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## Liste de relecteurs – List of reviewers

### *Parallèles 2015-2016*

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Nous tenons à remercier chaleureusement tous les relecteurs qui ont généreusement accepté d'évaluer des manuscrits soumis pour publication dans les volumes 27 et 28 de *Parallèles*.

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**Poetry as a heuristic object of discourse in translation theory.  
Preliminary notes for the resurrection of  
poetry translation in the age of globalization**

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### **Abstract**

In recent years, especially since the sociological turn and the advent of globalization in Translation Studies, very few academic articles or book chapters on literary translation have focused on poetry as a literary form. A major shift to prose has mirrored the recent trends on the international translation market. However, in his introduction to a guest-edited issue of *Translation Studies*, Lawrence Venuti rightfully argued that poetry should be “moved closer to the center of Translation Studies” (2011, p. 127), as “[it] is more likely to encourage experimental strategies that can reveal what is unique about translation as a linguistic and cultural practice.” (p. 127) The present article looks at how this literary form has been exploited by a number of scholars pertaining to various schools of thought, in an attempt at demonstrating its heuristic value for the academic discourse in Translation Studies. The analysis suggests that the potentialities of poetry translation are countless, both from a discursive and from a conceptual point of view.

### **Keywords**

Poetry translation, discourse analysis, metadiscourse, Translation Studies

## 1. Introduction

No matter how long-standing the controversy related to the untranslatability of poetry, its undeniably translatable character is demonstrated by the sheer number of translated poems; poetry has been and still is translated in all literatures. What we find interesting in relation to poetry translation is the fact that, even if most criticism on this topic has been centered on the difficulty or impossibility of adequately translating a poetic text, the discourse of Translation Studies has often used poetry as a literary form and poems as textual instances to make the case for translatability (Pound, 1960; Bellos, 2011; Jones, 2011; etc.).

The aim of this paper is then to examine how the academic discourse<sup>1</sup> in Translation Studies—be it normative, descriptive, functionalist, etc.—was formulated around a genre that has been traditionally considered the epitome of untranslatability. We will hopefully add to the existing scholarship on the metalanguage of translation (Gambier & Doorslaer, 2009; St. André 2010; etc.) an approach which seeks to counter the popular untranslatability fallacy in relation to poetry and to demonstrate the effectiveness of this literary form as a heuristic device. We will see at what point during the articulation of a translation theory the author brings poetry into the research argument as a forceful persuasive tool and what discursive strategies are employed in doing so. To this end, we will use Louis Kelly's structure of a complete theory of translation, which ideally "has three components: specification of function and goal; description and analysis of operations; and critical comment on relationships between goal and operations." (Kelly, 1979, p. 1)

The analysis is based on the first edition of Lawrence Venuti's *Translation Studies Reader* (2000), a wide-ranging collection of classic essays and important recent statements on the theory and practice of translation. Our paper examines the role played by poetry in contributions signed by various authors, like Hans Vermeer and Roman Jakobson, but it draws mainly on three seminal and widely cited essays in the field: Walter Benjamin's "The Task of the Translator" (translated into English by Harry Zohn), Eugene Nida's "Principles of Correspondence", and Antoine Berman's "The Task of the Translator" (into English by L. Venuti). Our choice was influenced by several factors: first, by the traction they gained in the discourse of our emerging discipline during the 20<sup>th</sup> century; second, by the very diverse profile of their authors: Bible scholar Nida, critic and philosopher Benjamin, and philosopher and theorist of translation Berman—and all, at the same time, translation practitioners; and finally, by the diversity of languages and cultures in which these articles were originally written (German, English, and French).

Although "native speakers of English wrote relatively little of the Western translation theory that has proved influential during this century" (Venuti, 2000, p. 3), it is arguably through English that most texts originally written in other languages have been influencing Translation Studies discourse. Therefore the present metadiscourse analysis, especially the examination of those passages related to intentionality, informativeness, and situatedness, is carried out on the English translations of the German and French originals; however, we shall refer to the original texts in order to verify the rightfulness of our stylistic analyses (mainly in relation to authors' lexical choices).

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<sup>1</sup> By 'academic discourse' we understand essays that have contributed to the emergence and development of Translation Studies as a discipline, although some of their authors have never been part of the academia (i.e. Walter Benjamin).

Before performing a discourse analysis on a selection of texts in *The Reader*, we take a short detour which is meant to bring more evidence in support of the non-dysphoric nature of poetry translation, of utmost importance for the present study. If theorists have talked about this naturally unpleasant feature either in relation to translation seen as a task (Berman, 1985) or as excluding the self (translating *le sens des autres* – Augé in Brisset, 1998), then we may safely assume it could be also interpreted in relation to translation as a process which involves loss. And where is loss more likely to appear than in poetry translation?

For his 2007 *La traduction en citations*, Jean Delisle selected 3117 citations, divided into 106 categories, with an average number of 29 citations per category. Obviously, there is an unequal distribution of citations, which results in some categories with as few as 7 entries (e.g. *adaptation*) and others with as many as 178 (e.g. *métaphores de la traduction*) or 100 (*métaphores du traducteur*). Under *poetry*, Delisle grouped a fairly high number of citations (84), which is striking in the context of almost zero representation of other literary forms as categories (only 24 citations under *traduction théâtrale* and 20 under *vers/prose*). After we cross-referenced *poème*, *poésie* or *poète* in the index with the dysphoric categories of *art ingrat* (26 entries), *art difficile* (56 entries) or *problèmes de traduction* (20 entries) we did not get any results. Nor did we after cross-referencing the same three terms with the categories of *traduisibilité* (29 citations) or *intraduisibilité* (43).

We examined in what categories in Delisle's book the words *poésie* and *poème* appear, apart from the corresponding categories of *Poetry* or *Verse/Prose*. The only occurrence of the word *poésie* is under *Bible* and refers to the non-poetic style of French translations of the Scriptures (cf. Paul Claudel as cited in Delisle, 2007, p. 25). As far as *poème* is concerned, it appears under *mauvaises traductions*—as the most likely victim of bad translation (cf. Henri Meschonnic as cited in Delisle, 2007, p. 167); under *nature de la traduction*—as the epitome of a translation which might very often remain unfinished (cf. André Pézard as cited in Delisle, 2007, p. 209); under *perte*, *entropie*—to illustrate the risk of loss in poetry translation; under *promotion*, *valorisation de la traduction*—the imperfectly translated poem as a much better alternative to absolute silence (cf. Arthur Miller as cited in Delisle, 2007, p. 237); and, finally, under *rappor tuteur/traducteur*—as the literary form which places translators in a difficult position not only in relation with the author of the poems, but also in relation to themselves (cf. Philippe de Rothschild as cited in Delisle, 2007, p. 249). Delisle's dictionary might not be the most exhaustive source, yet we think it is a relevant one, one which contains only two definitions which mention the potentially dysphoric nature of poetry translation.

If a literary form is not particularly (un)translatable, it means there is no reason to mention it in an argument on (un)translatability. Then why is poetry as a form of literature mentioned in various theories in Translation Studies, if not for the difficulty or impossibility of adequately translating it? What is it that determines Translation Studies scholars and literati in general to talk about poetry in contexts exclusively related to translation as a process, but to avoid it in essays, monographs or studies on literary translation in the context of globalization, for example? While its “tenuous position in the process of commodification” (Venuti, 2011, p. 127) makes poetry fall behind as a research topic in the context of global translation flows, its potential as a heuristic discourse device needs to be explored further.

## 2. Poetry in The Translation Studies Reader (the 1st edition)

Our interest in the recent underrepresentation of poetry in Translation Studies had also been pursued from a more technological point of view. A statistical survey<sup>2</sup> run on 39 issues of the reputed Canadian Translation Studies journal *META : Journal des traducteurs* with the help of TextStat 2.0 and its built-in concordancer had showed that only 6 articles between 2001 and 2010 were dedicated to poetry translation *per se*, while 53% of the words naming various literary forms were related to poetry. This was an indication that although poetry translation was a minority research topic in itself, the translation of poetry was helping researchers in their rationalizations. Therefore, we moved on to an analysis of the metadiscourse in Translation Studies, that is, to the very subject of this article.

According to the first edition of *The Reader*, it appears that poetry has always been part of the academic discourse in Translation Studies. If the high number of *métaphores de la traduction/du traducteur* in Delisle's repository makes the case for a certain poetic discourse on translation, we are now endeavoring to see how much of that has been adopted by the academic discourse in Translation Studies, a fairly young discipline. If "[o]ver the past decade or so, academic writing has gradually lost its traditional tag as an objective, faceless and impersonal form of discourse and come to be seen as a persuasive endeavor involving interaction between writers and readers" (Hyland, 2005, p. 173), Translation Studies could not have been an exception. Let us just recall how Theo Hermans started his 2003 essay titled "Cross-Cultural Translation Studies as Thick Translation": "This essay springs from irritation and disbelief." (p. 380) That is anything but impersonal and faceless.

The 2000-edition of the reader is a collection of 30 articles that span over the whole 20<sup>th</sup> century. A search run in the text of this volume with the morpheme "poet-" shows 298 occurrences, of which "poetry" accounts for 90, "poetic-" for 80<sup>3</sup>, and "poet" for 18. The same search run for "prose" and "novel" leads to 81, respectively 108 results—significantly in the case of "poetry". Just as Venuti mentions in his introduction, "[p]oetry [...] is at the center of the texts by Benjamin, Pound, and Nabokov, but also those by Levý, Frawley, and Gutt" (2000, p. 7); however, there are in fact 9 more contributors who mention in a relevant way poetry as a literary form in their essays: Jorge Luis Borges, José Ortega Y Gasset, Roman Jakobson, Eugene Nida, Katharina Reiss, Hans Vermeer, Phillip E. Lewis, Antoine Berman, and Lawrence Venuti<sup>4</sup> himself; by 'relevant' here we mean conducive to more arguments to support the research they carry out and the theory they propose.

Most translation theorists who do not focus their research on poetry translation and not even on literary translation in general resort to poetry at the peak of their research argument—therefore towards the end of their essays, just before the conclusion. For example, in Katharina Reiß's "Type, Kind and Individuality of Text. Decision Making in Translation" (translated from

<sup>2</sup> "Is Poetry for the Happy Few?: A Corpus-Based Analysis of Translation Studies Articles after 2000 in *Meta: Journal des traducteurs*"—an assignment carried out during the *Developments in terminology, lexicology and technologies* doctoral seminar at University of Ottawa's School of Translation and Interpretation in April 2014. Unpublished.

<sup>3</sup> We have excluded the term *poetics* from this count, as it appeared mainly in André Lefevere's "Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature" with the general meaning of "code of behavior".

<sup>4</sup> Even if there are two occurrences of the lexeme *poet-* in Gayatri Spivak's and Appiah's essays, we chose not to include it in the present analysis, because we deemed their use of it as being incidental and not important for their argument.

German by Susan Kitron) poetry is listed under text types as ‘expressive’—the most difficult type of equivalence to achieve, and also under *problematic cases*, in an “if...then” type of rationalization pattern, followed by a recommendation. This is what we would call a common occurrence of poetry as a discourse object in Translation Studies: during description and analysis of operations performed by the translator, most often as a special case or exception from the general rule, which usually leads to a prescriptive type of discourse: “**If, for instance, elements of poetic language are used when content is conveyed (informative type)—the so-called loan structures (Hantsch, 1972)—the translation ought to strive for an analogously poetic form for those elements.<sup>5</sup>**” (Reiß as cited in Venuti, 2000, p. 169, emphasis mine<sup>6</sup>)

Similarly, Ortega Y Gasset (translated by Elizabeth Gamble Miller) uses the example of poetry when talking about loss in the translation process. Using evaluative modifiers like *no more than* or *ever*, Y Gasset places poetry on a higher level in comparison to translation, which is in fact another way to word untranslatability, as we will see later on in Jakobson’s essay: “The simple fact is that the translation is not the work, but a path toward the work. If this is a poetic work, the translation is **no more than** an apparatus<sup>7</sup>, a technical device that brings us closer to the work without **ever** trying to repeat<sup>8</sup> or replace it.” (as cited in Venuti, 2000, p. 61)

In Vermeer’s “Skopos and Commission<sup>9</sup>” (translated into English by Andrew Chesterman), for example, poetry is at the core of his answer to the first objection against the highly functionalist Skopos theory, according to which literary texts have no aim. After a first set of theoretical arguments which showed that, if an action is not assigned a purpose, then it is not an action, Vermeer brings to the front an irrefutable argument: poetry, thought to be the ultimate non-lucrative, aimless affair, has a purpose. He builds his argument on two levels: an imaginary one, narrated like an impersonal story, but interspersed with his own comments in brackets, meant to keep the so-called story linked with the second level, the argumentative one:

“For instance, assume that a neat rhyme suddenly comes into one’s mind. (This is surely not an action, technically speaking.) One then writes it down. (Surely an action, since the rhyme could have been left unrecorded.) One continues writing until a sonnet is produced. (An action, since the writer could have chosen to do something else—unless the power of inspiration was simply irresistible, **which I consider a mere myth.**)” (Vermeer as cited in Venuti, 2000, p. 224)

The stake of the paragraph is high, but the tone is almost informal, even mocking in the end, where poetical inspiration is presented as a *mere myth*—a metaphor preceded by a strongly evaluative negative adjective, marking the overt engagement of the author in the discourse. Vermeer does not even use the word *poetry*, but employs *rhyme*, a word which is even less likely to occur in an argument on skopos.

<sup>5</sup> The translation published in *Poetics Today* (Vol. 2, No. 4, “Translation Theory and Intercultural Relations” [Summer – Autumn, 1981], pp. 121-131) contains the following note: “Translated from a German manuscript by Suzan Kitron.” The original book by Katharina Reiß—*Möglichkeiten und Grenzen der Übersetzungskritik. Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen*. Munich: Hueber—does not contain the paragraph above.

<sup>6</sup> All emphasis mine, unless stated otherwise.

<sup>7</sup> Sp. *sino más bien un aparato* (Ortega Y Gasset 2013, p. 40).

<sup>8</sup> Sp. *sin pretender jamás repetirla* (Ortega Y Gasset 2013, p. 40).

<sup>9</sup> It was impossible for the author of this essay to locate the original text by Hans Vermeer. Its unavailability point at the influence it gained through its English translation and hopefully justifies the analysis performed solely on its translation.

The second part of his argument becomes again formal in tone and grounds poetry in the reality of the publishing industry, making us believe his rationalization will come to a close, but the text again makes a loop and sends us back in history—when one would think literature was not so much a matter of purpose—only to make the reader doubt about it once more. If the first part of this paragraph is written in a plain argumentative style, when he turns back to poetry, the style becomes again more playful, more rhetorical, as if mimicking a lawyer's discourse in court:

"If we accept that the process of creating poetry **also** includes its publication (and maybe **even** negotiations for remuneration), then it becomes clear that such behaviour as a whole does indeed constitute an action. Schiller and Shakespeare **undoubtedly** took into account the possible reactions of their public as they wrote, as **indeed** anyone would; must we actually denounce such behaviour (conscious, and hence purposeful), because it was in part perhaps motivated by **such base desires as fame and money?**" (Vermeer as cited in Venuti, 2000, p. 224-225)

The discourse is emotionally charged (*undoubtedly*) and the evaluative language (*such base desires*) is used in such a manner that it achieves a highly satirical effect, even mockery and sarcasm. After this rationalization, his argument ends abruptly, with a paragraph that consists of one complex sentence, as if his use of this particular example was more than sufficient and his point was made.

Roman Jakobson's "On Linguistic Aspects of Translation" is another example of an essay which uses poetry at a critical stage of its argument. In the 50s and 60, the seemingly never-ending debates around literal and free translation were replaced by the new debate around certain key linguistic issues, among them those of meaning and equivalence, discussed by Jakobson in 1959. According to him meaning is given by the signifier, which is the signal of the signified (the concept) and there is no full equivalence between code-units of different languages. The result/conclusion of such a forensic analysis is that translators should substitute not words, but messages, with only one exception—poetry, considered 'untranslatable'. We can see again that poetry comes into play at the very end of his argument, after another example in which the difficulty of translating the Slavic *Evangeliarium* was given by the *poetic obstacle*. When strictly referring to poetry, the discourse takes a more definitive turn (*poetry by definition is untranslatable*) and we can sense a shift in the linearity of the academic discourse through appositions—*in short, any constituents of the verbal code, or to use a more erudite, and perhaps a more precise term*—as well as a higher number of arguments concentrated in a very condensed paragraph. At the same time, he uses a verb that would have been very unlikely to occur in such a text—to *reign*, which in a linguist's scientific language would commonly be the equally metaphoric, but perhaps less connotative *to govern*.

"**In poetry**, verbal equations become a constructive principle of the text. Syntactic and morphological categories, roots, and affixes, phonemes and their components (distinctive features)—**in short, any constituents of the verbal code**—are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. Phonemic similarity is sensed as semantic relationship. The pun, **or to use a more erudite, and perhaps more precise term**—paronomasia, **reigns** over poetic art, and whether its rule is absolute or limited, **poetry by definition is untranslatable**. **Only** creative transposition is possible [...]" (Jakobson as cited in Venuti, 2000, p. 117-118)

Just like in Vermeer's case, poetry is the last card Jakobson plays, and a decisive one for that matter, a card that determines the result (i.e. conclusion) of his analysis. And when we thought

the role of poetry in a linguist's argument has ended, here it comes again, more powerful, more speculative, attacking one of the best established common places in Translation Studies—the Italian adage *Traduttore, traditore*: "If we were to translate into English the traditional formula *Traduttore, traditore* as "the translator is a betrayer," we would deprive the Italian **rhyming** epigram of all its paronomastic value." (Jakobson as cited in Venuti, 2000, p. 118) Jakobson ends his essay with two open-answer (false?) rhetorical questions, which perhaps invite the readers to look at his essay again and reach naturally the same conclusions as he did. We would also argue that a translation like *Translator, traitor* would very likely put an end to this seemingly very problematic issue of translating this proverbial saying appropriately. It is hard for us to believe that Jakobson did not think about such a simple solution. That may be another example showing that the so-called dysphoric nature of poetry translation is often overstated.

Another subcategory of essays are those showing a dysphoric perception of poetry translation. For authors like Frawley and Lewis, poetry is not necessarily part of an argument towards a theory in Translation Studies, but more like an appendix that causes problems, something that stands in the way of a coherent articulation of a possible theory—"So, as a translator rendering "bride in her veil of sea," Tarn can be neither praised nor chided; those judgments come only to Tarn as a poet and **poetic evaluation is too lugubrious a topic** for any systematic semiotics." (Frawley as cited in Venuti, 2000, p. 259)—or in the way of translators for that matter: "In his studied writing practice, Derrida plays masterfully on the associative, poetic resources of French, generating articulatory structures that a reader of the French can hardly miss. He thus creates, to be sure, **many a problem** for the translator." (Lewis as cited in Venuti, 2000, p. 276)

In his "The Measure of Translation Effects," Lewis places the particular example of poetry in the middle of a very dense paragraph; yet it stands out from the multitude of concepts because of the inverted syntax, the presence of complementary opposites (*no less than..., much more*), and of veiled repetition (*fidelity...to*). Although there is no negative adjective or context associated to it, poetry translation appears as a complicated process, which requires more steps to be taken towards appropriate completion: "**No less than** in the translation of poetic texts, the demand is for fidelity to **much more** than semantic substance, fidelity also to the modalities of expression and to rhetorical strategies." (Lewis as cited in Venuti, 2000, p. 270)

But apart from being the object of various controversies in Translation Studies (e.g. translatable vs. untranslatable, poetry translation vs. prose translation, etc.), poetry is a literary form that calls for innovation and offers the starting point (or at least one of them) in shaping the discourse of the discipline. Perhaps the three most renowned essays in the 2000 edition of *The Reader* are the essays by Benjamin, Nida, and Berman. All of them treat poetry not as predicament or translators' nemesis, but as an ultimate challenge that crafts the skills of translators, much the way "The Craft of Translation", edited in 1989 by John Biguenet and Rainer Schulte, does, for example, by focusing more than half of the contributions around poetry translation.

### 3. Benjamin or writing in style

From the late 18<sup>th</sup> century to the 1960s all translation approaches had focused on lexical choices and grammatical constraints. Benjamin's text moved beyond such formal restrictions, away from literalness, and shifted readers' attention towards a more productive attitude of language enrichment through translation. If "the task of the translator [is] to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his recreation of that work"<sup>10</sup> (Benjamin as cited in Venuti, 2000, p. 22), there should be little wonder about Benjamin's use of poetry at the center of his theory. We have seen so far that poetry is usually more or less brutally inserted in the textual flow, creating a fissure in the conceptual unity of essays focusing, for example, on linguistics or semiotics. In Benjamin's case, his "utopian vision of linguistic "harmony"" (Venuti, 2000, p. 11) in translation reflects fully in the way he words his theory. Therefore, talking about poetry in the context of an attitude towards translation that distances itself from the current usage of language appears as natural.

The tone of the essay strikes as prophetic and exalted, which probably stems from the German aesthetics of the 19<sup>th</sup> century—"the aesthetic theories of pure visibility and of empathy" (Mundt, 1959, p. 287) which had deep roots in Kant's notions of beauty and form, or in the sensualism and idealism that strived to find a place in the dry academic discourse—"rarified by abstractions" (p. 289) of the time.

"Indeed, as you read this text, you will have been struck by **the messianic tone**, by a figure of the **poet** as an almost **sacred figure**, as a figure which echoes **sacred language**. All references to particular poets in the text put this much in evidence." (de Man, 1985, p. 15).

The poetic form is also part of the content that needs and should be translated, because "content and language form a certain unity in the original, like a fruit and its skin" (Benjamin as cited in Venuti, 2000, p. 19): "For **sense in its poetic significance**<sup>11</sup> is not limited to meaning, but derives from the connotations conveyed by the word chosen to express it." (p. 21)

The way Benjamin uses poetry in his text—which can definitely be regarded as poetics, a theory of poetic language—is by no means submissive to the cautiousness of more recent academic discourse in Translation Studies or in any other discipline. Hedging—used to tone down and mitigate arguments and assertions (Kreutz & Harres, 1997, p. 181)—is a modality marker and academic discourse feature that is nowhere to be found in his text. He uses poetry to show not necessarily what translation is, but mainly to emphasize what translation is not (e.g. "Although translation, unlike art, cannot claim permanence for its products..."; "translation [...] is midway between poetry and doctrine", etc.) and he does it in a very unswerving way, which reminds readers that are very familiar with his whole work of "his total intransigence vis-à-vis any contradictions" (Ritter, 1996, p. 595) and that "There was little to which [he] was more unreceptive than interference in his work." (p. 595)

The first occurrence of the word *poem* is in an enumeration of three elements: "No poem is intended for the reader, no picture for the beholder, no symphony for the listener," (Benjamin as cited in Venuti, 2000, p. 15) which is an argument against the idea of translating for the audience. This enumeration of three arts by means of their resulting work of art or, in stylistic

<sup>10</sup> Ger. 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 (Benjamin, 1972, p. 19).

<sup>11</sup> Ger. dichterische Bedeutung (Benjamin, 1972, p. 17).

terms, by synecdoche (poem—literature, picture—painting/photography, and symphony—music) triggers by association the image of a translated literary text as another art form. The placement of the image at the end of the first paragraph makes it even more powerful and gives it the character of definitive truth, emphasized by the presence of the negative adjective *no*. The ineffable language of poetry is therefore presented from the very beginning in extreme terms and also mirrors the “author-oriented German writing style” (Kreutz & Harres, 1997, p. 181): just like no poem is meant for its reader, no essay is either.

The next paragraph associates the “essential substance of a literary work” with the poetic, a feature which pertains not only to poetry as a genre, but to any form of literature. The word *poetic* appears again in an enumeration of three elements that goes in a crescendo: *unfathomable—mysterious—poetic*.

“But do we not generally regard as the **essential substance of a literary work** what it contains in addition to information—as even a poor translator will admit—**the unfathomable, the mysterious, the “poetic,”** something that a translator can reproduce **only if he is also a poet?**<sup>12</sup>” (Benjamin as cited in Venuti, 2000, p. 15)

*The poetic* is associated with words whose main feature is elusiveness, doubled by the presence of the indefinite pronoun *something* immediately after. Even if the essay circles around the “central reciprocal relationship between languages” (p. 17), it points beyond this, to a recognition of something “overpowering and alien” (p. 19)—the poetic. The ideal condition of a translator being a poet is emphasized, just like in other theoretical texts in Translation Studies, by the adverb *also* and enforced by the presence of the adverb *only*. *Only* is not necessarily undermining the status of translators who are not poets, but is meant to add to the repository of recommendations for good translation. Moreover, everything is framed like a rhetorical question—a form of syntactic emphasis, sparingly used in English, but still often used in German, the language of the original, in the early 1900s—a reminiscence of the German romanticism of the 19<sup>th</sup> century.

*A poet’s words* (p. 16) are for Benjamin the epitome of resistance to one’s language, whereas things are essentially different for a translator, who has to incorporate the novelty of many languages into one’s own. Poetry here has a double role: as we have seen, it owns that rare quality that makes it difficult to translate, but also entails a behavior from the translator’s part that all translators should strive for: attention to details, language nuances, pure language. On the one hand, this is a notion on which Benjamin centers his proactive attitude towards translation and the foreign literary text. But on the other hand, the very same notion helps him make his case against poets as translators as an exclusive choice. The task of the translator is opposed to a poet’s task, just as the aim of a literary work differs from the aim of a translation:

“There is abundant evidence that this sense is not necessarily most pronounced in a **poet**; in fact, he may be least open to it. **Not even literary history suggests the traditional notion that great poets have been eminent translators and lesser poets have been indifferent translators.**<sup>13</sup>” (p. 19)

<sup>12</sup> Ger. Was aber außer der Mitteilung in einer Dichtung steht – und auch der schlechte Übersetzer gibt zu, daß es das Wesentliche ist – gilt es nicht allgemein als das Unfaßbare, Geheimnisvolle, “Dichterische”? Das der Übersetzer nur wiedergeben kann, indem er – auch dichtet? (Benjamin, 1972, p. 9).

<sup>13</sup> Ger. Nicht einmal die Geschichte legt das konventionelle Vorurteil nahe, demzufolge die bedeutenden Übersetzer Dichter und unbedeutende Dichter geringe Übersetzer wären. (Benjamin, 1972, p. 15-16).

(one can easily notice here the emphasized assertion by litote—negation of the opposite, hence the passion and almost religious tone of his argument centered around poetry), or better yet in

**"Not only does the aim of translation differ from that of a literary work—it intends language as a whole, taking an individual work in an alien language as a point of departure—but it is a different effort altogether. The intention of the poet is spontaneous, primary, graphic; that of the translator is derivative, ultimate, ideational. For the great motif of integrating many tongues into one true language is at work."**<sup>14</sup> (p. 20)

Poetry and translation are presented in rhythmical contrastive series of qualifiers: *spontaneous, primary, graphic* vs. *derivative, ultimate, ideational*. All occurrences of poetry in his essays are marked either by inverted topic (e.g. *not only*), or by various emphatic (negative) adverbs (e.g. *(not) even*) or negative pronominal adjectives (e.g. *no*).

This essay, still part and parcel of nowadays academic discourse—the language of power and authority—in Translation Studies, surprises by the power and authority with which it undermines the claimed objectivity and neutrality of academic discourse and asserts persuasiveness. His discourse is a reflection of his attitude towards the sacredness of the literary language—“Benjamin is [...] frequently praised as the one who has returned the dimension of the sacred to literary language, and who has thus overcome, or at least considerably refined, the secular historicity of literature on which the notion of modernity depends.” (de Man, 1985, p. 17)—and while the text lacks the concrete examples which could have illustrated and could have led to a better understanding of *pure language* and of how the translator could incorporate “the original’s mode of signification” into their translation, his text can actually be considered an illustration of that.

#### 4. Making the case of Bible translation through poetry

In Eugene Nida’s text, poetry has an overt utilitarian function; while content is of primary importance, as he “considers the problem of translating between different realities” (Venuti, 2000, p. 69), poetry is ‘the exception that proves the rule’, an example for which translating the form is of great importance, an instance when translators should pay more attention to form than to content. Nida builds carefully his theory, by accumulating relevant facts and offering and analyzing actual examples, something rare in translation theories.

The first occurrence of our morpheme (“poe(t)-“) is in the section dedicated to various types of translation and refers to a highly formal and constrained type of writing—acrostic poetry.

**“[B]ut in some messages the content is of primary consideration, and in others *the form must be given a higher priority*. For example, in the Sermon on the Mount, **despite** certain important **stylistic qualities**, the importance of the message far exceeds considerations of form. **On the other hand**, some of the acrostic poems of the Old Testament are obviously designed to fit a very strict formal “strait jacket.””** (Nida as cited in Venuti, 2000, p. 127)

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<sup>14</sup> Ger. Ihre Intention geht nicht allein auf etwas anderes als die der Dichtung, nämlich auf eine Sprache im ganzen von einem einzelnen Kunstwerk in einer fremden aus, sondern sie ist auch selbst eine andere: die des Dichters ist naive, erste, anschauliche, die des Übersetzers abgeleitete, letzte, ideenhafte Intention. Denn das große Motiv einer Integration der vielen Sprachen zur einen wahren erfüllt seine Arbeit. (Benjamin, 1972, p. 16).

Although in his view “[translation] works to reduce linguistic and cultural differences to a shared Referent” (Venuti, 2000, p. 69), Nida dedicates the whole next substantial paragraph to analyzing more in detail the importance of form in poetry as opposed to prose. When writing about poetry and emphasizing its special qualities, his discourse becomes more persuasive, punctuated by various rhetorical devices, such as inversion (“only rarely can one...”), placing the most important element in prime position (“In poetry,”), emphasis by modulation (“obviously”, “necessarily”, “normally”), starting the sentence by a negation (“not that...”), or repetition (“necessarily”):

**“In poetry there is obviously a greater focus of attention upon formal elements than one normally finds in prose. Not that content is necessarily sacrificed in translation of a poem, but the content is necessarily constricted into certain formal molds. Only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content. On the other hand, a lyric poem translated as prose is not an adequate equivalent of the original.”** (Nida as cited in Venuti, 2000, p. 127)

The existence of 5 stylistic devices on a 6-line span shows a rush of the discourse, which starts to branch out (“On the other hand...”), to acknowledge interstices in translation (the very rare instances when both form and content are rendered in the target language), to compare and differentiate (“a greater focus [...] than in prose”), to conclude (“Only rarely can one reproduce...”), and finally to indirectly prescribe (“a lyric poem translated as prose is not an adequate equivalent of the original”). Prescription then spawns another reasoning that proliferates in two directions (by the adverbial sentence connector “however”) and produces more examples (Homer’s epic poems), thus extending the argument and grounding it on hard facts:

**“Though it may reproduce the conceptual content, it falls far short of reproducing the emotional intensity and flavor. However, the translating of some types of poetry by prose may be dictated by important cultural considerations. For example, Homer’s epic poetry (etc.).”** (p. 127)

Even if poetry as tool of research arguments entails the use of restrictive, negative terms, such as the face-threatening (cf. politeness theory) phrase “falls far short” in this case, or modal verbs that express uncertainty (e.g. “may”), one can easily notice that it also improves the supposedly stern academic language in the field by implicitly evaluative words and expressions like “emotional intensity” or “flavor”. This is most visible in Benjamin’s poetry-centered text—let us remind ourselves of *Nachleben* (i.e. the afterlife of a literary work), and if one argued that it would be expected from Nida, a Bible scholar, to have a penchant for using such terms, let us also recall how Jakobson, the linguist, uses the verb “to reign” or how Translation Studies as a discipline uses metaphors in order to define its field of study.

In Nida’s essay, poetry also triggers the inclusion of further citations on the matter (from Jackson Matthews and Richmond Lattimore), both focused on prescriptions for good poetry translation, both adding to his defense of dynamic equivalence. When he moves to describing the difficulties of such an approach, poetry is again singled out:

**“No proper definition of translation can avoid some of the basic difficulties. Especially in the rendering of poetry, the tension between form and content and the conflict between formal and dynamic equivalences are always acutely present. However, it seems to be increasingly recognized that adherence to the letter may indeed kill the spirit. William A. Cooper (1928:484) deals with this problem rather realistically in his article on “Translating Goethe’s Poems,” in which he says: (etc.).”** (Nida as cited in Venuti, 2000, p. 131)

We may notice how the structure and texture of the previously analyzed paragraph is almost perfectly reproduced in the one above: negative terms (“no”, “difficulties”, “tension”, “conflict”), emphasis (“especially”, “acutely”), and metaphorical expressions (“kill the spirit”).

Nida continues his argument towards a more general formulation on translation and translation evaluation with the same generous help of poetry:

**“It must be recognized** that in translating poetry there are **very special problems** involved, for the form of expression (rhythm, meter, assonance, etc.) is **essential** to communicating the spirit of the message to the audience. **But** all translating, whether of poetry or prose, must be concerned also with the response of the receptor; hence the ultimate purpose of the translation, in terms of its impact upon its intended audience, is a fundamental factor in any evaluation of translations.” (p. 132)

Just like in the previous paragraph, where “however” marked a return to the values and implications of poetry translation, in this paragraph “but” plays the same role of applying the findings to a more general approach on translation. Then Nida takes again a discursive twirl by quoting Ezra Pound, just to make then another generalization on translation and get to his real focus, Bible translation. However, even if his research draws mainly on observations and data collection carried out by the American Bible Institute and, more importantly, although he was criticized for using Bible translation in order to formulate a general theory in Translation Studies (Simon, 1990), it may be safe to argue that this essay places a great importance mainly on poetry: “The resolution of the conflict between literalness of form and equivalence of response seems increasingly to favor the latter, **especially in the translating of poetic materials.**” (Nida as cited in Venuti, 2000, p. 132) In fact, we think that Nida’s discourse does what we would call ‘poetry overbidding’—a kind of overemphasis that throws more light on poetry than it does on Bible translation, because the first helps him build his rationalization, offers him more relevant examples, as well as paths towards further rationalization (i.e. on translating Biblical content):

“The translating of poetry **obviously involves more** adjustments in literary form than does prose, for rhythmic forms **differ far more radically** in form, and hence in esthetic appeal. **As a result**, certain rhythmic patterns must often be substituted for others, **as when** Greek dactylic hexameter is translated in iambic pentameter. **Moreover**, some of the most acceptable translating of rhymed verse is accomplished by substituting free verse. In Bible translating (etc.)” (p. 139)

## 5. Berman—La Traduction-Poésie

Antoine Berman’s 1995 essay *The Task of the Foreign* (translated into English by Lawrence Venuti) advocates for literalism as a tool for preserving the foreignness of the source text. Poetry is a very important part of his discourse—quite surprisingly so, as one may have a very hard time trying to associate literal translation and this particular literary form.

It goes without saying that one cannot speak about destructions of rhythms without mentioning poetry, but one can certainly find one’s titles, at least, in other literary forms. However, when a theorist like Berman follows in the footsteps of other translators and theorists like Hölderlin, Schleiermacher, or Meschonnic, it is very likely that he does find his title in a poetry-related context. Berman sees the ultimate enactment of translation as a trial in a poet’s work on a foreign text—“Now, in the poet, this trial is essentially enacted by translation, by his version of Sophocles, which is in fact the last “work” Hölderlin published before descending into madness.” (Berman as cited in Venuti, 2000, p. 284) —and uses this

example in order to emphasize the extent of the metaphor he advances. The entire textual staging around this example is dramatic: the adverb “essentially<sup>15</sup>” offers a high degree of polarity, followed by the use of “work” (the translation) between inverted commas, and finally by the climactic “descending into madness<sup>16</sup>”. It is one of those rare cases in which poetry is used during the first stage of a translation theory—the specification of function and goal. Berman relies on the power of such example and presents it as an overture, the first act of a historical drama, the focal point of one of the greatest moments in the history of western translation, the ultimate illustration of translations seen as trials:

“In its own time, this translation was considered a **prime manifestation** of his madness. Yet today we view it as one of the **great moments** of western translation: not only because it gives us **rare access** to the Greek tragic Word, but because while giving us access to this Word, it reveals **the veiled essence** of every translation.” (p. 284)

Not only does this first passage formulate the goal of his theory (in Louis Kelly’s sense), but it also announces the conclusion, and although the essay does not refer very often to the example of poetry during the body of the argument, it is still safe to consider it a text that revolves around this form. The tone is definitely poetic and suggests reverence: “prime manifestation” (Fr. *premières manifestations*), “great moments” (Fr. *des grands moments*), “rare access” (Fr. *c'est l'une des seules à nous ouvrir l'accès*), or “veiled essence” (Fr. *l'essence voilée*).

Berman also refers to poetry when he quotes, for example, Alain on the topic of translation—

“I have this idea that one can always translate a poet—English, Latin, or Greek—exactly word for word, without adding anything, preserving the very order of the words, until **at last you find the meter, even the rhymes**<sup>17</sup>.” (Alain in Berman as cited in Venuti, 2000, p. 285)

—or when he talks about shapelessness in novels. Berman does not use poetry to emphasize its special nature and the effect it has on translation practices (even though the quote from Alain does, employing the example of poetry as an extreme case in which literal translation is still possible, to the extent to which even meter and rhymes are achieved). Berman uses poetry to argue against large pieces of prose that are shapeless, hard to manipulate in translation, and which do not allow the easy detection of faulty translation. His rationalization is built on a comparative pattern, one that favors poetry as a more versatile genre, but also one that must satisfy aesthetic requirements:

“Traditionally, this shapelessness has been described negatively, that is, within the horizon of poetry. Herman Broch, for example, remarks of the novel that “in contrast to poetry, it is not a producer, but a consumer of style. [...] It applies itself with much less intensity to **the duty of looking like a work of art**<sup>18</sup>. [...] The novel does not submit, like **proper poetry**<sup>19</sup>, to the criteria of art” (Broch, 1966, p. 68).” (Berman as cited in Venuti, 2000, p. 287)

The comparison between novels and poetry continues, but any differences between poetry and prose translation are this time attenuated, as they are both presented as posing serious problems to translators:

<sup>15</sup> Fr. *essentiellement* (Berman, 1985, p. 67).

