sujeto aislado por completo lleva con él las formas sociales que lo han hecho posible. El aislamiento presupone la sociedad de la cual el individuo quiere huir.”

The literary experience does not entail partition. If one splits up parts of a text, the only graspable unit of meaning is turned into something meaningless since “the essential translation unit is the entire text, from which one calculates backwards to arrive at the global proposition” (Gentzler, p. 69). Deconstructing the idea of a text that can be cut into pieces and then reformed (perfectly, with no missing fragments) for the experience of “the original” to be restored, translation reminds us that reading itself already cut the text into pieces and is already reshaping the original meaning into something else. The literary work is read, analysed (consciously or not), and recreated into the translated piece: its fluid status forces translators to work as Frankenstein, picking up the references that soar around their reading and reshaping them according to their specific experience. There is nothing new to that: translation manifests what every reading does, the only difference is that, in the latter, metamorphosis is not necessarily materialised into a new literary piece. “In translation, hidden entities become visible, silently making conditions necessary for particular utterances, ironically, dispelling any notion of truth or literal meaning, and the very concept of ‘meaning’ is altered” (Gentzler, p. 203). Putting these hidden entities in the spotlight, translation unveils not the truth, but the instability of reading, situated between the implicit and the explicit, the said and the unsaid, the palpable and the impalpable. After all, the content of a book is never the same, for writer, for reader, and for translator. In an endless flux, temporality, spatiality, and singularity kidnap fixity and turn objectivity into pieces. What is left is always changing; once a book is published, meanings are forever lost, and when such book is translated, meanings are found just so that they can be lost one more time. In coherence with the axioms of Derrida’s deconstruction, such view on translation is in cahoots with the idea of literary continuity – to translate is to keep the unceasing flow of literature. The task of the translator would be then to take advantage on the fact that books are never finished – so that s/he shall keep writing them in another time and space.

The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the fullest measure of presence. It cumulates and accumulates presence. But the supplement supplements. It adds only to replace. It intervenes or insinuates itself in-the-place-of; if it fills, it is as if one fills a void. If it represents and makes an image, it is by the anterior default of a presence. Compensatory [*suppléant*] and vicarious, the supplement is adjunct, a subaltern instance which takes-the-place [*tient-lieu*]. As substitute, it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by the mark of an emptiness. (Derrida, 1997, 145)

This emptiness is an emptiness of points of departure and of arrival; literature has no beginning and no end, every new text is a surplus to previous ones, simply disclosing meanings which were veiled beforehand. It is not that the original author has consciously hidden meanings in the source text, but s/he has inevitably provided his/her work with a vast array of possibilities and modulations – finishing a piece that can still be finished in many other ways. Given its abstract condition, no institution shall be able to handle literature; similarly, “translation necessarily subverts its own institutionalisation” (Gentzler, p.48). Translation does subvert its own institutionalisation for institutions are not enough for grappling with the complex nature of translating. Furthermore, when it goes to literary translation, the idea of the hypertext, of this endless web of interwoven meanings, institutions require that an open structure be enclosed, oblivious to the fact that this need to define destroys the object of definition. What the dichotomist idea of a good versus a bad translation choice – supported by the symptomatic comparison of source and target texts – implies is that what enables translation is submission and compliance: the veneration and deference to an invisible authority, regardless of the fact that the authority, for now on, is the translation itself. What this ambivalent thinking also sets aside is the fact that “between the text and its tradition, subjective qualities of style –

emotional, irrational, expressive – as well as idiosyncrasies of style – irony, abstraction, brevity, joviality – can be determined” (Gentzler, p. 87). Texts might indeed be bursting with in between prompters of irony, abstraction, brevity, and joviality; and it is only through my emotional, irrational, and expressive responses that I, as a translator, might set forth any endeavour to recreate them – and no translation guideline backs me up thereby. Gentzler (p.67) avers that, whereas many strategies taught to translators inhibit their creativity at the expense of more learned behaviour, “the uncontrolled, unconscious, and intuitive judgements are perhaps more important than the cognitive, controlled, and rational choices”.

Gentzler thus stands up for the autonomous and creative nature of translation, posing that translators should rely much more on their irrational than on their rational solutions to come up with their best solutions for the meaning metamorphosis that the task requires. Understanding the necessity to play with words and language as inherent to translating is indeed an important step for the associations of the original to be reconstructed and empowered – as new associations are manifested by the reading experience of the translator. Piglia (p.25) brings us back to that image of the reader who, surrounded by books, can only reread what has already been read by others. Jorge Luis Borges is the one who better defines the experience, as he grants readers with their necessary freedom to use the texts as they wish – arbitrarily, and eventually establishing connections that no one else can repeat. Since reading is always out of place and out of place (controversially because it is always located in another place and time), Borges’ reader is the ultimate reader: an effect of fiction that, in response, produces its own reading.⁴

⁴ “En ese universo saturado de libros, donde todo está escrito, solo se puede releer, leer de otro modo. Por eso, una de las claves de ese lector inventado por Borges es la libertad en el uso de los textos, la disposición a leer según su interés y su necesidad. Cierta arbitrariedad, cierta inclinación deliberada a leer mal, a leer fuera de lugar, a relacionar series imposibles. La marca de esta autonomía absoluta del lector en Borges es el efecto de ficción que produce la lectura.”

Therefore, and before getting then to Borges' fertile insights upon translation, it is important to bear in mind that it is this aspect of intuition which consists in the very channel whereby meanings can be recreated – after all, if something is impalpable the means to access it shall also behaviour as such. As such, and since intuition is the very opposite of the prototypical concepts that translators have got used to be based on, Gentzler (p.65) concludes that both spheres, the systematic and abstract, contribute to the practice of translation. “While translators must systematically orient themselves to a conceptual plan, they must also stand outside the accepted methods of translation and intuit aspects of the text, a risky behaviour, but that is always part of the process”. I am aware of both these realms importance: the systematic and the intuitive; a lot has been said nonetheless about the former, hence my ambition in this review to advocate in favour of the latter.

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SIN-WAI, Chan. *The Future of Translation Technology: Towards a World without Babel*. London and New York: Routledge, 2017. 302 p.