<sup>16</sup> Fr. *sombrer dans la folie* (p. 67).

<sup>17</sup> Fr. *tant qu'enfin on trouvera le mètre et même la rime* (p. 67).

<sup>18</sup> Fr. *son devoir de représenter un œuvre d'art* (p. 70).

<sup>19</sup> Fr. *la poésie proprement dite* (p. 70).

"The Babelian proliferation of languages in novels pose specific difficulties for translation. If one of the principal problems of poetic translation is to respect the polysemy of the **poem** (cf. Shakespeare's Sonnets), then the principal problem of translating the novel is to respect its shapeless polylogic and avoid an arbitrary homogenization." (p. 287)

Only that the attenuation in praising poetry is only apparent, because it resurfaces in the next paragraph, when poetry appears again as queen of literary forms by indirect reference: "Insofar as the novel is considered a **lower form of literature than poetry**<sup>20</sup>, the deformations of translation are more accepted in prose, when they do not pass unperceived." (p. 287) Any deformation in poetry translation is perceived as a massacre, while in novels such deformations might go unnoticed. This is how poetry, by means of comparison and deduction, favors the advancement of the argument and calls for immediate action: "The deforming system functions here in complete tranquility. (sic!) This is why it is urgent to elaborate an analytic for the translation of novels." (p. 287)

Berman includes poetry only in three out of his twelve deforming tendencies: ennoblement (a classic translation fault, more likely to appear in poetry, where it is also called 'poetization'), qualitative impoverishment (under which poetry is listed, along with prose, as a literary form that produces what he calls 'surfaces of iconicity'), and destruction of rhythms (for all the obvious reasons), but when he does, he does it because he feels that his analysis could not have been otherwise complete. He even calls for further insight from "poeticians" (his quotes), along with linguists and psychoanalysts, who would provide invaluable experience for the completion of a comprehensive list of deforming forces that intervene in translation: "To be systematic, it requires the input of translators from other domains (other languages and works), as well as linguists, "**poeticians**" and... psychoanalysts, since the deforming forces constitute so many censures and resistances." (p. 286)

Departing from examples revolving around poetry translation, Antoine Berman's discourse on translation gains in emotional overtones, once in a while becoming even almost 'religious'. Such an emotionally charged discourse 'betrays' a strong authorial presence, one which does not make itself visible by overt engagement strategies, but by textual voice acts which seek to align the reader to what is advanced by the text.

## 6. Conclusion

We hope to have shown in this analysis that the presence of poetry in several reputed translation theories materializes in two ways, which we could describe as follows:

**Poetry as a problematic issue.** These are descriptive occurrences—most often dysphoric—under *problematic cases* (e.g. Katharina Reiß's essay)—which do not contribute to the advancement of the theory, but only to its illustration, usually during the second stage of the argument, while describing the operations to which the translator endeavors. However, such cases do not represent the majority and discourage to a certain degree the pursuit of poetry translation. In such essays, poetry produces a kind of chasm in the supposedly straight line of the argumentative discourse, a dead end that theorists seem to head inevitably to and that only makes the rationale more intricate. The theory appears as a kind of graph with many edges, and with poetry being not just anyone of them, but maybe the most important, and also one that cannot be fully grasped. The reader of such a text, especially if they are scholars in the field and so much the more translators, will bear in mind only the dysphoric feel of what

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<sup>20</sup> Fr. une forme moins haute que la poésie (p. 70).

is lost or supposedly cannot be achieved in translating poetry. Discretion in this kind of approach should be strongly advised.

**Poetry as the exception that proves the rule.** These are also descriptive occurrences, but they have a heuristic value, as they advance the analysis and eventually lead to prescriptions, adding valuable insight to the research argument.

What we found striking while analyzing—although not exhaustively—the first edition of the *Reader* was the relative lack of hedging in the academic discourse of Translation Studies (at least in its written form) compared to other disciplines, especially natural sciences, where the existence of a physical proof in support of the argument could have made the discourse more assertive. Unlike in real sciences, where there is “a greater degree of rigidity in discourse conventions, especially as far as textual macrostructure is concerned” (Siepmann, 2006, p. 131) and where the tone is expected to be impersonal and objective, discourse in Translation Studies is assertive and it becomes even more so when poetry comes into play. We could easily notice the lack of any recurrent volitional modality (e.g. *would like to*), modal expressions of ability (e.g. *what can be said is...*), inherently weak illocutionary forces (e.g. *suggest, suspect*), and even a relative absence of any tokens of politeness to other authors or sources (e.g. *we can agree that*, etc.). We would argue that poetry as discourse object in Translation Studies has helped maintain a non-conflictual, non-critical discourse in our field, because scholars have used the power of example in order to make a point rather than overtly arguing with their peers. While the discourse in Translation Studies asserts, poetry is a tool that helps scholars to camouflage *ad hominem* criticism and mitigate their authorial presence, but at the same time it is a tool which invites to open academic confrontation based on a ‘the-text-talks-back’ approach, one that confers discourse objectivity.

But apart from the lack of hedging, the most important discursive strategy that seems to be recurrent in Translation Studies when talking about poetry is what we would call *reinstatement* or *resurrection*: after it is singled out and pointed at either as *l'enfant terrible* or the luminary of the field (one with a dysphoric effect nonetheless, since translating poetry is a craft difficult to master), it is usually reinstated and presented as the literary form whose translation provides most of the answers the theorist (and the practitioner, for that matter) looks for. At the textual level, the reinstatement is realized either by various conjunctions, such as “but”, “however”, “yet”, etc. or by using more connotative words or metaphors than it would otherwise happen. At the discursive level, the argument gains in persuasiveness by opposition (by “rather than”, “however”, “on the other hand” types of discourse), by weakening the claim and then offering counterexamples from poetry translation, by adjacent examples that are brought to prove the rule, to advance the argument, to further investigation, by judgment followed by appraisal. The research argument that focuses on poetry is never digressive, because poetry serves very well defined purposes during rationalization. Talking about Louis Kelly’s structure of translation theories, Venuti notices that “[t]he component that receives the greatest emphasis [...] often devolves into a recommendation or prescription for good translating.” (Venuti, 2000, p. 4) It so happens that poetry is at the core of many of these prescriptions, since it is used at key moments during the argument.

We maintain that the ongoing presence of poetry in the more recent theories is triggered by the distance taken by scholars from the “traditional dichotomies between “sense-for-sense” and “word-for-word” translating which date back to antiquity, to Horace, Jerome, Augustine” (Venuti, 2000, p. 122). The former “either-or” approach tended to undermine poetry translation, qualifying it as almost untouchable, because it could not solve issues that went

beyond such simplistic dichotomies. The example of poetry translation serves very well the functional approach of the 1960s or the more recent takes on translation, yet it generates more and more analysis, as poetry can never be confined by the boundaries of one theory or another. Translation Studies is largely defined by its corpus, by the texts on which translation is performed, of which poetry is integral part. In the context of several new approaches to text, such as computational analysis or text mining, to name only a few, the absence of poetry translation in the ongoing Translation Studies discourse is simply unexplainable and, with the risk of showing a prescriptive bias, should trigger reconsideration.

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## « Aucune chose ne soit, là où le mot faillit » : réflexions sur la traduction littéraire

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### « Aucune chose ne soit, là où le mot faillit »: Reflections on literary translation – *Abstract*

This article first proposes to discuss translation both from a Freudian and Lacanian perspective. One of psychoanalysis's main tenets is that perfect and total translation is impossible because of what Freud called as early as 1896 *Versagung der Übersetzung*, a refusal of translation. Commenting later on the impossibility of establishing an adequate relationship between the sexes, Lacan famously coined the expression of the non-sexual relationship that, I suggest, should be extended and redefined as a non-textual relationship between the texts. The article also discusses the experience of translation in the light of what Heidegger termed an experience with language, and more especially with speech to explore the relationship of the translator with the foreign tongue and to situate it as welcoming and letting the other tongue resonate from the translator's relationship to language.

#### Keywords

Literary translation, Freudian psychoanalysis, Lacanian psychoanalysis, Heidegger

Les réflexions qui suivent sont nées de ma pratique de traductrice d'essais littéraires victoriens (Coste, 2003, 2009, 2010, 2011, 2012, 2013, 2014, 2015). S'il est impossible d'expliciter le processus traductif au moment de son effectuation, puisque nous ne nous pensons pas penser, il est possible de le concevoir *a posteriori*. La traduction est avant tout une production destinée à la lecture, quel qu'en soit l'usage, et toute traduction peut faire l'objet d'une explicitation, d'une exégèse *à rebours* de son processus. Mes réflexions partent des propos de George Steiner soulignant l'ambivalence de « [I]L'art du traducteur [qui] s'inscrit au centre de tiraillements contraires entre le besoin de reproduire et celui de recréer soi-même. » (Steiner, 1978, p. 223) Steiner désigne, me semble-t-il, un écart qui n'est rien moins que le rapport individuel au langage, mis en jeu dans l'espace de la traduction dont il trace les limites entre reproduction et recréation. Ce tiraillement me semble pouvoir être explicité par un retour sur l'acte traductif éclairé en l'occasion, et pour des raisons liées à mon parcours universitaire, par la psychanalyse freudienne et lacanienne et la pensée de M. Heidegger.

Toute traduction s'effectue dans un contexte historico-culturel précis ; elle comporte également une dimension personnelle parfois explicitée. Valéry Larbaud, qui refusait « la traduction littérale » au profit de « l'interprétation personnelle » (2006, p. 68, note 4), traduisait par amour du texte et par altruisme, non sans nier un certain désir d'*« émulation »* vis à vis du texte source. Plus récemment, Patrick Hersant souligne que les préfaces constituent de précieux documents où les choix traductifs sont explicités et présentés dans leur rapport à la subjectivité du traducteur (Hersant, 2015). Les traductologues s'intéressent également à la personne (Pym, 1998, p. 160 ; Catherine Torres, 2012, pp. 53-61) et au désir des traducteurs. Examinant les motivations psychologiques de la traduction pragmatique – je propose d'étendre sa réflexion à toute traduction sous couvert d'expliciter ce choix – Nicolas Froeliger suggère que la confiance se double parfois d'un sentiment d'imposture, toute traduction en appelant « à l'intime, mais aussi à l'identité flottante du traducteur aux yeux du monde extérieur (avec un risque d'intériorisation), ce qui incite à se dépasser pour asseoir une légitimité toujours contestable » (Froeliger, 2013, p. 93), avant de conclure que « la traduction met en crise la notion d'unicité de l'individu : un traducteur est soi-même et l'autre. C'est un syndrome — et parfois une souffrance » (p. 95). Le numéro de revue qu'il consacre au désir du traducteur (Froeliger & Laplace, 2012) comporte, outre son introduction consacrée aux « ressorts psychologiques, voire philosophiques » animant les traducteurs (Froeliger, 2012, p. 2) des réponses de traducteurs dont celles de Christian Balliu (2012, pp. 21-30) et de Françoise Wuilmart (2012, pp. 219-228), tandis qu'Yves Gambier s'intéresse au déni de traduire (2012, 31-56). Existerait-il ce que Jean-René Ladmiral appelle la « *libido interpretandi* » (Froeliger, 2013, 116), que la psychanalyse pourrait éclairer ? À partir d'une position de traductologue, Pier-Pascale Boulanger s'est quant à elle, intéressée à ce qu'elle qualifie de « "supradésir" : se faire l'auteur original d'un texte étranger » (2009, p. 735). Son néologisme est l'aboutissement d'une réflexion engagée depuis quelques décennies dans le cadre de l'articulation entre traduction et psychanalyse. Serge Gavronsky (1977, pp. 53-62) ne situait-il pas dès 1977 le désir de traduire radicalement du côté de la piété et de la soumission à l'autorité paternelle du texte ou du cannibalisme et de la transgression de celle-ci ? En 1983, à partir d'une enquête empirique et de sa propre interrogation, Simone Rozenberg considérait le désir du traducteur comme une gratification des couches profondes du psychisme ; assimilant le traducteur à un intermédiaire et la traduction à une médiation, elle y voyait une appropriation de l'étranger non dénuée de jouissance (Rozenberg, 1983, p. 523). En parallèle, elle assimilait le psychanalyste à un « traducteur du langage de l'inconscient. » (1983, p. 524).

Pour sommaire qu'elle soit, la définition rappelle la position centrale de la traduction dans le champ de la psychanalyse freudienne, bien qu'il n'y ait aucun texte de Freud, pourtant traducteur de John Stuart Mill et de Charcot entre autres, qui lui soit consacré. La rencontre entre traduction et psychanalyse allait se développer par le biais de la littérature et de la traductologie et elle allait se déployer à travers diverses perspectives.

Les psychanalystes, traducteurs des textes freudiens, ont eux-mêmes rendu compte de leur propre désir en l'articulant avec le manque – dont après tout il est synonyme –, la perte et la jouissance. J. Laplanche évoque non le désir mais le devoir de traduire : « [ce] *Trieb* inéluctable, [qui] ne provient pas du sens, la pulsion de traduire [...] [qui] vient d'une certaine façon de l'intraduisible. Encore une fois, c'est un devoir qui ne surgit pas du récepteur, c'est un impératif qui lui est apporté par l'œuvre elle-même ; c'est un impératif catégorique : "Tu dois traduire parce que c'est intraduisible" » (Laplanche, 1997, p. 295). La traduction devient une guerre livrée au texte source conclue par un armistice final avec l'intraduisible (p. 252). Autre traducteur de Freud, J.-B. Pontalis conçoit la traduction comme une opération chirurgicale non dénuée d'une certaine mélancolie dans l'épreuve de la perte des deux langues (Pontalis, 1988, pp. 197-198). Sous couvert de déplorer la perte, Monique Schneider et Daniel Sibony (1998, pp. 95-105) soulignent tous deux, quoique dans des perspectives différentes, la dimension de jouissance de la traduction. Et selon René Major, « ce qui fait rêver dans le passage entre les langues, entre les textes, entre les différences (toujours sexuelles aussi) au moment où la rencontre textuelle entre psychanalyse et traduction a lieu et prend corps. Pratique elle-même exemplaire de la détraduction/retraduction opérée par l'écoute analytique » (Michaud, 1998, p. 34). La réflexion des analystes semble avoir parcouru du chemin depuis le tentative de conceptualisation de Rozenberg en 1983 : « au traducteur, le psychanalyste pose comme modèle une traduction qui serait avant tout déchiffrage, mais inversement le traducteur peut apporter ses techniques à l'analyste : substitution de mots le long des chaînes associatives, et maîtrise des multiples voies de la rhétorique. Parcourant des trajets parallèles, le psychanalyste accouche la parole, et le traducteur accouche l'œuvre. » (Rozenberg, 1983, p. 525). C'est là penser la psychanalyse comme une herméneutique, voie que n'a pas suivie Freud comme il sera montré dans ce qui suit.

À la suite d'études portant sur les rapports entre psychanalyse et linguistique (Normand, 2001, pp. 17-30), les analystes puis les traductologues se sont en effet interrogés sur les rapports entre psychanalyse et traduction. Psychanalyste et traductologue, François Peraldi avait tenté d'articuler ces deux champs disciplinaires dans un numéro de *Méta* dès 1982 en soulignant l'intérêt d'éclairer le rapport au texte du traducteur par la psychanalyse. Douglas Robinson (2001) s'est intéressé à la subjectivité des traducteurs telle que la conçoivent certains philosophes depuis l'Antiquité pour montrer qu'elle ne saurait se résumer à l'exercice de la raison. Susan Ingram a exploré la dimension transférentielle de la traduction (2001, pp. 95-114), et Lawrence Venuti a abordé les manifestations de l'inconscient dans une perspective traductologique, en portant une attention particulière aux erreurs de traduction susceptibles de révéler un désir inconscient, et donc à prendre comme lapsus (2002, p. 230). Si Antoine Berman réserve aux analystes la compétence d'une telle approche, « pour autant qu'ils font l'expérience de la traduction comme d'une dimension essentielle de la psychanalyse elle-même » (1999, p. 50), Jean-René Ladmiral écartait naguère la « "clinique" de la traduction philosophique » (1989, p. 9). En 1998, dans un numéro de *TTR*, Ginette Michaud soulignera les points de contact et de passage entre la psychanalyse et la traduction dont le premier consiste à penser la psychanalyse comme opération traduisante entre fiction et théorie

(Michaud, 1998, p. 11). Dans cette perspective, elle reconnaît « l'importance stratégique que prend, en tiers entre la psychanalyse et la traduction, le texte littéraire, dont la présence est loin d'être réductible au "cas", à l'"exemple" ou, encore moins, à la seule "illustration" » (p. 12). Dans l'article déjà cité plus haut, et dans la lignée de François Peraldi (1982a, pp. 9-25, 1982b, pp. 126-128), Pier-Pascale Boulanger essaie d'articuler psychanalyse et traduction en montrant leurs affinités épistémologiques, théoriques et politiques tout en plaident pour l'incorporation de certains vecteurs de réflexion psychanalytiques en traductologie. Il n'existe pas de « paradigme » en traductologie, alors que la psychanalyse peut éclairer l'étude de la « dynamique traductive » et des sentiments conscients ou inconscients du traducteur (Boulanger, 2009, p. 735) ou rendre compte de phénomènes généralement tenus à l'écart, tels que le refoulement par « otocensure », soit la censure de l'oreille produisant un « défaut d'écoute en traduction » (p. 744) ou les *lapses translatandi* : « les lapsus d'écriture et de lecture, la perte, l'oubli et l'erreur momentanée » (p. 739). Parce que l'analyste et le traducteur partagent une approche particulière du texte (p. 737), Boulanger plaide pour la reconnaissance de la traduction comme « activité de lecture-écriture traversée par la parole singulière du sujet traduisant. » (p. 740) Plus particulièrement le traducteur doit « demeurer sensible aux forces pulsionnelles que le corps textuel éveille chez le corps traduisant. Pour le dire autrement, il faut prêter attention à la matérialité et à l'interaction des mots et des marques textuelles sans en connaître d'avance la valeur. » (p. 743) Dans la lignée de Peraldi (1985, pp. 177-189) et de Meschonic (1999, p. 138), semblable approche intègre le corps et les sens du traducteur pour conduire à « une érotique du traduire » (Boulanger, 2009, p. 746) destinée à faire entendre non ce que sont, mais ce que font les mots (p. 745).

Il est indéniable que la question de la traduction en psychanalyse se déploie selon divers axes. Bien que le *Dictionnaire de la psychanalyse* offre un article « Traduction » (Roudinesco & Plon 1997, p. 1066), il n'existe pas de théorie ou de conceptualisation de la traduction dans l'œuvre freudienne alors qu'il s'agit d'une opération fondatrice liée à l'interprétation et au transfert. Avant même la naissance de la psychanalyse, la question des langues et de la traduction entre allemand et anglais s'était posée pour la patiente de Josef Breuer connue sous le nom d'« Anna O ». Le terme même apparaît dans une célèbre lettre de Freud à Wilhelm Fließ dite « Lettre 52 » en 1896, avant que Freud n'évoque la traduction dans son ouvrage fondateur *Die Traumdeutung* en 1900 :

Les pensées du rêve et le contenu du rêve nous apparaissent comme des exposés des mêmes faits en deux langues différentes, ou mieux, le contenu du rêve nous apparaît comme une transcription (*Übertragung*) des pensées du rêve dans un autre mode d'expression dont nous ne pourrons connaître les signes et les règles que lorsque nous aurons comparé la traduction et l'original... Le contenu du rêve nous est donné sous forme d'hieroglyphes dont les signes doivent être successivement traduits (*übertragen*) dans la langue des pensées du rêve (Freud, 1900/1967, pp. 241-242).

Plus tard, Freud fait des symptômes hystériques, des souvenirs écrans, et plus généralement des formations de l'inconscient (actes manqués, lapsus, etc.) des traductions du refoulé (Mahony, 1982, pp. 65). S'il n'existe pas de théorie psychanalytique de la traduction, la psychanalyse a pensé la traduction, s'est voulue d'une certaine façon *discours sur la traduction*. Sa rencontre avec la traductologie relève de la nécessité mais n'est-elle pas tout aussi nécessairement ratée au sens que donne Jacques Lacan de la rencontre ?

Je partirai pour ma part du désir inconscient (*Wunsch*) animant le traducteur, par-delà les commandes éditoriales et l'observation des standards professionnels, désir rendu plus ou moins conscient, plus ou moins explicite. Une part de la traduction échappe le plus souvent à la raison pour relever d'un désir qui n'est pas toujours reconnu pour tel, et qui rencontre immanquablement ses limites lors de l'expérience très prosaïque de la page blanche ou de l'impossibilité de traduire ce que l'on comprend pourtant bien dans le texte source. S'agit-il d'un cas de ce que Freud a significativement appelé « *Versagung der Übersetzung* » (Freud, 2006, 265), le refus de traduction ? Cette *Versagung* a parfois été traduite par Lacan par « refusement » (Lacan, 1991, p. 353) tout comme par les derniers traducteurs des lettres à Wilhem Fließ, Françoise Kahn et François Robert. Très tôt dans l'élaboration de la psychanalyse, Freud fait, non de la traduction mais de son refus, le principe organisateur de l'activité de l'appareil psychique. Comme il a été noté, la traduction est un trope primordial en psychanalyse (Derrida 1967, pp. 318-328). Dans la « Lettre 52 » du 12 décembre 1896 à Fließ (lettre 112 de la nouvelle édition), Freud utilise le terme *Versagung* pour définir le refoulement comme un « refus de traduction » (*Versagung der Übersetzung*) entre les différents registres de l'appareil psychique. Cette définition connaît un certain destin puisqu'elle conduit l'inventeur de la psychanalyse à l'hypothèse d'une Autre scène se manifestant dans le rêve, les actes manqués, les mots d'esprit, c'est-à-dire les formations de l'inconscient. Le chapitre VII de *L'Interprétation des rêves* (*Die Traumdeutung*, 1900) fournira le premier modèle d'une psyché stratifiée où l'inconscient fait barrage à toute traduction pleine et entière du monde (Freud, 1900/1967). Lorsque la traduction apparaît en psychanalyse, elle est nécessairement incomplète, ratée, impossible : de quoi surprendre un traducteur et un traductologue et mériter quelques explications.

Dans la « Lettre 52 », Freud examine comment les différentes couches de l'appareil psychique tamisent littéralement le réel pour le porter dans le registre du semblant langagier à travers une série d'écritures. Il émet l'hypothèse d'un mécanisme psychique apparu par superposition de strates et connaissant un « *réordonnancement* selon de nouvelles relations, une retranscription » (Freud 2006, p. 265). C'est lors de cette retranscription que se manifeste le refus de traduction. Freud distingue les signes de perception (les *Wahrnehmungszeichen*) – la première inscription des perceptions, incapable d'accéder à la conscience et disposée selon des associations de simultanéité –, et l'inconscient, soit la seconde inscription, ordonné selon d'autres relations, peut-être causales. Ces « traces-lcs [Inconscient] » correspondraient à des souvenirs conceptuels, également inaccessibles à la conscience. Il distingue enfin le préconscient (Pcs [Préconscient]), la troisième retranscription liée aux représentations de mots qui correspondrait à notre moi officiel. Toutefois, Freud remarque que pour certains matériaux, « cette traduction n'a pas eu lieu » (p. 265), ce qui correspond à un « refusement de la traduction » (p. 265), un refoulement dont le motif est le déplaisir que la traduction ferait naître. Cette hypothèse nourrit le « Projet d'une psychologie » ou « Esquisse d'une psychologie scientifique » dans la précédente traduction (*Entwurf einer Psychologie*, 1895), *L'Interprétation des rêves* et la « Note sur le "Bloc-notes magique" » (« Notiz über den 'Wunderblock' ») de 1925 (Freud, 1924-25/1985, pp. 119-124). Ce dernier texte s'attache à dresser le cahier des charges de l'appareil psychique soumis à l'impératif de recevoir incessamment des stimuli extérieurs et intérieurs, et de garder trace, donc mémoire, de ces derniers. Freud illustre cet impératif par une analogie avec l'ardoise magique dont le film de celluloïd est infiniment réinscriptible, tandis que la couche inférieure garde trace des diverses écritures. L'analogie s'arrête ici car si nous pouvons désassembler cette ardoise pour retrouver

toutes les inscriptions de la couche inférieure, il n'en va pas de même avec le sujet de l'inconscient gardant radicalement inconsciente une inscription (ou une série d'inscriptions) originaire qui a littéralement enformé sa capacité et son mode de réception des *Wahrnehmungszeichen* (signes de perception), lesquels constitueront sa mémoire inconsciente (au sens où elle est susceptible de revenir à la conscience) et sa capacité à l'accroître. D'une couche à l'autre, le passage est malaisé, incomplet ; la traduction ne s'effectue que sur un mode imparfait.

En psychanalyse, il n'est de traduction que sur le mode de son refus interdisant simplement à l'appareil psychique de se réduire à un miroir ou à une succession de miroirs transparents du monde que le sujet n'aurait qu'à regarder pour le connaître et se connaître ; et au langage de dire, comme s'en amusait Lacan, le « vrai sur le vrai » (Lacan, 2001, p. 244). Si la psychanalyse dément tous les tenants d'un langage transparent, c'est en ce point : le sujet du refoulement, soit le sujet de l'inconscient, traduit imparfairement. En 1907, à la suite d'une étude aussi littéraire que psychanalytique de la *Gradiva* de Jensen, Freud conclut que Gradiva, la jeune romaine figurant sur le bas-relief qui hante les rêves et bientôt toute l'existence du jeune Norbert Hanold, ne se laisse traduire en Bertgang, nom de la jeune fille qui fut autrefois sa camarade de jeux, que difficilement (Freud, 1907/1986). La difficulté de passer de Gradiva à Zoé Bertgang (l'allemand étant la traduction du latin) constitue justement la névrose de Norbert Hanold manifestée par des symptômes et une conduite aisément récupérables par la psychiatrie sous l'appellation de « délires ». Après une étude montrant comment Jensen a construit un univers symbolique grâce à des procédés littéraires et à des signifiants précis (Pompéi, archéologue, ensevelissement, etc.) permettant de suivre les vicissitudes du jeune homme oublier de son enfance, l'analyste qu'est Freud explique : Hanold est sous le coup d'une représentation inconsciente de souvenirs d'enfance refoulés. Dès lors que le refoulement est levé grâce aux bons offices de la jeune femme, étonnante thérapeute, l'éros reprend ses droits et l'histoire se conclut joyeusement. Le romancier poétise ainsi ce que l'analyste théorise comme refoulement.

En 1915, l'hypothèse du *Vorstellung-Repräsentanz* – le « représentant de la représentation » ou « représentant-représentation » (Freud, 1915/2003, p. 48), soit le sujet original qui se voit originairement refoulé – porte un coup fatal à la possibilité par l'appareil psychique de réussir à traduire parfaitement, validant à quelques années de distance les spéculations de 1896. En psychanalyse, la traduction désigne les opérations mentales conduisant à la subjectivation et à l'expression de la subjectivité ; elle est nécessairement incomplète : un refoulement originaire réussi ferait de nous sinon des animaux, du moins des êtres transcrivant en plusieurs écritures – autre question complexe – le monde, ou peut-être ses données. Il est même impossible de penser quel langage l'individu traduirait ou transcrirait. Le sujet de l'inconscient se fonde sur cette traduction, ce dire imparfait, *Versagung*, du fait même du langage et de son articulation à la psyché.

Dans les années 1930, Freud n'évoquera plus guère la traduction, préférant plutôt privilégier la méprise liée au langage, mais la psychanalyse freudienne a été l'une des premières théories à porter un coup fatal à l'idée d'une traduction intégrale ou équivalente, d'une traduction en adéquation avec le texte-source. Cependant, il faut traduire, et traduire en sachant que la traduction intégrale n'existe pas, c'est-à-dire, bien souvent, en oubliant, en refoulant cette impossibilité, tout comme nous refoulons les signifiants en permanence. Elle ressurgit souvent lors d'une difficulté à traduire un passage, et conduit le traducteur à réfléchir sur l'essence et

sur les conditions de possibilité d'une traduction, c'est-à-dire sur son désir, par-delà les commandes ou les exigences professionnelles. La page blanche, la traduction impossible vérifie alors qu'il n'y a pas de rapport au sens lacanien, entre les langues, les textes, l'auteur et le traducteur. Dans le Séminaire XX, J. Lacan utilise répétitivement le terme « rapport » pour désigner deux rapports distincts à la castration symbolique interdisant *de facto* la conjonction ou l'harmonie des sexes. Pour Lacan, il n'existe pas de rapport sexuel, formule à entendre comme l'impossibilité « d'inscrire la relation sexuelle entre deux corps de sexe différent » (Lacan, 1975, p. 152). La psychanalyse fonde son discours, sa pratique sur la reconnaissance de cette impossibilité : « le discours analytique ne se soutient que de l'énoncé qu'il n'y a, qu'il est impossible de poser le rapport sexuel. » (p. 17). Lacan fait en outre de cette déhiscence entre les sexes, de cette impossibilité, la condition de l'écrit : « Tout ce qui est écrit part de ceci qu'il sera à jamais impossible d'écrire comme tel le rapport sexuel » (p. 47). Nous écrivons par défaut de l'Un, de la totalité, fût-elle composée d'une complémentarité sexuelle. À partir d'une autre perspective, Lacan reformule les conclusions de Freud des années 1900-10 décomplétant le sujet de la conscience pour en faire le sujet de l'inconscient. Le symbolique, le langage viennent mettre en échec l'idée d'une communication intégrale, d'une transcription intégrale et d'une traduction parfaite. S'il n'existe pas de rapport sexuel, il n'existe pas non plus de rapport *textuel*, faisant équivaloir les langues et transformant la traduction en re-transcription exacte, justement parce que nous sommes sujets du langage, sujets au langage. Ce qui suscitait la boutade de Jean-René Ladmiral reformulant les propos de Lacan – « il n'y a pas de rapports sexuels, il n'y a jamais eu de rapports sexuels ! au sens où toute relation renvoie d'abord le sujet à sa propre histoire, à sa nature diachronique, beaucoup plus qu'à une hypothétique "communication des substances synchroniques". En ce sens, ironique, il n'est pas jusqu'au rapport amoureux qui ne puisse être pensé analogiquement comme une traduction ! » (Ladmiral, 1989, pp. 21-22) – est à prendre au sérieux, au pied de la lettre.

Comme la rencontre sexuelle, elle aussi analysée par Lacan dans le Séminaire XX, je poserai que la rencontre de l'autre texte est rencontre de l'Autre texte, de l'Autre en son texte, avec ses valeurs et son architecture linguistique propres, et que comme la rencontre sexuelle, « rencontre chez le partenaire des symptômes, des affects, de tout ce qui chez chacun marque la trace de son exil, non comme sujet mais comme parlant, de son exil du rapport sexuel. » (Lacan, 1975, p. 183), c'est une rencontre nécessairement ratée. La traduction peut se comprendre comme l'expérience de ce non-rapport et de ce ratage selon des voies qui ne sont pas celles de la critique littéraire, dont on rappellera qu'elle nous confronte également à l'altérité textuelle au sein de notre langue, celle qui a fait de nous des exilés, des étrangers sur terre – la terre langagière. Tels sont les premiers enseignements de la psychanalyse freudienne et lacanienne pouvant éclairer le traducteur sur l'une des limites de sa pratique, et lui faire mesurer l'une des manifestations, logique, de son désir. En outre, si l'adéquation et la rencontre sexuelles sont impossibles, Lacan signale que l'amour est précisément ce qui s'affronte à cette impossibilité (p. 183), pour être « le courage, au regard de ce destin fatal » ou, précise-t-il, représenter l'un « des chemins d'une reconnaissance », de l'impossible « rapport de sujet à sujet » (p. 183). Il faut peut-être concevoir la traduction comme une forme d'amour, comme l'épreuve de cette suppléance au regard de l'impossibilité du rapport *textuel*. Si « [t]out amour se supporte d'un certain rapport entre deux savoirs inconscients » (p. 182), c'est peut-être le cas de toute traduction. La question afférente est alors celle du savoir du traducteur : qu'enseigne une traduction sur le texte ou sur l'auteur traduit ?

Si la traduction présuppose des connaissances linguistiques et culturelles, quel savoir procure-t-elle ? Quel est le savoir du traducteur dans une perspective psychanalytique posant la nature inconsciente du savoir : « ce savoir impossible est censuré, défendu, mais il ne l'est pas si vous écrivez convenablement *l'inter-dit*, il est dit entre les mots, entre les lignes », rappelle Lacan (Lacan, 1975, p. 151) ? À partir de ce savoir inconscient – « Ce qui parle sans le savoir me fait *je*, sujet du verbe » (p. 150) – le traducteur adopte-t-il une « position d'analysant de mon *je n'en veux rien savoir* » (p. 9), position d'analyste selon Lacan ? La traduction d'un texte est-elle l'analyse à chaque fois individuelle et renouvelée de ce désir de n'en rien savoir ? Est-elle similaire à la psychanalyse ou à la critique littéraire entendue au sens étymologique du *krinein* ou de la coupure qui souligne et fait résonner l'implicite du texte, ses ambiguïtés ? Est-elle un moyen ou une technique pour en sonder le désir s'y exprimant ? Traduire n'est pourtant ni lire, ni psychanalyser un texte ou un auteur. Il s'agit d'une épreuve, qu'Antoine Berman a proposé de penser comme « épreuve de l'étranger », comme accueil de l'étranger dans sa langue (Berman, 1995). Le traducteur dé-compose le texte, se confronte au rapport de l'autre à l'autre langue, il l'analyse et s'y conforme. Mais la traduction est aussi rassemblement, remembrement en un autre texte. Pour Steiner,

Sur un mode bien spécifique, la traducteur “repasse” par tous les stades du langage, il ressent les rapports ambigus entre langage et monde, entre langues et mondes. À travers chaque traduction, la nature féconde, peut-être fictive, de ces rapports est mise à l'épreuve. Ce qui veut dire que la traduction n'est pas une activité secondaire, étroitement spécialisée, localisée à la “charnière” des langues. C'est la démonstration nécessaire et infatigable de la qualité dialectique d'une langue qui soude et divise à la fois. (Steiner, 1978, p. 223)

Le traducteur effectue l'expérience de ce re-passage à partir de sa propre relation au langage, de son propre *Versagung der Übersetzung*, de son propre refus de traduire. On peut donc concevoir la traduction comme « une expérience avec le langage » effectuée par le traducteur à chaque texte (et l'on voit bien que la différence entre traduction littéraire et pragmatique n'a guère lieu d'être sauf à penser que le sujet aurait plusieurs rapports au langage). Il ne traduit pas simplement une série de mots, de phrases ou de pages, il découvre progressivement et se conforme, au plein sens du terme, à l'adresse qui lui est faite. Et il s'y conforme de façon unique, en tant que ce sujet de l'inconscient, ce sujet d'un refoulement dont Freud précisait qu'il « travail[ait] donc de manière tout à fait individuelle » (Freud, 1915/2003, p. 51), ce qui explique qu'aucune traduction d'un texte donné ne sera identique à une autre. La traduction conduit chacun à l'expérience de sa singularité. Ce n'est pas la moindre de ses vertus ; elle la conduit aussi à l'expérience de son propre rapport au langage.

L'expérience de la traduction s'effectue en outre sur fond de mé-connaissance au sens où nous ne nous pensons pas (ou rarement) en train de penser, nous ne nous savons pas comme sujets du langage, et donc comme sujet de la traduction. « Qu'on dise reste oublié dans ce qui s'entend de ce qui se lit » (Lacan, 2001, p. 449) rappelle Lacan dans *L'étourdit* pour désigner les conditions de possibilité de l'énonciation et la distinguer des énoncés. Cet oubli est aussi à l'œuvre lorsque nous traduisons. C'est cet oubli, articulé au désir de n'en « rien savoir » (Lacan, 1975, p. 10), que la traduction comme expérience de pensée perpétue le plus souvent, à moins qu'elle ne l'interrompe lorsque nous butons sur le texte à traduire. Elle apparaît donc essentiellement comme un rapport au rapport, un rapport, individuel à ce rapport au langage qui nous fonde en tant que sujet unique et à travers lequel nous accueillons, nous entendons, nous écoutons, et nous pouvons traduire le rapport de l'autre au langage, c'est-à-dire sa parole.

La traduction peut donc se concevoir comme « expérience avec la parole », ainsi que l'entend Heidegger : « passer à travers, souffrir de bout en bout, endurer, accueillir ce qui nous atteint en nous soumettant à lui. » (Heidegger, 1981, p. 143) Dans ce sens, elle impose l'effacement du (moi du) traducteur au profit du texte dit source, sans garantie de faire entendre le génie de l'original, comme le notait déjà Dante Gabriel Rossetti au 19<sup>e</sup> siècle :

The Task of the translator [...] is one of some self-denial. Often would he avail himself of any special grace of his own idiom and epoch, if only his will belonged to him [...]. His path is like that of Aladdin through the enchanted vaults: many are the precious fruits and flowers which he must pass by unheeded in search of the lamp alone; happy if at last, when brought to light, it does not prove that his old lamp has been exchanged for a new one, — glittering indeed to the eye, but scarcely of the same virtue nor with the same genius at its summons. (Rossetti, 1861, p. 240)

Pour Rossetti, traducteur de Dante et de Cavalcanti, la traduction est abnégation, à entendre comme impersonnalisation, effacement temporaire des particularités individuelles, démoïsation, abandon temporaire de la volonté et de la maîtrise de la langue par le traducteur. Il ne s'agit pas tant de choisir d'être sourcier ou cibliste (Ladmiral, 1986), mais de faire l'expérience d'une forme de subjectivité qui est peut-être à penser comme le propre de sa subjectivité.