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Chan Sin-wai is a professor and chairman of the Department of Translation at the Chinese University of Hong Kong, Shenzhen. Additionally, he is the director of the Center for Translation Technology as well as the university's MA Program in Computer-aided translation. In 2016, he published *A New Comprehensive Chinese-English Dictionary*, *Routledge Encyclopedia of Translation Technology* and *Routledge Encyclopedia of the Chinese Language*. His newest book, *The Future of Translation Technology: Towards a World without Babel*, is described as “an essential read for scholars and researchers of translation studies and computational linguistics, and a guide to system users and professionals.”

In his book, Sin-wai focuses on the development of computer-aided translation and translation technology throughout the past 50 years, develops a theoretical framework for computer-aided translation studies, and makes suggestions as to where the technology is headed in the future. He defines translation technology as “a branch of translation studies that specializes in the issues and skills related to

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the computerization of translation.” In the process of writing of his work, he acknowledges it as a collection of his lectures and talks at universities in Taiwan, China, and Hong King over the last nine years. To begin, he finds it appropriate start to with the story of the Tower of Babel. This story from the Bible birthed the need for translators as humans could not inherently communicate with one another. However, the development of translation technology may prove the need for translators unnecessary.

Sin-wai organizes the contents of the book among six chapters. Each chapter title is noteworthy as it indicates how he compartmentalizes the book. Chapter 1; The development of translation technology: 1967-2014, Chapter 2: Major concepts in computer-aided translation, Chapter 3; Functions in computer-aided translation systems, Chapter 4; Free and paid systems, Chapter 5: A theoretical framework for computed aided translation studies, Chapter 6; The future of translation technology. Further, Sin-wai uses the first chapter to briefly review the history of translation technology since its inception in the 1960's. He explains how the machine translation world experienced a period “germination” from 1967-1983, where the technology began to slowly to develop. 1984-1992 is a “period of steady growth” and 1993-2002 is a “period of rapid growth”, citing the development and dissemination of the Windows operating system as an integral part of these growth periods. The most recent period, 2003-2014, his defined as a period of “global development”. From the mid 1990's on, Sin-wait provides a year-by-year update of the technologies that were released or updated. He then goes on to explain how computer-aided translation develops out of machine translation. He also identifies the wants and needs of translations to define the seven major concepts of computer-aided translation. He says, “simply put, translators want to have a controllable (controllability) and customizable (customizability) system that is compatible with file formats and language requirements (compatibility) and behaves

as well as (simulativity) or even better than (emulativity) a human translator to allow them to work together (collaborativity) to produce quality translations (productivity)” (31). Each term within parentheses is one that he identifies as a major concept within the world of computer-aided translation.

As he continues through the third chapter, he delves into the exact functions of how computer translation systems work using the nine most popular paid translation software on the market in 2014. These systems are SDL-Trados Studio 2014, XTM v7.3, Across, Omega T 3.0, Déjà Vu X2, MemoQ 6.2, Wordfast Classic V6, Snowman V1.33 and Yaxin V3.5. He picks these systems due to their continents of origin, Europe, America and Asia, being the most prevalent users of computer-aided translation systems. He continues to discuss these systems through the five stages in the process of computer-aided translation; the initiating stage, data preparation stage, data processing stage, data-editing stage, and then the finalization stage. Sin-wai extensively outlines the technical processes that occur in each stage as well.

After his discussion on the functions of these paid systems, he explains and compares how free and paid systems of translation compare. First, he differentiates between standalone systems and network systems, which require a network online connection to be used. After making this clarification, he goes into depth both explaining and evaluating each computer-aided translation software on the market from A-Z. He explains the pros and cons to each system in his evaluation based on other offerings available. With the explanation of computer-aided translation systems complete, he shifts his focus to that of machine translation systems. He notes that machine translation has experienced exponential development within the last 65 years, with 22 different theories having been developed to deal with text and content involving translations. He also compares how hybrid systems, systems that use aspects of both computer-aided and machine translation, compare to the

previous two categories. The development of these systems both online and offline is incredible, but Sin-wai indicates that there are problems with accessibility of these systems due to price, as well as the data processing ability of online machine translation versus computer-aided translation.

In his fifth chapter, Sin-wai builds upon his discussion of various translating softwares by proposing the first theoretical framework of computer-aided translation studies. He introduces past frameworks and then justifies the creation of a new theoretical framework based on the quantity of research, publications, and conferences that have been focused on this topic. It is interesting how that Sin-wai points out the need of this development because of how prevalent translation has become on a global level. He divides theoretical computer-aided translation studies across four subdivisions; Medium-related, Language-related, Computer-related, and Goal-related. He goes on to describe the contents of each subdivision and their relevance to the applicable theory in much detail, along with explaining their practical applications.

After outlining his framework, he finishes the book with his sixth chapter on the future of translation technology. He argues that due to the changes in technological advancement, the Tower of Babel will likely “collapse” as we know it. He analyzes these advances on both a macro and micro level, paying attention the big picture of technological advancement in human-aided machine translation while also emphasizing important details within this large scope.

In the future, he strongly argues we will be able to communicate without the language barriers that we face today. “What seem to be gimmicks nowadays might turn out to be practical tools for us to understand each other in the future”, referring to the use of a Word Lens that has been invented to automatically translate words without having to photograph them. The current technology we

possess has no limit and he argues that it will continue to develop just as it has over the past seven decades.

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CREZEE, Ineke; MIKKELSON, Holly; MONZON-STOREY, Laura. *Introduction to Healthcare for Spanish-speaking Interpreters and Translators.* Amsterdam/Philadelphia: John Benjamins Publishing Company, 2015. 388 p.