La réflexion de Rossetti éclaire l'affirmation heideggérienne, laquelle est à comprendre comme abandon partiel à la parole de l'autre, soit à son rapport au langage. Le traducteur littéraire – et tout traducteur – ne traduit pas un texte, soit un ensemble de mots, il découvre progressivement, se plie à l'adresse qui lui est ainsi faite : l'expérience « avec la parole » consiste à « nous laisser en propre aborder par la parole que nous adresse la parole », dit encore Heidegger (1981, p. 143). Cet abord se fait sur fond de méconnaissance car, comme le souligne cette fois le philosophe, notre propre rapport à la parole est « indéterminé, obscur » (p. 144). Nous ne nous pensons pas penser, ni même parler, nécessité présidant en fait à tout échange verbal, à toute compétence linguistique exercée : « dans notre parole quotidienne, la parole elle-même ne se porte pas à la parole, mais bien, quant à elle, fait halte et se retient » (p. 145). C'est ce retrait que la traduction comme expérience vient suspendre, faisant *epoché*, car nous recevons le texte à traduire à travers notre propre rapport au langage qu'Heidegger appelle le *Dasein* ou la « manière d'être le là » : « S'il est vrai que l'être humain a dans la parole le site le plus propre de sa manière d'être le là, indépendamment du fait qu'il le sache ou non, alors une expérience que nous faisons avec la parole va venir nous toucher au cœur de la jointure de notre manière d'être le là. » (p. 143). Toutefois, Heidegger n'est pas traducteur : son essai sur le rapport à la parole se construit à travers l'étude d'un poème de 1919 de Stefan George, « Le Mot », sur ce rapport, et se concluant par le distique suivant : « Ainsi appris-je, triste, le résignement : Aucune chose ne soit, là où le mot faillit. » (p. 143) L'expérience du poète est celle du penseur mais est-elle aussi celle du traducteur ?

Selon le philosophe, se livrant à un commentaire serré du poème, « le poète a éprouvé que seul le mot fait apparaître et ainsi venir en présence une chose, en tant que la chose qu'elle est. » (Heidegger, 1981, p. 152) Cette résignation lui fait comprendre que la tâche du dire n'était jamais complète, que le dit n'épuisait pas le dire, que l'expression ponctuelle n'épuisait pas la capacité à l'expression, ni même n'était complète, adéquate au regard de la tâche même du dit. Cette expérience s'est effectuée à travers la tentative d'atteindre le rapport du mot à la chose que porte le mot pour que la chose soit la chose, c'est-à-dire, dans une perspective

heideggérienne, qu'elle apparaisse dans l'éclaircie du dire : la poésie révèle que le mot n'est pas la chose, qu'il n'est rien d'étant, et que l'être (*Wesen*), le « est » n'est pas à sa place parmi les choses qui sont. L'expérience poétique joue le rapport entre le « est » et le mot (qui n'est rien d'étant), elle est donation, dispensation (*es gibt*). Ce rapport, les poètes l'expriment mieux que quiconque ; toutefois, la pensée est plus propre à le saisir : selon Heidegger, l'expérience dite avec la parole « est toujours une expérience pensante [...] le plain-chant de toute grande poésie, c'est toujours dans le rythme d'une pensée qu'il trouve sa vibration. » (p. 157) Plus précisément, la pensée est propre à accueillir ce qui se donne dans la poésie, à le faire résonner. Et c'est peut-être également ce que fait une traduction. Or la pensée capable de vibrer à la poésie n'exige pas un questionnement *a priori*, elle consiste d'abord et essentiellement à écouter : « ce n'est pas questionner qui est le propre geste de la pensée, mais : prêter l'oreille à la parole où se promet ce qui devra venir en question. » (p. 159) L'écoute ne relève pas d'une expérience physique mais bien mentale, poétique au sens heideggérien, puisqu'elle met en jeu notre capacité à comprendre la langue à travers une expression donnée. Seule cette écoute permet de définir ensuite la question que porte ou qui traverse la parole. Elle fait partie intégrante de l'expérience : ce vers quoi on chemine, précise Heidegger, « cela nous attire nous-mêmes, nous touche, s'adresse à nous et nous met en demeure — en nous retournant jusqu'à nous rendre comme lui. » (p. 162) La traduction met en jeu cette dépersonnalisation ou cette démoïsation, s'élevant cependant sur fond de désir plus ou moins reconnu, lorsque le traducteur se plie à l'autre texte, à l'autre langue. Cette pliure redouble rien moins que l'exil subjectif, elle le fait résonner, sans que pour autant le traducteur n'accède à la plénitude d'un rapport ou d'une parole qui se déploierait intégralement. Aucun texte, aucun auteur, ne nous rend « comme lui », c'est à la tangente du rapport au dire de l'autre que nous passons. Non parce que la parole qui « refuse de dire son déploiement à notre manière habituelle de penser qui est la représentation », mais parce qu'elle « se retient et se contient (*an sich hält*) avec son origine (retenant et réservant son origine) » (p. 170).

L'expérience comme expérience de la pensée porte deux domaines, poésie et pensée, au voisinage l'une de l'autre et permet d'aborder la Dite (*die Sage*), c'est-à-dire la manière d'être dans la parole, ou ce qui a parfois été appelé le style au sens d'une production originale, individuelle et reconnaissable comme telle par le lecteur, c'est-à-dire également manifestation lisible du sujet de l'inconscient. Dire, pour le phénoménologue qu'est Heidegger, c'est « faire apparaître, libérer en une éclaircie qui est également retrait, cette libération entendue comme une dispensation du présent de ce que nous nommons un monde » (Heidegger, 1981, p. 185). Et la « dispensation du monde, cette offre éclaircissante et voilante, masquante, est ce qui, dans le dire, est en déploiement. » (p. 185)

Telle est à mon sens l'expérience que fait le traducteur : il chemine vers, il découvre la dispensation du monde qui s'effectue dans et à travers l'autre texte. Ce processus, qui n'est pas un procédé, est voué à trouver son point d'achoppement dans le « et » qui tient lié voilement et dévoilement, dans le déploiement de la parole d'autrui, et dans le déploiement de sa propre parole. Ce « et » est aussi ce qui nous permet de traduire, en voilant la possibilité que la dispensation soit intégrale, mais en nourrissant une traduction ; il est ce qui fait dialoguer poésie et pensée à partir d'une écoute qui est toujours personnelle ; il est ce qui fait dialoguer les langues et les idiolectes en tant qu'ils expriment un rapport au langage ; il est enfin ce qui fait dialoguer le traducteur et le texte à traduire. Traduire, c'est faire la découverte progressive et l'apprentissage patient, endurant, d'un autre rapport au langage, tout au long du ou des textes, jusqu'au point où il devient refus de traduction, ou voilement pour reprendre

les catégories heideggériennes ; et c'est en même temps faire l'épreuve de son propre refus de traduction, du voilement de son propre rapport au langage, soit des limites ou l'impossible à dire, lequel est le point de réel chez Lacan. Sans doute, à ce moment, doit-on envisager non pas le désir mais la cause de la traduction et découvrir qu'elle s'apparente à « la cause de l'inconscient [...] [qui] doit être foncièrement conçue comme une cause perdue. Et c'est la seule chance qu'on ait de la gagner » (Lacan, 1973, p. 144). Perdre la cause de la traduction, c'est perdre le fantasme de l'illimité du langage et de notre parole comme condition d'une traduction parfaite, perte dont l'acceptation conditionne le retour au désir, ou plutôt à la noria du désir alimentée par le défilé des signifiants. Soulignant elle aussi l'importance du désir du traducteur, Rosemary Arrojo réfute toute traduction parfaite sauf à vouloir fétichiser ce signifiant singulier qu'est le phallus selon Lacan (1996, pp. 208-216). Plus intéressant est l'éclairage de John Forrester, exégète averti de la pensée lacanienne et freudienne : derrière l'intraduisible qu'il faudrait résorber se cache l'idée d'une langue mathématique fonctionnant de façon univoque (1991). C'est de façon condensée la thèse que tout analyste ou lecteur de Freud s'intéressant à la traduction, quelle qu'elle soit, est amenée à soutenir : se traduit un rapport au langage à travers un autre rapport au langage. La traduction est une question de rapports à apparier sur le mode signifiant.

La perte salutaire de la traduction parfaite ou réussie s'éclaire également de l'expérience du deuil par l'écriture, lorsque la traduction devient détachement de l'objet constitué par le texte-source, signifiant par signifiant, à la façon dont Lacan définit le travail du deuil à la suite de Freud (Freud, 1915/1986, p. 148). Ce travail « consiste à identifier la perte réelle, pièce à pièce, morceau à morceau, signe à signe, [...], jusqu'à l'épuisement. Quand cela est fait, fini. » (Lacan, 1991, p. 458) Le deuil de l'objet à travers ses signifiants – ce qui signifie qu'il est nécessairement incomplet en tant que processus langagier – est à l'œuvre dans la traduction en tant que deuil d'une traduction parfaite, fantasmée, rêvée, idéalisée, à travers l'expérience d'un rapport au langage singulier, qui fera d'une traduction... cette traduction en défaut de l'objet, mais sans doute en regard et comme expression d'un rapport unique au langage à travers lequel s'est découvert et s'est enduré le rapport de l'Autre au langage.

Un autre poète et traducteur célèbre a fait l'expérience de la traduction comme un deuil impossible : pour Celan, la traduction « avoue l'impossibilité du dire, elle refuse le deuil, et elle trouve quand même 'le courage de nommer ce que l'original tait', elle donne voix et affect à la blessure non symbolisante. » (Michaud, 1998, p. 26) Pour sa part, et à travers les concepts qui sont les siens, le philosophe Jacques Derrida a envisagé l'expérience traductive comme une expérience du deuil donnant sa valeur et préservant ce qui disparaît (Derrida 1999, p. 48).

Il est significatif que la phrase de Lacan annonce le deuil de l'objet « autour de quoi est centré le désir de l'analyste. » (Lacan, 1991, p. 446) Ici, le traducteur rejoint sans doute l'analyste faisant quant à lui le deuil, non pas de l'idée d'une traduction parfaite ou exacte, mais de la volonté de rencontre, de l'adéquation entre les rapports au rapport, de la dispensation sur le mode d'un pur dévoilement qui ferait de la cure une communication parfaite visant à découvrir tout le sens d'une existence. L'analyste mesure l'incommensurabilité des rapports et fait l'épreuve du non-rapport subjectif, sur fond d'écoute, d'impersonnalisation limitée, autrement appelée « désir de l'analyste ». C'est à partir de cette épreuve, fondamentale, originaire car renvoyant à l'originaire du rapport individuel à la langue, rapport impossible à énoncer car il commande l'énonciation, rapport ou « dire » qui doit être « oublié » dans ce qui se lit, que se fait également toute traduction y compris les « choix de traduction », allant de l'ouvrage choisi

à ses mots. Sauf à réduire la traduction à la réponse à un donneur d'ordre dans un projet communicatif et à retrouver plus moins consciemment le fantasme toujours latent d'une traduction intégrale.

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**Biographie :** Bénédicte Coste enseigne la littérature et la culture victorienne ainsi que la traduction à l'Université de Bourgogne. Ses recherches portent principalement sur Walter Pater dont elle a traduit la plupart des essais littéraires y compris *La Renaissance* en français. Elle a également traduit *Les Sept lampes de l'architecture* de John Ruskin et des essais littéraires de Arthur Symons, John Addington Symons, Vernon Lee, Bernard Berenson et I. A. Richards. Elle a rendu compte de son expérience de traductrice de Pater dans « A Rebours : Translating Walter Pater into French », *The Pater Newsletter* (2013, pp. 5-21).

## Translation and transcreation of *Salomé* Oscar Wilde's strategies of (self-)estrangement in French

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### Abstract

Oscar Wilde's *Salomé* (1893), written in French and then translated in English by Lord Alfred Douglas, created quite a stir when it was first published in France and then banned from the English stage. In this tragedy in one act based on a Biblical theme, Wilde departs from the familiar setting of his witty comedies of manners (*The Importance of Being Earnest*, *Lady Windermere's Fan*) to focus on a favourite icon of French Symbolist artists and writers. Wilde's choice of a foreign language deliberately heightens the artificiality of the exotic setting, bizarre atmosphere, and stilted style of this decadent play. Self-estrangement through self-translation indeed offered new creative possibilities and allowed Wilde to reinvent himself as a writer. As the comparison of the first manuscript with the published version shows, Wilde's idiosyncratic French highlights the *translational* nature of the project. Considering *Salomé* through the lens of translation thus troubles commonplaces about original writing and authorship, as well as the authority attached to the source text and language.

### Keywords

Self-translation, transcreation, translational poetics, *Salomé*, interlanguage

"The tendency of creation is to repeat itself" (Wilde, 2003, p. 1119). In "The Critic as Artist" (1891), Wilde exposes his idea that creation necessarily stems from the reproduction of previous works and that "it is the critical faculty that invents fresh forms" (Wilde, 2003, p. 1119). Published the year he started working on *Salomé*, his essay – and these aphorisms in particular – hint at the *translational*<sup>1</sup> nature of any creative work and encapsulate Wilde's complex take on the figure of Salome. Written in French in 1891 when Wilde was staying in Paris, *Salomé*<sup>2</sup> was published in 1893 and then translated by the author's lover, Lord Alfred Douglas. The English translation revised by Wilde with illustrations by Aubrey Beardsley was published in 1894. In this tragedy in one act based on a Biblical theme, Wilde departs from his usual setting and tone by choosing an exotic figure that had become a favourite icon of French Symbolist artists and writers after Heinrich Heine's poetic adaptation in *Atta Troll* (1841). Famous re-interpretations include Flaubert's *Hérodias* (1877), Huysmans's *À rebours* (1884), and Mallarmé's poem *Hérodiade* (published in 1887), all of which inspired Wilde's dramatic take on the myth. In their influential study of *Salomé*, William Tydeman and Steven Price explain that "Wilde's aim in *Salomé* [was] to embody the literary principles evolved and espoused by that anti-realist group of influential French writers and theorists known as the *Symbolistes*, several of whom Wilde knew personally" (Tydeman & Price, 1996, p. 3). This may partly explain why Wilde chose to write *Salomé* in French, as a way to embrace these admired authors' language. But Wilde's own hybrid status as a Catholic Anglo-Irishman may also have encouraged his sense of linguistic, literary and cultural estrangement. Donohue reports Wilde's statement about his mixed sense of identity: "'Français de sympathie', he described himself in a letter to Edmond de Goncourt written while he was composing *Salomé*, 'je suis Irlandais de race, et les Anglais m'ont condamné à parler le langage de Shakespeare'" (Donohue, 1994, p. 87). This identity was made even more complex by his homosexuality and queer posture.

Choosing to write *Salomé* in French thus stems from a deliberate process of self-estrangement – or self-translation – that offered fresh creative possibilities. As my comparison of the first manuscript of 1891 with the published version will show, Wilde writes in an idiosyncratic French that highlights the translational nature of the play. I will demonstrate how the playwright's language sheds light on issues of self-translation as an essential part of Wilde's creative process. I will then turn to the effects produced by Wilde's *foreignization*<sup>3</sup> of French in the published version and what they bring to the play itself. I argue that Wilde's style in both the Bodmer manuscript that I consulted and the published French version of *Salomé* self-consciously mixes languages in order to create a strange atmosphere and an unusual rhythm that fits the Oriental theme of the play. Following the recent creative turn in Translation

<sup>1</sup> Translational refers here to the movement and resulting transformation of texts and ideas as they circulate between languages and cultures. The concepts of translational poetics and transcreation across genres and media have been theorized by Hennard Dutheil de la Rochère (2013, in press), who I would like to thank for her insightful reading and comments.

<sup>2</sup> I will refer to *Salomé* when I discuss the French version and to *Salomé* when I focus on the English translation. In order to avoid confusion, the protagonists will be referred to by their 'English' name throughout the article. For the same reason, I will refer to *Salomé* when I discuss the text in general. When I quote from the published editions, the page numbers refer to Pascal Aquien's bilingual edition of *Salomé* (2006).

<sup>3</sup> In *The translator's invisibility* (1995), Lawrence Venuti defines foreignization as such: "[f]oreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language" (Venuti, 1995, p. 20). By letting English show through his French words, Wilde thus foreignizes the language of his *Salomé*, thereby emphasising its strange and Oriental atmosphere.

Studies<sup>4</sup>, literary translations are now more and more considered as rewritings of an ‘original’ text. Reading *Salomé* through the lens of translation as creation allows for a re-examination of Wilde’s complex and manifold project: rather than a compilation of previous adaptations of the Salome myth, *Salomé* revisits existing artworks to create a unique and subversive play. This project allows the playwright to push back the expected boundaries of a literary work by challenging the Romantic authority of the ‘original’ text and by experimenting with literary forms and genres. Wilde is thus a case in point of Bassnett’s conception of the translator as “a creative artist mediating between cultures and languages” (Bassnett, 2014, p.10).

### **1. Salome and intertextuality: Translation, borrowing or plagiarism?**

A great number of artists have represented the Biblical figure of Salome, especially in fin-de-siècle France (Dottin-Orsini, 1993, p. 134)<sup>5</sup>. Maurice Krafft has listed no less than 2789 French poets who wrote about Salome (Décaudin, 1967, p. 109), and famous painters such as Gustave Moreau also shaped her image as sexualised and a deeply ambivalent (both dangerous and fascinating) muse. As such, the figure of Salome can be considered as a metaphor for translation. Indeed, those many *transcreations*<sup>6</sup> through different media build a new image of the Princess that varies according to each interpretation. The turn-of-the-century representations thus transform Salome into an object of intersemiotic translation, i.e. a translation between verbal and non-verbal sign systems (Jakobson, 2004, p. 139).

Scholars have identified various sources of inspiration for Wilde’s *Salomé*, starting with the Bible, which is quoted almost verbatim in some of the protagonists’ lines. Besides the passing mention of Herodias’s daughter in the Bible, Wilde also relied on Heine’s *Atta Troll* (1841) and J. C. Heywood’s *Herodias: A Dramatic Poem* (1884) to create a Salome figure enamoured with John the Baptist (Dottin-Orsini, 1993, p. 135 and Daniel, 2007, p. 2). The playwright was also greatly inspired by Flaubert’s short story *Hérodiade* in *Trois Contes* (1877). Critics, such as Aquien and Dierkes-Thrun, also consider Flaubert’s *Salammbô* (1863) and *La tentation de Saint Antoine* (1874) as possible influences. Huysmans’s artistic treatment of the mythical figure interestingly combines pictorial and literary representations, as it conveys the reflections of À rebours’s character, des Esseintes, on his newly-acquired paintings of Salome. These two pictures are Gustave Moreau’s *Salomé dansant devant Hérode* (1871) and *L’Apparition* (1876), both familiar to Wilde (Aquien, 2006, p. 16). Huysmans’s ekphrasis participated in Salome’s reputation as a *femme fatale*, which probably inspired Wilde for the construction of his deeply ambivalent heroine. Mallarmé’s poem entitled *Hérodiade* had also a great influence on the Symbolist movement in France and on Wilde’s heroine in particular. Instead of Huysmans’s sensual temptress, *Hérodiade* is pictured as a contemplative woman who finds echoes in Wilde’s portrayal of Salome “as an existentially lonely, misunderstood lover of ideal beauty” who presents “contradictory character traits, and [a] symbolic scenic counterpart in the play, the moon” (Dierkes-Thrun, 2014, p. 17)<sup>7</sup>. Finally, Wilde also borrowed from his contemporary Maurice Maeterlinck (1862-1949). Like the Anglo-Irish author, Maeterlinck chose to distance himself from his mother-tongue, Flemish, to write in French. The sharp syntax and repetitive

<sup>4</sup> See for instance works by Bassnett (2011, 2014) or by Lefevere (1992).

<sup>5</sup> Other studies include Djikstra (1992) and Showalter (1990).

<sup>6</sup> A term theorised by Martine Hennard Dutheil de la Rochère in her recent work about Angela Carter (see above).

<sup>7</sup> For more details on Wilde’s sources of inspiration, see Aquien (2006) and Dierkes-Thrun (2014).

structures (Aquien, 2006, p. 21) of *Salomé* create the same form of bizarre dialogues and atmosphere found in Maeterlinck's symbolist plays<sup>8</sup>.

By referencing (whether explicitly or implicitly) a wealth of adaptations of the Salome story in different genres and media, Wilde is already engaging in a process of translation that challenges the authority of the 'original' Biblical text. Aquien argues that if the playwright chose Salome, it was notably because so many artists had contributed to developing the myth, encapsulating thus Wilde's aesthetic theories about "la suprématie et ... l'autonomie parfaite de l'art" (Aquien, 2006, p. 19). Moreover, I argue that selecting such a theme is already an act that troubles expectations about artistic creation conceived as the original work of a single author. Drawing from many previous artworks, Wilde's play illustrates the idea that "nothing is ever new" (Lefevere, 1982, p. 17). This echoes contemporary theories of translation which draw attention to the activity of translation as a complex process of reworking, adaptation and transformation. As such, the role of translation is to transpose and recreate a work in another language, cultural context and period in order to make it speak to a new reader or audience in the interplay of repetition and difference. Andre Lefevere, among other Translation Studies scholars, has argued against the sacralisation of the original text, observing that "the new is a combination of various elements from the old, the non-canonical, imports from other systems ... rearranged to suit alternative functional views of literature" (Lefevere, 1982, p. 17). In *Reflections on Translation*, Susan Bassnett sums up this idea of translation as a creative act by stating that

[a]ll writing is in some way a rewriting or retelling of other writing, in other words it could be argued that whatever a writer writes is to some extent a kind of translation, because that work will be the product that has emerged out of readings of other people's writing. Sometimes that rewriting will be unconscious, while at other times it will be a deliberate choice. (Bassnett, 2011, p. 164)

Artistic works are inevitably influenced and shaped by an author's literary experiences. In the case of Wilde, Salome is "a deliberate choice" that inscribes his project in a chain of rewritings and as such Wilde's adaptation sheds light on this first modality of translation as intralingual recreation.

Nevertheless, Wilde's borrowings raised the issue of plagiarism when *Salomé* was published. While artists such as James Joyce admired the play (Aquien, 2006, p. 25), the reception of *Salomé* was far from being unanimously positive. Susan Owens notes that "the criticism of Wilde's first French edition of *Salomé* consistently alleged that it was a plagiaristic patchwork of ideas and quotations from different authors rather than an original work" (Owens, 2013, p. 75). A caricature by Aubrey Beardsley mocks the author's long list of sources by representing "Oscar Wilde at Work" reading Gautier and surrounded by piles of books, such as Flaubert's *Trois Contes*, Josephus's *Antiquities of the Jews*, a *Family Bible* and several manuals of French. In her discussion of the caricature, Owens reads the subtitle "Il ne faut pas le regarder" as "a near quotation from *Salomé* and in this context an allusion to Wilde's covert literary plagiarism" (Owens, 2013, p. 76). Hiding from the public eye, Wilde culled from various sources, but the subtitle of the caricature implies that these problematic borrowings should remain secret, for fear "something terrible may happen" just like when Salome is looked at too much (Wilde, 2006, p. 46). More generally, these accusations illustrate the problem of

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<sup>8</sup> For more details on Maeterlinck's influence, see also Salbayre (2009).

authority and authorship posed by his self-conscious reworking of previous texts, and the thin line between rewriting and plagiarism.

It was not the first time Wilde was accused of plagiarism, however, and his attitude towards these allegations proved as witty as could be expected from the Irish dandy. Joseph Bristow reports one of Beerbohm's conversations with Wilde:

Speaking of plagiarism the other day, Oscar said: "Of course I plagiarise. It is the privilege of the appreciative man. I never read [Gustave] Flaubert's *Tentation de St. Antoine* without signing my name at the end of it. *Que voulez-vous?* All the Best Hundred Books bear my signature in this manner". (Bristow, 2004, p. 12)

In this quotation, the playwright highlights the subjectivity of his reading and the creativity of interpretation. Reading literary works already entails a unique and creative act of translation and re-interpretation. In *Salomé*, it is reflected as a creative response to Wilde's admired predecessors. Kees de Vries explains that "Wilde believed that the subject was made interesting not by the subject itself, but by his personal artistic treatment of it" (de Vries, 2011, p. 239). Seen through the lens of translation as rewriting, I argue that Wilde's borrowings can be considered as transcreations in his own words of a literary and visual material characterising his time. Francesca Coppa recalls "Wilde's epigram, 'The one duty we owe to history is to rewrite it'" and argues that "[a]ll of Wilde's life was a 'production' in these terms – since a production takes the textual past and makes it mean anew, makes it newly relevant to *us*, makes it speak to *us*, in our terms" (Coppa, 2004, p. 87). This is precisely what translation does when it re-actualises an earlier text in another language and in someone else's words. By troubling the authority of the original text, the creative turn in Translation Studies also allows for a re-evaluation of Wilde's overt textual appropriations as a creative compilation of different media to produce a new and 'original' work of art, moving between languages and genres.

## **2. Wilde's self-translation: Creating a hybrid French**

### **a. Translation and self-translation**

Beyond compiling some of the most famous adaptations of the Salomé myth, Wilde's language in this play sheds light on some important aspects and issues of self-translation. In recent decades, scholars have begun to pay attention to the role of translation as a creative process that several writers have resorted to<sup>9</sup>. In a recent collection on *Self-translation: Brokering originality in hybrid culture*, Elin-Maria Evangelista focuses on "Writing in translation" and she argues that "[w]riting in a second language would then be a process of both specific and generic translation, a translation process where the writer translates both language and self" (Evangelista, 2013, p. 178). By adopting a foreign language, authors such as Oscar Wilde, Samuel Beckett or Vladimir Nabokov also took on another identity, reshaping their world-view and discovering new creative possibilities. Referring to exile literature, Aurelia Klimkiewicz claims that a second language "will always remain more functional and less emotional, a tool of communication and exchange with others" (Klimkiewicz, 2013, p. 194). Along these lines, Evangelista explains that "[w]riting from this distance, a writer might find that not only do perspectives and characters shift but also the ability to create narratives which might not otherwise have found an expression" (Evangelista, 2013, p. 184). Both scholars underline thus that authors turning to a second language indulge in new experiments, because

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<sup>9</sup> See for instance Friedman, Rossman and Sherzer (1987).

"[p]aradoxically, the limiting factors might allow for a sense of being unrestricted and inventive when writing in a second language" (Evangelista, 2013, p. 181). The more distant language offers not only a new vocabulary and syntax but also a different conception of the text and of reality itself.

Wilde was aware of these possibilities and he commented on his choice to turn to French for *Salomé* as follows:

My idea of writing the play was simply this, I have one instrument that I know I can command, and that is the English language. There was another instrument to which I had listened all my life, and I wanted to touch this new instrument to see whether I could make any beautiful things out of it. (Wilde, as cited in Zagona, 1960, pp. 122-123)

The new "instrument" that is French is perceived by Wilde as a creative opportunity to explore new aesthetic and 'musical' perspectives related to the formal, rhythmic and phonic dimensions of language. A foreign language is also particularly appropriate for a story located in an Oriental and remote setting. Moreover, adopting French was a way of affiliating himself with French writers and artists and "of establishing himself as a European man of letters" (Bird, 1977, p. 61). Elizabeth Richmond-Garza also links Wilde's choice of French to his status as a "national minor voice" (Richmond-Garza, 2011, p. 27). Besides being an Irish Catholic in England, Wilde was also homosexual and Richmond-Garza states that "[t]he need to move beyond English and the parameters of Anglophone metropolitan culture are at least as pressing for Wilde's more scandalous, and ultimately criminalized, sexual alterity" (Richmond-Garza, 2011, p. 27). In addition to escaping the conservative sexual norms of Victorian England, French becomes a means to trouble language norms and thereby express textually the author's "alterity" and subvert Victorian conventions and values. Wilde's decision to write in French is thus motivated both by artistic and political reasons and it allows him to find a creative freshness that Evangelista describes as "a voice speaking from an in-between space, where one is allowed to go deeper, to find something new, something that is more, created from a distance, although with what feels like a much lighter language" (Evangelista, 2013, p. 185).

### b. The 1891 manuscript as a first self-translation

The 1891 autograph manuscript kept at the Bodmer Foundation in Geneva is considered as the earliest draft of *Salomé*. This incomplete text outlines the frame of the play in the pencilled pages of a black notebook, but some episodes (such as the homoerotic relation between the Young Syrian and the Page of Herodias) will only be developed later. In this early version, the manuscript highlights the language difficulties faced by Wilde when he was putting his ideas down on paper in a foreign language. The majority of his errors have been corrected between the first draft and the published text thanks to the help of some of his friends, notably Pierre Louÿs and Marcel Schwob (Aquier, 2006, p. 20), as well as Stuart Merrill and Adolphe Retté (Tydeman & Price, 1996, pp. 17-19). Even though the manuscript contains mistakes and awkward formulations, the text shows a relatively good *oral* command of the French language. Besides spelling mistakes and Anglicisms, syntax and grammatical (agreement) errors are characteristic of an English speaker moving between his mother-tongue and French and, as such, they are also indications of what gives the play its foreign tone and peculiar rhythm.

Scholars who worked on Wilde's manuscripts usually focus on the copy held at the Rosenbach Foundation Museum in Philadelphia, which contains Pierre Louÿs's corrections and comments

on his friend's French. In his 1959 article on "Oscar Wilde's *Salome*", Clyde de L. Ryals studied the difference between this corrected draft and the published version in order to establish what Wilde retained from Louÿs's advice:

Ryals states that where Louÿs's alterations concerned points of grammar, and in particular the use of the subjunctive, Wilde accepted them. Wherever his friend proposed other changes, "Wilde in nearly every case refused to adopt them, and he crossed out Louÿs's interlinear emendations... What remains, therefore, is *Salome* almost entirely as Wilde wrote it". (Tydeman & Price, 1996, p. 17)

Ryals's findings underline Wilde's determination to keep the foreign touch of his idiosyncratic French, albeit in a grammatically correct language. More recently, MacDonald also referred to the Philadelphia manuscript when he explained that "[t]he corrections reveal that Wilde did occasionally resort to anglicisms in French that are typical of intermediate or advanced, but not native language users of French. Many of the anglicisms are corrected by Louÿs and absent in the published French edition" (MacDonald, 2011, p. 2). Richmond-Garza consulted the manuscript held at the University of Texas to signal that it presents "not only ... stylistic and artistic edits, but also ... syntactic and idiomatic adjustments" (Richmond-Garza, 2011, p. 25). The mistakes found in the manuscripts testify to the author's difficulties to write in a second language. But his editing choices – focused mainly on spelling and syntactical errors – suggest that he aimed at a grammatically correct French that nevertheless displayed a bizarre tone. The author was thus aware of the strange quality that his *interlanguage*<sup>10</sup> could create and exploited it in the construction of his play.

The only scholar who worked on the first manuscript I consulted at the Bodmer Foundation is Sylviane Messerli who, in her introduction to the facsimile edition published in 2008, traces the history of the composition of the play, from Wilde's choice of writing in French in a Symbolist context to the first performances of *Salome* on stage. Regarding the study of the manuscript, she mainly signals elements left blank and crossed out by the author (Messerli, 2008, p. 42). Her comments aim notably at nuancing Wilde's legendary claim that he wrote *Salomé* in one day (Messerli, 2008, pp. 19-20), by noting that "deux brefs passages écrits à l'encre laissent du moins supposer une relecture" (Messerli, 2008, p. 42). I will expand these genetic comments to focus on the playwright's movement between French and English and show that the contamination of Wilde's English syntax and vocabulary, as well as his oral knowledge of French shaped not only his first draft but also the published version of *Salomé*.

A first clue to Wilde's *interlinguistic* creative mode appears in the last pages of the manuscript, on the left side of the notebook which the author usually kept blank to add notes and modifications. As Salome is kissing the head of Iokanaan, Wilde scribbles next to her monologue "? acre saveur here?" as a question to himself regarding an element he would later on add to the monologue, when Salome exclaims "Il y avait une acre saveur sur tes lèvres" (p. 165). This occurrence of code-switching between French and English underlines an instinctive distinction between the language he is writing in and the language that is more spontaneous to organise his thoughts. Besides this isolated instance of an English word in the manuscript, some Anglicisms or English formulations can be found throughout the text. At the

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<sup>10</sup> An interlanguage is a term coined by linguists to define a second language mixed with linguistic elements from the speaker's mother-tongue (Vogel, 1995, p. 21). Wilde seems to turn what is usually considered as a defect into a creative literary strategy consistent with the de-naturalizing poetics of the decadent "art-for art's sake" movement.

beginning, Wilde refers to a “donjon” to describe a *prison* although, unlike “dungeon”, it does not have the double meaning of a prison cell and a fortified keep in French. A bit further down, the author writes about “une toute petite pièce” of fruit instead of a “morceau”. Similarly, Wilde transposes later the English word “pavement” into French to state that there was “de sang sur le pavement”, misled by another ‘false friend’ that has a different meaning in French.

Not only are words impregnated by Wilde’s Anglophone mind-set, but some syntactical structures are also modelled on English grammar. In French, Wilde often transposes the neuter English pronoun “it”, whereas it needs to agree with the gender of the noun in French. At the beginning, during one of Salome’s tirades about Iokanaan’s body, Wilde writes for instance “C’est horrible, c’est infect ton corps”. The impersonal pronoun “ce” is transformed into “Il est horrible, il est horrible ton corps” in the published version, hence correcting the lack of agreement between the neuter “ce” and the masculine “ton corps”. A similar example occurs on the next page where Salome describes Iokanaan’s mouth with relish, stating that “C’est comme la fleur de grenade qui fleurit dans les jardins du roi de Tyr”. Here again, the pronoun is neutral as it would be in English, but the French “bouche” requires a feminine grammatical agreement. Even though these failing agreements are corrected in the final version, Wilde’s English grammar shapes his perception in a way that may have influenced the sexual politics of the play. By neutralising ‘inanimate’ features, the English language does not mark the differentiation between genders as clearly as French. As Sherry Simon explains in *Gender in Translation*, “English has ‘natural’ gender rather than grammatical gender. This means that gender is attributed not by form but by meaning” (Simon, 1996, p. 17). Consequently, Wilde’s linguistic mind-set offers him more flexibility to exploit the androgynous representation of his characters. Both Salome’s and Iokanaan’s bodies can thus be described and set as objects of fantasies, disregarding the usual dichotomy between the “woman as image” and the “man as bearer of the look” (Mulvey, 1999, p. 837).

Prepositions are another problematic area of French and English grammar. English turns of phrase show through the prepositions used in the manuscript, notably after transitive verbs that Wilde spells as the intransitive English equivalent. The author adds for instance a preposition in “Parlez à moi” and “n’écoutez pas à votre mère”, both occurrences of intransitive verbs followed by the preposition “to” in English. When faced with two pronouns completing a verb, Wilde shows a similar tendency to follow English logic and adds a preposition before the pronoun that refers to the indirect object. He thus writes “le demandant de vous” and “le délivrer à nous” according to the English structure, but this does not correspond to the French rule that states that both pronouns should appear before the verb without any preposition. These various grammatical elements suggest that the rules of his mother-tongue still shape the playwright’s use of French when he moves between English and French. Although these mistakes have been corrected, the published version still presents an example – already found in the manuscript – of an English preposition ‘translated’ literally in French. The Cappadocian recounts “Moi, j’ai passé trois nuits *sur* les montagnes” (p. 53, my emphasis), using the French equivalent of “on”, whereas a native speaker would have said “*dans* les montagnes”. Although this does not strike the reader as wrong, it underlines the bizarre tone and style created by Wilde’s imperfect command of French. Having been retained for publication, this example further highlights the fact that the author was aiming at creating strange effects conveyed by his idiosyncratic French.

As an English speaker used to the pronoun *you* to refer to both the informal and the polite second-person singular, Wilde also navigates freely between the informal *tu* and the more

formal and distant *vous* in French. The manuscript shows numerous occurrences of such exchanges within the same sentence or phrase. In the published texts, however, the author plays purposely with the second persons in both languages by swapping between *tu* and *vous* or *you* and *thou* when referring to the same person. The draft rather highlights a difficulty caused by the more complex French distinction between the formal *vous* and the familiar *tu*, whereas it produces a deliberately special effect in the final version of the text where the inconsistencies have been corrected. Instances in the manuscript such as “venez t’asseoir”, “Tu vois ce qu’elle pense de vous” or “vous n’avez pas voulu me laisser baiser ta bouche lokanaan” illustrate Wilde’s tendency to confuse *tu* and *vous*, especially when moving between subject and object pronouns. Nevertheless, these mistakes may have encouraged Wilde to exploit this distinction between formal and informal pronouns in the published version, hence highlighting power relations between the characters.

Finally, the manuscript displays marks of orality and spelling mistakes throughout, which shows that Wilde was used to speaking more than writing in French. The author often uses the pronoun “ça”, the oral contraction of “cela”. Wilde writes for instance “je ne crois pas ça” following the English word order that would place the object pronoun “it” after the verb. He also uses some typically oral constructions, such as “C'est curieux ça” or “Cela me semble ridicule, ça”, which give an informal tone to the dialogue. This feature disappears in the final version, which suggests that some external reader corrected them, usually in favour of the more formal “cela”. In the manuscript version, the author also avoids the inversion between subject and verb for questions in written French, which tends to disappear orally or to be replaced by the more conversational formula “est-ce que”. This phrase appears several times as in “est-ce qu'il y a du sang” or “Qu'est-ce que ça fait ici?”. Some are modified to fit a more literary standard in the published version, although Wilde kept several “est-ce que” questions. This choice gives a conversational and informal tone to the dialogues, thereby desacralizing the solemnity of the Tetrarch’s court and disrupting the reader’s expectations about court language.

Studying the manuscript alongside its published version therefore sheds light on Wilde’s creative process as an author writing in a second language and on a work of art in the making. Although Wilde received help from native speakers of French, he was proficient enough<sup>11</sup> to self-correct some of his errors or inconsistencies already in the first draft, to exploit the innovative effects produced by his interlanguage and to select the strange elements he wanted to keep for creative purposes in French. The choices noticed by Ryals in his study of the Philadelphia manuscript that was corrected by Louÿs, as well as the calques of English syntax that I have identified in my study of the first manuscript, show that Wilde was aiming at a grammatically correct but nevertheless idiosyncratic French. Therefore, the process of estrangement goes both ways: while alienating Wilde’s usual style, it also displaces French where no native speaker would have dared to go.

More generally, the manuscript of the first version calls into question the notion of original creation. Which of the French texts do we consider as ‘the original’ in comparison to the English translation? Although the Bodmer manuscript is the first version of the play that we know of, there may well have been earlier drafts that were not kept. Are these first ideas about

<sup>11</sup> Norbert Kohl quotes André Gide, Henry-D. Davray and Gustave Le Rouge who all gave evidence of Wilde’s very good level in French. Stuart Merrill’s opinion was less enthusiastic, however, which “need not be taken as a total refutation of the others, but simply shows that Wilde’s French was not perfect” (Kohl, 1982, p. 377).

the play more ‘original’ than the manuscript? Such questions underline the complexity and the multiplicity of layers in a creative process and add to the challenge posed by Wilde’s *Salomé*. Genetic editing argues for a more global study of a literary work, and explores the different creative steps, notably by comparing the manuscripts with the published text, in order to better understand how an author develops his/her artistic production<sup>12</sup>. In their introduction on “Genetic translation studies: An emerging discipline”, Anthony Cordingley and Chiara Montini explain that “genetic critics sought to challenge the sacrosanct authority of the published text by showing how it is but one phase in a continuum of textual creation” (Cordingley & Montini, 2015, p. 2)<sup>13</sup>. The study of manuscripts thus demonstrates that translation is always already at work in any act of creation. The author necessarily operates an act of translation when he/she puts his/her ideas down on paper, and revising drafts may be considered as part of this translational process too. Therefore, self-translation destabilises even further the authority of the ‘original’, as well as the usual binary opposition between source and target texts in translation.

### c. The strange French of the published *Salomé*

Wilde considered French as a language that would allow him to stimulate his usual creative self and explore new literary perspectives through linguistic, cultural and artistic estrangement, and this process also reverberates on and reshapes French itself. The playwright was aware of his intervention in the language and he observed that

[o]f course there are modes of expression that a Frenchman of letters would not have used but they give a certain relief or colour to the play. A great deal of the curious effect that Maeterlinck produced comes from the fact that he, a Flamand by race, writes in an alien language. (Wilde, as cited in Zagona, 1960, p. 123)

Citing Maeterlinck, Wilde recognises that the stylistic effects he was looking for are created by his use of French as a foreign language. Using an “alien language”, he is able to experiment more freely with it than native speakers. A second language that is not mastered perfectly by the speaker is referred to as an interlanguage and it is defined by Klaus Vogel as “la langue qui se forme chez un apprenant d'une langue étrangère à mesure qu'il est confronté à des éléments de la langue-cible, sans pour autant qu'elle coïncide totalement avec cette langue-cible” (Vogel, 1995, p. 19). An interlanguage typically emerges from the interaction between a speaker’s mother-tongue and the target language (Vogel, 1995, p. 21). As such, Vogel notes that “[u]ne interlangue n'est pas seulement composée de formes correctes et de règles conformes au système et à la norme de la langue-cible, mais aussi de formes grammaticalement incorrectes et de règles non-conformes à la langue-cible” (Vogel, 1995, p. 19). The mixed, “alien” tongue thus created by an individual speaker reveals a unique medium of creation on the threshold between two languages.

Richmond-Garza notes that “Wilde’s self-translation into the French of Parisian fin-de-siècle Symbolism is not merely ... a linguistic and idiomatic transformation of an Anglophone self; it also potentially alters the French into which it enters” (Richmond-Garza, 2011, p. 24). Even if there are fewer occurrences of English blending with French compared to what can be found in the manuscript, the published version of *Salomé* still presents several Anglicisms, notably as far as syntax is concerned. For instance, the pronoun “cela”, which I mentioned earlier, is not

<sup>12</sup> For more details on genetic editing, see De Biasi, (2011).

<sup>13</sup> On the growing field of genetic translation, see also Durand-Bogaert (2014).

used as often as “it” or “this/that” in French. In sentences like “Je ne peux pas comprendre cela” (p. 53) or “Je vous ai déjà dit cela” (p. 125), the “cela” is usually transformed into “le” to be put before the verb, unlike the English “it” or “that” which closes the sentence. Furthermore, Wilde often uses the phrase “il y a” or “il y en a qui disent” (p. 53, p. 67), which transposes the English “there is/are” or the formulation “there are some who say”. However, such presentative sentences are used less commonly in French. Wilde probably retained these transpositions to give an oral tone to his play, but they also create stylistic effects that echo the action and that Wilde may not have anticipated. Presentative structures act as deictics and, as such, they anchor their object in the situation of utterance. When a Jew states for instance that “Et par conséquent il y a de grands malheurs dans le pays” (p. 107), it creates a gap between his discourse and the story he refers to, which is set in a different context. Instead of referring to an object present in the situation of utterance, the speaker points to a more global problem. Such different use of presentative phrases appears also when Herod says that “Aussi il y a des raisons d’Etat” (p. 111) and when the Second Nazarene reports “Aussi, il y a le miracle de la fille de Jaïr” (p. 115). Consequently, a gap is created between the characters and what they say, emphasising the surreal and dreamy atmosphere of the text.

These last examples are also representative of another characteristic of Wilde’s interlinguistic usage of French. The author tends to place adverbs at the beginning of a sentence, even though their position is more flexible in French. The two instances above of “Aussi” opening a sentence do not sound ‘natural’, and as such this ties in with Wilde’s efforts to ‘denaturalise’ language and style by writing in an idiosyncratic French. When the Tetrarch states “En effet, j’ai trouvé qu’il l’avait un peu trop regardée” (p. 99), the causal conjunction sounds more formally argumentative and contrasts thus with the oral construction of the following discourse sentence in the passé composé. Other similar occurrences of adverbs, such as “Au moins, c’est possible” (p. 153) or “elle est tout à fait monstrueuse” (p. 163), stand out as unusual. These various English touches give the text a foreign tone and contribute thus to setting the play in a blurred, hybrid and mixed linguistic zone.

Although corrected by native speakers, Wilde’s French *Salomé* still presents phrases denoting the playwright’s imperfect command of the language, sometimes to the point of sounding child-like. For instance, when Herod says “En effet, je trouve que guérir les lépreux est une bonne action” (p. 117), the expression “une bonne action” denotes an innocent perspective on what the Messiah is reported to do here. Later, the Tetrarch again uses a rather simple formulation to refer to Iokanaan’s words: “Il a dit des choses très blessantes” (p. 139). The word “choses” in French already hints at a limited vocabulary to describe the Prophet’s sayings, which is accentuated by the adverb “très” to reinforce “blessantes”. While hinting at Wilde’s limited lexical range in French, these constructions participate in depicting the Tetrarch, who should be in power in the play, as an overwhelmed monarch who appears as helpless as a child in front of this newly emerging religion. In my opinion, Wilde exploited here his own linguistic limitations to simplify Herod’s language and question his authority.

To conclude, *Salomé* is coloured by the author’s mother-tongue. But far from being merely the mark of Wilde’s limited command of French, it shows a deliberate strategy to denaturalise language and create ironic effects. This explains why Richmond-Garza observes that “[w]ith its simplicity and sparseness, its antiphonic repetitions, and its parataxis, at first glance it seems neither particularly characteristic of Wilde’s oeuvre nor of French writing of the 1880s and 1890s” (Richmond-Garza, 2011, p. 25). This linguistic and stylistic displacement is precisely what Wilde was aiming at. Indeed, his hybrid and idiosyncratic language creates stylistic effects

that reflect the strange and dreamy atmosphere of the play, as well as its action situated in a distant Orient. Wilde writes in a language that is neither his mother-tongue nor formal French. The strangeness resulting from this 'denaturalising' process participates then in highlighting the geographical displacement of a play set in the Orient, and written in Paris by an Anglo-Irish playwright. The author may not have been able to grasp all the stylistic effects created by his idiosyncratic French, but his editing choices prove that he was aiming at this strange, dreamy and oral quality that characterises his *Salomé*. Moreover, by revisiting a long tradition of textual and visual representations of the Biblical myth, *Salome* reflects the conception of the artistic work as a necessary re-interpretation or translation that questions the Romantic cult of the author's 'originality'. Not only does Wilde's work anticipate the creative turn in Translation Studies and its understanding of translation as a creative act, but it also suggests that any creative production is always already a kind of translation. For Wilde, creation was therefore inseparable from the idea of self-translation as transcreation.

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## Análisis de vídeos de promoción de hábitos de vida saludables dirigidos a la población inmigrante en España

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### An analysis of videos aimed at promoting a healthy lifestyle among the migrant population in Spain – *Abstract*

Over the last few decades, a large number of foreigners have come to Spain, not only as short-term tourists, but also as long term-students, workers and retirees. A great effort has been made to reach out to these new citizens and involve them through healthcare promotion campaigns. This has resulted in the publication of leaflets, posters and even videos, which are the object of this research. Although it has been acknowledged that videos are useful when it comes to reaching out to the migrant population, the number of videos addressed to migrants that are published and available in Spain nowadays is low. Furthermore, in order to effectively attain the target audience, a series of adaptations have to be carried out. The aim of this research paper is to present the early phases of a qualitative study aimed at analysing these healthcare videos in order to determine what kind of adaptations have taken place. Intercultural communication and public service translation make up the theoretical framework of this study. The methodology is derived from a variety of disciplines (discourse analysis, publicity and advertising, ethnography, sociology). Aspects such as conceptual or communicative adaptation to particular cultures, changes in register, use of terminology, structural changes and choice of topic will be analysed.

### Keywords

Adaptation, healthcare promotion, migrant population, transcreation, public service translation

## 1. Introducción

Promover hábitos de vida saludables es la clave del éxito de los modelos de atención sanitaria europeos. Sin embargo, alcanzar a todos los sectores de la población es siempre una tarea que conlleva desafíos, especialmente en aquellos países como España, donde conviven personas de diferente origen y que no comparten una misma lengua y cultura. Estas comunidades inmigrantes que habitan en España pueden padecer enfermedades endémicas de sus países de origen o tener una percepción sobre la salud y la enfermedad que difiere radicalmente del modelo europeo. Por ambas razones, la necesidad de diseñar o adaptar materiales sobre el cuidado de la salud a la población extranjera se convierte en un aspecto incuestionable. Asimismo, el nivel de alfabetización desigual entre aquellas personas que no tienen el español como lengua materna impulsa la idea de desarrollar materiales en formatos distintos al papel. Los vídeos parecen ser una alternativa atractiva a folletos y trípticos impresos.

La presente investigación consiste en un estudio exploratorio y cualitativo que se basa en conclusiones de autores como Sixsmith, Doyle, D'Eath y Barry (2014), que afirman que los materiales que promueven hábitos de vida saludables alcanzan un mayor éxito entre la población inmigrante si se desarrollan en formato de vídeo. Sin embargo, existen ciertos aspectos sobre comunicación intercultural que deben abordarse a la hora de elaborar material efectivo. El objetivo de este estudio es explorar la aparición de mecanismos de adaptación cultural y, para ello, se analizará este tipo de vídeos dirigidos a la población inmigrante en España. En este artículo en concreto se presentan las fases iniciales de una investigación en curso, que consisten en 1) la recopilación de vídeos sobre el cuidado de la salud, 2) el análisis crítico y descriptivo y 3) propuestas de mejora. Se analizarán posibles adaptaciones culturales desarrolladas en los vídeos, tanto de carácter conceptual como comunicativo. Se prestará atención a aspectos como los cambios de registro, el uso de terminología y las modificaciones en la estructura o los temas tratados. Posteriormente, se ofrecerá una lista preliminar de sugerencias para diseñar y desarrollar vídeos de promoción de la salud dirigidos a la población inmigrante, pendiente de confirmar en las últimas fases del proyecto.

## 2. Antecedentes del estudio

### 2.1 Inmigración y traducción e interpretación en los servicios públicos

España ha presenciado a lo largo de las últimas décadas una llegada progresiva de población extranjera. El fenómeno de la inmigración es relativamente reciente en España, ya que aproximadamente comenzó en 1986, con la entrada de este país en la Unión Europea. En cambio, Estados Unidos, Australia y otros países del norte de Europa (Reino Unido, Francia, Alemania o Bélgica, por ejemplo) llevan recibiendo población inmigrante desde hace algunos siglos. Estos nuevos habitantes traen a España sus propias creencias, sistema cultural, lenguas y costumbres y, así, se produce un enriquecimiento de nuestra sociedad. Sin embargo, algunos de estos aspectos también constituyen barreras comunicativas y pueden provocar rupturas en la comunicación, ya sean estas lingüísticas o culturales.

En España ya se han desarrollado un gran número de investigaciones dentro del marco de la interpretación y la traducción en los servicios públicos (TISP) sobre la comunicación llevada a cabo con la población extranjera en el contexto de la atención sanitaria. Algunos ejemplos son los estudios realizados por el Grupo FITISPos-UAH, centrados en aspectos lingüísticos y con una metodología basada en el análisis del discurso (Valero-Garcés, 2002, 2005; Valero-Garcés

& Taibi 2004; Valero-Garcés & de la Morena Fernández, 2005) y los del Grupo CRIT, más enfocados hacia la comunicación intercultural (Raga Gimeno, 2005, 2006; Sales Salvador, 2005a, 2005b, 2006).

La percatación sobre la importancia de una comunicación efectiva en los centros de salud se ha convertido en objeto de investigación para otros campos distintos al de los estudios de traducción y lingüística. Desde el punto de vista de la enfermería, encontramos trabajos como los de Valverde Jiménez (2013) o Gámez Requena y Márquez Aragónés (2004), que explican en su artículo que, como paso previo al diseño de una campaña formativa eficaz para promover estos hábitos, es necesario llevar a cabo un análisis de las necesidades de la población a la que esta se dirige, para que el producto final (la campaña) pueda alcanzar satisfactoriamente a sus destinatarios.

## **2.2 Traducción adaptativa y transcreación**

La mayoría de los estudios mencionados anteriormente abordan las diferentes percepciones de la población inmigrante sobre salud y enfermedad, así como sus expectativas sobre el sistema de salud español. Deberían tenerse en cuenta estos aspectos culturales a la hora de diseñar materiales y campañas destinadas a promover hábitos de vida saludables. Como señala Maksin (2014) en su interesante análisis sobre las campañas de salud pública en Estados Unidos, la falta de adaptación de estos materiales y actividades puede implicar que no se alcance a la población de destino. Estoy de acuerdo con esta autora en que la información educativa sobre la salud normalmente se ha traducido de forma literal para la comunidad extranjera.

Sin embargo, en los últimos años algunos países con largas trayectorias en materia de inmigración han comenzado a emplear métodos de transcreación para adaptar estos materiales educativos culturalmente y, así, alcanzar a la audiencia de destino.

En los años sesenta, el término ‘transcreación’ surgió en el ámbito de la traducción literaria (Pedersen, 2014). En concreto, se relaciona con el canibalismo de Haroldo de Campos (Cisneros, 2012), que aboga por un mayor desapego de la traducción respecto al texto origen y, consecuentemente, por una mayor libertad por parte del traductor. Es necesario entender el concepto de ‘transcreación’ dentro de su contexto, en el que la poesía brasileña de la época, en vez de traducirse, se explicaba, dada su enorme complejidad conceptual y formal. Una traducción al uso daría como resultado, en el mejor de los casos, la pérdida total de su forma. Además, la transcreación aquí está teñida de una fuerte carga ideológica, que implica, al igual que el famoso canibalismo, apropiarse o ingerir un original para producir un nuevo texto totalmente adaptado a la cultura meta una vez asimilados los elementos de la cultura fuente.

En la misma década, el término ‘transcreación’ se usó en la industria de la traducción para hacer referencia a la traducción creativa de anuncios comerciales (Ray y Kelly, 2010). Para cumplir los objetivos de venta de productos o atracción de clientes, el lenguaje y otros aspectos de la comunicación presentes en los anuncios (imágenes, sonido, etc.) debían, en vez de simplemente traducirse, adaptarse al nuevo público. Es este uno de los ámbitos en que el término ‘transcreación’ más se ha utilizado.

También es muy popular en el ámbito de la traducción periodística, junto con el término ‘transedición’ (Bakhshandeh y Mosallanejad, 2005). La necesidad de hacer uso de estos términos en este ámbito surge del hecho de que los traductores que trabajan para los medios

de comunicación no se dedican a traducir de manera estricta, sino que se basan en noticias escritas en lengua extranjera para escribir nuevas noticias con ángulos y enfoques distintos en función del medio y de la audiencia para la que escriban.

Este tipo de traducción creativa o adaptativa no es exclusivo de estos ámbitos y, cabe decir, que cada vez es más popular como técnica cuando se trata de traducir productos o textos que pretenden distribuirse como originales. De este modo, mecanismos de traducción parecidos a la transcreación se utilizan a la hora de traducir productos audiovisuales. Se observa aquí cierta incoherencia terminológica, ya que, muchas veces, se habla de localización o simple adaptación para referirse a técnicas o fenómenos similares, si bien parece que cada vez más se habla de localización para la traducción de *software* o videojuegos.

En el ámbito de la traducción audiovisual es donde todavía hoy encontramos mayor diversidad terminológica. Podemos observar este fenómeno en dos volúmenes colectivos: el editado por Esser, Smith y Bernal Merino en 2016 (ver sección de bibliografía) y el volumen de 2014 de la revista *Cultus*, en los que se recogen capítulos y artículos de diversos autores que pertenecen a campos diversos entre los que se encuentran la traducción audiovisual y la traducción de *software* y videojuegos y que utilizan preferentemente el término ‘localización’ en el caso del volumen de 2016 y ‘transcreación’ en el caso del número de 2014 de la revista *Cultus*, sin duda adecuándose a una llamada a contribuciones, pero alimentando también de este modo la incoherencia terminológica y la falta de especialización de estos términos.

En cualquier caso, ‘trascreación’ hace referencia a un tipo de traducción adaptativa que persigue adecuar el texto meta a la audiencia de destino, normalmente a través de la transformación de elementos culturales y con el objetivo final de vender un producto o persuadir al receptor meta para que adopte un comportamiento concreto. Tradicionalmente, folletos, anuncios de radio y televisión, carteles, trípticos y páginas web han sido objeto de procesos de transcreación. Sin embargo, las campañas de promoción de la salud comparten el objetivo persuasivo de los anuncios comerciales, ya que pretenden suscitar una respuesta emocional en la audiencia y, así, también pueden ser objeto de esta técnica.

### 3. Objetivos e hipótesis

Se parte de la necesidad y utilidad de promover hábitos de vida saludable entre la población inmigrante de forma eficaz. Este proceso implica el diseño y la elaboración de materiales informativos eficaces que puedan alcanzar a los ciudadanos de una procedencia determinada. Para que estos sean adecuados, es necesario que en la elaboración de dichos materiales se tenga en cuenta la diversidad, es decir, la existencia de varios y diferentes grupos con necesidades diversas y para los que los materiales deben ser adaptados. Bernhardt (2004) reprocha la escasa importancia otorgada a la comunicación de la salud pública y emplea la definición de Healthy People 2010 (U.S. Department of Health and Human Services, 2000) para describirla como el arte y técnica de informar, influenciar y motivar a destinatarios individuales, institucionales y públicos sobre temas de salud relevantes. La salud pública se encuentra enormemente influida por factores sociales, políticos, ambientales y de conducta de una población determinada, por lo que, de acuerdo con este autor, una comunicación efectiva en cuanto a salud pública debería abordar el nivel de alfabetización en materia de salud de la audiencia, la cultura y la diversidad para que los mensajes sean accesibles y comprendidos, se involucre a una comunidad y se invierta en esta, y los programas se

modifiquen según sea necesario. Sixsmith *et al.* (2014) también señala el lenguaje y la cultura como dos de las principales barreras en la comunicación de mensajes sobre la promoción de la salud.

La población inmigrante o extranjera que reside en España forma grupos de individuos que pueden sufrir enfermedades particulares (enfermedades endémicas) o que, debido a la distancia cultural, pueden concebir las cuestiones de salud y enfermedad de forma diferente a la nuestra. Puede que, incluso, sigan hábitos del cuidado de la salud distintos. Las diferencias existentes en el nivel de alfabetización entre la población extranjera y la autóctona también pueden ejercer cierta influencia en el desarrollo de materiales informativos. Puede considerarse apropiado ofrecer información no solo de forma escrita, sino por medio de imágenes e incluso de forma oral (empleando sonidos o vídeo), como sugiere Sixsmith *et al.* (2014). Además, los principios concernientes a la fluidez a la hora de leer un texto y a la accesibilidad de este para el público general recomiendan la utilidad de desarrollar documentos atractivos y sencillos para los usuarios. Algunos receptores de estos textos pueden ser extranjeros con un bajo nivel de alfabetización en español escrito debido a que sus idiomas emplean un alfabeto diferente, o poseer un bajo nivel socio educativo que les impida entender correctamente textos largos y complejos. Estas posibles barreras comunicativas constituyen una razón fundamentada para considerar los materiales audiovisuales como extremadamente apropiados para la promoción de hábitos saludables entre la población extranjera.

Reforzando este punto de vista, el Instituto Madrileño de Salud Pública recomienda la televisión como el método más apropiado para las campañas informativas dirigidas a la población inmigrante. Sin embargo, si el objetivo es alcanzar tales grupos, debe realizarse acordemente un esfuerzo extra para diseñar y adaptar los materiales. Deben ser accesibles no solo para la población general, sino que, al menos, deberían traducirse (doblarse, subtitularse...), adaptarse culturalmente y orientarse hacia un sector de la población que puede poseer un nivel sociocultural bajo, es decir, deben ser lo más inclusivos posible atendiendo a la gran diversidad y heterogeneidad de esta población.

El punto de partida de este estudio sigue las conclusiones alcanzadas por Sixsmith *et al.* (2014) y se basa en la hipótesis de que los materiales destinados a la promoción de la salud con un formato audiovisual alcanzan a la población extranjera de forma más eficaz que otros formatos, como el papel (folletos, trípticos, fichas informativas y similares). Con el objetivo de analizar la efectividad de estos videos, se desarrollará una investigación cualitativa que pretende explorar la aparición de adaptaciones culturales. Para ello se seguirán los siguientes pasos:

1. Búsqueda de los materiales existentes.
2. Análisis descriptivo y crítico de los resultados y elaboración de recomendaciones preliminares.
3. Recopilación de opiniones.
4. Elaboración de propuestas de mejora y recomendaciones para la creación de nuevos materiales.

Como se explicará más adelante, estos pasos solo se han seguido de forma parcial. Las etapas de búsqueda y análisis de materiales ya se han desarrollado y se han propuesto algunas sugerencias basadas en los resultados. La organización de grupos de discusión para comentar

tanto los resultados de análisis previos como percepciones incipientes, opiniones y sugerencias constituirá un paso más de este estudio.

#### **4. Metodología**

El primer paso necesario para la realización de este estudio consiste en la búsqueda de páginas web de autoridades responsables de la salud que ofrecen sus servicios en España, con independencia de si estas son privadas o públicas, nacionales o regionales. El objetivo es encontrar vídeos informativos sobre la promoción de la salud que se encuentren dirigidos a la población inmigrante.

Cuando concluya esta fase, los vídeos encontrados se clasificarán y se seleccionará una muestra de estos para su análisis. A través de este proceso, se pretende determinar si estos materiales se han adaptado para llegar a la población de destino. Se considerará, entre otros aspectos, si se han desarrollado los siguientes mecanismos: adaptación cultural, tanto conceptual como comunicativa, a un grupo determinado, adaptación del registro o la terminología, adaptación estructural o adaptación temática.

Para precisar los distintos aspectos que pueden constituir objeto de adaptación se requiere llevar a cabo una revisión bibliográfica previa. Se considerará la bibliografía existente respecto a aspectos culturales en la asistencia médica, medicina transcultural, estudios de comunicación (en concreto sobre modelos comunicativos), interpretación y traducción en los servicios públicos y estudios sobre salud pública. Por ejemplo, el Instituto de Salud Pública (2004) ofrece las siguientes recomendaciones temáticas respecto a acciones informativas y de formación orientadas a los inmigrantes residentes en el país: higiene y comida, planificación familiar, salud en el trabajo, prácticas precientíficas (medicina tradicional), remedios caseros y uso razonable de medicamentos. Se subraya que abordar estos temas es esencial porque se encuentran intrínsecamente ligados a comportamientos típicos de la población inmigrante que pueden perjudicar su salud (Instituto de Salud Pública, 2004, p. 65). Asimismo, esta institución (2004) insiste en la importancia de considerar ciertas variables en el diseño de campañas informativas y de formación, como las diferencias culturales y el género.

Las diferencias culturales normalmente desempeñan un papel relevante en el proceso de comunicación o los problemas que surgen en este. Tomando la comunicación como punto central, las características culturales podrían agruparse en dos grupos principales (Raga, 2003, 2004). De un lado, las características formales, como el uso de formas verbales, la expresión de la cortesía o el uso de elementos paralingüísticos y el lenguaje no verbal, y de otro lado, las características significativas, como los valores psicológicos, emocionales, individuales y sociales, que se encuentran determinados por factores como la edad, el género o la clase social. Así, las posibles adaptaciones culturales podrían aproximarse a aspectos conceptuales, como la representación de la audiencia desde el punto de vista de los elementos relacionados con su aspecto (como puede ser un vídeo en el que aparezcan individuos pertenecientes a diferentes grupos étnicos o que se vistan de manera diferente), el ambiente y las costumbres (por ejemplo, una casa decorada con el estilo típico chino o mostrar la forma en la que los musulmanes se lavan la cara, manos y pies), la forma en la que se comportan con otros individuos (lo que podría incluir proxémica y lenguaje no verbal) y su comprensión de conceptos relacionados con la salud y la enfermedad (como la concepción china del balance entre el yin y el yang). Por otro lado, las adaptaciones culturales en la comunicación se ocupan

del contenido de los mensajes (teniendo en cuenta, por ejemplo, el tabú o la inclusión de información personal y social) y la forma de estos (ritmo del discurso, pausas entre secuencias de discurso, la estructura del mensaje, el uso de repeticiones o cortesía, así como posibles diferencias motivadas por la edad, el género o la clase social).

Los textos científicos dirigidos al público general suelen experimentar un proceso de popularización que incluye cambios, como modificaciones en el registro o desterritorialización (Campos Andrés, 2013). Los vídeos sobre la promoción de la salud presentan estas características, ya que surgen de la medicina para alcanzar a amplios grupos de población. En el caso de aquellos materiales expresamente dirigidos a la población extranjera, se espera que estos fenómenos ocurran con mayor frecuencia e intensidad debido a las características particulares de la audiencia, que puede tener un menor grado de comprensión de terminología y de los registros más elevados (Lázaro Gutiérrez, 2012).

Una vez analizados los mecanismos de adaptación, el siguiente paso consistirá en la creación de una lista de recomendaciones para el diseño y la elaboración de materiales audiovisuales sobre la promoción de la salud orientados a varios grupos de población inmigrante que pertenecen a diferentes culturas. Se pretende realizar una fase posterior poco después del desarrollo de este análisis. Dicha etapa consiste en recopilar opiniones de grupos de discusión multiculturales, lo que completará y dará precisión a la lista de recomendaciones.

## 5. Análisis y resultados

Se examinaron las páginas web de instituciones en materia de sanidad, tanto públicas como privadas, para localizar materiales audiovisuales. La escasa presencia de vídeos dirigidos a la población inmigrante se detectó de inmediato. Entre las páginas examinadas se encuentran la del Ministerio de Salud, Bienestar Social e Igualdad, las páginas web de consejerías de salud y servicios sanitarios regionales, los servicios provinciales de salud y las de diversas asociaciones, ONG o fundaciones relacionadas o bien con inmigración o bien con asistencia sanitaria. Se incluye una amplia lista de páginas web como anexo.

Aunque existe un gran número de vídeos respecto a la prevención y la salud pública en estas páginas, que son muy populares en lo que se ha denominado “Universidad para pacientes”, aquellos específicamente orientados o adaptados a la población inmigrante son muy escasos (únicamente se encontraron 54 vídeos). A continuación se describen las características de la totalidad de vídeos que se encontraron.

1. 21 vídeos publicados por el Ministerio de Salud, Servicios Sociales e Igualdad. Tres de ellos están relacionados con el uso de drogas, cuatro son sobre el SIDA, diez se ocupan de la violencia de género, uno es sobre el consumo de alcohol por parte de menores, dos describen el sistema de salud español y otro es sobre el uso del preservativo. Estos vídeos están grabados (con voz en off) y subtitulados en francés e inglés.
2. Un vídeo publicado por el Ministerio de Sanidad, Servicios Sociales e Igualdad sobre el consumo de alcohol por parte de mujeres embarazadas y dos sobre el SIDA. Están grabados y subtitulados en francés.
3. Una colección de cuatro vídeos editada por la Fundació Biblioteca Josep Laporte que explica cómo se deben preparar los pacientes para una consulta médica, lo que deben hacer en la sala de espera, durante la consulta y una vez esta ha terminado. Los vídeos están grabados en inglés, árabe, ruso y chino.

4. Un vídeo sobre la tuberculosis desarrollado por el Departamento de Salud de la Generalitat de Cataluña, grabado en inglés, francés, ruso, rumano, árabe, chino y urdu.
5. Una colección de 7 vídeos sobre el funcionamiento del sistema de salud catalán desarrollado por el Departamento de Salud de la Generalitat de Cataluña. Los vídeos tratan sobre la tarjeta sanitaria y los servicios sanitarios catalanes; qué hacer cuando uno se pone enfermo; una descripción de los servicios hospitalarios y del servicio de atención primaria, así como del personal que trabaja en ellos; el funcionamiento de las recetas; la salud sexual y reproductiva; y el embarazo. Estos vídeos están grabados en inglés, francés, ruso, rumano, árabe clásico, árabe marroquí, chino y urdu.
6. Tres vídeos sobre el uso del preservativo editados por Médicos del Mundo España. Los actores hablan en árabe, portugués y rumano y están subtitulados en castellano.
7. Un vídeo producido por la Asociación Bienestar y Desarrollo en el que personas de distintas nacionalidades que residen en España hablan en sus lenguas maternas sobre el SIDA. El vídeo está subtitulado en castellano.
8. Un vídeo sobre el SIDA elaborado por CESIDA (Coordinadora Estatal de VIH y SIDA) grabado en castellano y subtitulado en inglés.
9. Dos vídeos editados por la Consejería de Salud y Bienestar Social de la Junta de Andalucía en los que se describe el Servicio de Salud andaluz. Están grabados y subtitulados en inglés y francés.
10. Un vídeo sobre el Servicio de Salud catalán editado por el Departamento de Salud de la Generalitat de Cataluña grabado en francés.
11. Diez vídeos sobre el Servicio de Salud catalán editados por el Departamento de Salud de la Generalitat de Cataluña grabados en inglés.

Se ha seleccionado una muestra de vídeos entre los resultados de la investigación para la etapa de análisis. Los criterios de selección fueron los siguientes: los vídeos debían ser 1) accesibles al público, 2) encontrarse expresamente dirigidos a la población inmigrante y 3) las muestras del material debían incluir vídeos elaborados por diferentes autores. Por este último motivo, se descartaron otros vídeos desarrollados por las mismas instituciones y se analizaron los siguientes:

1. Una colección de vídeos con subtítulos en inglés, árabe, ruso y chino elaborados por la Fundació Biblioteca Josep Laporte. Se encuentra ubicada en Barcelona y está formada por diferentes instituciones, como el Colegio Oficial de Médicos de Barcelona, la Fundació Puigvert, el Instituto Catalán de la Salud, el Instituto Municipal de Asistencia Sanitaria, el Hospital Santa Creu i San Paul y la Universidad Autónoma de Barcelona. Esta fundación ha publicado una gran cantidad de vídeos informativos, pero solo se tendrán en cuenta aquellos del *Kit de la visita médica*, ya que son los que se han grabado y subtitulado en más variedad de idiomas. Se encuentran formados por bloques de cuatro vídeos cada uno que explican cómo los pacientes deben prepararse para una consulta médica, qué hacer en la sala de espera, durante el encuentro médico y cuando este finaliza. Están grabados en inglés, árabe, ruso y chino e incluyen subtítulos en estos idiomas.
2. Vídeos en inglés, francés, ruso, rumano, árabe, chino y urdu elaborados por el Departamento de Salud de la Generalitat de Cataluña. Se incluye material sobre la tuberculosis (*Coneix la tuberculosi*) grabado en los idiomas anteriores, y una colección de vídeos sobre el funcionamiento de los sistemas sanitarios (*Coneix els serveis de salut*), disponibles en los idiomas anteriores, además de en dos variedades de árabe, clásico y marroquí. Los vídeos

incluidos dentro de esta colección examinan temas como la tarjeta sanitaria y los servicios de salud en Cataluña, qué hacer cuando uno enferma, los hospitales, los servicios de atención primaria y el personal encargado de esta, las recetas, la salud reproductiva y sexual y el embarazo.

3. Vídeos grabados por Médicos del Mundo España en árabe, portugués y rumano sobre el uso de preservativos. Se encuentran disponibles en los idiomas mencionados e incluyen subtítulos en castellano.

Tras analizar estos vídeos, se detectó que se habían seguido una serie de estrategias para adaptar el material a la población inmigrante. La primera de ellas es la adaptación del tema, es decir, los vídeos tratan aspectos que afectan particularmente a este colectivo de acuerdo con el Instituto de Salud Pública: el funcionamiento del sistema de salud, la tuberculosis y el uso de preservativos. Como se ha mencionado anteriormente, al navegar por las páginas web de organizaciones e instituciones en materia de sanidad pueden encontrarse multitud de vídeos de prevención y promoción de la salud que tratan una gran variedad de temas. Sin embargo, se han encontrado muy pocos elaborados expresamente para población inmigrante. Se aprecia, además, cómo dos instituciones diferentes (Fundació Biblioteca Josep Laporte y Departamento de Salud de la Generalitat de Cataluña) coinciden en un mismo tema, el funcionamiento de sistema sanitario.

Una de las adaptaciones más visibles e importantes llevadas a cabo es la traducción de los vídeos, pero se aprecian diferentes técnicas traductológicas. El audio se tradujo en todas las ocasiones, es decir, los vídeos se han grabado en un idioma extranjero. Los subtítulos, sin embargo, se han incluido en ocasiones en español, otras veces en el idioma de la pista sonora o simplemente se prescinde de ellos. La mayoría de los vídeos contienen subtítulos disponibles en el idioma extranjero para reforzar el mensaje expresado de forma oral. Llama la atención el hecho de que tanto el audio como los subtítulos mantengan ciertas palabras en español para que los receptores puedan identificar con mayor facilidad lugares e instituciones. Así, se mantiene, por ejemplo, “centro de salud” en vez de recurrir a su traducción en otras lenguas.

Asimismo, debe mencionarse que las adaptaciones culturales son muy escasas. En primer lugar, los textos orales son simples traducciones literales que pueden resultar demasiado directas para algunas culturas. Por ejemplo, los mensajes de los vídeos sobre el uso de preservativos se ofrecen de forma extremadamente directa y no se emplean eufemismos. Sin embargo, algunas culturas, como las de personas procedentes de países árabes o africanos, pueden percibir el tema con pudor y preferir el uso de circunloquios o metáforas. Cabe destacar que el fenómeno de la globalización y la convivencia intercultural atenúan las diferencias culturales, por lo tanto, los inmigrantes que lleven más tiempo en España puede que estén más acostumbrados a este estilo comunicativo. Sin embargo, los materiales elaborados para la promoción de hábitos de vida saludables deben ser inclusivos, y esto implica reconocer que pueda haber personas entre la audiencia que estén más apegadas a culturas y estilos comunicativos más tradicionales de sus países de origen y, consecuentemente, reciban con mayor dificultad o incomodidad estos mensajes. Se espera confirmar estas impresiones en fases posteriores del estudio, tras el sometimiento a análisis de los vídeos ante grupos de discusión.

Un aspecto positivo es el hecho de que las personas que dan voz a los vídeos elaborados por Médicos del Mundo de España pertenecen a la cultura para la que se producen los vídeos.