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Introduction to Healthcare for Spanish-speaking Interpreters and Translators is a guide written for those who work or want to work as a translator or an interpreter in the healthcare setting, but have had little or no formal teaching about seeking employment in the healthcare profession. This book could also be used as a model to help healthcare trainers to teach programs for translators who choose this profession. The book is presented in 3 sections, subsequently subdivided into 28 chapters. Part I offers a brief introduction to healthcare interpreting, including accuracy, cultural differences, how to distinguish between a trained and an untrained interpreter, as well as a definition of a code of ethics. Part II delivers an overview of possible healthcare settings, including primary care physicians, hospitals, and emergency departments. Part III proposes an outline of the “main body systems, conditions and disorders, diagnostic tests and treatments” which are systematized using the body as a framework. Other chapters treat neurology,

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cardiology, and orthopedics. The language of this guide is plain and straightforward, and provides summaries of key elements at the end of each chapter.

Accuracy, seen in chapter 2 of Part I, is an important concept, and one of the most problematic in the act of translation, especially in healthcare when dealing with the life of a human being. According to the author, the interpreter has the difficult role of understanding the “intention of the utterance and portray it as faithfully as possible in the other language.” Interpreters are involved in situations where “information needs to be exchanged,” and if the interpreter does not interpret the information precisely, the consequences could be deadly. Accuracy therefore is an important theme throughout the book. It as if Crezee is standing alongside the translator at the bedside of a patient walking through the digestive track cycle, making key points clear and translating between patient and doctor.

Part II, Interpreting in healthcare settings, includes helpful insights regarding who the translator would be working with in potential settings. In each of these, the staff is named and their roles are explained since they may all appear the same in a hospital setting. It is therefore in the best interest of the interpreter to pay attention to name badges “in order to know with whom he or she is dealing.” Other than doctors and nurses, translators may also need to communicate with physical therapists, social workers, pharmacists, and or dietitians. Chapter 8, also in Part I, describes the Emergency Department or ERs, and lists in common language translation suggestions for burns, pain, assault, drug overdose, and falls. Diagnostic tests and treatments follow. The format of the book makes for an accessible and convenient guide to the English-Spanish translator.

Part III is organized like a body, starting with neurology and the brain and ending with urology and gynecology, the study of the

reproductive system. Each chapter, 17-28, is written in the same manner, making the somewhat complicated science behind the human body, more approachable. Each chapter discusses a new part of the body and begins with terms involving Latin and Greek roots and their corresponding definition that would be beneficial to a translator. For example, *cerebellum* is the part of the brain that is behind the brain stem. The text also includes well-chosen and thorough diagrams as visuals, with labeled parts and arrows describing the flow of liquid or oxygen. Each chapter in Part III concludes with an English-Spanish glossary of common words or medical terminology that is used in everyday work in the healthcare setting. By using a strict layout and multiple visual aids, the systems of the human body are clearly available to even the translator with limited knowledge of the subject.

Introduction to Healthcare for Spanish-speaking Interpreters and Translators is a practical resource, written concisely for the purpose of creating easy access to interpreters and translators so that they can familiarize themselves with specific healthcare settings, anatomy and physiology of the human body, frequently used medical terminology, and relevant conditions, diagnostic tests and treatment possibilities. Even though healthcare is constantly evolving, this handbook provides an effective summary of what needs to be known by an interpreter, translator, and/or educator in the healthcare field, specifically those who work between Spanish and English. Chapter 4 focuses on the United States healthcare insurance system, which makes this work even more useful in the US.

This book is written for English-Spanish translators and includes comprehensive English-Spanish glossaries at the end of each chapter in Part III. An additional helpful aspect of the glossaries is that they include the abbreviations that designate the country in which a specific term is commonly used in the Spanish speaking

world, thereby clarifying the terms are actually used in North, South, and Central America, as well as in Spain.

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RESENHAS DE TRADUÇÃO/
TRANSLATIONS REVIEWS

SERRA, Ordep. *Hinos Órficos: Perfumes*. Introdução, tradução, comentário e notas de Ordep Serra. São Paulo: Odyseus Editora, 2015. 768 p.

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Lançada esta tradução dos *Hinos órficos*, a primeira no Brasil, por Ordep Serra, temos, sem sombra de dúvida, um passo inicial para a divulgação dessa obra algo esquecida nos estudos clássicos lusófonos. O compêndio de 87 hinos acompanhados de um próêmio dedicado a Museu, provavelmente composto entre os sécs. III e IV d.C., vem aqui acompanhado de uma introdução extensa e, no final do volume, diversos comentários interlineares sobre cada hino. Com certeza alguma familiaridade Serra tem com esse *corpus*, pois, como alega, a largos passos vem trabalhando com os *HO* (p. 115). Contudo, um problema de seu estudo inicial talvez seja essa mesma familiaridade que, desprovida de rigor, transmite a impressão de certa liberdade excessiva. Serra trabalha com alguns pressupostos duvidosos. Um exemplo aparece já na abertura de seu texto, quando, em meio a uma reflexão do sentido original dos *μυστήρια*, Serra propõe o cognato em latim para efetuar a sua leitura, e não o significado do original grego, o que é problemático: *μυεῖν*, em grego, refere-se mais especificamente ao ato de cerrar os olhos, não a boca, cujo sentido, por sua vez, só pode ser depreendido do possível cognato

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mutus (p. 22). A definição do μύστης como aquele que mantém os “lábios cerrados”, conquanto poética, é algo equivocada, pois deixa contaminar o significado de um cognato a outro. Uma consulta ao clássico dicionário de Chantraine (1990) que Serra elenca em sua bibliografia talvez tivesse sanado esse problema.