Otro esfuerzo de adaptación se aprecia en los vídeos del Departamento de Salud de la Generalitat de Cataluña, en los que los actores pertenecen a razas distintas, aunque estas no necesariamente coinciden con la cultura de llegada. Por ejemplo, en un vídeo grabado en chino participan actores procedentes de la India, del este de Europa y África, pero no de China. Algo similar ocurre en cuanto a la vestimenta de los actores y la decoración de las casas que aparecen en el vídeo. A este respecto, los vídeos de la Fundació Biblioteca Laporte son los que presentan menos adaptaciones, ya que los actores pertenecen a la cultura de origen.

Los vídeos de la Fundació Biblioteca Laporte y del Departamento de Salud de la Generalitat de Cataluña reproducen la proxémica y la semiótica propias del lenguaje de origen. Se aprecia, por ejemplo, cómo los personajes muestran gestos característicos de la cultura española cuando señalan una parte del cuerpo en la que sufren molestias o cuando se saludan y, además, mantienen una proximidad física y contacto de forma similar a como lo haría la población española autóctona.

## **6. Conclusiones, recomendaciones e investigación futura**

A través de esta investigación se ha demostrado la escasez de vídeos informativos sobre la prevención y la promoción de salud dirigidos a la población extranjera e inmigrante en España. Los resultados del análisis de materiales encontrados muestran que se ha producido un gran esfuerzo a la hora de traducir los contenidos de los vídeos para alcanzar a la población extranjera. Sin embargo, para mejorar la calidad y la efectividad de los vídeos podría implementarse un mayor número de adaptaciones. Este factor refuerza la afirmación de Sixsmith *et al.* (2014, p. 2), que señala que en países europeos y dentro del área económica europea es evidente que existe una falta de conocimiento sobre cómo desarrollar la comunicación en tema de salud para involucrar a grupos difíciles de alcanzar y mejorar sus resultados de salud.

Pese a que algunos de los vídeos analizados se aproximan a la cultura de la población de destino al recurrir a actores, vestimenta y decoración pertenecientes a la cultura extranjera, existe cierta tendencia a generalizar. Se considera que todos los extranjeros e inmigrantes pertenecen al mismo grupo, lo que da como resultado cierta falta de particularización. Es cierto que la adaptación cultural de los vídeos puede requerir una suma de dinero mayor a la normalmente disponible pero, siguiendo las recomendaciones del Instituto de Salud Pública español (2004), este es un procedimiento que merecería la pena llevar a cabo.

Es necesario aunar esfuerzos. Instituciones sanitarias y expertos en comunicación intercultural con población extranjera deberían trabajar juntos para elaborar este tipo de materiales. Además, como señalan Sixsmith *et al.* (2014) y Blázquez, Castillo y Mazarrasa (2003), debería involucrarse a personas pertenecientes a las culturas de destino y permitir que participaran en dicha producción de materiales.

Siguiendo esta línea de pensamiento, se planea realizar investigaciones futuras para completar este estudio mediante grupos de discusión. Los vídeos analizados a lo largo de estas páginas se evaluarán por parte de un grupo de expertos en comunicación intercultural e individuos pertenecientes a la población de destino.

Se articulará dicha evaluación en torno a una metodología subjetiva y cualitativa, como el modelo de evaluación respondente (Stake, 1976; Abma, 2005), que sugiere que la evaluación de materiales dirigidos a un público determinado la realicen miembros de este. Se basa en

comentarios cualitativos (no cuantificables) y en la participación del equipo, y trata de capturar la singularidad de situaciones particulares, permitiendo la comprensión y evaluación de ambos procesos y los resultados de programas de promoción de salud (Gámez Requena & Márquez Aragonés, 2004).

Las conclusiones que alcancen estos grupos de discusión servirán para verificar los resultados del primer análisis, presentado a lo largo de estas páginas. Los participantes de estos grupos contribuirán a las recomendaciones sobre la mejora de los vídeos sujetos a evaluación y ampliarán la lista de sugerencias, incluyendo pautas específicas para la elaboración de materiales audiovisuales sobre la promoción de la salud dirigidos a culturas específicas.

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## Jane Austen through Francoist customs: What censorship files can tell about the publishing world of the First Francoism (1936-1959)<sup>1</sup>

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### Abstract

The present paper analyses the daily reality of the publishing world during the First Francoism (1936-1959), just after the Dictatorship's censorship board was established. To do so, I focus on the censorship files of Jane Austen, an author who did not represent any danger for the Francoist ideology. The examination of Austen's publication history during the period is carried out in relation to the ideological stances of the censors and the translation agents dealing with the translations of her novels: I analyse the image that these agents constructed of Austen both during the translation and the censorship process. I also study the strategies used by the translators and editors when submitting Austen's books to the censorship board in order to understand her constant success in being approved for publication. By means of this analysis, I emphasize the complexity of the Francoist censorship: in addition to being composed of multiple layers of private and public agencies and ideologies, the censorship is also described as a systematised apparatus characterised by its bureaucratic course of action. In addition, the importance of self-censorship is highlighted as an active measure taken by authors/translators and editors, and performed in different forms even in Austen's translated novels.

### Keywords

Censorship and self-censorship, literary translation, First Francoism, Jane Austen

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## 1. Introduction

Even before the Spanish Civil War (1936-1939) was over, the Francoist leaders began to establish their own legislation over the territory conquered in the fighting. Among those laws passed during wartime, several established a strong control over press and publishing houses and instituted a censorship board to examine publications before their release. The present paper deals with the daily reality of the publishing industry during the First Francoism, a period of extreme distress between 1936, when the Civil War began, and 1959, when liberal and capitalist attitudes and laws were incorporated into the national market and editing world. The study of the censorship files, as a reflection of the pressure imposed by the censorship agents on editors and authors/translators, is fundamental for understanding the translation and the publication processes during such a troublesome period of Spanish history.

The study of the censorship files of the First Francoism presented here emphasizes two main issues: the importance of the self-censorship that authors, translators and editors performed in order to pass the censorship inspection, and the tangible regularity and the inconstant purgative dimension of the censorship process itself, a vision frequently ignored when talking of dictatorial regimes. To do so, I focus the analysis on the censorship files about Jane Austen, an author who was not considered to represent a threat to the Regime in political terms: her lack of connections with the ideologies of the period (communist, Falangist, national-Catholic, republican, socialist, etc.) made her novels easily acceptable in the new cultural panorama of this period. The censorship files on Austen writings, seemingly, include very little information because they show neither any refusal for publication nor a single demand for modifications. The absence of censoring evidence in Austen's files, however, does not imply that her works were not censored at any stage of the publication process, and highlights the necessity of revising our conceptions about the Francoist censorship.

Thus, the close examination of the censorship files on Jane Austen during the First Francoism will provide an interesting insight into the censorship reality of the early Dictatorship. The information that will be highlighted by this analysis will be related to three extratextual issues of these publications: the censorship process itself alongside the role of the censors' ideologies in authorizing Austen, the image of Jane Austen as an author in Francoist Spain, and the strategies adopted by the translators and editors before submitting their editions to the censorship board. Before describing the censorship files in relation to these three issues, I will briefly explain the general conditions of censorship under which the Jane Austen's files were produced, commenting on the legal framework of the censorship board as well as other influential socio-cultural circumstances.

## 2. Conditions of censorship in the First Francoism

Still with the Civil War continuing, the Francoist leaders took the first legislative measure in relation to the publishing industry: the suppression of any publication containing pornography or a dissolving ideology (socialist, communist, libertarian, etc.). The Orden del 23 de diciembre de 1936, in addition, made it compulsory to deliver these kinds of books to the civil authorities for their destruction (Andrés de Blas, 2006). Private libraries were confiscated in many cases and public libraries were purged, sometimes even burned publicly (Abellán, 1984, p. 161). Alongside this regulation, censorship was mentioned in different public announcements from the very first moment of the Francoist rebellion, as well as enforced by both sides of the Civil War.

Yet, it was not until 1938 that the first regular government of Franco sat down to write the Ley de Prensa de 22 de abril de 1938, the founding document of the censorship process that all potential publications had to undergo prior to their distribution in the market (Beneyto Pérez, 1987, p. 28). This measure, taken during the unfolding of the military confrontation, was clearly connected with the republican ideology: in order to cut the republican propaganda and its own vision of events, Francoists had to monitor all publications. This law was focused on newspapers and magazines, so an additional piece of legislation was written to cover all kinds of non-regular publications: the Orden de 29 de abril de 1938 enforced for books and other non-periodic publications the same compulsory examination at the censorship board than that for newspapers. This Orden, in addition, prohibited altogether the selling of books produced abroad, in Spanish or any other language, without explicit authorisation from the censorship administration. Both regulations were extremely powerful, although they were remarkably condensed in their length (less than 3000 words together) and details (general, inexact limitations and restrictions) (Montejo Gurruchaga, 2013, p. 25). These two pieces of legislation were enforced until 1966, when the Ley de Prensa e Imprenta del 18 de marzo de 1966, substituted it, although without many drastic changes to the censorship process and apparatus (p. 29).

At the beginning of its enforcement, the 1938 Order created a series of complications for both editors and the censorship apparatus. It produced problems at customs, where imported books piled up, forcing the government to relax their control on certain types of books by the end of June 1938: the books selected to skip censorship were those of technical or liturgical content; novels, historical books and educational publications still had to be examined before publication (Gutiérrez Lanza, 1997, p. 289). The overwhelming quantity of non-periodic publications to be revised, those under analysis here, also generated administrative delays, so in July 1939 a new Orden implemented the creation of a separated section of censorship within the National Service of Propaganda, with independent subsections for books, theatre plays, cinema scripts, musical compositions, or texts dealing with patriotic topics (Montejo Gurruchaga, 2013, p. 26).

As the years went by, the censorship apparatus became more and more regularised (see Beneyto Pérez, 1987). At the beginning, it was sufficient to send two copies of a book to be published alongside a formal petition to the censorship board. Later, the galley proofs, the cover artwork, the introduction and similar extratextual materials were also sent for inspection. In the early 1940s, a standard form was created for the censors containing direct questions about the ideological and political stances of the books. By 1947, the form included few new items such as space for preceding records on the same book. After its examination by the reader-censors<sup>1</sup> (the lowest level of the censorship board), a positive or negative report was issued for a quick check by the head of section (middle level), who made the actual decision. The general director of the censorship service (highest level) would only get involved in the examinations when a discrepancy had arisen between the two lower levels of the board. The resulting report was sent to the editors, either for them to fulfil the changes demanded and resubmit the book for inspection, or simply to inform that the publication was allowed.

The decisions of the censorship board also changed throughout time. In the post-Civil War period, the reports most frequently indicated three types of decisions: approved, approved

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<sup>1</sup> The members of the lowest level of the censorship staff were called “readers”. In the present paper, I called them “reader-censors” to avoid confusion between them and the reading audience.

with modifications or deletions (always specified), or denied (Montejo Gurruchaga, 2013, p. 39). Already in 1945, there were new categories for the approved books as a way of controlling the market and the diffusion of the regime's ideology. In the Orden de 1 de junio de 1945, the following classification was established: tolerated books, which could only be included in the publishing houses' indexes and which were banned from having any kind of marketing; authorised books, which were granted marketing but only one copy of the book was to be exhibited in places such as shop windows; and advisable readings, which were to be highlighted by editors and booksellers with special exhibition places and marketing techniques (Grecco, 2014, p. 373).

However, the most important characteristic of this legislation was its lack of precision. Beneyto Pérez (1987, p. 33), who worked in the censorship board and collaborated in the creation of its legislation, points out that his proposal of establishing a specific list of criteria was disregarded and never came into effect.<sup>2</sup> The only measure taken was the production of a standard form with direct questions, commented on in the section below. This did not help much because the actual criteria applied by the reader-censors and the heads of sections ranged from linguistic particularities (from the selection of one synonym and no other, to the usage of improper language) to ideological stances (moral, political, religious, etc.) (Abellán, 1980, pp. 88-89, p. 91).

In addition, the censorship apparatus grew so big that its responsibilities needed to be assigned to the provincial delegations and their own censors. As Gutiérrez Lanza (1997, p. 287) points out, "the high number of civil servants and the geographical distance that separated them immensely complicated the application of uniform criteria throughout the national territory".<sup>3</sup> The imprecision of the legislation, of course, meant significant problems for authors/translators and editors, who, in many cases, self-censored their texts beforehand before submitting them for inspection. At the same time, this imprecision was the greatest success of the censorship legislation (Ruiz Bautista, 2005, p. 280): authors and editors could not know for sure which specific elements would be problematic in their texts or which level of ideological correctness would be applied. Since the censorship staff, from reader-censors to the general director, had their own personal views determining their opinions and influencing decision-making, what one day was approved, even applauded, the next day or under different eyes could be considered subversive and prohibitive (Santamaría López, 2000, p. 210).

The Civil War and the Francoist victory brought about something other than censorship, though: the country was immersed in a deep crisis, not only economic, but also social and personal. This meant a whole new panorama of limiting circumstances that affected the editorial world during the First Francoism, both in direct and indirect ways. First of all, editors' publishing decisions were severely constrained by restrictions in the use of paper and the taxes assigned to it. Secondly, the general scarcity due to the unsuccessful policy of economic self-sufficiency chosen by the Francoist government imposed rationing and a great disparity between prices and salaries (see Molinero & Ysàs, 1985, as cited in Ginard i Ferón, 2002,

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<sup>2</sup> His proposal included, among other particularities, an objective evaluation of each book independently of the ideological reputation of the authors, without directly approving the writings of authors known for their support of the Regime or denying publications of those writers who were known for their disaffection towards the Francoist movement (Beneyto Pérez, 1987, p. 38-40).

<sup>3</sup> "El elevado número de funcionarios y la distancia geográfica que les separaba dificultaba enormemente la aplicación de criterios uniformes a lo largo del territorio nacional" (Gutiérrez Lanza, 1997, p. 287). All translations into English are mine.

p. 1110): the average buyer could not afford expensive publications or any book at all when the basic necessities were not fully covered. An extensive part of the country, in addition, was still illiterate at the beginning of the Dictatorship (Cazorla Sánchez, 2010, p. 90), making it difficult for certain kinds of publications to be successful. Furthermore, the cultural life accessible to poorer and richer social classes presented clear distinctions, even in relation to literary publications (see Ruiz Bautista, 2004). Finally, ideology permeated all aspects of life, including the selection for translation and publication of books ranging from comics and dime novels to classic authors and children's readings.

### **3. On the censorship process and politics**

The censorship process did not evolve much throughout the Francoist dictatorship. However, the files did change, especially during the First Francoism, a fact that offers a complementary approach to the study of the proceedings and actions of censors as individuals and as a whole body of civil servants for the Regime.

In the early 1940s, a standard fill-in form was adopted, one that compiled information about the application (date, book title, author's name, publishing house's name, number of pages, and print run) as well as about the examination process (the assigned reader-censor's number, the reader-censor's report, the level of threat the book posed for the Regime, the required modifications and other observations). One of the pages of the form included a space under the decision section in order to register any possible appeal against a negative decision, detailing the reasons given for the appeal and the new decision, which became the definitive decision. Even when each submission for publication was checked and examined, sometimes, some or simply all of the pages were left blank.

The introduction of these fill-in forms highlights the divergence between how the high levels of the government envisioned the duties of the censorship board and the actual everyday work of the reader-censors and heads of section. The direct questions listed in the files show how unstable the Francoist ideology and the government were at the beginning of the Dictatorship: the questions –to be answered yes or no– dealt with the possible attacks by the books on morality, on the institutions of or the individuals collaborating with the Regime, or on the Church.<sup>4</sup> The hidden fears of the government become explicit through these questions: the fact that the censorship form emphasized the possibility of being under attack indicates that the Regime feared it had fewer supporters than those indicated in official reports. However, the censorship process was not really a detailed procedure for evaluating the books and their actual potentiality as subversive material; rather, it was a filter to separate those writings that were visibly dangerous from those that could (and did) contain implicit messages against the Francoist vision of the world.

The files on Jane Austen, particularly, emphasize the fact that the censorship process was a filter rather than a detailed procedure of examination by means of the actual time used for

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<sup>4</sup> By 1944, the questions included in the evaluation form were: "Does it [the book] attack the [Catholic] Dogma or the Moral?" ("¿Ataca al Dogma o la Moral?"), "The institutions of the Regimen?" ("¿A las instituciones del Régimen?"), "Does it have literary or documentary value?" ("¿Tiene valor literario o documental?"). By 1947, the questions have been slightly changed, separating religion and politics: "Does it attack the Dogma?" ("¿Ataca al Dogma?"), "The Church?" ("¿A la Iglesia?"), "Its Ministers?" ("¿A sus Ministros?"), "The moral?" ("¿A la moral?"), "The Regime and its institutions?" ("¿Al Régimen y a sus instituciones?"), "The people who collaborate or have collaborated with the Regime?" ("¿A las personas que colaboran o han colaborado con el Régimen?"). This last version of the question section included space to indicate on which pages the book attacked any of the aforementioned people or institutions.

the reception, examination and answering of the applications. Time was scarce and censorship reader-censors could not spend a lot of time on each of the potential publications to be evaluated. Thus, the great majority of Austen's applications were resolved within a month of their arrival at the censorship board. Such quick turnarounds suggest that, at least at the beginning of the Dictatorship, careful evaluations may have not been the rule, as the firing of all reader-censors in February 1942 also indicates (Ruiz Bautista, 2005, p. 285). At the same time, though, it shows that censors learnt to put their efforts into evaluating those books and authors that were considered dangerous instead of focusing on Austen and similar writers. In this way, instead of having a single drastically severe censorship, as is commonly thought, there were two parallel processes depending on the threatening potentiality of specific books and authors.

The regularity of, at least, part of the censorship can also be found in Austen's files due to the additional material the censorship files contain. In addition to the standard evaluation document, all books that underwent examination had their own index card with the most basic information (book title, author, publishing house, file number, etc.). It is not uncommon to find the application forms the editors sent alongside two copies of the book for examination. These documents, in addition, present overwritings in blue or red pencil about the administrative process (i.e. the dates when the book was sent to the reader-censor and when the decision was made) besides official stamps and signatures of the different heads of section or of department. By 1943, these application forms had also been systematized as fill-in forms, although they still contained the same information but without the elaborate address formulas of the Spanish administration. Last but not least, it is also possible to find files which include some of the materials sent by the publishing houses: galley proofs, copies of the covers and their artwork, prefaces (which were also checked) or extra applications for a change of title, new printings or simply a translation.

All these additional documents can be found among Austen's files and they underline the commonness and redundancy of the censorship bureaucracy. The creation and usage of standard forms indicates the desire of the Regime to be systematic and integrate its administrative apparatus into the everyday lives of Spaniards. This was especially relevant at the beginning of the Dictatorship, when the Regime officials wanted to produce an image of Francoism as a strict, all-controlling power over the actions of its citizens and publishers. However, in time, what was a potentially problematic obstacle would be perceived as a mere formality. With its unvaried processing of books, the more repetitive the censorship process became the better the strengthening of the Dictatorship and its ideology. The case of Jane Austen's files, actually, gives a clear example of how censorship was easily integrated into the everyday lives of the publishing houses: on only one occasion (of the 38 times her novels were submitted for examination during the First Francoism) did the editor take the trouble to ask first for permission to translate *Emma*, sending the galley proofs later, presenting the cover design after that, and submitting the preface in a fourth delivery (AGA 21/07465-4775), instead of sending a single package with all the documents together.<sup>5</sup>

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<sup>5</sup> Censorship files are cited here with the acronym AGA (Archivo General de la Administración), a number of seven digits indicating the box where the file is stored, and a second number of three or four digits indicating the number of the file itself.

The Archivo General de la Administración (Central Spanish Administrative Archive) is placed in Alcalá de Henares and has a broad archival collection, most of them produced by the public offices of the Spanish administration.

Last but not least, the files on Jane Austen provide information about the reader-censors themselves and their more or less active participation in the banning and publication of books and authors. All reader-censors signed their documents; quite frequently their signatures are completely illegible, but on other occasions their names are recognisable and we can thus learn about their personal ideologies. As a general rule, the individual reader-censors followed the guidelines passed onto them from the higher levels of the censorship apparatus. However, the personal background of the censors influenced their attitudes towards the novels they examined, giving way to different levels of strictness and ideological preoccupation.

A particularly interesting contrast is that between Leonardo Panero (reader-censor number 1) and Enrique Conde, identified as reader-censor number 3 by Fernández López (2007, p. 41). The former was a poet of republican ideology who changed sides during the Civil War under family pressure and who, before the war, had pursued literary studies in England and France. His reflections on Austen's writings, commented on in the next section, focused mainly on the artistic value of the works under examination, without paying special attention to the socio-political issues in the books. Enrique Conde, for his part, had been a medical sub-lieutenant on the Francoist side and has come to be considered by scholars as "the 'great Inquisitor' of children's literature" (Vandaele, 2010, p. 110). His severity is present too in Austen's files: as I will comment later, his remarks on *Northanger Abbey*, for example, showed a very severe vision of the censorship process even when dealing with non-dangerous writers and books, helping to create the impression that censorship was indeed all about crossing out passages and cutting down pages.

#### **4. On Jane Austen as an author**

During the First Francoism, Jane Austen's works were sent to the censorship board a total of 38 times. On all occasions, the editors' applications for publication were approved, and the censors did not demand the translations to be changed. Jane Austen's files only seldom contained additional documents to the basic items (the application form by editors, the fill-in form for the reader-censor's report, and the index card), but there are some interesting cases in which galley proofs have been kept. Eight of the registry entries are labelled as importations, although most of them are edited by the South American offices of a Spanish publishing house (Espasa-Calpe, and Editorial Juventud).

The fact that all the 38 applications for publication concerning Jane Austen during the First Francoism were approved highlights how well Austen fitted, apparently at least, within the literary expectations and limitations of the new Regime. Pemartín, an important member of the Francoist Ministry of Education at the time, considered the English novel, especially that of the Victorian period, the most appropriate reading for Spaniards, for the works of Thackeray, the Brontë sisters, George Eliot or Thomas Hardy were, at their core, constructed around "the daily family life of the 'home', of the ancestral manor" (as cited in Pegenaute, 1999, p. 92). Evasion was the key element in the publications of the post-war period and publishing houses took advantage of this in "many translations of 'popular' literature . . . : thrillers, westerns, detective novels, love stories, works for children, etc." (p. 93).

Austen, as the predecessor of the Victorian novel, proved to match the criteria of homely and evasive plot, adding the gender correctness that the Francoist morality demanded. Because of it, Austen became a highly successful author in this period: her novels did not contradict the socio-political ideology of the Francoist Dictatorship or its particular beliefs in relation to women's roles and literature. The illusory simplicity of her works led them to be considered

novels about manners—or simply love stories—that blended morality and romanticism—exactly what the Regime was looking for to (re)educate women.

This aspect is highly relevant in order to understand, first of all, why editors would choose Austen's works to be translated, as well as the decisions taken by the publishing houses—which I will comment on below. The Francoist Dictatorship was characterised by strong national-Catholicism and traditionalism, emphasizing, on the one hand, discipline and obedience, and, on the other hand, the social and cultural distinction of men and women. When publishing for women and children, the editors' selections followed the limits established by the new ideology on women: literature had to be used for instructing these “beings susceptible of being trained by and for the service of the nation” (Huguet, 2013, p. 136).<sup>6</sup> As a consequence, the readings for young women used plenty of fantasy to soften the hard reality of female adulthood as wives and mothers, and, inevitably, “all of them ended in the only admissible real situation: marriage” (p. 146).<sup>7</sup>

The censorship files on Austen's novels, however, do not emphasise this educational aspect: the reader-censors seem to have only focused on the non-dangerous nature of Austen's writings. Her novels were seen as mere stories for young girls with a happy married life at the end. In 1956, the reader-censor F (whose signature is illegible in AGA 21/11494-3565) describes *Pride and Prejudice* as a “classical romantic novel about the marrying process of two sisters, the two eldest of the five daughters of a married couple, with two handsome men, handsome and rich”.<sup>8</sup> There is no mention of Lydia and Wickham's immoral behaviour or of Austen's narrative style or literary merit: by then, the only important feature of her writings was its complete detachment from any ideological stance and the fact that it reinforced the Regime's aspirations for women (marriage and motherhood).

Before this file, reader-censors had been more worried about the literary value of Austen's works. In 11 files, the reader-censors included information on this aspect, summarized the contents of the novels or emphasised the positive aspects of these publications for promoting the approbation of the editors' applications. The merit of her novels was acclaimed in five occasions: Leopoldo Panero wrote that her novels' artistic value was substantial (AGA 21/07051-372; AGA 21/07465-4775) or high (AGA 21/07118-1586). Whenever he summarised the plots, Panero highlighted Austen's ability to provide fine psychological descriptions of her characters (AGA 21/07118-1586; AGA 21/07465-4775). However, his comments grew shorter and shorter over time, ultimately, simply highlighting that the contents were not censurable at all (AGA 21/07576-516; AGA 21/07589-810).

Other reader-censors were not so positive about Austen's talents as a writer, confirming that Austen was seen as an unimportant writer in the literary landscape of the First Francoism. Leopoldo D. de la Garza (reader-censor number 2) states that the literary value of *Persuasion* is simply good (AGA 21/07073-1760), whereas Dionisio Lorenzo Palagi (reader-censor number 8) claims *Pride and Prejudice* to be a “well-written novel” (AGA 21/07118-1553).<sup>9</sup> Enrique Conde had a completely different opinion and rigorously qualified *Northanger Abbey* as “a romantic novel of insignificant plot” about the “small setbacks in the love of a young couple”

<sup>6</sup> “Seres susceptibles de ser entrenados por y para el servicio de la nación” (Huguet, 2013, p. 136).

<sup>7</sup> “Terminaban todos ellos en la única situación real admisible: el matrimonio” (Huguet, 2013, p. 146).

<sup>8</sup> “Clasica [sic] novela rosa sobre el proceso matrimonial de dos hermanas, las dos mayores de las cinco hijas de un matrimonio, con dos apuestos hombres, apuestos y ricos” (AGA 21/11494-3565).

<sup>9</sup> “Novela bien escrita” (AGA 21/07118-1553).

(AGA 21/07417-3255),<sup>10</sup> even if, evidently, it fitted the expected development of romantic reading. All in all, the reader-censor determined that Austen's literary value was simply modest, although the publication could be authorised anyway.

All in all, these opinions and commentaries are more the exception than the rule during the First Francoism, at least in relation to Jane Austen. Already in 1944, the reader-censors began to resolve Austen's applications by means of referring to previous files on other editions of the same book. Austen was not the exception: the same thing was happening with Emily Brontë's *Wuthering Heights* (Pajares Infante, 2007, p. 60). At least 14 files use this method, even when the publishing houses and the translations were different. In some cases, the links between files are accumulative: for instance, two 1945 editions of *Pride and Prejudice* are connected to each other (AGA 21/07563-193 and AGA 21/07671-2813), with the former's approval depending on a file from 1944 (AGA 21/07546-6867) which, in turn, was approved on a 1943 file (AGA 21/07118-1553).

On only a couple of occasions were the authorisations based on previous publications justified further. In AGA 21/11662-1848, reader-censor F (with a different signature from reader-censor F in AGA 21/11494-3565) wanted to revalidate the authorization of *Persuasion* because of reading it again and finding it a "totally inoffensive novel".<sup>11</sup> Such was the perception of Austen by the censors that a second translation of *Mansfield Park* was accepted for publication in 1954 based on a previous reference, even when the former file could not be found (AGA 21/10900-6801): in fact, the censors misdated the year of the precedents (1952 instead of the correct 1942). Such a situation confirms the status acquired by Austen's novels as non-dangerous readings: this granted editors and translators, on the one hand, and censors, on the other, greater freedom than when dealing with other authors.

Austen's files and their comments about her as an author reveal that the repetitive, non-purgative nature of the censorship was real and commonplace during the First Francoism. Austen's novels had to undergo the censorship examination as did the rest of books published and banned during the era, standing as a clear example of the systematization of the censorship process. Censors, then, carried out their job more or less strictly, resolving the editors' applications in a variety of ways, sometimes dispatching the application with ease and rapidity. Thus, the censorship files on Austen emphasize the fact that not all the books were truncated or banned at the hands of the censors. Studying authors such as Austen, thus, is essential in order to understand the literary landscape of the period, the judgements that publication and censorship agents made about authors and novels, and the censorship strategies performed by translators, editors and censors. It is also necessary in order to demystify the image of the censorship files as "a sort of 'horror chamber'" full of prohibited books and manipulated texts (Andrés de Blas, 2007).<sup>12</sup>

## 5. On the translation and publication process

In addition to the details about the censorship process and the literary considerations on Austen, the censorship files also provide information about the work of the translators and the publishers before and after the submission to the censorship board. The fact that the censors

<sup>10</sup> "Novela de tipo rosa de argumento intrascendente [sobre las] pequeñas contrariedades en los amores de una joven pareja" (AGA 21/07417-3255).

<sup>11</sup> "Novela totalmente inofensiva" (AGA 21/11662-1848).

<sup>12</sup> "Una suerte de 'cámara de los horrores'" (Andrés de Blas, 2007).

did not demand any modification or deletion in the translated texts of Austen indicates that the greatest part of the censoring in the Spanish versions was performed by the translators and the editors. This is highly relevant when constructing a more complex image of the Francoist censorship: focusing on the censors and their actions at the censorship board is not sufficient because there were, in fact, more literary agents changing the texts that were finally published during the Dictatorship.

In the case of Austen, this basic fact leads us to wonder about the first translation of *Mansfield Park*, which appeared in 1943. In its censorship file, AGA 21/07118-1553, there is no direct mention of any modification required before its publication, but 10 chapters (chapter XI to chapter XX) are omitted from the final version. It may be argued that those 10 chapters were, initially, included in the translation and eliminated only later by the editor since the application by the publishing house, Tartessos, included in the file, indicated that the book is 460 pages long, whereas the copies being sold had only 338 pages. The main reason for cutting the book down even after a positive answer from the censorship board seems to have been economic, for the final print run was very expensive (18 pesetas, according to the front flap of the book's dust jacket).<sup>13</sup> This situation, though, is not surprising for there are testimonies like that from Borràs Betriu (as cited in Mengual Català, 2013), a translator working in the 1950s, who had to condense Tolstoy's *War and Peace* under the command of the head of the publishing house Juventud.

Although this self-censorship<sup>14</sup> seems to be unrelated to ideological issues, it still had ideological consequences due to the contents of the eliminated chapters. Between chapter XI and chapter XX, the young characters of the book remain at home without the austere head of the family and decide to perform an improper theatre play: as such, this is not a defining section for the development of the plot, but it helps to show the characters' attitudes towards one another and towards marital and sexual issues. The image the book offers about its female characters, one of the foci of interest of the Francoist ideology, therefore, is not fully developed in the translation and the lessons included in the book through this episode and later events (i.e. adultery, elopements and divorce) are distorted, if not eliminated altogether. Even if the editing strategy of the translator/editor was aimed at reducing costs, the Francoist desire to protect women from indecorous readings may have influenced the decision.

As Rioja Berrocal highlights (2009), the imprecision of the censorship legislation meant that the literary agents created their own personal limits, with different degrees of permissiveness and strictness. Thus, another strategy of self-censorship was incorporated into the translation area: the phenomenon of copying. When inspecting the censorship files, it is possible to come across cases in which an editor submitted for approval not only a previous translation of a certain book, but the actual edition of another publishing house. The publishing house Dólar

<sup>13</sup> For a comparison, in the 1940s, the daily salary of a laborer was between 9 and 15 pesetas (Arasa, 2008, p. 78). In 1943, the price of newspapers was only 25 cents. In the black market –the government had imposed food rationing and control–, for instance, a kilo of sugar was 20 pesetas in Cádiz, a liter of oil was 15 pesetas in Valencia, but 9 or 10 pesetas in Talavera de la Reina; in the latter village, a kilo of flour was 5 or 6 pesetas whereas a kilo of rice was 15 pesetas (Report by the General Management of Security, as cited in Arasa, 2008, p. 78).

<sup>14</sup> Pegenau (1999, p. 91) uses the term “internal censorship” to name the self-censorship produced by translators, and distinguishes two types of it: “one affecting preliminary [norms]”, that is, the selection of texts; and “one [affecting] operational norms” which “implied deleting, for example, dirty words and passages which might . . . remotely offend public decency”. It is obvious that translators and editors applied these two kinds of internal censorship on Austen's works, as it is explained in the main text. However, it is not possible in the present paper to discuss further Pegenau's classification or nomenclature.

did such a thing on two occasions, in 1952 with *Pride and Prejudice* (AGA 21/09923-2722) and 1953 with *Northanger Abbey* (AGA 21/10479-5883). The source translation the editors used for their application on *Pride and Prejudice* was a version published in the magazine *Novelas y cuentos* in 1948: the text submitted for examination was a simple photocopy on which the headline with the information of the magazine has been crossed out in pencil. The version of *Northanger Abbey* Dólar sent to the censorship board seems to be an edition by Espasa-Calpe imported from Argentina; this time they stripped the book of its cover to hide its actual origin.

Why would editors admit openly that they were copying? On the one hand, editors were being quite clever when submitting a previously published translation: they were telling the censors that the text had been approved before, making it easier to pass the examination. It could, actually, bring about a publication or importation approval just by a reference to a previous file, as happened with the 1953 Dólar edition of *Northanger Abbey*, authorised on the 1952 Espasa-Calpe file (AGA 21/09805-814). On the other hand, the use of such a strategy by an editor may have been economically advantageous in two senses. Copying a previous translation, whether with or without permission from the translator and/or the former publishing house, meant saving money on the production of a new book: after the censorship examination, the printing went ahead very quickly. But it was also very beneficial because the editors knew how the previous rendition had done in the market, adapting the printing accordingly with bigger or smaller print runs.

Both cases, self-censorship and copying, added to the routine nature of the censoring process by relieving the burden of censoring from the censors' shoulders. The strategies for control that translators and editors displayed over their own production helped to make the books more acceptable, reducing the agency of censors, who could have little objection to the books they were examining. This situation, consequently, alters our vision of the Francoist censorship from an apparatus that truncated publications or denied them altogether, into one that, first, was more complex and discriminating and, second, was composed of multiple layers of agency, both institutional and private. Understanding that translators, editors and censors shared the vague classification of *non-dangerous* writers and books helps to describe in greater detail the daily reality of the publishing industry throughout its various processes of selection, translation, censoring and publication. Thus, it is possible to demystify the censorship board and its workers, redistribute the agencies among all the agents involved in publishing during the Dictatorship, and reevaluate the role of the censorship board in the years of the First Francoism.

A last note must be mentioned in relation to the role of the agents involved in the translation and publication processes: the selective treatment of Austen's books. The files on Jane Austen, cross-checked with the available printed versions of her translated works, show that the censorship board was not the only obstacle to having a translation published. The 38 applications for publications referred to Austen's six major novels, leaving aside not only her incomplete works, but also *Lady Susan*, an epistolary novel about a selfish, immodest heroine. The formal aspect of these minor works of Austen, as well as their contents, made them an impossible choice during the First Francoism and throughout the Dictatorship. Among the translations submitted to the censorship board, we can also find cases of unpublished books and delays after the examination: the copied translation of *Pride and Prejudice* by Dólar, mentioned above, seems never to have been published, whereas the Dédalo version of *Sense and Sensibility* had to wait 16 years after its approval in 1949 (AGA 21/08611-432) to be printed as an issue of the magazine *Novelas y cuentos*. The censorship files on Austen, in addition,

show the preferences of the editors for certain texts, namely *Pride and Prejudice* and *Northanger Abbey*: between the two, they added up to 27 of the 38 applications, whereas *Emma* was considered for publication only once during the First Francoism and it was not until 1971 that it was rereleased in a new translation.

## 6. Conclusions

The review carried out here has revealed a new vision of the censorship board and process. It has highlighted the importance of seeing the Francoist censorship as a complex apparatus composed of both private and public layers of agents as well as of social and personal ideologies and predispositions. Such a picture of the censorship, particularly during the First Francoism, had a strong effect on the daily reality of the editorial world whose agents (editors, authors/translators) had to adapt themselves and their work to the expectations and conditions of the new Regime. However, the censorship board and process was one predominantly characterized by regularity and commonness throughout the various steps toward book publication, without great inconsistencies or extreme restrictions.

The stability of the censorship board and process was undoubtedly linked to an accommodating imposition of its rules and procedures. Austen and her books, as an example of a non-dangerous authorship, passed the censorship examination within a month from their arrival at the board, proving that the process was characterised more by its bureaucratic course of action than by its purgative control of the publications. The review of Austen's files also reveals that the routine of the whole process got so ingrained into the publishers' minds that only seldom was special care put into the applications (see the case of *Emma*, AGA 21/07465-4775, mentioned above). Thus, the censorship board should be seen as a regular, institutionalised apparatus and process in which, from time to time, strict suppressions and bans were implemented.

An important part of the review of Austen's files has led to the interesting, though brief, study of the censors involved in the process of examination. It is obvious that censors worked under the legislation passed by the government, but, at the same time, had some margin for their own personal interpretations and agencies. Present as their ideologies may be in the censorship files by means of their comments, the censors contributed to the atmosphere of normality of the board and process. At least in relation to Austen, they never deviated from the routine of it all, further settling the presence of the censorship in the First Francoism and later on, and implementing the process according to the general legislation and ideology of the period. They too were, then, actors in the systematization of the censorship.