Outro problema remonta ao próprio título que Serra atribui a essa συλλογή: “Perfumes”, como ele faz questão de subtitar os *HO* na capa do livro, e ainda “Aromas”, que aqui e ali aparecem em seu texto (pp. 31, 33). Trata-se de uma interpretação controversa dos títulos originais, que, em geral, apresentam a fórmula: (nome da divindade no genitivo) + θυμίαμα + nome da oferenda no acusativo. Em um estudo também citado por Serra, A.-F. Morand (2001, pp. 101-52) faz notar a grande presença das oferendas nos títulos levou João Galeno a identificar essa coletânea por suas fumaças. De fato, a crítica francesa aventava a possibilidade da leitura θυμίαμα + nome da divindade no genitivo, do que teríamos, para o décimo hino, por exemplo, algo como “Incenso (ou Perfume) à Natureza”, mas logo a descarta reconhecendo que o paralelo dos títulos dos *HO* com aqueles dos *Papiros mágicos* fornece uma forte evidência para como devemos ler a coletânea órfica (pp. 110-1), permitindo a leitura de um genitivo objetivo equivalente a um esperado dativo em línguas românicas. Nessa mesma passagem, o problema da oferenda no acusativo também é tratado e solucionado por Morand, tomando o paralelo do *HO* 53 (καὶ σπένδε γάλα) como paradigma de leitura e se apoiando ainda na hábil leitura proposta por C. Petersen (1968). Daí temos também a leitura da edição canônica de W. Quandt (1955), que Serra afirma ter consultado (p. 97), mas, que, para continuar no mesmo exemplo, adota a seguinte pontuação: “Φύσεως, θυμίαμα ἁρώματα”, o que nos fornece a discordância entre o editor e o tradutor. Serra parece, na verdade, seguir a mesma interpretação problemática de G. Ricciardelli (2012) e O. Hatzópoulos (2003), os únicos editores do texto a preferirem a leitura “Φύσεως θυμίαμα | ἁρώματα”. O curioso, porém, é que no texto grego que consta da tradução de Serra, a formatação se apro-

xima daquela empregada no texto de Quandt, “Φύσεως | θυμίαμα ἁρώματα”, do que só é possível imaginar que Serra tenha proposto a seguinte conjectura a seu texto: “(θυμίαμα) Φύσεως, θυμίαμα ἁρώματα”, o que não se apoia em nenhum dos manuscritos que nos foram legados. Logo: (θυμίαμα) add. Ord. Serra.

O estudo se presta mais a elocubrações sobre a figura de Orfeu, do que um exame detido dos *HO*, o que, por vezes, resulta em conciliações problemáticas de premissas, como o tema do silêncio supracitado, a partir do qual Serra depreende que, no proêmio, Museu se manteria calado enquanto estivesse aprendendo “o rito de sagração” proferido por Orfeu (p. 27). São poucas as páginas destinadas aos *HO*: entre as pp. 94-101, um descomprometido *status quaestionis*; entre as pp. 101-12, uma rápida análise da disposição sequencial dos hinos, talvez a parte mais interessante de seu estudo; e, somente às pp. 113-4, uma brevíssima apresentação da estrutura dos hinos, algo que é analisado com muito mais fôlego, por exemplo, em um artigo recente de A. Galjanić (2010). O que se vê com frequência é antes um exercício impressionista do que um estudo propriamente dito. Serra demonstra uma grande dedicação em legimitar aquilo mesmo que ele deveria estar analisando: a atribuição de *auctoritas* aos *HO* por meio da figura de Orfeu.

Compostos e — talvez — performados durante a Antiguidade tardia, é possível que a sua leitura se enriquecesse com um questionamento acerca da forma e do contexto dos hinos, se baseado cuidadosamente em uma abordagem empírica do texto, o que não parece ser o caso. Não temos testemunhos contemporâneos dos *HO* e, a não ser que sigamos um M. West, que não se acanha em propor uma imagem bastante nítida da ocasião de performance dessa obra (1983, pp. 28-9), ficamos restritos a um horizonte de observação bastante limitado dos *HO*: a própria compilação, da qual é possível entrever indícios textuais de performance (cf. Graf, 2009), e, como informação complementar, as correntes ritualísticas do mesmo período dos *HO*. Nesse sentido, uma leitura mais atenta do estudo já

mencionado de Morand (pp. 231-87) e ainda de M. H. Jáuregui (2010) poderia ser de grande auxílio. Com efeito, a bibliografia elencada por Serra e o seu manejo dela também é algo debatível. Serra faz menção à mais recente coletânea de fragmentos órficos realizada por A. Bernabé (2005), que demonstra claras aprimorações em relação à antiga edição de O. Kern (1972), mas dá preferência a esta última, sem motivo aparente. Do mesmo modo, Serra também faz uso da tradução de 1977 de A. N. Athanassakis, sendo que uma nova edição foi lançada em 2013, agora não só por Athanassakis, mas também por B. Wolkow, com um significativo acréscimo de comentários e uma nova introdução. As importantes teorias de A. Dietrich (1891) e de F. Graf (2009), que poderiam em muito enriquecer o seu comentário, apesar de elencadas em sua bibliografia, são citadas *en passant* no estudo, sem qualquer desenvolvimento. Há um claro descaso pela bibliografia mais atual a respeito do orfismo e dos *HO* e, descompassadas como estão, as suas referências só podem gerar um texto opinativo, como é a passagem que versa sobre a sua preferência pela teoria de um Orfeu xamânico (pp. 49-50, 53-5), ou ainda quando trata da influência órfica em Platão (pp. 24-5, 89) — sobre isso, inclusive, o próprio A. Bernabé, autor que Serra usa como argumento a favor de tal influência, conclui que o *corpus* platônico seria uma “síntese colossal que já não tem nada ou quase nada de órfico” (2011, p. 415). Enfim, um texto opinativo e, portanto, discutível.

Às pp. 112-3, Serra, não obstante fale vagamente da *tarefa* de tradução dos *HO*, não se detém exatamente sobre a *sua* tradução, em que ela se apoia e a quem ela se destina. Uma análise de seu texto mostra que em alguns momentos ele parece seguir a escola haroldiana, propondo compostos agramaticais (1.7, “Tomba-Touros” para ταυροπόλον; 6.3, “Tauribramante” para ταυροβόαν; 15.8, “Treme-terra” para σεισίχθων; 56.9, “[a] belas-tranças” para ἔρασιπλοκάμου), em que a permissividade poética parece falar mais alto, além de adotar uma expressividade solene e variegada que destoa da “ladainha”, como ele mesmo descreve mais de uma

vez, dos originais. Esses dois fatores acabam gerando momentos em sua tradução que não estão presentes nos originais, como o marcante “vinde (...) / ao místico sacrifício e à libação perfeita” que vertem os vv. 43-4 do proêmio, no original: “ἐλθεῖν (...) / τήνδε θυηπολίην ἱερὴν σπονδὴν τ’ ἐπὶ σεμνήν”, passagem em que os termos “místico” e “perfeita” dificilmente poderiam ser aceitos e que apresenta uma flagrante tentativa de incutir no texto uma leitura *a priori*. Dirigida a um público leigo, como me parece, essa tradução acaba, na verdade, justificando uma interpretação comum pela efígie acadêmica, o que não ajuda nem uma parte nem outra.