This systematization, in turn, was a powerful measure by the Dictatorship, especially as it indirectly forced the editors and authors/translators to collaborate in the censoring beforehand. Self-censorship, in different forms, became the usual mode of ensuring publication and was enforced by authors/translators and editors alike. Austen's files show that this side of censorship ranged from the selection of authors and books, to the textual changes of Austen's novels and to the reprinting of translations or the production of new ones. In addition, other concerns of and constraints on the editors were reflected in the interrelation between the files and the socio-political context in which they were produced: the restrictions and taxes on paper affected the length of books, the commercial circumstances made certain edition formats more desirable, and the multiple limitations of the different publishing houses restrained certain texts for a while or forever.

Reviews of censorship files, such as the one offered here, demands further investigation into the censorship process both during the First Francoism and throughout the whole Dictatorship. Carrying out more studies on Austen's files and similar ones about non-dangerous authors and books will be very helpful in producing a broader landscape of the individual agency of censors, as well as studies about the active involvement of editors and authors/translators in the censoring process. Furthermore, this kind of research will help in rectifying our present vision of the censorship as a purgative apparatus, amplifying it to reflect the multiple layers of ideology, interests and actions that were, in fact, working at the same time.

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## Ezra Pound: La poetica della transcrezione

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### Ezra Pound's poetics of transcreation - *Abstract*

Ezra Pound has certainly changed the stereotypical idea of a translator with his ambition to associate the establishment of cultural autonomy of translations with the will to renew the English language. Thus, he translates in a new, fresh, often controversial way, which applies the "Make it new!" surge. His poetic *transcreations* (Campos, 1973) are eloquent examples of an aesthetically independent translation wrapped by the spirit of modernism. The paper will examine the stakes of this experimental technique of translation in the light of two concepts from the late 1990s: *poetics of translating* (Meschonnic, 1999) and *singability* (Bonnefoy, 1997). The poetics of transcreation will be discussed in three stages that concern Pound's radical practice of translation which goes against the canon, the polyhedral figure of the poet-translator and the role of *logopœia*, *melopœia* and *phanopœia* in modernist translation.

### Keywords

Ezra Pound, modernism, poetics of transcreation, singability, translation

Perché uno scrittore sente il bisogno di tradurre? Probabilmente perché il contatto con la parola altrui arricchisce la propria, e la ricerca dell'equivalente più adatto sviluppa il senso per la madrelingua, rivela nuove e insospettabili dimensioni in essa, fa nascere nuove sonorità, la illumina di una luce nuova. Simili intenzioni hanno probabilmente ispirato ad Ezra Pound, poeta modernista che fu così vicino ad alcune correnti letterarie e artistiche del Novecento (soprattutto al *vorticismo*<sup>1</sup> e all'*immaginismo*<sup>2</sup>), il desiderio di tradurre.

Tuttavia, il suo nome si collega non soltanto al *modernismo*<sup>3</sup>, ma anche all'applicazione di un nuovo approccio alla traduzione della poesia. Per significare il processo ricreativo messo in atto dal poeta statunitense, il concretista brasiliano Haroldo de Campos propone la parola-baule *transcrezione* (Campos, 1973, pp. 71-84). Questa singolare prassi traduttiva permette di superare i dilemmi letterale *vs* letterario, fedeltà all'originale *vs* conformità al lettore, passato *vs* presente, per produrre una ricreazione autonoma (Oseki-Dépré, 1999, pp. 11-12). Essa risponde al bisogno del traduttore di cercare, nella propria lingua, nuove forme per esprimere la novità che il testo letterario rappresenta nella lingua di partenza.

Ezra Pound respinge dunque le tecniche di traduzione vittoriane, stilisticamente comprovate e osservanti della rima e della metrica antiche, e le sostituisce con il suo sperimentale metodo. Contemporaneamente, fa notare il valore del transfert culturale, sottolineando il ruolo della traduzione nella tradizione orale inglese: "La letteratura inglese vive della traduzione, si nutre di essa; ogni nuova esaltazione, ogni nuovo passo nascono dalla traduzione, ogni grande epoca è un'epoca di traduzioni, a iniziare dal grande traduttore Geoffrey Chaucer" (Pound, 1935, pp. 34-35). Inoltre considera la sua propria tradizione letteraria non in maniera isolata, ma a confronto con le altre tradizioni europee, evidenziando l'autosufficienza della lingua inglese come una delle ragioni della crisi della traduzione nella cultura anglofona (pp. 36-37). Per rimediare a questo problema, sotto la sua penna prendono vita le opere del poeta francese del Tardo Medioevo François Villon e dei trovatori occitani Arnaut Danièl, Bertran de Born e Peire Vidal, le poesie del poeta cinese Li Po, le elegie del poeta romano Sesto Properzio, i sonetti dello stilnovista fiorentino Guido Cavalcanti, ed alcuni brevi drammi giapponesi in stile *nō*. Tutti questi sono esempi eloquenti di una traduzione avvolta dallo spirito del modernismo.

## 1. La traduzione rinnovante

Ezra Pound trova nella traduzione da una parte uno stimolo per la propria ispirazione poetica, e dall'altra parte, una risorsa per il rinnovamento della lingua inglese. Perciò cerca sempre di ricreare nelle sue traduzioni i motivi e le immagini, le sfumature e gli umori, i ritmi e le melodie dei tempi passati in chiave moderna. Prima di proseguire la chiarificazione delle problematiche della sua tecnica innovativa, vorrei soffermarmi brevemente sull'approccio poetologico della traduzione, definito da Henri Meschonnic.

<sup>1</sup> *Vorticismo* (dal latino *vortex* – vortice) – movimento artistico avanguardista inglese, fondato da Wyndham Lewis nel 1914 e durato fino al 1918. Vicino al futurismo, il movimento è caratterizzato da una trasmissione dinamica del movimento degli oggetti nello spazio. Lo stesso Pound definisce il vorticismo come l'“arte dell'intensità” (Pound, 1914, pp. 61-71).

<sup>2</sup> *Immaginismo* (dalla parola francese *image* – immagine) – movimento letterario formalistico, nato in Russia e diffuso in Inghilterra e in America all'inizio del XX secolo. Il movimento pone l'enfasi sulla ricchezza delle immagini verbali, sul ritmo, sul verso libero, e non si preoccupa più di tanto del senso e della correttezza grammaticale.

<sup>3</sup> Nato nel primo quarto del XX secolo, il *modernismo* abbraccia l'attività creativa di coloro che credono che le forme tradizionali di arte e di letteratura siano superate dal nuovo contesto culturale. La sua caratteristica principale è la sperimentazione formale. L'ingiunzione "Make it new!" di Ezra Pound sintetizza lo scopo del modernismo che consiste nel vivere tendendo al futuro, eliminando il passato (Butler, 2010, pp. 14-49).

Il traduttologo francese sottolinea ugualmente l'importanza della materialità del linguaggio poetico: da un lato, la figuratività, la tonalità, la plasticità, cioè l'intera panoplia di sensi dell'originale, punto centrale del suo potere suggestivo, e, dall'altro, le allitterazioni, le assonanze, l'eufonia e la cacofonia, ricavati tramite la metrica e la prosodia. Quindi forgia il concetto cruciale della sua teoria, la *poetica del tradurre*, per designare la riflessione sulla traduzione che tiene conto, prima di tutto, del rapporto fra il processo traduttivo e la poetologia. Questo concetto è radicato nella funzione poetica del linguaggio, incentrata sullo stesso segno, e più precisamente sul significante, spesso sottovalutato nella pratica. Esso riflette in maniera adeguata l'essenza della traduzione poetica, perché valorizza la sua qualità letteraria, prendendo in considerazione le condizioni tanto soggettive, quanto socio-ideologiche della sua produzione. Riconoscendo l'inseparabilità del linguaggio e della letteratura, implica una *dimensione storica* che tiene conto dell'evoluzione dei linguaggi e cerca di esplicare le loro differenze, e una *dimensione estetica* che concerne l'osservazione delle caratteristiche formali, stilistiche e ritmiche dell'opera originale.

Il ritmo incarna al meglio il processo continuo di traduzione. La sua critica universale esige la messa a punto di una teoria basata sugli universali della poetica. Pertanto la teoria di Meschonnic impegna il linguaggio nel complesso gioco del ritmo e del senso. Il "ritmo è la critica del senso" che distrugge l'unità della lingua, spostando il linguaggio verso il discorso, perché il "senso sta nel discorso, non nella lingua", mentre il "ritmo è l'organizzazione del senso nel discorso" (Meschonnic, 1982, pp. 67-70). Il ritmo non solo arricchisce la scrittura con un effetto che ne completa il senso e una coloritura soggettiva, ma gli dona la dinamica, caratteristica della parola (Meschonnic, 2007, p. 98, pp. 125-126). Il rispettarlo innalza l'"oralità" in un principio che rinnova il processo traduttivo, trasformando l'atteggiamento nei confronti del testo. Così il ritmo, che rende la dimensione comunicativa dell'opera, diventa un significante fondamentale, che introduce l'oralità nella traduzione.

Unendo l'immobilità del segno e la mobilità del ritmo, la traduzione riflette una "rappresentazione del linguaggio e della letteratura" che corrisponde a una visione del mondo, condizionata in gran parte dai rapporti fra la lingua, la cultura e lo stile di vita. "Tradurre non si limita ad essere lo strumento di comunicazione [...] da una lingua all'altra, da una cultura all'altra, tradizionalmente considerato come inferiore alla creazione originale nella letteratura" (Meschonnic, 1999, p. 14). È un'attività creativa autonoma che articola un pensiero sia linguistico che letterario.

La volontà di istituire un'autonomia culturale e letteraria delle traduzioni corrisponde alla visione poundiana di traduzione della poesia. Le possibilità sono due: scrivere un nuovo poema, dominato dall'espressività particolare del traduttore, oppure offrire una foto unilaterale del poema originale. In altre parole, il modernista distingue nettamente la traduzione "interpretante", che accompagna il testo altrui, da "l'altro tipo", cioè la traduzione rinnovante ed esteticamente indipendente:

Alla fine il traduttore probabilmente non ha la forza di fare *tutto* il lavoro per il lettore linguistico pigro. Egli può mostrare dov'è nascosto il tesoro, può indirizzare il lettore nella scelta di una lingua che si deve imparare, e può molto concretamente aiutare lo studioso frettoloso che conosce un pochino una determinata lingua e ha l'energia necessaria a leggere il testo originale parallelamente alla glossa metrica. Questo per quanto riguarda la "traduzione interpretativa". "L'altro tipo" – ossia quando il "traduttore" finisce per creare una nuova poesia, semplicemente rientra nell'ambito della creazione originale, oppure, in caso contrario,

deve essere valutata con gli stessi criteri e lodata nello stesso modo contenuto, valido solo nel caso specifico. (Pound, 1934/2000, p. 33)

Ezra Pound chiarisce il suo progetto non solo nell'articolo "Guido's Relations", ma anche nell'introduzione alle sue transcrezioni dei sonetti di Guido Cavalcanti. Egli ammette la sua prima intenzione di pubblicare i versi del poeta fiorentino nella loro forma originale, completate da glosse senza rima, in modo da non frapporsi fra il lettore e le opere: "Quando ho iniziato, volevo solamente dare una traduzione prosaica, cosicché il lettore che non conosce l'italiano potesse vedere cosa significava l'originale melodico" (Pound, 1934/2000, p. 28). Successivamente spiega di aver rinunciato a questa idea per evitare il raddoppiamento del testo, che avrebbe costretto il lettore a leggerlo in italiano per la musicalità e in inglese per il senso. Sottolinea inoltre lo sforzo di trasmettere il ritmo dei sonetti non "riga dopo riga", ma annodando nella sua traduzione le "tracce" della potente carica sensuale e percettiva di Cavalcanti per mantenere "la musicalità delle parole e la consapevolezza della loro forza magica". La poesia presuppone sia la traduzione della lettera e dello spirito, che un adeguato accompagnamento per facilitare al lettore moderno la comprensione di qualcosa destinato ad un altro, lontano nel tempo e nello spazio. Infine, conclude Pound, la realtà si vede soltanto quando "le emozioni rispecchiano la capacità di comprensione", cioè solamente la doppia illuminazione, mentale e sensoriale, può svelare il mistero poetico (Pound, 1912, pp. 1-13).

Per illustrare quello che è stato detto finora, mi soffermerò brevemente sulla sua traduzione del "Sonetto I" di Guido Cavalcanti:

Voi che per gli occhi mi passaste 'l core  
e destaste la mente che dormìa,  
guardate a l'angosciosa vita mia  
che sospirando la distrugge amore

E' ven tagliando di sì gran valore  
che' deboletti spiriti van via  
riman figura sol en segnoria  
e voce alquanta, che parla dolore.

Questa vertù d'amor che m'ha disfatto  
Da' vostri occhi gentil presta si mosse:  
un dardo mi gittò dentro dal fianco.

Sì giunse ritto 'l colpo al primo tratto,  
che l'anima tremendo si riscosse  
veggendo morto 'l cor nel lato manco. (Cavalcanti, 1258-1300)

YOU, who do breach mine eyes and touch the heart,  
And start the mind from her brief reveries,  
Might pluck my life and agony apart,  
Saw you how love assaileth her with sighs,  
And lays about him with so brute a might  
That all my wounded senses turn to flight.  
There's a new face upon the seigniory,  
And new is the voice that maketh loud my grief.

Love, who hath drawn me down through devious ways,  
 Hath from your noble eyes so swiftly come!  
 'T is he hath hurled the dart, wherfrom my pain,

First shot's resultant! and in flanked amaze  
 See how my affrighted soul recoileth from  
 That sinister side wherein the heart lies slain. (trans. Pound, 1912)

La poesia di Cavalcanti è caratterizzata da un lessico filosofico di alto livello concettuale, da una grande varietà di immagini, metafore, paragoni. Il tema principale nei suoi sonetti, in particolare nel sonetto esaminato, è l'amore, presentato come una passione irrazionale che semina morte fisica e spirituale. Perciò non è strano che lo stilnovista passa rapidamente dalla percezione dell'amore come un sentimento luminoso ed esaltato alla sua considerazione come una forza mistica devastante e incontrollata che incombe sul soggetto poetico, divide il suo corpo dalla sua anima, frantuma tutti i suoi impulsi vitali. Questo patos lirico si ammorbidisce tuttavia dalla sensazione di uno stupore melanconico che trascende il soggetto e la sua sofferenza.

La traduzione di Pound ricrea abilmente la sofferenza e l'angoscia, che zampillano dal sonetto, l'inebriante vortice dei sentimenti, l'affannata dinamica delle percezioni, l'intensa irrequietezza dei sensi. Ma contemporaneamente lo attualizza, lo carica di un suono moderno, che supera la distanza di sei secoli, contrapponendosi ad un'artificiosa arcaicizzazione della lingua di Cavalcanti:

Le obiezioni contro tale metodo sono: il dubbio che un uomo abbia diritto a prendere una poesia seria e ridurla a un mero esercizio d'eccentricità all'antica, la "rappresentazione sbagliata" non dell'antichità della poesia, ma della sensazione proporzionale di questa antichità, e con questo voglio dire che il linguaggio di Guido del XIII secolo è, per l'italiano del XX secolo, molto meno arcaico di quanto qualsiasi inglese del XIV, XV oppure XVI secolo sia per noi. Non è nemmeno chiaro se la mia versione pasticcata di vent'anni fa non sia "più vera", quantomeno nel senso che ha cercato di mantenere la passione dell'originale. E siccome questa passione semplicemente non si incontra nella poesia inglese di quei secoli, non esiste un pigmento verbale pronto per la sua oggettivazione. (Pound, 1934/2000, p. 33)

Per trasmettere l'impulso distruttivo, esercitato dal sentimento amoroso non corrisposto sia sul corpo che sulla mente del soggetto lirico, devastandoli entrambi, Pound usa un lessico appropriato (i.e. *distrugge – assaileth, disfatto – hath drawn me down*). E se non riesce a trovare talvolta la stessa potenza verbale (i.e. *passaste l'core – touch the heart*), la compensa altrove, rinforzando l'intensità espressiva (*un dardo mi gittò dentro dal fianco – hurled the dart, wherfrom my pain*). La sua tecnica di traduzione cerca più l'invenzione letteraria che l'appropriazione dell'originale. Inoltre, allo stesso tempo, fa sentire la presenza del traduttore che si manifesta nella scelta di strategie arcaizzanti (*assaileth, maketh, hath, wherein, recoileth*), della sintassi complessa che ricrea quella italiana, delle forme insolite (*seigniory, sinister side, slain*) per la tradizione letteraria inglese. Queste soluzioni traduttive caricano tra l'altro il verso di una nuova sonorità.

Così il traduttore diventa una specie di co-autore che non esita ad usufruire delle potenzialità della madrelingua, e perfino di forzarla, per proporre nuove forme e far vedere l'estranchezza dell'opera tradotta. Partendo dal presupposto che alla differenza del "fluente metodo

addomesticante, che maschera sia il lavoro del traduttore, che le relazioni asimmetriche [...] fra le nazioni anglofone e le altre” (Venuti, 1995, p. 38), “le traduzioni estranianti, che non sono trasparenti, che rifuggono la fluidità a vantaggio di una combinazione di discorsi più eterogenea [...], tendono a ostentare la loro parzialità invece di cancellarla” (Venuti, 1995, p. 34), Lawrence Venuti definisce come *estraniante* la prassi traduttiva di Ezra Pound (Venuti, 1995, p. 36).

Yves Bonnefoy condivide l’idea poundiana che la traduzione “passo dopo passo” oppure “rima dopo rima” soffoca la spontaneità. In questo senso ogni tentativo di imitazione della metrica del poema originale è condannato al fallimento. Secondo il poeta francese il compito del traduttore è quello di trasmettere il detto dal poeta e non quello che il critico letterario vuole attribuirgli, parlando a suo nome. Nel campo visivo del traduttore

ci devono essere non il garbuglio semantico del materiale testuale, ma il ritmo, la musica dei versi, il materiale sonoro entusiasmante, che permettono al poeta di oltrepassare quel livello del testo, dove la parola è prima di tutto concetto. E cos’altro gli serve, per essere così attento, se non lasciarsi possedere ingenuamente, immediatamente, da questa musica, così che essa possa risvegliare in lui la stessa “cantabilità” che risveglia nell’autore del poema. Serve che sappia ascoltare in quel modo, rispondere in quel modo, e allora in lui, questa volta nella sua propria lingua, nelle parole della traduzione pensata da lui di nuovo si risveglierà la musica, da qui in avanti la sua musica, e si rivelerà la via dell’esperienza dell’essere, del sapere della vita, che solo la musica delle parole potrebbe rendere possibili. Dopo di che non avrà più nessuna importanza se questi nuovi ritmi avranno una prosodia e un timbro diversi dalla ritmica dell’opera originale, perché l’essenziale è che il traduttore diventato poeta ha stabilito una relazione col materiale sonoro. (Bonnefoy, 1997, p. 33)

Il poeta-traduttore, volontariamente o no, impone il suo stile, la sua metrica, la sua sensibilità sull’opera tradotta. Però, anziché cadere nella trappola dell’immaginazione, deve cercare di riprendere il gesto che la dissipia. Solo in questo modo la “poesia” nella traduzione potrà essere salvata.

## 2. Le maschere del traduttore

La maggior parte dei grandi poeti-traduttori del Novecento, come Wystan Hugh Auden, Octavio Paz, Salvatore Quasimodo, firmano le loro traduzioni come traduzioni. Ezra Pound non di rado le firma come proprie opere. La sua percezione della “poesia si basa sulla premessa di una semplice mimesi, una corrispondenza fra la realtà e le sue molteplici manifestazioni nelle diverse lingue e culture”. (Xie, 2001, p. 219). La traduzione abbandona dunque i confini dell’artefatto e si trasforma in arte, in un elemento fondamentale dell’idea poundiana di poesia. Tutta l’opera del modernista è composta da frammenti di testi poetici: antichi (*Homage to Sextus Propertius*), distanti dalla propria tradizione culturale nello spazio (*Cathay*) o nel tempo (*Personae* e *Lustra*), scritti in lingue diverse (latino, cinese, italiano, occitano, francese). Questa prassi radicale rientra certamente nel progetto modernistico a grande scala, il cui scopo è quello di sviluppare la figuratività e di allargare i confini della lingua poetica inglese.

L’impossibilità di distinguere l’opera originale dalle traduzioni non significa però che si tratta di plagio. Pound spiega sempre i suoi “prestiti” poetici. Ammira la qualità poetica dei suoi ispiratori. Si identifica addirittura con le loro effusioni liriche e la sua voce suona in sintonia con la voce altrui senza fondersi con essa o spersonalizzarsi. Considerando ingannevole l’aspirazione ad una traduzione trasparente, il transcreatore “abbandona” il testo originale per

trasformarsi in un co-autore. Questa trasformazione gli permette di rivelare il suo ingegno, di esprimere al meglio la sua estrosità.

Pound spesso riesce a penetrare oltre la superficie letterale di questi prestiti, per comprendere la completezza di un poema e successivamente per trasmettere la sua rivelazione e comprensione, ricorrendo ad un nuovo mezzo, dando così la possibilità di una riproduzione organica della struttura del sentimento in base al proprio impulso interiore ed al momento. Quello che emerge alla fine di questo processo diventa una nuova creazione in sé: un poema di Pound. (Xie, 2001, p. 210)

Lo scopo perseguito in *Personae* – „Tradurre l’esperienza più ampia nella lingua più nuova possibile“ (Pasquier, 2004, pp. 22-23) – corrisponde pienamente al suo desiderio di rinnovare l’inglese. Lo stesso Pound definisce le poesie incluse nella raccolta come “una lunga serie di traduzioni che sono soltanto delle maschere più raffinate” (Pound, 1916/1974, p. 98). L’etimologia del titolo rimanda peraltro alla parola greca *πρόσωπον* (volto) che penetra nel latino tramite la parola etrusca *phersu* (maschera). Successivamente, al significato iniziale si sovrappone il verbo *per-solare*.

Nel teatro antico le maschere si usano sia per raggiungere una somiglianza maggiore tra l’attore e il personaggio interpretato, sia per amplificare il suono e diffonderlo meglio fra il pubblico. Le maschere si usano perfino nel teatro giapponese *nō* del XIV secolo, verso il quale il modernista mostra un particolare interesse e addirittura traduce alcune piccole opere. I testi di questo stile teatrale sono costruiti in modo da poter essere liberamente interpretati dallo spettatore. L’effetto voluto si raggiunge grazie all’abbondanza di omofoni. Le maschere nel teatro *nō* hanno alcune funzioni importanti: assicurare il legame tra il tempo mitologico e il tempo storico; nascondere l’espressività della mimica facciale, assorbendola parzialmente grazie all’abilità degli attori e la luce che cade su di loro da un’angolazione diversa. Se gestite magistralmente, riescono a trasmettere molteplici espressioni e sentimenti.

Per Ezra Pound la maschera è contemporaneamente un simbolo e un sintomo dell’identificazione con l’altra sensualità, figuratività, sonorità, prosodia. In *Personae* lui stesso si mette, una dopo l’altra, le maschere dei trovatori Bertran de Born (1140-1215), Arnaut Danièl (1150-1210) e Peire Vidal (1175-1205), del stilnovista Cino da Pistoia (1270-1336), del poeta francese François Villon (1431-1463). In maniera del tutto logica, in ogni poema l’io lirico cambia umori, sentimenti e tono a seconda della persona incarnata. Pound adatta alla lingua inglese la struttura e il modo di funzionare dei modelli usati, per farla parlare in una maniera nuova e “cantare” con una intensa melodiosità. Riga dopo riga, si serve delle loro parole, prende in prestito le loro “trame”, richiama la loro versificazione, imita le loro rime.

Per illustrare le sue scelte traduttive soffermiamoci sull’ultima strofa della transcrezione della “Ballade des Pendus” (“Ballata degli impiccati”) di Villon, pubblicata sotto il titolo “Villonaud for This Yule”:

Prince Jhesus, qui sur tous a maistrie,  
Garde qu’Enfer n’ait de nous seigneurie :  
A luy n’avons que faire ne que souldre.  
Hommes, icy n’a point de mocquerie;  
Mais priez Dieu que tous nous vueille absouldre. (François Villon, “Ballade des Pendus”, 1462, v. 31-35)

Prince: ask me not what I have done  
Nor what God hath that can me cheer

But ye ask first where the winds are gone

Wineing the ghosts of yester-year. (Ezra Pound, "Villonaud for This Yule", 1908, v. 22-25)

La maggiore preoccupazione di Pound sicuramente non è la rimozione degli ostacoli semantici davanti al lettore che non possiede i mezzi linguistici per orientarsi nel testo originale. La sua intenzione è di ricreare la prosodia in una nuova forma per la tradizione letteraria inglese. Tentativo riuscito, nonostante la sua versione sia più compatta (146 caratteri vs 202 dell'originale), con un verso in meno. La sostituzione dell'enneasillabo di Villon con l'ottosillabo crea maggiore tensione emotiva. E se le rime alternate (*abab*) sono conservative, le assonanze e le allitterazioni sono salvaguardate parzialmente (*seigneurie, souldre, mocquerie, absouldre – done, cheer, gone, year*).

In breve, anche se non permette l'accesso al poema in un modo simile a quello fornito dall'originale, la transcrezione poundiana fa sentire lo spirito di Villon. Ad ogni modo, il recupero integrale dell'originale in un'altra lingua è poco probabile, addirittura sbagliato. Esso sembra inutile perché o il traduttore non è un poeta e l'inadeguatezza della sua traduzione conferma l'adagio *Traduttore Traditore*, oppure è un poeta e, come tale, si lascia guidare dalla sua propria ispirazione poetica e fa sentire la sua voce. Con le sue scelte lessicali, stilistiche, emotive, Pound lascia la sua impronta e si trasforma in co-autore. Per citare un esempio, *where the winds are gone* (dove sono andati i venti) e *Wineing the ghosts of yester-year* (Vincere i fantasmi del passato) non esistono nella "Ballata degli impiccati". Peraltra egli prende in prestito il neologismo *yester-year* dal poeta vittoriano Dante Gabriel Rossetti. Quest'ultimo traduce il ritornello della "Ballade des dames du temps jadis" ("Ballata delle dame di uno tempo che fu") *Mais où sont les neiges d'antan?* (E dove sono le nevi d'un tempo?) con *Where are the snows of yesteryear?* (Rossetti, 1870, pp. 177-179). Così l'intertestualità inclusa nella sua transcrezione si articola insieme al desiderio di rinnovamento della traduzione inglese.

La scelta di Pound di ricreare in chiave modernistica l'opera di un poeta del Tardo Medioevo non è arbitraria. Oltre alla corrispondenza dei gusti estetici, essa presenta l'occasione di applicare in pratica le sue idee sul rinnovamento della lingua poetica inglese. Le espressioni insolite non sono il frutto di un'estrosità eccessiva, ma la prova di una riflessione critica sull'atto traduttivo come opportunità per potenziare le risorse lessicali della madrelingua. Pound oppone il suo approccio traduttivo a una tradizione poetica assai conservativa e scontata che esclude qualsiasi sorpresa. La sua forza risiede proprio nella capacità di proporre un'interpretazione inaspettata e imprevedibile di un poeta "classico", almeno per il mondo neo-latino, come Villon. "Pur considerando i suoi svariati 'errori' e la sua traduzione non uniformemente compiuta [...], è proprio attraverso le sue rappresentazioni enfatiche che egli è in grado di sostenere la vera forza letteraria e politica degli originali" (Claro, 2014, p. 49).

Per quanto riguarda la raccolta *Cathay*<sup>4</sup>, essa contiene le poesie di Li Po<sup>5</sup>, tradotte sulle note di Ernest Fenollosa. Osservando le teorie dell'orientalista statunitense sulla scrittura figurativa, che il pittogramma rappresenta, Pound seleziona e ordina i poemi in base al suo proprio senso poetico. Le traduzioni dal cinese si rivelano essere particolarmente adeguate per applicare l'immaginismo grazie al carattere di questa lingua. La poesia immaginista si ispira ad immagini rare e la sua lingua è fortemente metaforica ed allegorica. "Traducendo si impara a gestire le lingue, a leggere e a scrivere bene. Non dovendo sviluppare il proprio pensiero, ma esprimere quello di un altro, il traduttore concentra tutta la sua attenzione sui mezzi di espressione e così

<sup>4</sup> Il nome antico della Cina del Nord, diventato popolare in Europa con *Il Milione* di Marco Polo.

<sup>5</sup> Mi attengo alla trascrizione del nome del poeta cinese, usata da Pound, e non a quella odierna: Li Bai.

acquista un senso acuto della forma” (Billeter, 2014, p. 88). Il suo lavoro somiglia a quello del calligrafo, impostato su un modello che giudica ogni carattere realizzato in funzione della sua conformità con questo modello (Billeter, 2010, p. 109). D’altronde, proprio in Cina nasce la nobile e sofisticata arte della calligrafia: l’arte dell’ordine, della grazia, dell’espressività. E tutta questa perfezione si raggiunge con mezzi assai scarsi: inchiostro nero, carta assorbente e pennello.

La scrittura cinese senza dubbio rivela al poeta modernista un mondo nuovo. Partendo dal fatto che la lingua cinese esprime immagini uniche nel loro genere, che esistano in realtà, e cambiando il “rapporto fra il soggetto e l’oggetto, lo spazio e il tempo”, per “catturare le parole tradotte o ispirate da un poeta del passato”, Pound applica un triplo approccio alla traduzione: “appropriazione, distanziamento, trasformazione della propria lingua” (Pasquier, 2004, pp. 23-24). Questa singolare cinesizzazione della lingua inglese si manifesta nella tecnica di creazione di immagini complesse tramite la combinazione di quelle semplici. Il colore rosso si dovrebbe quindi definire poeticamente non come fa l’uomo occidentale che sottolinea gli elementi pittoreschi *rosso, colore, vibrazione, modo di essere*, ma come i cinesi, cioè tramite la combinazione di immagini note: *rosa, ciliegio, ruggine, fenicottero* (Pound, 1934/1991, p. 22).

“La poesia cinese ha il vantaggio unico di combinare entrambi gli elementi. Parla nel contempo con la vividezza della pittura e la mobilità dei suoni. In un certo senso, è più oggettiva, più drammatica di tutte e due” (Fenollosa, 1920, p. 363). Riferendosi al saggio sulla poesia cinese di Ernest Fenollosa, che pubblica dopo la morte dello storico d’arte, Ezra Pound cercherà di mettere in atto le sue idee. Il metodo “ideogrammatico”, dispiegato a questo scopo, è coerente con l’ambizione di riformare la lingua inglese tramite la traduzione. La sua essenza consiste nella “giustapposizione di pittogrammi, di immagini reali di cui il lettore individua il nesso. Il cinese avrebbe così sulle lingue non ideografiche il poetico (e pragmatico) vantaggio della concretezza” (Bacigalupo, 1981, p. 13). L’ideogramma *est*, per esempio, nasce dalla sovrapposizione dei pittogrammi che significano *albero* e *sole*: “sole, intrecciato nei rami dell’albero, come all’alba” (Pound, 1934/1991, p. 21). Il risultato della combinazione di immagini semplici non è una terza immagine diversa, bensì la sensazione di una connessione fondamentale fra esse. La sovrapposizione implica dunque la ricerca della relazione fra le immagini che si succedono.

In un certo senso Pound “s’inventa” una lingua cinese e imita il suo modo di funzionare nell’inglese:

Le poesie di *Cathay* devono davvero leggersi come delle poesie inglesi, forse le opere più riuscite di tutte le opere di Pound [...] Pound non cerca di buttare l’originale cinese nella corrispondente lingua inglese arcaica o antiquata [...] *Cathay* è un esempio della grande propensione di Pound a considerare la traduzione non come storica, ma come contemporanea oppure atemporale. (Xie, 2001, p. 210)

La non conoscenza della lingua di partenza paradossalmente si trasforma da problema in vantaggio, perché l’opera originale viene esaminata come “una caratteristica quasi non-linguistica del paesaggio, del costume raccontato, della storia semplificata” (Steiner, 1978, p. 333). Il successo di *Cathay* è dovuto senza dubbio alla transcrezione stilizzata della poesia classica cinese, che non ripete i cliché dell’esotismo, ma ricrea il diverso.

### 3. La cantabilità della lingua

La musica delle parole nella poesia cambia il loro effetto su di noi. Sostenute e portate dal timbro, dall’armonia, dal ritmo, le parole non sono tanto dei mezzi per l’interpretazione infinita del mondo o per la costruzione del desiderio, quanto indicazioni dirette, oserei dire silenziose indicazioni dirette, che ripristinano lo splendore del giardino dell’Eden nelle cose. Essa [la musica] non fa il gioco del significato, al contrario, lo nega, perché la ragione della sua esistenza la porta aldi là delle rappresentazioni concettualizzate, delle formulazioni, delle analisi, verso l’immediatezza dell’essere sensibile, che i concetti ci nascondono. (Bonnefoy, 1997, p. 29)

Ciò non significa comunque che la poesia è priva di significato. L’abbondanza stessa di figure retoriche in essa – e le figure retoriche sono cariche di significato – confuta una simile affermazione. Questa messa in scena, estremamente importante per la traduzione della poesia, complica parecchio il compito del poeta-traduttore, che deve sostenere la sua traduzione non solo formalmente, ma anche in termini di contenuto.

Ezra Pound è particolarmente attento alla transcrezione della cantabilità della lingua: “Io credo nel ritmo definitivo e assoluto [...] La percezione mentale è data nella parola, quella emotiva – nella cadenza. Solo allora il ritmo perfetto si unisce con la parola perfetta, così che la doppia visione possa essere scritta” (Pound, 1912, p. 11). Secondo il modernista, la poesia è composta da tre elementi, che lui stesso forgia nella ricerca della cantabilità. La *logopœia* è “la danza della mente in mezzo alle parole”, la *phanopœia* – “la proiezione delle immagini sull’immaginazione visiva”, la *melopœia* – “una proprietà musicale che [...] indirizza il significato” (Pound, 1935, p. 25).

La *logopœia* è in realtà l’uso delle parole non nel loro senso letterale, ma nelle loro connotazioni, attualizzate dai giochi linguistici, nel senso contestuale acquisito da loro. “La danza della mente” si manifesta a piena forza nel suo *opus magnum* *I Cantos*. L’autore di questo grandioso poema incompleto, composto da 120 canti, si impegna in una singolare caccia alle parole in diversi mondi e culture: *L’Odissea* di Omero, la lirica di Saffo, *Le Metamorfosi* di Ovidio, i poemi di Propepio e Catullo, *La Divina Commedia* di Dante, i sonetti di Guido Cavalcanti, il mondo dei trovatori occitani, le lettere di Sigismondo Malatesta, ecc. Il suo scopo non è quello di usare il significato “accademico” stabilito delle parole, ma di far rinascere i loro significati storici, sviluppatisi per caso, e di ripristinare le loro connotazioni associative. Il risultato è un groviglio singolare di idee poetiche proprie, prestiti lirici e frammenti tradotti. La *logopœia* include “il lessico e la sintassi, l’ellissi, le interruzioni, le referenze incomplete o esagerate e l’estraneità letterale dei *Cantos*. Proprio lì Pound controlla, rinnova e supera l’uso abituale e le associazioni note” (Brooker, 1979, p. 233). Il poeta statunitense è spinto in gran parte dal desiderio di selezionare immagini e umori lirici, che si distinguono dalla poetica di Shakespeare che ha stabilito, insieme a quella di Dante, il canone occidentale. *I Cantos* rappresentano degli elementi sistematicamente assemblati, “selezionati da un passato culturale, che percepiamo come minacciato dal decadimento” (Steiner, 1978, p. 430). In altre parole, essi sono un *collage* di motivi e immagini, tonalità e umori, ritmi e melodie di tempi passati.

La *phanopœia*, la grandiosità visiva delle parole, è relativamente facile da afferrare e tradurre. Lo stesso Pound lo fa nelle traduzioni della poesia cinese della raccolta *Cathay*, usando due forme: una breve (“Separation on the River Kiang”) e una più lunga e libera (canzone – “Song of the Bowmen of Shu”, elegia – “Lament of The Frontier Guard”, ballata – “A Ballad of The Mulberry Road”). Egli compensa le sue conoscenze insufficienti della lingua dell’originale con

la ricerca di immagini emotivamente forti, forzando contemporaneamente la sua madrelingua e l'opera tradotta. La *phanopœia* l'aiuta a trasmettere la figuratività cinese, senza chiarire fino in fondo la connessione fra le immagini separate, rafforzando, in compenso, l'impatto emotivo.

La *melopœia*, ossia la melodiosità delle parole che forma il senso, è molto importante per il lavoro poetico. Anche quando ascoltiamo poesia in una lingua estranea, che non conosciamo, – osserva Pound in “Guido’s relations” – possiamo manifestare una sensibilità alla sua melodiosità. Partendo dal fatto che proprio la *melopœia* è la più difficile da tradurre o addirittura intraducibile, essendo irripetibile e inimitabile, egli si permette di cambiare lo schema ritmico dei sonetti di Cavalcanti, rimuovendo le rime piane. A causa dell'impossibilità oggettiva di ricreare i ritmi e i toni caratteristici della lingua cinese, sostituisce con una determinazione non minore quelli usati nei poemi di Li Po coi i suoi. Perché la “maestria”

consiste nel mantenere il verso integro, così ininterrotto nella sua sonorità come la linea in qualcuno dei più nuovi dipinti di Mirò su carta; e nel bilanciare perfettamente – senza interruzioni, senza parti goffamente sporgenti e senza la perdita dello stile nelle singole frasi. (Pound, 1934/2000, p. 30)

L'opera tradotta o più precisamente il concetto di essa diviene fonte d'ispirazione per la transcrezione poetica e pretesto per il collegamento del moderno col lontano nel tempo e nello spazio. La descrizione della natura cinese in “Separazione sul fiume Kiang” invoca nel lettore occidentale la sensazione, tradizionalmente collegata all'arte cinese, della sua esoticità, grazia, effimerità.