Trata-se, em suma, de uma edição cujos problemas prejudicam os *insights* produtivos. Em seu estudo, o cultivo da intuição enfraquece a análise do possível, o que é reforçado pelo aproveitamento precário da bibliografia e por uma tradução controversa. *Hinos Órficos: Perfumes* supre algumas lacunas, mas dá ensejo a muitas outras.

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ARLT, Roberto. *A Vida Porca*. Tradução de Davidson de Oliveira Diniz. Belo Horizonte: Relicário, 2014. 256 p.

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A obra de Roberto Arlt, atualmente considerado um dos maiores prosadores da Argentina no século XX, não tem sido muito difundida para o público de língua portuguesa. Apesar de contar com algumas traduções para o português brasileiro desde a década de 1970, o verdadeiro *boom* de novas edições e traduções se deu a partir de 2013, ano em que a obra entrou definitivamente em domínio público – uma alteração nas leis argentinas sobre a matéria fez com que a obra estivesse também em domínio público em períodos entre 1973 e 2009. É na esteira do redescobrimento de Arlt pelo mercado editorial brasileiro que surgem edições como a de *A Vida Porca*, tradução de Davidson de Oliveira Diniz para *El Juguete Rabioso*, romance de estreia do escritor.

O romance, que tem como protagonista Silvio Astier, um inventivo e despoído adolescente que aspira a ser um grande escritor e um grande bandido, opera em zona até então não explorada pela literatura argentina: a periferia, membrana de transição entre a cidade grande que se estabelecia e o mundo campesino, tão retratado literariamente até o início do século XX. Para tal abordagem, Arlt

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lança mão de recursos também inéditos no seu emprego literário: uma linguagem mais próxima à fala coloquial, com marcas como inversões, hesitações e suspensões do discurso, que é pontuado por coloquialismos e pelo uso do lunfardo, vocabulário corrente no *arrabal* portenho e renegado no campo literário até então. Costurando tais elementos, o escritor dá voz a personagens usualmente não representados e entrega uma obra verdadeiramente inovadora, por muitos considerada precursora do modernismo argentino.

Publicada em 2014 pela Relicário Edições, a edição de *A Vida Porca* pode ser considerada um espaço privilegiado para a exposição do fazer tradutório de Diniz, doutor em Teoria Literária pela UFMG e tradutor estreante. Editada com o apoio do *Programa Sur*, mecanismo de fomento às traduções de autores argentinos gerido pelo Ministério das Relações Exteriores daquele país, a obra oferece ao tradutor uma visibilidade poucas vezes encontrada em traduções no mercado editorial brasileiro: além de apresentar brevemente o autor na orelha da edição, Diniz escreveu um minucioso posfácio, em que pôde expor seu projeto tradutório, além de tecer considerações sobre o autor e a obra. Completa o conjunto de paratextos da edição o prefácio assinado por Eleonora Frenkel, mestre em Estudos da Tradução e doutora em Literatura pela UFSC, especialista na obra de Roberto Arlt.

As decisões tradutórias tomadas em *A Vida Porca* demonstram considerável autonomia do tradutor no processo editorial, a começar pelo título da obra: originalmente intitulada por Arlt *La vida puerca*, teve o título alterado para *El juguete rabioso* por sugestão de Ricardo Güiraldes (escritor de quem Roberto Arlt foi secretário e amigo), quando buscava editores para a publicação do romance, que ocorreria em 1926. Ao contrário das traduções anteriores do romance para diversas línguas (inclusive da primeira tradução para o português, *O Brinquedo Raivoso*, realizada por Maria Paula Gurgel Ribeiro para a editora Iluminuras, em 2013), Diniz opta por retomar o título original da obra, o que justifica em seu posfácio

por considerar que o uso de um título “menos cético”, como sugerido por Güiraldes, realiza o apagamento do caráter grotesco marcante nas obras de Arlt, prejudicando a estrutura moderna adotada pelo autor (p. 225-226). Para a prefaciadora, no entanto, a escolha apontada se resolve de forma satisfatória, em consonância com a ideia de equivalência de ambos os títulos, exposta pelo próprio Güiraldes (p. 9-10).

Ainda em relação às escolhas tradutórias, Frenkel pontua, na introdução do volume que “aquele que traduz Roberto Arlt está, também, condenado a escrever mal” (p. 8). De fato, a associação do “bem traduzir” às práticas canônicas de pontuação, sintaxe e léxico não resultaria em outra coisa que não um apagamento de Roberto Arlt na obra traduzida. O autor, que por muito tempo permaneceu estigmatizado por escrever “mal”, ou em descompasso com as normas, o fazia consciente e metodicamente, sendo sua escrita peculiar um dos pilares de seu fazer literário. Assim, não restaria outra alternativa ao tradutor de Arlt que não a busca pelo estranhamento causado pelas “incorrekções” de escrita, ou seja, travar, em seu próprio idioma, a mesma peleja com a normatização que o autor enfrentou, por vezes, alargando e enriquecendo o registro de seu sistema literário.

O tradutor, em seu posfácio, privilegia o panorama crítico da obra, em detrimento de comentários sobre a tradução. Realiza uma esmerada contextualização histórica e social do romance arltiano em seu sistema literário, delineando o caminho percorrido desde a fundação da literatura nacional até o surgimento da obra, dando especial atenção à construção dos cenários e vozes retratados no percurso, tendo como pano de fundo a construção da modernidade argentina. Entretanto, quando passa a tratar de questões práticas tradutórias, não define claramente seu projeto tradutório. Diniz, em sintonia com a prefaciadora Eleonora Frenkel, reconhece que a tarefa do tradutor arltiano é marcada pela renúncia à tentação de normatizar “imprecisões” do original. Assim, declara a intenção de abrir-se

à multiplicidade de vozes presentes, sem, no entanto, entrar em detalhes. De todo modo, Diniz aborda os pontos que considera fundamentais para a abordagem do original, preocupando-se com a manutenção da “dicção suja e abrasiva” característica do escritor portenho, em sua opinião. Para levar a cabo esse intento, julga necessário enfrentar questões como as do lunfardo, da pontuação e sintaxe arltianas e de sua rítmica, aproximada em uma arguta comparação com aquela empregada pelos bandoneonistas suburbanos da Buenos Aires da época.