### Farewell to Meng HaoRan (Li Po, 701-762)

惟	孤	煙	故	送
見	帆	花	人	孟浩然之廣陵
長	遠	三	西	李
江	影	月	辭	白
天	碧	下	黃	
際	空	揚	鶴	
流	盡	州	樓	

#### Traduzione inglese parola per parola:

Sending off / Meng / Hao / Ran / towards / Guang / Lin / Li Bai  
 Old / friend / west / departs / Yellow / Crane / Tower  
 Smoke / flowers / third / month / down / Yang / zhou  
 Single / sail / distant / scene / blue / emptiness / limitless  
 Only / see / Long / River (i.e. Yangzi) / sky / horizon / flow

### Separation on the River Kiang (Ezra Pound, 1915)

Ko-jin goes west from Ko-kaku-ro,  
 The smoke-flowers are blurred over the river.  
 His lone sail blots the far sky.  
 And now I see only the river,  
 The long Kiang, reaching heaven.

Il sinologo francese Jean François Billeter osserva che la poesia classica della dinastia Tang cerca di rappresentare degli istanti vissuti: “Essa non esprime delle *reveries* inconsistenti [...] ma *momenti* o *avvenimenti* dei quali il poeta ha fatto esperienza”. L’accumulo di semplici eventi conduce a una rappresentazione complessa della realtà, percepita come “una sorta di accelerazione nella quale si uniscono o si articolano, in un istante o in una rapida successione d’istanti, un numero inaspettato di elementi del reale. L’arte del poeta è di ricatturare questo avvenimento e di far riemergere in noi il reale” (Billeter, 2014, pp. 12-13). Il lettore occidentale deve quindi ricostruire l’atmosfera delle poesie cinesi tramite l’interazione dialettica dell’estraneo e del conosciuto, cosa sulla quale Pound pone l’enfasi e che caratterizza la traduzione in generale.

La sintonia dei sentimenti dell’uomo e delle istantanee del paesaggio è una delle maggiori preoccupazioni della visione del mondo cinese. Il pensiero cinese concepisce l’uomo come elemento della natura tra tanti altri, con i quali potrebbe interagire, senza tentare di assoggettarli né di subire passivamente la sorte che gli impone una forza esterna. Questa mentalità così diversa dalla mentalità occidentale non implica le antinomie tradizionali attivo/passivo, soggetto/oggetto, proprio/estrangeo. I movimenti, i processi, i cambiamenti che si verificano in seno all’universo, sorgono gli uni dagli altri senza provare a dominare. E il pensiero cerca di captare questa interdipendenza per rappresentare il mondo materiale nella sua pienezza. Questa completezza si riflette nell’immagine nostalgica della separazione dal poema di Li Po e, conseguentemente, nella transcrezione poundiana, dove la visione del mondo occidentale cede il posto all’esperienza del Dao.

Pound sembra aver capito benissimo il pittorialismo emotivo della poesia di Li Po e costruisce la sua versione intorno a due immagini cruciali: “annebbiato” (*blurred*) e “macchia” (*blot*). La parola “macchia” dà una certa nota ironica [...] Lascia la sua impronta sul cielo sereno: lo stesso inchiostro sbavato diventa indefinito, in quanto è permeato dal fiume nebbioso (“fiori fumosi” – *smoke-flowers*) – sottile accenno alla tecnica cinese paesaggistica-pittoresca. L’empatia emotionale si manifesta nel fatto che lo sguardo pure è “annebbiato” dalle lacrime della separazione, nonostante il sentimento principale non sia direttamente menzionato. [...]. Le parole *ora* e *soltanente* sono marcatori di distanza, separazione, devastazione: e qui di nuovo l’emozione soggettiva è rappresentata del tutto indirettamente. (Xie, 2001, pp. 210-211)

I fantasmi ideogrammatici di Ezra Pound si trasformano in un metodo traduttivo che giustappone immagini, parole e rime, cercando la melodiosità poetica. Le sue scelte traduttive, paragonate con la versione interlineare del poema di Li Po, evidenziano la vicinanza del originale e della sua transcrezione. Ad esempio, il verso *His lone sail blots the far sky* trasferisce assai fedelmente la giustapposizione dei pittogrammi *Single / sail / distant / scene / blue / emptiness / limitless*. Riproducendo la loro concatenazione secondo il metodo “ideogrammatico”, Pound ricrea la natura, tanto effimera, quanto sofisticata. Unendo l’effetto visuale e l’effetto cerebrale tipici della grande poesia cinese, che “privilegia le forme corte, ma per produrre effetti ‘lunghi’” (Billeter, 2014, p. 26), egli è riuscito a catturare la pienezza

dell’istante. E nonostante non abbia ripreso letteralmente l’ultima parola<sup>6</sup> *flow* (*flusso*) e abbia chiuso il poema con la parola polisemica *haven* che significa *paradiso*, *porto*, *rifugio*, ha saputo trasmettere l’idea che tutto passa e scorre verso l’istante successivo.

Pound sovrappone dunque le lingue diverse (in questo caso cinese e inglese), partendo dal fatto che nessuna lingua è pienamente “esaustiva”. È incantato dalla cantabilità delle lingue romane, dalla stravaganza del cirillico, dall’esoticità degli ideogrammi cinesi, tenta sempre di raggiungere una singolare “armonia imitativa”. In questo modo include nelle sue traduzioni

ogni gioco possibile con la lingua straniera, che prende come modello. Egli usa sia la semplice citazione, a volte distante dal suo contesto e di conseguenza dal suo senso, sia il pastiche e la traduzione in senso classico. Il pastiche richiede la complicità col lettore: il lettore deve riconoscere la fonte per apprezzare l’imitazione, che non è necessariamente una cosa parodistica. [Il pastiche] può essere un omaggio. Può essere più vicino all’imitazione, oppure più vicino alla parafrasi. Il pastiche richiede un orecchio sottile e preciso. (Pasquier, 2004, p. 28)

La “traduzione-pastiche” è trascinante sia per Pound che per i lettori coinvolti. I giochi linguistici del modernista sfidano contemporaneamente lo spirito e la mente, sbilanciano l’equilibrio dell’usuale modo di pensare e di esprimersi, fanno deviare dalla serietà e dall’autenticità scientifiche.

#### 4. Conclusione

Ezra Pound sicuramente ha cambiato l’idea stereotipata di traduttore e ha messo in dubbio il requisito, fattosi strada nel XIX e nell’inizio del XX secolo, di una traduzione equivalente. Egli traduce in una maniera fresca, moderna, spesso controversa, che accende la passione per la lettura. In tal modo sostituisce la lingua letteraria comune con una più aperta, discorsiva, leggera, cioè sostituisce la scrittura con l’oralità. E nello stesso tempo rimette in uso, attualizza il vecchio e dimenticato lessico arcaico, che, così rinnovato, acquista una cantabilità insospettata. “Evidentemente, senza tradire la fedeltà, Pound ha voluto riprodurre in lingua inglese contemporanea non solo l’asperità energetica del testo antico, ma anche la sua sonorità” (Borges, 1965, p. 233). Ecco perché le sue transcezioni affascinano tuttora i traduttori di poesia, che vi trovano l’incoraggiamento per cercare nuove forme e immagini.

D’altro canto, il suo progetto poetico alimenta tuttora il dibattito sul aspetto creativo della traduzione e i problemi che ne sono connessi: in particolare quelli della riscrittura, della ritraduzione, dell’autotraduzione. Il suo desiderio di sfruttare le potenzialità poetiche della propria lingua sarà seguito da altri poeti-traduttori nel corso del Novecento. Haroldo e Augusto de Campos, Wystan Hugh Auden, Octavio Paz, Salvatore Quasimodo, Michel Deguy, e tanti altri, cammineranno sulle sue orme. Per citare giusto un esempio, Haroldo de Campos traduce l’opera poetica poundiana secondo il metodo transcreativo. Il concretista brasiliiano si ispira d’altronde alle idee del modernista per articolare insieme la metafisica occidentale della traduzione e l’antropofagia indigena. Perché, “se la traduzione è una forma privilegiata di lettura critica, è solo attraverso la sua mediazione che si potranno spingere altri poeti [...] a penetrare più profondamente il testo artistico e i suoi più intimi meccanismi e ingranaggi” (Campos, 1973, p. 82).

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<sup>6</sup> L’ultima parola di un poema cinese classico è molto importante perché in essa si condensa tutto il senso.

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## Cuestiones de identidad

### Estudio teórico sobre el papel del intérprete judicial en contextos de violencia de género<sup>1</sup>

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#### Questions of identity. Theoretical study on the role of the court interpreter in gender based violence contexts – *Abstract*

The definition of identity in translation and interpreting studies is still very problematic, especially in the legal and court fields. Answering different questions related to this concept, we aim to go beyond the traditional consideration of the interpreter as an invisible being, and come to a more dynamic definition which would take into account various elements such as the context or the participants in the communicative event. In this sense, the professional should become aware of the many factors that converge in gender based violence proceedings, both those arising specifically from the court field as well as those characteristic of gender based violence contexts. Furthermore, if the interpreter fails to manage adequately the speakers' identities, as well as his/her own, difficulties will arise in the communication, which in turn will inevitably pose barriers to the ultimate goal of criminal proceedings: doing justice.

#### Keywords

Identity, court interpreting, gender based violence

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## 1. Introducción

Who is the translator, then? I don't mean the practicing bureaucrat, moving from one technical language to another, but the person who wishes to connect two worlds, two ways of being and seeing, in his own mind, in his own perceptions and feelings (White, 1994, p. 231).

¿Quién es el traductor? Esta pregunta que se hace White en su libro *Justice and Translation* ha sido y sigue siendo muy debatida por los teóricos de la traducción, pero su respuesta permanece difusa e incompleta. Creemos que, en situaciones tan sumamente delicadas como los contextos de violencia de género, sería ampliamente beneficioso estudiar las implicaciones derivadas de la identidad del intérprete. Siguiendo a White y su reflexión, a lo largo de este artículo nos preguntaremos sobre la identidad y todo lo que comporta incluir esta noción en el análisis de la actuación profesional del intérprete judicial en general, y de manera más específica del intérprete en procesos judiciales por violencia de género.

En primer lugar, definiremos la noción de *identidad* y estudiaremos cómo se construye. Para ello, tendremos en cuenta las expectativas del resto de participantes de la comunicación. Asimismo, examinaremos cómo el intérprete puede asumir varios papeles dependiendo de la negociación que de ellos haga y extraeremos las implicaciones que de este hecho se derivan. Finalmente, conjugando identidad y negociación en todos los sentidos, consideraremos el ejercicio de esta profesión como una labor de mediación en la que el intérprete es también comunicador (cf. Hatim & Mason, 1997). Nuestro objetivo es ir más allá del papel tan encorsetado derivado de la identidad que se le presupone a este profesional en el ámbito jurídico y llegar así a dotarle de un papel más visible con las suficientes competencias para identificar posibles problemas de comunicación y solventarlos de una manera eficaz sin que suponga riesgos al resultado del intercambio lingüístico.

Antes de iniciar este estudio sobre la identidad del intérprete, es necesario tener en cuenta varias características que definen el contexto concreto de la violencia de género. En este sentido, las víctimas extranjeras de esta violencia suelen tener rasgos comunes, entre los que cabe destacar las múltiples discriminaciones y vulnerabilidades a las que se enfrentan. En primer lugar, estas mujeres sufren una triple discriminación: por ser mujer, por ser migrante y por ser víctima de violencia de género (Toledano Buendía & Fernández Pérez, 2012, p. 34; Vela Díaz, 2012, p. 2). Por otra parte, la especial vulnerabilidad de estas mujeres reside en múltiples aspectos como las barreras lingüísticas y culturales, la desprotección del colectivo migrante en general, el desconocimiento de los recursos de apoyo del país donde se establecen, la falta de una red de apoyo, la situación de mayor precariedad económica y dependencia de la pareja, las dificultades legales adicionales derivadas de sus permisos de residencia y de trabajo, el temor hacia los sistemas de justicia nacionales, a quedarse solas y desprotegidas en un lugar desconocido o el miedo a no ser creídas o a que la denuncia de violencia de género pueda afectar al proceso de regularización (Amnistía Internacional, 2007; Toledano Buendía & Fernández Pérez, 2012; Aretio Romero, 2013; Vela Díaz, 2012). A fin de superar en la mayor medida posible todas estas discriminaciones y vulnerabilidades, Amnistía Internacional (2007, p. 34) destaca la «empatía con la víctima» como «garantía fundamental del acceso a la justicia». No cabe duda de que esta empatía, necesaria en contextos tan problemáticos como el que aquí nos ocupa, tiene enormes implicaciones en la definición de la identidad del intérprete, las cuales trataremos de abordar en los apartados siguientes.

## 2. ¿Qué es la identidad?

En la introducción al libro *Translation and the Construction of Identity*, las editoras describen el concepto de identidad como una construcción problemática, ininteligible e indeterminable; oponiéndose a la antigua consideración de la identidad como una categoría estática, fija, perdurable y, en consecuencia, automáticamente evocable (House, Martín Ruano & Baumgarten, 2005, p. 3). Además, establecen que en la disciplina de la traducción e interpretación ya se defiende generalmente la premisa de que la traducción y otras prácticas interculturales tienen un papel sumamente importante respecto de definir y formar identidades, ya sean estas sociales, culturales, profesionales o de género, entre muchas otras. Asimismo, estas prácticas están condicionadas por expectativas que proceden de cada uno de los tipos de identidad y que derivan de su propia identidad (tal y como esta se percibe) y del comportamiento asociado a la misma. En esta línea, mencionan la concepción de identidad que Appiah construye en su obra *The Ethics of Identity*. Este autor define las identidades como esas amplias categorías, a menudo abstractas, por las que nos definimos a nosotros mismos y que influyen enormemente en las decisiones que tomamos en relación con todos los aspectos de nuestras vidas. Es más, este autor establece que, una vez se ha interiorizado la identidad, esta comporta normas de conducta asociadas y genera una serie de expectativas ante los demás.

Por otro lado, Cronin, en su obra *Translation and Identity*, establece que la base de la identidad es la diferencia, pues, si no existieran diferencias, no habría identidades diferenciadoras que proyectar y percibir (Cronin, 2006, p. 50). En este sentido, como afirma el sociólogo francés Pierre Bourdieu (2008, p. 117), «el mundo social es también representación y voluntad, y existir socialmente consiste también en ser percibido, y percibido como distinto». En relación con esta idea de la diferencia como constructora del mundo social y base de la identidad, Mason señala que la identidad de un agente se construye a través de pequeñas pistas que se hacen presentes en la comunicación. Esta última no debe ser entendida como un intercambio de mensajes pura y meramente lingüístico, sino que implica el despliegue de otros factores y su percepción por parte del resto de agentes. De esta manera, elementos como la apariencia física de los participantes, los gestos, la postura, la mirada o la proximidad entre agentes pasan a tener una importancia fundamental; sin olvidar, por supuesto, la conducta lingüística (Mason, 2005, p. 36). A este respecto, es necesario destacar el profundo contraste que suele observarse entre los interlocutores presentes en los procesos penales y que está motivado, principalmente, por la diferencia relativa a la posición de superioridad (jueces, abogados, peritos, etc.) o inferioridad (víctimas, testigos, etc.) que ostenta cada uno de ellos, diferencia de poder que se marca aún más si cabe cuando el interlocutor *más débil* no pertenece a la cultura dominante. Así, en procesos por violencia de género que ataúnen a inmigrantes, y de manera más específica a personas que proceden de culturas considerablemente alejadas de la del país en el que se lleva a cabo el proceso, el hecho de que las expectativas relativas al desarrollo del procedimiento y las conductas de los distintos participantes no sean compartidas puede suscitar problemas añadidos en la comunicación.

Si relacionamos ahora la noción de diferencia establecida por Cronin y Bourdieu con la conducta lingüística a la que Mason se refiere, podemos llegar al concepto de *estilo* que, en relación con el lenguaje, Bourdieu (2008, p. 13) define como una «diferencia individual con relación a la norma lingüística», característica que puede ser percibida por un sujeto con la capacidad de hacer esa distinción entre su estilo y el de los demás. A este respecto, la idea de *discurso* es de vital importancia en la construcción de la identidad. Por ejemplo, Mason (2005)

sostiene que, más allá de las categorías estáticas de la lengua, la cultura, la etnia o el género, las identidades se proyectan y se perciben mediante los discursos, que pueden ser compartidos o no por todos los agentes del proceso de comunicación y que, como veremos más adelante, emergen en una labor de continua negociación y renegociación. Del mismo modo que no limitaba la comunicación al intercambio lingüístico, Mason entiende los discursos no solo como maneras de hablar, ya que establece que estos presentan también formas de ver el mundo que permiten a cada agente identificarse o unirse con otros en grupos sociales o instituciones. Así, las prácticas socio-textuales dan forma a las identidades, pues, de manera irremediable, al hablar nos posicionamos con nuestros discursos y los otros participantes nos posicionan mediante su percepción de estos. Es decir, las prácticas textuales de un agente proyectan su identidad frente a los demás y, a través de estas prácticas, los otros perciben la identidad del agente. Por ello, este proceso es un acto de construcción y co-construcción. No obstante, cabe mencionar que la identidad proyectada y la identidad percibida pueden no coincidir, hecho especialmente relevante en intercambios lingüísticos mediados por un intérprete, como examinaremos más adelante.

Ahora bien, no debemos olvidar que cada participante en un acto comunicativo tiene una serie de expectativas con relación a los demás participantes y estas, trasladadas al plano lingüístico, son las que establecen la diferencia entre el discurso marcado y el no marcado. Hatim y Mason (1997, p. 101) definen el discurso no marcado como aquel que concuerda con las expectativas del receptor, es decir, cuando los abogados hablan como abogados, los médicos como médicos, etc. Por otro lado, el discurso marcado se percibe como tal cuando las expectativas vigentes se desafían y, por lo tanto, no se cumplen. Para ilustrar esta idea, podemos volver a Mason (2005, pp. 46-47), que nos recuerda la anécdota que relata Bourdieu en una de sus obras. En ella, el alcalde de una ciudad francesa se dirige a su pueblo hablando el dialecto local; posteriormente, un periodista escribe cómo la gente se vio conmovida por este gesto. Bourdieu se pregunta por qué el pueblo debería conmoverse al escuchar el dialecto en el que se mueven de manera cotidiana. La respuesta es bastante sencilla: la figura de esta persona como alcalde genera la expectativa de que se expresará en la lengua oficial, la lengua reconocida como propia de su posición y de su estilo, en definitiva, de su identidad. En esta misma línea, Hatim y Mason (1997, p. 101) manifiestan que, dados los usos tan dinámicos del lenguaje, la estabilidad comunicativa se va perdiendo de manera gradual, las intenciones se vuelven borrosas y la intertextualidad no siempre se activa automáticamente. Estos autores, frente a lo que suele pensarse, también nos recuerdan que los idiolectos son sistemáticos, que su uso muy a menudo se relaciona con la intención de los mensajes producidos y que no es raro que tengan implicaciones y significados socioculturales. Por consiguiente, indican que es tarea del traductor identificar y preservar la intencionalidad que se oculta detrás de estas particularidades supuestamente individuales. Asimismo, el proyecto SOS-VICS<sup>1</sup>, destinado a mejorar la formación de intérpretes en el ámbito específico de la violencia de género, destaca la necesidad de que el intérprete gestione y preserve los idiolectos y discursos propios de cada agente que interviene en la comunicación. En este sentido, y en relación con el contexto judicial, se señala que estos profesionales deben estar atentos al valor pragmático de las preguntas formuladas a todos los declarantes, ya que forman parte de la estrategia que abogados y fiscales plantean para lograr sus objetivos: o bien demostrar la inocencia de sus

<sup>1</sup> Toda la información sobre este proyecto puede consultarse en su sitio web: <http://cuautla.uvigo.es/sos-vics/>. De especial relevancia es la web de formación para intérpretes, que cuenta con múltiples recursos relativos a este ámbito; a la que se puede acceder en la siguiente dirección: <http://sosvics.eintegra.es/>.

clientes e incluso desacreditar la versión de los hechos de las víctimas en el caso del abogado del acusado; o bien todo lo contrario en el caso del ministerio fiscal y del abogado que ejerce la acusación particular (Hale, 2004; SOS-VICS, 2015; Ortega Herráez, Fernandes del Pozo & González Navarro, 2015, pp. 178-179).

Por último, es pertinente destacar que la identidad, proyectada y percibida a través de los discursos, implica siempre una determinada ideología. Hatim y Mason (1997, p. 144) vuelven al concepto de discurso definiéndolo como modos institucionalizados de expresarse, tanto oralmente como por escrito, que ponen de relieve las actitudes particulares de un agente o grupo hacia diversos ámbitos de la actividad sociocultural. De esta forma, todo uso del lenguaje refleja el conjunto de suposiciones de un agente, relacionado estrechamente con su sistema de actitudes, creencias y valores. A partir de esta definición, Hatim y Mason describen las ideologías como los sistemas de suposiciones, creencias y valores que cada grupo social comparte colectivamente. A fin de cuentas, el traductor siempre actúa en un contexto social donde a menudo convergen ideologías diferentes y, además, forma parte de dicho contexto, como analizaremos al considerar al intérprete como mediador. Según esta idea, coincidimos con Hatim y Mason en que la traducción es, en sí misma, una actividad ideológica.

### **3. ¿Quién es el intérprete judicial?**

Después de analizar qué entendemos por identidad y de observar cómo esta identidad siempre es proyectada por un agente y percibida por el resto de participantes en cada contexto determinado, podemos introducirnos en el papel que proyecta el intérprete y en el que percibe la sociedad a partir de las expectativas que se han generado a lo largo del proceso de (co)construcción de la identidad de este profesional.

Mona Baker (2007, 2010), a través de sus teorías sobre las narrativas<sup>2</sup>, establece que la metanarrativa<sup>3</sup> que predomina en el campo de la traductología es la de considerar al traductor e intérprete como un intermediario honrado e imparcial y al producto de la traducción como una fuerza del bien que permiten que culturas diferentes establezcan un diálogo mediante el cual ambas partes pueden lograr un entendimiento mutuo. Según este enfoque, que necesariamente hemos de poner en tela de juicio, la comunicación mediada por el intérprete siempre se dirige a la justicia, a la paz, a la tolerancia y al progreso, pues se le presupone una bondad en el sentido moral, como afirma la autora. Sela-Sheffy (2005) también vuelve sobre esta concepción que la sociedad ha formado con respecto al traductor e intérprete y establece que tradicionalmente se les ha considerado como seres silenciosos, invisibles y poco definidos; consideraciones que están muy relacionadas con aquellas de la desaparición o muerte del autor y del traductor.

Además de esta idea de que en los discursos académicos sobre los traductores se les presenta como intermediarios honrados, es decir, como seres invisibles según Sela-Sheffy, Baker señala que se considera que los traductores operan, en la mayoría de las situaciones, en *intersticios* entre culturas. Incluso se atreve a destacar la frecuente recurrencia a esta metáfora espacial en los últimos estudios sobre traducción. Sin embargo, pone de relieve que esta concepción resulta conflictiva si se aplican sus teorías de las narrativas y, por ende, cualquier teoría que

<sup>2</sup> En su artículo «Narrativas en y de la traducción», Baker (2007, p. 143) ofrece la siguiente definición: «las narrativas son «relatos» públicos y personales a los que nos adherimos y que guían nuestro comportamiento». Así pues, están muy vinculadas a la concepción de discursos de Hatim y Mason (1997).

<sup>3</sup> Baker define las metanarrativas, a las que también denomina «grandes relatos», como aquellas «en las que estamos inmersos como agentes emplazados en la historia [...]» (Baker, 2007, p. 147).

reconozca el componente *humano* del traductor e intérprete como agente social. De acuerdo con la metáfora del espacio intersticial, los traductores se situarían por defecto dentro de configuraciones culturales estáticas y discretas (por ejemplo basadas en vínculos nacionales, religiosos o de género, entre otros) o en una tierra de nadie que se encontraría entre dos de las filiaciones antes mencionadas. Así, la idea de la interculturalidad presupone un espacio neutral que se crea artificialmente en el que los traductores e intérpretes se podrían situar para actuar como esos intermediarios honrados que se les supone ser, es decir, no estarían insertos en ninguna de las dos culturas y podrían trascender todo tipo de asociación cultural, política o social, al menos durante el ejercicio de su labor. Sin embargo, diversos estudios relativos específicamente a contextos de violencia de género señalan que en ocasiones la actuación de intérpretes, especialmente de aquellos no formados, se aleja mucho de esta invisibilidad y neutralidad presupuestadas. Sirvan de ejemplo los dos siguientes casos expuestos por Amnistía Internacional. Fatou, una mujer de origen senegalés, interpuso una denuncia por la violencia psicológica a la que la sometía su marido y su intérprete, durante el juicio, se dirigió a ella con las siguientes palabras: «[t]u marido no te ha roto la mano, ni te ha pegado en el ojo para denunciarle» y le reprochó que «debía aguantar como lo hubiera hecho su madre» (Amnistía Internacional, 2007, p. 33). En el segundo caso, una psicóloga de un servicio municipal de atención a víctimas de violencia de género relató que en un juicio en el que ella acompañaba a una mujer de origen marroquí, el intérprete «[n]o se limitaba a traducirla, hacía su interpretación de todo. Allí mismo, en un momento, la prejuzgó y luego la juzgó. A la salida del juicio, dijo, ésta a los dos meses vuelve con él» (Amnistía Internacional, 2007, p. 31). Por tanto, teniendo en cuenta que todo agente se ve condicionado por sus circunstancias, por su visión del mundo, por sus normas interiorizadas, etc., llegamos a la conclusión, con Baker, de que no hay cabida para ningún espacio intersticial aséptico, ya que nadie, ni siquiera los traductores o los intérpretes, pueden situarse al margen de las narrativas.

Por otro lado, Mason (2001) pone de relieve la naturaleza triádica del tipo de comunicación en la que participa un intérprete, ya que se establece entre (mínimo) tres agentes, todos ellos participantes en el acto comunicativo. Si tenemos en cuenta esta característica, no será difícil reflexionar sobre los conflictos que pueden surgir en estos actos. Cambridge (1999), por ejemplo, percibe que cuando el intérprete se identifica de manera muy marcada con una de las partes, la tendencia es que asuma también el papel del emisor, lo que crea la posibilidad de que surjan malentendidos. Con relación a la confusión de papeles, podemos citar unos ejemplos de Mason (2001) en los que una de las partes trata al intérprete no como un intermediario, sino como un agente en el que se puede apoyar. Así, en ocasiones, uno de los interlocutores se dirige al intérprete a título personal esperando que el mensaje que ha emitido no se interprete, lo que supone un desafío para el profesional. Mason manifiesta que, en todas estas circunstancias, el agente que se dirige al intérprete señala su intención a través de diversas pistas, aunque muy sutiles, como cambios en la mirada, en la postura o en el tono de voz. Como consecuencia, afirma que la interpretación consecutiva no se puede estudiar como un mero conjunto de textos orales, puesto que también entran en juego elementos paralingüísticos (como los que destacábamos al definir la identidad) y otros aspectos contextuales.

Coincidimos con numerosos autores (Mason, 2001; Angelelli, 2004; Hale, 2004, 2005, 2007, 2008) en la importancia del contexto en la labor del intérprete. En todos los ámbitos, pero especialmente en el judicial (Mason, 2001; Hale, 2004, 2005, 2007, 2008), la distribución de poder y autoridad tiene una enorme influencia con relación a quién dice qué, cuándo y cómo.

A la hora de gestionar la comunicación, la capacidad del intérprete se ve afectada en este sentido, pues algunos interlocutores pueden ser interrumpidos (por ejemplo, los testigos o las víctimas, es decir, los agentes subordinados en una relación de poder), pero otros no (por ejemplo, los jueces o abogados, esto es, los que tienen un papel dominante en el acto comunicativo). Por tanto, es de vital importancia que el intérprete analice y comprenda la dinámica del evento comunicativo a fin de entender lo que sucede durante este intercambio en términos lingüísticos (Mason, 2005; SOS-VICS, 2015; Ortega Herráez, Fernandes del Pozo & González Navarro, 2015; Borja Albí, 2015). Para ello, el intérprete debe tener en cuenta las relaciones de poder, la distancia y la condición monolingüe o bilingüe de los presentes.

Ya Michel Foucault manifestaba que en toda interacción humana se da una relación de poder que, además de ser un reflejo a pequeña escala de la relación del Estado frente al ciudadano, constituye la base para que este poder funcione (Foucault, 1980, p. 187). En esta línea, podemos citar también a Ricoeur, que afirma que en cualquier situación de interacción social, una voluntad ejerce un poder sobre otra voluntad (que se representa como violencia), pues un individuo, por el mero hecho de actuar, ya ejerce un poder sobre otro (Ricoeur, 1995, p. 220). En el ámbito judicial, la relación de poder y su consiguiente asimetría se torna visible en todas sus manifestaciones: incluso observando el lugar físico que ocupa cada participante se puede palpar dicha relación. Esto motiva la imperante necesidad de definir el papel del intérprete, ya que se trata de un individuo posicionado entre ambos extremos de la relación.

Tal y como subraya Fenton (1997), la posibilidad de que el tribunal logre hacer justicia (supuesto objetivo y deber de esta institución) depende en gran medida de la calidad de la comunicación entre el tribunal, los testigos, las partes y sus representantes. De ahí la necesidad de que el intérprete sea capaz de gestionar la comunicación de la manera más eficaz posible. Como ya hemos mencionado con Baker (2007, 2010) y Sela-Sheffy (2005), al intérprete se le ha considerado tradicionalmente como un ser invisible, honrado e imparcial. Sin embargo, diversos estudios llevados a cabo por Angelelli (2004) revelan que los intérpretes reconocen, en mayor o menor medida, que siempre operan en un continuum de visibilidad que se ajusta a lo requerido por el contexto específico. Mikkelsen (1998), por ejemplo, nombra en uno de sus artículos referido al ámbito de la interpretación judicial a Berk-Seligson, pues esta autora ha estudiado la influencia que ejercen los intérpretes sobre la percepción de los testigos por parte del jurado y ha llegado a la conclusión de que la simple presencia del intérprete ya influye en cómo evalúa el jurado el testimonio de aquellos. Fenton (1997) reflexiona sobre este problema y apunta que en el origen de este hecho está el temor de los agentes con mayor autoridad en el intercambio (es decir, jueces, magistrados, abogados, etc.) a perder el poder que tienen con respecto al lenguaje y a las prácticas rituales al tener que compartir este poder (o cederlo en parte) con los intérpretes. En este sentido, no tienen más opción que confiar ciegamente en que el uso que estos últimos hacen de sus palabras tiene la intención y el objetivo que los primeros le dieron. Quizá por esta razón, los agentes dominantes prefieren considerar al intérprete como una máquina que transmitirá sus palabras sin contaminación alguna. Sin embargo, creemos que para lograr el objetivo que persiguen los procesos judiciales, hacer justicia a las partes, es necesario ampliar las competencias de los intérpretes de forma que se reconozca su papel más visible y, a la par, modificar las expectativas de los agentes jurídicos sobre estos.

#### 4. ¿Qué debe negociar el intérprete judicial?

Siguiendo a Mason (2005) y su definición del acto comunicativo como un proceso de continua negociación y renegociación, en este apartado nos centraremos en dos de los aspectos primordiales que un intérprete debe negociar: las prácticas socio-textuales de los agentes del intercambio comunicativo (es decir, las identidades, los discursos y las intenciones de todos los participantes), así como su propio papel e identidad.

##### 4.1 Negociación de papeles e identidades

Con respecto a la negociación de identidades, Hale (2005) pone de relieve el hecho de que, cuando las expectativas en relación con un agente (es decir, su supuesta identidad) no están bien definidas y no son compartidas por todos los participantes, las identidades se desestabilizan y no pueden negociarse de forma sencilla. Debemos tener en cuenta que, como afirma Mason (2005), la asignación de una identidad dentro de un intercambio supone la atribución de derechos, obligaciones y expectativas, lo que es especialmente relevante en el ámbito judicial, en vista de la naturaleza tan encorsetada y jerárquica de este contexto, en el que los papeles de todos los participantes en principio están muy bien determinados. Mason (2005) añade que las identidades se definen mediante un proceso de negociación por el que se establece quién puede hacer qué o de quién se espera que se haga algo, incluso cuando estas suposiciones sobre las que se fundamenta la negociación no se hagan explícitas.

La negociación de las identidades de los participantes por parte del intérprete no es tarea sencilla: recordemos que la identidad siempre se proyecta y se percibe, y que estas percepciones pueden variar entre los diversos agentes. En este sentido, sería posible que el intérprete que interviene en un caso de violencia de género perciba a la víctima de forma diferente a como la percibiría el juez, lo que podría tener como consecuencia la proyección sesgada (ya sea para bien o para mal) de la identidad de la víctima hacia el juez por parte del intérprete. Además, Mason (2001) señala que el intérprete ha de hacer frente a presiones contrapuestas ligadas a las expectativas de los distintos participantes en la comunicación. Hale (2005) indica que el intérprete que trabaja en intercambios lingüísticos de este calibre, en el que todos los participantes están presentes, debe negociar y gestionar las exigencias que recaen sobre él en diferentes dimensiones: por un lado, la interpersonal (en la que entran en juego los participantes en el acto); por otro, la institucional (es decir, el contexto); y, por último, la profesional (relacionada con códigos éticos, formación, certificaciones, etc.). De este modo, el intérprete tiene la ardua labor de negociar los diferentes papeles que se le atribuyen por parte de los interlocutores en las distintas dimensiones. Hale subraya que, desde su punto de vista, el obstáculo más difícil al que debe enfrentarse el intérprete es la esfera interpersonal, ya que este agente (que, no debemos olvidar, es un ser humano) será incapaz de controlar la tendencia natural de ayudar, emitir juicios, anhelar la justicia, arreglar los conflictos, etc., si no es consciente de su identidad profesional y de las consecuencias que se derivarían de no ajustarse a su papel de intérprete. En este sentido, entre las dificultades específicas de la interpretación en el ámbito judicial señaladas en los resultados del proyecto SOS-VICS (2015), se menciona que es probable que la víctima de violencia de género, por el hecho de compartir idioma con el intérprete, busque establecer cierta complicidad con él, situación ante la cual el profesional, sin dejar de mostrar empatía con la víctima, no debería dejarse dominar por sus emociones y habría de seguir siendo fiel a principios deontológicos como la precisión, la imparcialidad o la neutralidad.

Por otro lado, y con relación a la esfera interpersonal y a la negociación dentro de la misma, Hale (2005, pp. 23-24) menciona las implicaciones que se derivan de la percepción que el intérprete tiene con respecto a quién es su cliente y aplica estos resultados al contexto judicial. De esta manera, si el intérprete, y especialmente el que no tiene formación específica en interpretación, considera que su cliente es el abogado, puede tener la tentación de entregarse por completo a las exigencias que este último le imponga, aun cuando ello le lleve a quebrantar su código ético. Por otra parte, sin perder de vista nuestro objeto de estudio, si el intérprete cree que su cliente es la víctima de violencia de género, podría intentar orientar y manipular sus discursos e involucrarse hasta el punto de asumir un papel de consejero o de proporcionarle consuelo e información. De nuevo, las ideas repasadas en este epígrafe vuelven a poner de manifiesto la inevitable visibilidad de estos profesionales en el ejercicio de su labor.

#### **4.2 Negociación de prácticas socio-textuales**

Además de la negociación de los papeles y de las identidades, el intérprete debe negociar las prácticas socio-textuales de cada agente que, muy a menudo, activan y actualizan distintos discursos. Mason (2001) señala que en los intercambios triádicos se entrecruzan discursos en conflicto, es decir, diversos modos de expresarse que clasifican a los agentes en grupos sociales y en instituciones. Así, el discurso de un abogado seguramente no será el mismo que el de la víctima o el del acusado. La negociación de estas prácticas tendrá una enorme influencia en la proyección de la identidad del emisor original del texto. Mason y Stewart (2001, p. 52) extraen de Harris y Sherwood el siguiente ejemplo situado en una negociación comercial entre un inmigrante italiano y un canadiense monolingüe en el que la hija del inmigrante actúa como intérprete. En un determinado punto de la comunicación, se produce el siguiente intercambio:

Father:	<i>Digli che è un imbecille!</i>
Daughter (to 3rd. Party):	My father won't accept your offer.