Com relação ao léxico, Diniz relata que procurou “não neutralizar o estranhamento dos diálogos originais”, trabalhando o linguajar popular. Ao invés de balizar-se por algum falar específico do português brasileiro, porém (cabe observar que a maioria das traduções brasileiras da obra de Arlt costuma buscar aproximações com o falar paulistano, por considerar que sua formação similar à do falar portenho), o tradutor realiza a tentativa de “adaptar o português brasileiro àquelas camadas linguísticas do espanhol argentino” (p. 238), buscando salvaguardar o estranhamento do original. Ao considerar equivocada a pretensão de se utilizar um falar brasileiro específico, o tradutor procura operar de forma generalista, o que, no texto traduzido se reflete na utilização de expressões contemporâneas ou relativamente recentes, como “vermes fardados” (p.43) e “fuzuê” (p. 116), por exemplo, ao lado de outras aparentemente de registro mais antigo, como “auê” (p. 67), “xilindró” (p. 67) e “biruta” (p. 144). Completam o panorama vocábulos de uso não tão estendido, como “birosca” (p. 25) e “caô” (p. 47), e algumas expressões chulas, como “cagando e andando” (p. 34) e “virar um peido” (p. 178). É certo que a utilização de tais marcadores, por um lado, pode evitar uma tentativa preciosista de localização espacial e temporal, mas, por outro lado, incorre-se no risco de descontextualizar a obra, não procurando aproximar o leitor do *arrabal* portenho dos anos 20.

Pode-se dizer que é certa, também, a impossibilidade de evitar apagamentos em relação ao original. Dessa forma, palavras em *verse*

– uma modalidade do lunfardo que consiste em alterar a ordem das sílabas na palavra, visando à criação de um vocabulário hermético, acessível apenas aos iniciados – previsivelmente gerarão perdas tradutórias, visto que, apesar de factível, não é artifício corrente em português brasileiro, causando um estranhamento distinto daquele presente no texto de partida¹. Por outro lado, o apagamento de marcadores culturais, como o vocábulo “sainete” (substituído por “ópera bufa”, p. 33), por exemplo, seria evitável através do uso de nota de tradução, costumeiramente sendo prerrogativa do editor se valer ou não desse recurso.

Com relação ao emprego de tais notas, deve-se observar que nem sempre se mostrarão produtivas ou pertinentes, correndo o risco de configurarem, ao invés de apoio, em entrave à leitura. No entanto, por diversas vezes, elas se sobressaem como ferramenta útil ao tradutor, seja para contextualização de elementos desconhecidos do leitor, seja para observações estético-literárias que enriquecem a leitura. Nesse sentido, Diniz maneja habilmente o recurso, evitando seu uso excessivo, ao mesmo tempo em que não hesita em lançar mão dele quando considera produtivo. Aa nota sobre a expressão “cielo raso” (p.56) pode ser tomada como exemplo disso: ao deparar-se com expressão sem correspondência na língua de chegada, mas que não possui apenas função referencial, operando também no plano estético, o tradutor apresenta sua correspondência mais imediata como opção tradutória, reservando para a nota de rodapé as explicações que buscam resgatar o aspecto teleológico da importância dos livros e das bibliotecas gerado pela metáfora arltiana.

Outro aspecto relevante são os versos citados, que são tratados de maneira não-uniforme: uma canção entoada por um bêbado, no

¹ A esse respeito, Maria Paula Gurgel Ribeiro, tradutora brasileira de Arlt, faz considerações interessantes em sua dissertação de Mestrado, *Tradução de Aguafuertes Portenias, de Roberto Arlt* (2001:72).

primeiro capítulo (p. 61), ou o canto de roda de algumas crianças (p. 73-74) são mantidos no original, enquanto os versos de um jovem no capítulo seguinte são traduzidos, sem menção ao original. Já alguns versos de tango entoados pelo personagem Manco, no terceiro capítulo, são mantidos no original (p. 173; p. 176), acompanhados de nota de tradução. Finalmente, alguns versos de *As flores do mal*, declamados pelo protagonista (p. 58-59), mereceram tradução, além de nota em que consta o original em francês e a tradução livre de Arlt – versão efetivamente publicada nas edições argentinas da obra². Tal cuidado oportuniza uma digressão do tradutor, relacionando o ato tradutório de Arlt a sua obra, na qual o processo de tradução livre estaria calcado em seu projeto literário, algo que talvez pudesse ser mais bem aproveitado no posfácio. Note-se, ainda nesse sentido, que tal observação, em conjunto com a considerável quantidade de ocorrências de versos observada, parece ir ao encontro da comparação proposta por Diniz entre a narração arltiana e o bandoneon suburbano, retomada ainda pela arte de capa da edição.

Além dos itens explorados, pode-se dizer que o tradutor, na maior parte da narrativa, busca uma aproximação através da tradução literal direta, visando à recriação da sintaxe do autor. Tal estratégia, como é sabido, pode muitas vezes redundar em texto em que ressoam ecos da língua de partida, procedimento defendido por alguns teóricos da tradução. Tais ocorrências, no entanto, podem ser consideradas desprezíveis na obra, seja por não interferirem demasiado no desenvolvimento do enredo, seja por cumprirem, na língua de chegada, certa torção sintática semelhante à presente na obra de Arlt em espanhol.

Por fim, deve-se observar que o “estranhamento” buscado e defendido por Diniz opera no plano literário e é fundado no projeto

² Sempre que citado cotejo com a obra em espanhol, trata-se da edição de *El Juguete Rabioso* organizada por Ricardo Piglia (Espasa Calpe: Buenos Aires, 1993).

literário arltiano, não havendo que se confundir com a mera incorreção. Assim, o esmero editorial de proporcionar paratextos de qualidade e conteúdo valioso não encontrou paralelo na revisão, havendo supressão de caracteres ou incorreções de grafia. Em alguns momentos, é possível observar omissões, que em alguns momentos atingem uma fala, em outros atingem parágrafos inteiros. Tais omissões, por vezes, apenas causam quebra do ritmo de leitura. Em outras, porém, alteram o sentido do texto. Ressalte-se, no entanto, que, os problemas apontados são menores, e por isso mesmo sanáveis em futuras reedições. Apesar desses problemas, *A Vida Porca* representa um importante acréscimo à bibliografia arltiana disponível para o leitor brasileiro.

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ENTREVISTA/INTERVIEW

APRESENTAÇÃO

NGŪGĨ WA THIONG'O

Romancista e eminente teórico no campo da literatura pós-colonial, Ngũgĩ wa Thiong'o é atualmente professor de Inglês e de Literatura Comparada na University of California, Irvine, USA. Nascido em 1938, sua origem modesta (família de camponeses) não o impediu de ter acesso à educação formal. Fez toda a sua formação no Quênia desde o ensino básico (em Kamandura, Manguu e Kinyogori), o ensino médio (Alliance High School) até a faculdade (Makerere University College). Adolescente no Quênia colônia britânica (1895-1963), Ngũgĩ conheceu a chamada *Mau Mau War*, guerra pela independência que, mais tarde, passou a ser o tema central no princípio da sua produção literária.

Conhecido na região austral da África pela interpretação da sua peça *The Black Hermit* em 1962, Ngũgĩ é também autor de mais de 20 peças e novelas, traduzidas para mais de 30 línguas, entre elas: *Weep Not Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967), *Wizard of the Crow* (2006) (tradução de Murogi wa Kagogo, originalmente escrito em língua Gikuyu), *Dreams in a Time of War* (2010), *In the House of the Interpreter* (2012), etc. Além das peças, Ngũgĩ wa Thiong'o escreveu diversos livros críticos que, entre reminiscências de memória e uma resoluta incumbência intelectual e filosófica, dissertam sobre o lugar da África, das línguas africanas e da produção literária africana no cenário global incluindo: *Secure the Base: Making Africa Visible in the Globe* (2016), *Birth of a Dream Weaver: A Writer's Awakening* (2016), *Globalectics: Theory and the Politics of Knowing* (2014), *In the*



Name of the Mother: Reflections on Writers and Empire (2013), *Barrel of a Pen: Resistance to Repression in Neo-Colonial Kenya* (1983) etc. sendo *Decolonising the Mind: The Politics of Language in African Literature* (1986) o mais conhecido.

Ao longo da sua atuação de professor e crítico, Ngũgĩ wa Thiong'o recebeu aproximadamente 10 títulos de Doutor *Honoris Causa*, os mais recentes sendo conferidos pela *KCA University*, Quênia, 2016 e pela *Yale University*, EUA, 2017.

Yéo N'gana

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INTERVIEW WITH NGŨGĨ ENTREVISTA COM NGŨGĨ

WA THIONG'O

WA THIONG'O

Cadernos de Tradução (CT): *You have relentlessly battled over decades for a promotion by Africans themselves of their languages, cultures and literature. Would you please briefly tell us what you mean(t) by African literature? What is the current state of affairs?*

(NWT): It should be obvious by the name, African, but given the linguistic distortions inherited from colonialism, we are in this position where we have to ask for a definition which should be inherent in the title. African Literature is that literature written by Africans in an African language. Literature written by Africans in European languages is called *Europhone African Literature*. Up to now it, has three main branches: Anglophone, Francophone and Lusophone. To call *Europhone Literature* by the name *African*

(CT): *O senhor tem lutado incansavelmente, ao longo das últimas décadas, a favor da promoção pelos próprios africanos de suas línguas, culturas e literaturas. Poderia nos dizer o que chama/va de literatura africana? Qual é a situação hoje?*

(NWT): Deveria ser óbvio pelo próprio nome, Africana, mas, devido às distorções herdadas do colonialismo, nos encontramos neste estado que exige, de nós, uma definição que deveria ser intrínseca ao título. A "Literatura Africana" é uma literatura escrita por africanos numa língua africana. A literatura escrita por africanos nas línguas europeias é chamada *Literatura Africana Eurófona*. Até agora, ela está dividida em três ramos principais: anglófono, francófono e lusófono. Chamar a *Literatura Eurófona* pelo nome *Literatura Africana* é um

Literature is a clear case of Literary Identity Theft.

caso evidente de “Usurpação de Identidade Literária”.

(CT): *You advocate a lot for a bilateral movement. That means translations should been done both ways from European languages to African ones, and vice-versa. And you also made it clear that government policies should accompany the process through the promotion and introduction of these languages within the educational system. So, how is the choice of the target language to occur in a country like Côte d'Ivoire with about 62 local languages?*

(CT): *O Senhor defendeu bastante a ideia de se haver um movimento bilateral. Quer dizer que as traduções devem ser feitas em ambas as direções, das línguas europeias para as línguas africanas e vice-versa. O senhor também deixou claro que as políticas governamentais não de acompanhar o processo através da promoção e da introdução dessas línguas no sistema de ensino. Para tanto, como se faria a escolha da língua alvo num país como a Costa do Marfim com aproximadamente 62 línguas nacionais?*

(NWT): Government policies towards African languages have to change if Africa has to move forward in its own image. The slavish embrace of European languages as the languages of power and authority has to end. But writers and publishers have to come on board. And also translators. I have talked of translation as the common language of languages. As for many languages in one country,

(NWT): As políticas dos governos direcionadas às línguas africanas não de mudar se quisermos que a África cresça a seu próprio ritmo. A adoção servil das línguas europeias como línguas do poder e da autoridade tem que acabar. Por isso, escritores e editores têm de entrar no palco. Os tradutores também. Falei da tradução como de uma língua comum às todas línguas. Qual é o problema em se ter

what is the problem? It just means that there are many communities with distinctive histories and languages. Language is a human right. The challenge is really that of intercommunity communication. In the case of Cote d'Ivoire, you have French. It is just a fact. But all the other 62 languages have a right to be. A child in the country should have at least two languages: their mother tongue and then French as the language of power. But they should be encouraged to learn another African language, of another community within the country. As for books and other material written in any of the 62 languages, they can and should be translated into as many other Ivorian languages as possible, and of course also into French. Equally important is the translation from French into the other 62. I don't know if you have heard of the Jalada translation project. Google it as Jalada Translation 01. My story, *Ituika ria Murungaru*/The Upright revolution, originally written in Gikuyu, my mother tongue, has now been translated into 40 African languages, 6 European languages, 6 Asian

várias línguas no país só? Isso significa apenas que existem muitas comunidades com histórias e línguas distintas. A língua é um direito humano. O verdadeiro desafio é o da comunicação intercomunitária. No caso da Costa do Marfim, vocês têm o "francês". É apenas um fato. No entanto, as 62 línguas têm todas o direito de existir. Cada criança nesse país deve falar pelo menos duas línguas: sua língua materna e, em seguida o francês, língua do poder. Mas, ela deve ser incentivada a aprender uma outra língua Africana, de outra comunidade presente no país. Se alguns livros e materiais forem escritos numa dessas 62 línguas, podem e devem ser traduzidos para o máximo possível de línguas marfinenses, e incluindo o francês. Não sei se você ouviu falar do projeto de tradução *Jalada*. Procure no Google *Jalada Translation 01*. Minha história, *Ituika ria Murungaru*/ *A Revolução Vertical*, originalmente escrita em Gikuyu, minha língua materna, foi traduzida para 40 línguas africanas, 6 línguas europeias, 6 línguas asiáticas, e 2 línguas

languages, and two Middle eastern, making it a total of 54. Jalada is clearly showing the way to our future.

(CT): *In francophone Africa, we've seen writers like Ahmadou Kourouma, Henri Lopes, and Jean-Marie Adiaffi among others, whose characters' names and fates were firmly tied. Those names were inspired by the imaginary of their authors' cultures and participated to both the humor and the flavor of the narratives. Then, my question is how important are names and naming in your literary creating process? And how did you come to decide if yes or no you have to maintain your characters' names in their original Gikuyu forms during the translation of Caïtaani mutharaba-Ini ?*

(NWT): Names are important. Language itself is a vast naming system. In translation one has to keep the original names of the characters and places, which is what I do.

do Médio oriente, totalizando 54. *Jalada* está mostrando claramente o caminho para nosso futuro.

(CT): *Na África francófona, temos conhecido escritores como Ahmadou Kourouma, Henri Lopes e Jean-Marie Adiaffi entre outros, cujos nomes dos personagens têm uma ligação estreita com os destinos dos mesmos. Inspirados pelos imaginários das culturas dos autores, esses nomes participam de ambos o humor e o sabor das narrativas. Agora, minha pergunta é: qual a importância dos nomes e da nomeação no seu processo de criação literária? Como o senhor decidiu se deveria ou não manter os nomes de seus personagens na sua forma original Gikuyu durante ao traduzir Caïtaani mutharaba-Ini ?*

(NWT): Os nomes são importantes. A língua em si é um vasto sistema de nomeação. Na tradução, deve-se manter as formas originais nomes dos personagens e dos lugares. É o que eu faço.

(CT): *In Decolonising the mind, you referred to Janheinz Jahn who defined African literature in European languages as “neo-African literature”, and to Gabriel Okara defending that the only way to effectively express African ideas, philosophy and Folklore in whatever European language, was to translate them almost literally from African native language(s). So, who do you think can translate neo-African literature? Can African proverbs and turns of phrase be translated?*

(NWT): In translation, one has to try and convey the spirit and intent of the original language into the target language. In my view, the translations should read fluently in the target language. No distortions, thank you. If the reader wants to have the flavor of the original language, then they should learn the original and read the work in the original.

(CT): *Is there any necessity of having a set of guidelines (a theory-like) to the transport*

(CT): *Em Descolonizando a mente, o senhor se referia a Janheinz Jahn quem chamou a literatura Africana nas línguas europeias por “neoliteratura africana”, e Gabriel Okara que defende que a única maneira de expressar eficientemente as ideias, a filosofia e o folclóre africanos, em qualquer língua europeia que seja, consistia em traduzi-las literalmente das línguas locais africanas. Então, quem o senhor acha que pode traduzir a neoliteratura africana? Podem os provérbios e o falar africanos serem traduzidos ?*

(NWT): Na tradução, deve-se procurar traduzir o espírito e o intento da língua original para a língua alvo. Na minha opinião, as traduções devem, na língua alvo, ser lidas com facilidade. Mas sem distorções, por favor. Se o leitor quer ter o sabor da língua original, então deverá aprendê-la e ler o texto na sua forma original.

(CT): *Há necessidade de se ter um conjunto de regras (do tipo teoria) para o transporte*

of African literature to non-African languages? If yes, will it not impinge on the translator's freedom and creativity? For the latter, as both a cultural mediator and promoter, is a writer of translations as well?

(NWT): The translator has one responsibility: to try and capture the spirit, intent and sense of the original and convey that into the target language. It is no good trying to capture the syntax of the original in the target language. For instance some languages have adjectives come after follow nouns e.g. Water blue. Others like English have the adjective before the noun, e.g. Blue water. So you have to capture the spirit and intent of the original but within the form of the target language.

da literatura africana para as línguas não europeias? Caso sim, isso não afetaria a liberdade e a criatividade do tradutor? Sendo que este último, além de mediador e promotor, é também escritor de traduções?

(NWT): O tradutor tem uma só responsabilidade: tentar captar o espírito, intento e o sentido do original e transmiti-los na língua alvo. Não é nada legal procurar reproduzir a sintaxe do original na língua alvo. Por exemplo: em algumas línguas, os adjetivos vêm depois dos nomes (*Water Blue*). Noutras como o inglês os adjetivos se colocam antes dos nomes (*Blue Water*). Portanto, você tem de sintonizar o espírito do original, mas dentro da estrutura da língua alvo.

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