Mason y Stewart reflexionan sobre qué puede haber motivado dicha traducción y ofrecen varias posibilidades, aunque limitando sus propuestas a meras conjeturas puesto que no han tenido acceso a la intérprete. Así, establecen que esta traducción, que se basa en la intención del mensaje (no aceptar la oferta) pero que omite de manera deliberada el potencial amenazador a la imagen del otro (dado que se trata de un insulto), se puede deber a dos percepciones. En primer lugar, las prácticas culturales italiana y canadiense difieren en la manera socialmente aceptada de rechazar una oferta sin cerrar la vía de comunicación. En segundo lugar, la traducción literal de este mensaje supondría una amenaza a la imagen de los tres participantes: por un lado, el receptor se sentiría insultado; por otro, la imagen del emisor se vería dañada aun cuando este no fuera consciente del efecto que sus palabras causarían en este contexto cultural; finalmente, podría parecer que el mensaje estuviera producido originalmente por la intérprete, con el consecuente daño a la propia imagen de esta. ¿Es correcta, entonces, la traducción anterior?, se preguntan los autores. Cabe arguir que, desde el punto de vista de la traducción como mediación, se podría considerar que sí, puesto que refleja la intención del emisor aunque para ello efectúe un cambio de tono y de palabras; sin embargo, si nos acogemos a los valores fundamentales de equivalencia, neutralidad y fidelidad imperantes en la traducción jurídica, esta presentación del mensaje sería del todo inaceptable. Autores como Berk-Seligson (2002) y Hale (2004) han llevado a cabo estudios en los que se señalan las prácticas habituales de los intérpretes judiciales. El análisis de interpretaciones reales permite establecer que estos profesionales tienden a elevar el registro de los discursos de testigos, víctimas, acusados, etc. y a rebajarlo cuando transmiten los discursos de jueces,

abogados y expertos. Estas prácticas modifican la percepción de la identidad de los participantes y, por tanto, las relaciones de poder presentes en tales contextos. De esta manera, al adecuar el discurso del dominado al discurso institucional, el intérprete eleva la posición de este agente y, al despojar al discurso del dominante de las características del discurso institucional, ofrece al dominado una imagen más suave y menos amenazadora del dominante.

La negociación de las identidades, ya sea a través de los papeles o a través de los discursos, pone de relieve el carácter dinámico de estos intercambios comunicativos. En este sentido, podemos llegar a la conclusión de que la labor del intérprete no debería orientarse a una transmisión aséptica de un mensaje (puesto que, como hemos visto, esto nunca será posible) sino que, atendiendo a estos planteamientos, podría proponerse el objetivo de transmitir esos mensajes con una cierta sensibilidad que le permita establecer qué medidas son necesarias para posibilitar el entendimiento entre agentes de culturas que pueden estar muy alejadas y cuyas prácticas socioculturales difieren enormemente. En la siguiente sección exploraremos cómo una apuesta por el intérprete como un agente más visible en lugar de como una mera máquina facilitaría en gran medida los procesos de negociación y, por ende, los objetivos que se persiguen al establecer un intercambio lingüístico a través de un intérprete: el entendimiento.

## 5. ¿(In)visible?

Barsky (1996), en un artículo sobre la interpretación en procedimientos de solicitud de asilo, observa con profunda inquietud el papel tan limitado que se le da al intérprete en estos contextos. Este autor considera que se debería ampliar la labor de este profesional como intermediario que es y concluye que es lícito concederle la competencia, al menos en el contexto objeto de su estudio, de elaborar la historia de manera que ayude al solicitante de asilo a conseguir su objetivo (por supuesto, sin exceder los límites de la moralidad). En contextos de violencia de género, debido a la elevada presencia del componente emocional, no se debe perder de vista la dificultad de la víctima para elaborar un relato coherente y cohesionado (Naredo Molero, 2013; SOS-VICS, 2015), situación a la que el intérprete deberá prestar especial atención, pues es posible que requiera una gestión más orientada a la mediación que a la literalidad, es decir, que adopte un papel con cierto grado de visibilidad. En este sentido, Hatim y Mason (1997, p. 147) ponen de relieve el papel del traductor e intérprete como comunicador y establecen que la traducción es una forma de mediación, que definen como «*the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing of a text*». Asimismo, manifiestan que los intérpretes, en tanto que mediadores de la comunicación, siempre gestionan diversos elementos cargados de significado cuya naturaleza se sitúa por encima del contenido proposicional y trasciende el nivel de la oración, como el registro, la intencionalidad y la intertextualidad.

Es importante volver en este punto a la importancia del contexto. Krouglov (1999), refiriéndose a Halliday, señala que las lenguas no funcionan fuera de un contexto cultural y situacional, por lo que el intérprete solo puede desarrollar su labor de la manera apropiada si tiene en cuenta un conjunto de factores que van desde lo ritual hasta los aspectos más prácticos de la existencia cotidiana. Además, los intérpretes deben tomar en consideración las implicaciones sociales y culturales de su trabajo; de ahí que, en las tendencias actuales de la disciplina, se abogue cada vez más frecuentemente por la visión de estos profesionales como agentes que

no pueden simplemente trasladar mensajes sin que sufran ninguna alteración ni en el significado ni en el efecto causado. En su artículo referido a los intérpretes en contextos policiales, Krouglov (1999) resalta la importancia de que estos tengan la capacidad y posibilidad de predecir y explicar a las partes implicadas algunos aspectos culturales que pudieran tener relevancia durante las comunicaciones con la policía. El autor sostiene que el intérprete podría evitar ciertos problemas en la comunicación si tuviera la oportunidad de establecer un pequeño intercambio sobre la naturaleza del acto comunicativo antes de proceder con su labor, recomendación también defendida por expertos en violencia de género como la jurista María Naredo Molero (2013). Además, en este sentido, sería ampliamente beneficio que el resto de profesionales presentes en este tipo de comunicación fueran instruidos acerca de cómo trabajar con intérpretes (cf. Borja Albí & del Pozo Triviño, 2015).

Mason (2005, pp. 33-34) indica que los intérpretes pueden proyectarse de maneras diferentes dependiendo del contexto en el que desempeñen su trabajo. De esta forma, en primer lugar, el intérprete puede identificarse como un *non-person*, es decir, como una persona que no contribuye ni es responsable de lo que se está hablando, pero que proporciona una traducción adecuada y aproximada en cada lengua con el objetivo de ayudar a las partes involucradas a que puedan comunicarse directamente entre ellas. En segundo lugar, el intérprete puede ser un *involved translator*, un traductor comprometido con la traducción que emite pero que, normalmente, no actúa en su propio nombre. Por último, el intérprete podría proyectarse como un *fully ratified participant* que interviene activamente en el intercambio comunicativo y no duda en hacerlo. Una clasificación similar la propone Hale (2008) en relación con el ámbito judicial de manera específica. Basándonos en la propuesta de Mason, podríamos identificar el primer papel con el que Hale denomina *speech assistant*; el segundo, con el referido por la autora como *faithful renderer of the original utterances*; y el tercero, con los roles claramente más visibles, los que Hale llama *advocate for the powerless/powerful participant* y *gatekeeper*. Conscientes de los riesgos de adoptar un papel ampliamente intervencionista (*fully ratified participant*), y dado que con este repaso bibliográfico pretendemos señalar la conveniencia de dotar al intérprete de un papel más visible y activo (a la par que neutral e imparcial) para que identifique y aborde las necesidades que surgen en cada caso particular dentro del ámbito de la violencia de género, nos inclinaríamos a abogar por el papel intermedio, un papel en el que el profesional siga siendo un intermediario y en el que, a la vez, ayude a la comunicación poniendo a disposición de las partes sus conocimientos socioculturales de los mundos a los que pertenecen.

Por su parte, Berk-Seligson (2002) también estudia el papel del intérprete en contextos judiciales y establece que, con mucha frecuencia, este agente adopta el papel de *involved translator* incluso sin que los agentes se den cuenta, mejorando así la fluidez del acto comunicativo. Por ejemplo, menciona un caso concreto en el que el juez es un hombre y la intérprete una mujer. El compareciente se dirige a la intérprete, por lo que usa la fórmula de «señorita» en lugar de «señor», pues debería dirigirse directamente al juez dado que a la intérprete se le requiere una invisibilidad derivada de su papel restringido a la translación de mensajes (Berk-Seligson, 2002, p. 85). Si esta intérprete hubiera seguido las exigencias de fidelidad, neutralidad y equivalencia entendidas de manera tradicional, se habría dirigido al juez con un «señorita», lo que sin duda habría ocasionado una ruptura en la comunicación que podría haber derivado en mayores malentendidos. En relación con este ejemplo, cabe argüir también que el hecho de permitir que el intérprete sea más visible en muchas ocasiones no implica necesariamente que el resto de agentes perciban esa mayor visibilidad.

Del análisis del caso reseñado en el párrafo anterior podríamos llegar a la conclusión de que ampliar el papel del intérprete para que asuma uno más activo podría traer múltiples ventajas en general, y concretamente en procesos judiciales por violencia de género, ya que se facilitaría en gran medida la comunicación entre las partes. Asimismo, es necesario mencionar que el grado de visibilidad que debería asumir este profesional dependería de la proximidad o alejamiento de los mundos de las partes, pues no se trata de proyectar las identidades y los discursos según las percibe el intérprete, sino de reducir en determinadas ocasiones el espacio que separa a ambos participantes, sorteando a menudo los riesgos implícitos al despliegue de estrategias ampliamente intervencionistas en las que se adoptan los papeles de *fully ratified participant, advocate o gatekeeper*.

## 6. Conclusión

¿Quién es el traductor? Volvemos a la pregunta que se planteaba White y consideramos que debería plantearse de esta forma: ¿quién debería ser el traductor en cada caso? Ya hemos visto que la identidad no es un ente estable, por lo que el traductor o intérprete no es en sentido absoluto, sino que la identidad que proyecta depende del contexto y de las percepciones que de él tenga el resto de agentes. Por tanto, esta identidad debe negociarse en cada situación concreta.

Creemos que el intérprete judicial que actúa en contextos de violencia de género debería ser plenamente consciente de los factores que definen estas situaciones, como las discriminaciones y vulnerabilidades a las que se enfrentan las víctimas. En este sentido, el intérprete debería ocuparse de negociar y combinar exigencias que emanan de las diferentes partes. Así, por un lado, debería estar atento a las demandas profesionales, como la imparcialidad, la confidencialidad y la ausencia de conflictos de intereses, provenientes del contexto judicial y de los agentes con mayor poder, es decir, jueces o abogados. Además, por el otro lado, consideramos que el intérprete también debería adquirir conciencia de la enorme delicadeza de este contexto específico y proyectar así una identidad empática y compasiva con la víctima. Sin embargo, como afirma Vidal Claramonte (2009, p. 32), no se trata de que el intérprete adopte posicionamientos deliberados a favor del más débil (en este caso, la víctima de violencia de género), sino de que esté atento a la diferencia y a la interculturalidad.

En definitiva, sería beneficioso que en contextos de violencia de género se ampliaran las competencias de este profesional, así como su consideración en el marco de la sociedad. Es vital tener en cuenta que el intérprete no actúa como una máquina por la que los mensajes pueden pasar sin sufrir cambio alguno, sino que, en tanto que agente social y profesional de la comunicación, ha de saber definir su identidad conforme al contexto y a las expectativas de los demás agentes, así como gestionar adecuadamente la multitud de ejes que confluyen en cada situación comunicativa concreta.

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Kockaert, Hendrik J. & Steurs, Frieda (Eds.). (2015). *Handbook of terminology (HOT), vol. 1.* Amsterdam: Benjamins. ISBN 978-9-027-25777-2. EUR 105.

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This volume is the first of a series of five, available in print and online, linked thematically to the publisher's *Handbook of translation studies*. The editors have called upon leading specialists of terminology from both university and – importantly for a handbook – from industry, and claim, justifiably as will be shown, to be fundamentally user-oriented. This first volume is a highly authoritative presentation of present-day issues, methods and practices in terminology. The present review briefly presents each chapter, with some emphasis given to those showing a direct or indirect relationship with translation studies.

If terminology has a direct link with translation, it has generally been defined in relation to linguistics, and in the foreword, D. Geeraerts gives an even-handed presentation of what separated these two disciplines in the twentieth century and what unites them in the twenty-first. P. Faber presents frame-based terminology, which can be regarded as a major step to applying linguistic theory (Fillmore is but one of several theoretical linguists called on here) to terminological analysis and to the resulting terminography. It goes beyond natural language in incorporating images into the basic framework on a large scale. This chapter will provide useful theoretical guidelines for students with practical experience venturing into research.

Relations with lexicography have also been determining for terminology, sometimes thought of as specialised lexicography. K. Kageura examines the assumptions which underlie both of these activities and points out that most of the discrepancies in fact stem from differing points of view. This chapter is remarkable in that it accounts for the widely differing approaches in terminology in a dispassionate, analytical way and effectively pilots the beginner through what in the past have been troubled waters.

Several of the first chapters are devoted to a fundamental question for both fields: the definition. P. ten Hacken starts off by reviewing the applications of the definition in terminology, which has long emphasised the need for "necessary and sufficient conditions" in drafting a proper terminological definition, whereas prototypical definitions can be regarded more typical of lexicographical practice. He argues that the two are appropriate in terminology according to the use they are to be put to: a fully-fledged "terminological" definition is only worthwhile in the case of potential situations of conflict, whereas other types of definition may best reflect a practice or even a theory.

Intensional definitions (those with "necessary and sufficient conditions") are widely regarded as the real terminological definition (cf. ten Hacken's chapter), so the contribution made by Löckinger, Kockaert and Budin lives up to the ambition of the handbook and provides a real guide for the writing of these demanding definitions, once the conceptual analysis is well on the way. It is much more didactic than the ISO<sup>1</sup> 704 (2004) standard which underpins most of the examples. The chapter goes on to present in the same didactic form Unified Modelling Language (UML), a concept modelling language used in terminology, also subject to an ISO standard and referred to in other chapters as well.

Although they are extraordinarily useful in many contexts, extensional definitions have been very much the poor relation in terminography, so it is heartening to see that H. Nilsson –

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<sup>1</sup> International Standards Organisation : <http://www.iso.org/iso/home.html>.

himself an experienced terminographer – has gone a long way towards rehabilitating them for appropriate use. The chapter is not simply a demonstration of the usefulness of extensional definitions and indications as to the circumstances in which they are appropriate (such as legal terminology), but also provides a typology of such definitions, including the closely related referential and partitive definitions. The important issue of the **order** of enumeration, hitherto glossed over, is addressed directly here. This long awaited article does not disappoint.

C. Roche provides an essential chapter for a modern terminology handbook on the ontological definition, and more generally on ontology itself and its relations with terminology. Ontology itself is defined as the formal specifications of a conceptualization, a necessary step in modelling conceptual terminological systems, considered valid for a particular community (generally of experts) at a particular time. The presentation is careful to show the complementary nature of language and conceptual analysis for terminology work. As ontology is frequently misunderstood, this is a key chapter for those who wish to keep up to date with applications of terminology. I. Santos and R. Costa devote another very useful chapter on the complementary application of conceptual and linguistic analysis to a domain-specific project. This is one of the most fraught questions in terminology circles, and these authors strongly advise against an either/or approach, though they demonstrate the necessity of correctly ordering the methodology. Once again, this is a practical chapter with far-reaching theoretical implications.

ISO has a long history of involvement in terminology going back to Wüster, and their recommendations are constantly quoted in this book. L. Depecker, a long-serving chairman of the principal terminology committee, sets out the epistemological and philosophical principles on what can be considered the terminology of terminology is established. Many of these go back to the Enlightenment but their relevance today is highlighted in this chapter. ISO has decided to include associative relations in its extension of Unified Modelling Language (UML), an undertaking of considerably greater scale than incorporating extensive definitions which we have just alluded to. P. Sambre and C. Wermuth tackle this undertaking with purely linguistic arms, most notably with frame semantics and construction grammar. The account they give of the many associative categories is based on a corpus study of 200 titles of the *Journal of General and Thoracic Cardiovascular Surgery*. The clarity with which the categories are extracted however categorizes this chapter as the contribution to a handbook, rather than as a research article, since it can be used to **learn** how to perform these associative analyses. It is argued – and convincingly so – that this dynamic approach to terminology requires hands-on working through real communicative situations. One is impressed by the number and range of works cited in this chapter both for terminology and general linguistics – a good step in further narrowing the gap between the two.

C. Dobrina details seven types of terminology projects, drawing on the experience of the Swedish term centre TNC (founded in 1941). These are distinguished from on-demand terminology services, though the latter depend on the former. In addition to the typology, two methods of project management are described in detail. Space precludes mentioning every step in the process, but it may be felt that the task of creating and managing a corpus should be highlighted more than it is here.

Automatic term extraction has been a major field of terminological activity for a quarter of a century now, and K. Heylen and D. De Hertog review the experience garnered over this period, showing how various methods often presented as alternatives in fact complement one another; an efficient overview of a vast quantity of research – good starting point to get to

grips in what is involved in a term project. It also gives a good idea of what remains to be done. F. Steurs, K. De Wachter and E. De Malscho review five recommended term management tools in a translation environment: SLD Multiterm (Trados), MemoQ, Wordbee, I-term and the Dutch-language term extractor TermTreffer. These are analysed under the following criteria: presentation, interface, record structure, in- and output and integrations. The comparative grids obtained provide an excellent overview of the differing potentialities of each tool tested, grids which can be further used to evaluate and compare other tools, for example from Southern Europe. B.N. Madsen and H.E. Thomsen present ontologies for terminologists and distinguish between concept modelling and data modelling, both having their respective relevance in term analysis – the present-day outcome of decades of concept-oriented terminology work carried out in Scandinavia.

P. Reynolds surveys machine translation and translation memories from the point of view of the practitioner. He suggests that improvements in building parallel data with bilingual terminology can achieve better results than translation memory only. True to the handbook model, this chapter provides step by step descriptions of translation projects using a small number of basic machine translation methodologies, focusing on how and when terminology data should be entered. The chapter ends on an FAQ. The style in this chapter is particularly user-friendly and non academic, similar to that used in the localisation world.

Is crowdsourcing the key to producing usable quantities of reliable terminology? B.I. Kaersch suggests that for certain well-defined projects it may well be an appropriate solution, and the chapter is devoted to outlining these conditions and explaining how a crowdsourced project can be managed, and more particularly with which tool (Term Wikis included). The tone is reassuring, as the author obviously has first-hand experience in crowdsourced projects.

L. Bowker goes some way to suggesting criteria to calculate the return on investment of terminology research in the context of specialized translation, in particular the cost of establishing a term base. The article first focuses the complementary use to be made of large, generally institutional term banks, and more specialized term bases, then homes in on the larger question of the integration of terminology into the translation environment. She notes the increasing importance of translation memory as a source of bilingual terminology and of reliance on open rather than strictly controlled sources, a point taken up with differing viewpoints in other chapters. She also points to a new awareness of the importance of subject specific – though not necessarily terminological – phraseology, though this term is not used in the article – including those thrown up in general language by term extractors. There also seems to be a growing tendency for cooperation in creating and building term bases, with such tools as Term Wiki. It is argued that it is important for trainees to use the whole range of tools available and not just stand alone terminology resources.

A significant number of students graduating from translation courses today quickly become project managers, so the inclusion of a series of chapters on this increasingly important aspect of both terminology and translation is a welcome feature. The first chapter is by S. Cerrella Bauer, who has considerable experience in the field of localisation and focuses more specifically on the term project from both strategic (SWOT analyses etc.) and operational viewpoints, though generally speaking, the chapter covers project management in the language industries as a whole. M. Popolek, in a remarkable chapter, examines the role terminology management plays in quality assurance control in the context of translation, pointing to the importance of standards (industry-wide, national, European and international) and gives step by step indications of how the process is integrated. In the third and longest

chapter on project management, K. Warburton argues cogently for specific company-orientated terminology management in a commercial environment, significantly different from methods appropriate in research and in language-planning contexts. She explains that the background of company terminologists has up to now been predominantly in translation, thus masking its importance at authoring stages. Indeed, Warburton cites no less than 22 areas other than translation where terminology has a role to play in the business world. As in so many of the chapters, this author is at pains to show what aspects of traditional terminology is still relevant to commercial uses, and the specific changes that need to be made. A. Melby is the world expert on terminology exchange formats, and his chapter focuses on the specific needs for these in the translation and localisation industries.

Two “case studies” are included, both of the highest relevance to translation studies: one on constructing a bilingual legal terminology resource using frame semantics, a linguistic approach already presented and used in preceding chapters (J. Pimentel), the other on terminology as needed for internationalization and localization (K.D. Schmitz).

The final chapters are devoted to terminology as a component of language planning: a critical take on South African language policy regarding terminology by B.E. Antia, another on the complex situation in Canada by N. Chan, and a third, more general appraisal of the social and organizational context of terminology work in countries promoting national languages, by A. Drame, drawing on the experience of the Vienna Summer Schools in terminology.

As it can be gathered from the above, this first volume of a terminology series lives up to its ambitions. It is effectively a handbook which should be available to all students engaged in professional translation programmes. Although emphasis is clearly laid on the practical aspects, the theory which underpins these choices is by no means sidelined. The strong point is indeed the careful blending of theory and practice, with emphasis on the practical use that both students and trainers can derive from this work. Several chapters could be transformed into teaching material. Some aspects which are highlighted here are relevant to translation though hitherto seldom explored, such as standardization, a feature which reoccurs in many of the chapters.

There are indeed only very few reserves. The writing style is generally clear and pedagogical – several authors are visibly experts not just in terminology but also in technical communication – but some chapters have not been as closely proof-read as others, and there are some typographical errors and ungrammatical sentences, which contrasts with the very high quality material production – including many illustrations – of the book. Though many authors are careful to be gender neutral, a surprising number of texts assume that the terminologist or indeed the translator is a man, when it is well known that a majority are indeed women. The chapters are generally very well researched and the only reserve which could be made from this point of view is what may be felt to be an overrepresentation of English-language publications, and an underrepresentation of, say, Spanish-language terminology research – is this a trend for handbooks in general?

This volume deserves an unqualified recommendation.

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Miller, Donna R. & Monti, Enrico (dir.). (2014). *Tradurre figura – translating figurative language*. Bologna : Bononia University Press. ISSN 1973-932X. Disponible en ligne avec licence.

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Cet ouvrage collectif recueille les actes d'un colloque organisé par le *Dipartimento di Lingue e Letterature Straniere Moderne* de l'Université de Bologne en décembre 2012. Les deux éditeurs, Donna R. Miller, spécialiste en linguistique systémique fonctionnelle, et Enrico Monti, spécialiste en traduction des métaphores en littérature, réunissent 30 contributions dites originales sur la traduction interlinguistique du langage figuré. L'objectif est d'envergure : démontrer la diffusion du langage figuré dans tout type de discours et non seulement dans les textes littéraires, comme le veut par contre une idée reçue ; identifier la complexité et les implications interculturelles du sens figuré et les difficultés que ces aspects posent aux traducteurs ; présenter ces problématiques par des approches se situant sur un horizon interdisciplinaire (linguistique, littérature, traductologie, sémiotique) ; mettre en avant la diversité des cadres de recherches appliqués au langage figuré (stylistique, lexicographie, sémantique cognitiviste, didactique, études comparatives ou par corpora, etc.) ; témoigner des problèmes de traduction dans un large éventail de paires de langues (allemand, anglais, chinois, français, grec, hongrois, islandais, italien, latin, roumain, tchèque, etc.).

La publication est structurée en trois parties thématiques : la théorie, la traduction spécialisée et la traduction littéraire.

Dans la première partie, on retrouve des contributions qui s'atténuent à l'analyse théorique du langage figuré, en particulier de la métaphore.

Prenant comme point de départ le rapport entre le langage verbal et les images et les difficultés qui surgissent dans le passage d'un système sémiotique à l'autre, **Umberto Eco** se penche sur le fonctionnement des figures du discours, telles que l'ekphrasis, l'hypotypose et la métaphore. Le sémioticien réitère ici des propos théoriques déjà tenus dans ses écrits précédents et qui peuvent être résumés ainsi : la traduction de ce type de figures pose comme problème la restitution d'un contenu visuel, dans le cas de l'ekphrasis et de l'hypotypose ou le problème de la recréation des mêmes effets en langue d'arrivée, dans le cas de la métaphore.

La contribution de **Gerard Steen** est entièrement consacrée à l'étude de la métaphore, à sa définition en perspective cognitivo-linguistique et communicative. En adoptant une approche comparatiste, l'auteur analyse les écarts de traitement des métaphores dans des textes traduits et explique ces différences, en partie, par la typologie des métaphores. Selon Steen, les langues sont caractérisées par un emploi massif des métaphores, toutefois, il est important de distinguer des métaphores conventionnelles qui ne sont pas reconnues comme telles et, des métaphores conceptuelles qui créent un rapprochement des traits d'un domaine conceptuel source avec un autre domaine conceptuel cible. Cette dernière catégorie de métaphore opère au niveau de la langue, de la pensée et de la communication, est reconnue en tant que métaphore par le récepteur, et est donc délibérée. G. Steen fournit un protocole de reconnaissance des métaphores et, sur présentation de plusieurs exemples, en conclut que certains traducteurs adoptent des libertés qui ne seraient pas justifiables par d'éventuelles difficultés posées par les métaphores, qu'elles soient délibérées ou non-délibérées.

En se fondant sur ses travaux précédents, **Zoltán Kövecses** donne un aperçu des mécanismes caractérisant un système conceptuel et des processus cognitifs régissant la métaphore. Les procédés métaphoriques permettent de mieux saisir des concepts abstraits en les reliant à des concepts concrets et en les opérationnalisant en contexte. Les modalités de conceptualisations métaphoriques varient en fonction de plusieurs paramètres, en particulier en fonction des expériences (la compréhension du contexte, la mémoire, les intérêts, etc. aux niveaux individuel et social) et des styles cognitifs (les préférences pour certains processus de conceptualisation). Dans le respect du principe de cohérence, les expériences et les styles cognitifs s'adaptent également au contexte de communication. En effet, les contextes ont un impact sur la sélection et déterminent la génération de métaphores inédites. L'auteur montre que la formulation des métaphores conceptuelles est assujettie aux contextes culturels et que le traducteur doit prendre en considération le sens littéral plus spécifique, le sens figuré et connotatif, ainsi que le sens général de la métaphore conceptuelle sous-jacente. Ainsi, même dans les cas où deux langues partagent la même métaphore conceptuelle, la traduction peut mobiliser de différentes formulations ; une situation idéale se réalise quand la traduction reproduit les mêmes correspondances conceptuelles et dégage les mêmes connaissances de la métaphore de départ.

**Stefano Arduini** esquisse l'histoire de la traductologie et celle de la linguistique cognitive pour montrer que, même si ces deux études ne se sont pas croisées, leur rencontre peut générer de nouvelles pistes de recherche. En dépit du fait que les études en traductologie aient systématiquement négligé la dimension cognitive du sens figuré et sa capacité de construire la réalité, l'intérêt accru envers les études cognitives peut aider à adopter des choix traductifs qui respectent les différentes représentations culturelles du monde, véhiculées par les métaphores. Dans un esprit pluridisciplinaire, **Mark Shuttleworth** illustre les affinités entre la traduction et la métaphore, les deux phénomènes se référant au concept de « transfert », et présente les points de divergence : la traduction porte sur la *parole* au sens saussurien et son étude se poursuit de manière programmatique (depuis Holmes), tandis que la métaphore porte sur la *langue* et est analysée par des chercheurs provenant de disciplines différentes. Tout en traçant les développements historiques des études sur la métaphore et celles sur la traduction, Shuttleworth montre qu'un espace disciplinaire au croisement de ces deux théories est encore à exploiter. En particulier, l'étude de la traduction des métaphores nécessite une attention spécifique pour rattraper un certain retard, mais aussi pour enrichir et pour tester les études descriptives et théoriques qui analysent et conceptualisent ce mécanisme discursif.

La deuxième section de l'ouvrage est consacrée à l'étude du langage figuré dans des textes de nature politique, journalistique, économique, financière, scientifique et de divulgation, en contexte de traduction et d'interprétation. Tout en appliquant la théorie de la métaphore conceptuelle de Lakoff et Johnson, **Christina Schäffner** et **Luciana Sabina Tcaciuc** présentent des études comparatives finalisées à l'analyse des stratégies traductives des métaphores. En particulier, Schäffner met en avant les aspects extratextuels et socioculturels qui influencent le texte cible, tels que les pratiques traductives (qui agit : journalistes ou traducteur), le temps en tant que contrainte, le medium (publication papier ou en ligne), la typologie textuelle (discours oral ou texte écrit). Schäffner problématise également la question de l'universalité des métaphores conceptuelles qui semblent être en fonction des contraintes discursives, sociales et culturelles. **Mirella Agorni** et **Paolo Magagnin** fondent leurs études sur les fonctions textuelles. Ce dernier propose un modèle « du processus traductif » exploitant les fonctions

textuelles de Jakobson ainsi que le concept de lecteur modèle : il analyse la traduction en anglais des métaphores utilisées dans un discours oral par Hu Jintao pour commenter les transformations que la traduction opère par rapport à la fonction textuelle et au public cible. **Agorni** s'attarde sur les fonctions de la métaphore (fonction communicative, constitutive d'un discours, didactique et terminologique) au sein du langage spécialisé et son expression dans les termes techniques : par une expérience réalisée en cours de traduction anglais-italien avec la participation des étudiants, elle souligne le poids idéologique de la terminologie et l'importance d'adopter une stratégie traductive de médiation entre la reproduction des caractéristiques du texte source (ironie, polyphonie, etc.) et des préoccupations sur la réception du texte cible. **Nicoletta Spinolo** adresse la problématique de l'enseignement de la traduction du langage figuré par des étudiants d'interprétation de conférence (espagnol-italien) ; l'auteure démontre que l'utilisation spécialement d'une unité didactique détermine une réduction des erreurs d'interprétation de métaphores lexicalisées et métaphores filées. Se situant dans la linguistique systémique fonctionnelle, **Yvonne Lindqvist** et **Marina Manfredi** étudient les métaphores grammaticales. **Manfredi** intègre l'approche hallidayenne avec des concepts traductologiques tels que l'explicitation et le skopos ; dans l'analyse des métaphores dans un petit corpus de titres triés de textes scientifiques de vulgarisation, elle démontre que, même si la traduction semble confirmer dans la plupart des cas l'hypothèse de l'explicitation (de-métaphorisation), elle reproduit l'effet accrocheur (avec une re-métaphorisation). Dans l'étude d'un corpus de littérature non-fictionnel anglais-suédois (les livres de cuisine), **Lindqvist** applique la métaphore grammaticale de Halliday en tant que mécanisme sémiotique régulant la focalisation dans le texte, l'implication affective du lecteur et la distance sociale ; elle montre que ce dispositif discursif est moins fréquent dans les textes traduits et que ce résultat s'explique par le fait que la métaphore crée de la distance sociale, effet textuel qui contraste les efforts de politique linguistique appliquée en Suède visant à rendre le langage plus lisible et clair pour le lecteur.

La troisième section de l'ouvrage est consacrée à la littérature en prose, en vers et pour enfants. La plupart des cas d'études se basent sur une approche contrastive et glosent des exemples de traduction problématique du langage figuré (la polyphonie, le calembour, le palindrome, la répétition, le culturème, mais souvent la métaphore) tirés d'un ouvrage (*Pinocchio*, le recueil de proverbes en napolitains de Basile, les poèmes des auteurs afro-américains Troupe et Daa'ood, etc.) ou d'un écrivain spécifique (Anne Hébert, Alice Munro, Erri de Luca, Evgenij Zamjatin, etc.). Certaines contributions s'attardent sur les difficultés posées par des utilisations programmatiques de la langue dans le cadre d'une poétique spécifique. Par exemple, **Fabio Regattin** et **Franco Nasi** examinent les effets d'étrangement et de nouveauté déterminés par une recontextualisation et une revivification de la langue (ex. : les jeux de mots, les emplois au pied de la lettre des expressions idiomatiques, les néologismes, etc.) par l'écrivain B. Vian et par le poète Roger McGough et démontrent comment ces effets de style sont pris en charge par les traducteurs. En particulier Regattin enrichit sa critique de deux versions italiennes de l'oeuvre *L'Écume des jours* par des éléments socio-économiques et par le statut des traducteurs. Deux contributions méritent d'être mentionnées en particulier pour leur portée méthodologique et la volonté de dépasser une optique contrastive visant à répertorier les asymétries dans les traductions : les études de **Renata Kamenická** et de **Jane Helen Johnson**. L'objet de Johnson est le repérage des traits caractérisant un style littéraire et en particulier des emplois singuliers du langage figuré : l'analyse porte sur un corpus parallèle de seize romans de Grazia Deledda et des traductions en anglais, ainsi que sur un corpus comparable de littérature italienne de la même époque ;

des outils de traitement de corpora permettent d'identifier la fréquence des marqueurs lexicaux signalant des analogies ou des analogies métaphorisantes et de faciliter l'analyse qualitative au niveau de la phrase ou du paragraphe, mais également d'appuyer ou d'infirmer les critiques littéraires. L'analyse de **Kamenická** porte sur des processus de standardisation ou de dynamisation du langage figuré dans des passages littéraires de nature descriptive ; les résultats de l'étude par corpus de sept romans et récits en anglais (Joseph Conrad, Nathaniel Hawthorn, Jamaica Kincaid et Kiran Desai) et de leur traduction en tchèque montrent une régularité des cas de standardisation ou de rupture de constructions figurées dans des passages descriptifs. Cette donnée s'explique, selon l'auteur, par une analyse du contexte littéraire tchèque, orienté vers une réduction des descriptions statiques considérées comme impopulaires et une valorisation d'éléments dynamiques, tels que la narration et l'argumentation. Cette explication est appuyée par des cas de traductions qui recréent et dynamisent les descriptions du texte original.

Dans son ensemble, l'ouvrage apporte une réflexion approfondie sur la nature du langage figuré, même s'il s'attarde sur des études orientées principalement vers la métaphore et ne fait que confirmer les progrès théoriques ou méthodologiques en traductologie. Toutefois, la variété des cas d'études, des paires de langues et des typologies textuelles représente une véritable valeur ajoutée, ainsi qu'une importante source d'inspiration pour de nouvelles pistes de recherche pour ceux qui s'intéressent au langage figuré.

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Der Band behandelt das Übersetzen wirtschaftlicher Texte in zwölf thematisch breit gefächerten Aufsätzen. Der Herausgeber Daniel Gallego-Hernández (Universidad de Alicante) bringt dabei zum ersten Mal in spanischer Sprache Dozierende verschiedener Universitäten zusammen, um die aktuellen An- und Herausforderungen zu beleuchten, denen sich Lehre, Forschung und Beruf im Bereich des Wirtschaftsübersetzens gemeinsam gegenübersehen. Die Autorinnen und Autoren des Bandes sind sowohl Dozierende als auch professionelle Übersetzerinnen und Übersetzer. Als Wirtschaftsübersetzen (*traducción económica*), das somit als Oberbegriff fungiert, gilt für die Zwecke dieses Bandes jede Übersetzung wirtschaftlicher, finanzieller, kommerzieller, werblicher und ähnlicher Texte.

Dieses enge Aufeinanderbezogensein der Dreiheit aus Lehre, Forschung und Berufspraxis bildet das Spezifikum des Bandes und gleichsam den roten Faden, der die verschiedenen Beiträge zusammenhält und zu einem umfassenden Blick auf das Thema Wirtschaftsübersetzen in Spanien vereinigt. Der vorliegende Band eignet sich daher gut als Einstieg in dieses Thema, über das man sich ansonsten nur in sehr verstreuten Quellen informieren könnte.

Der erste Beitrag von Miguel Tolosa-Igualada (Universidad de Alicante) befasst sich mit dem Zusammenspiel zwischen Beruf und Lehre und beschreibt eine Umfrage unter Übersetzern für das Sprachenpaar Englisch-Spanisch. Aus den Ergebnissen (u. a. welche Textsorten in der beruflichen Praxis am häufigsten übersetzt werden) versucht der Autor Schlussfolgerungen zu ziehen: zum einen für die Dozierenden, damit sie die Auswahl des im Unterricht verwendeten Textmaterials besser an die beruflichen Gegebenheiten anpassen können; und zum anderen für die Forschenden, um ein mehrsprachiges Forschungskorpus mit praxisrelevanten Wirtschaftstexten (Projekt COMENEGO) aufzubauen.

Aufgrund seiner einschlägigen Erfahrung schlägt der Wirtschaftsübersetzer Ángel Espinosa-Gadea in seinem Beitrag für die Ausbildung von Wirtschaftsübersetzern vor, sich auf die Übersetzung fachlich und sprachlich hochkomplexer Texte zu konzentrieren. Er favorisiert dabei Texte zu Investmentfonds, die sich dadurch auszeichnen, dass ihre thematisch vielschichtige Dokumentation und terminologische Dichte eine tiefgreifende und umfassende Auseinandersetzung mit dem Fachgebiet Wirtschaft und dem gesamten Spektrum des Wirtschaftsübersetzens erlauben. Anstatt den Studierenden mit „leichten“ Texten entgegenzukommen, plädiert der Autor dafür, sie mit „schwierigen“ Texten zu konfrontieren, wie sie tatsächlich in der Berufspraxis von Übersetzern vorkommen.

Der Beitrag von José Mateo-Martínez (Instituto Interuniversitario de Lenguas Modernas Aplicadas) entwirft zum einen ein Panorama der Ausbildung im Bereich des Übersetzens wirtschaftlicher Texte und analysiert kritisch dessen Stellung in den translatologischen Studiengängen in Spanien; zum anderen schlägt er einige methodologische Richtlinien für die Organisation und praktische Umsetzung einer holistischen Ausbildung von Wirtschaftsübersetzern vor. Die Unterrichtsplanung sollte sich seiner Meinung nach an den Erfordernissen der Berufspraxis und den Bedürfnissen der Studierenden orientieren. Zu diesem Zweck gliedert der Autor die Translationskompetenz in sechs Subkompetenzen: die

kognitive, die sprachliche, die diskursiv-textuelle, die pragmatisch-kulturelle, die strategische und die instrumentelle Subkompetenz.

Hieran schließt Verónica Román-Mínguez (Universidad Autónoma de Madrid) in ihrem Beitrag direkt an und führt einige der von Mateo-Martínez vorgestellten methodologischen Richtlinien weiter aus. Als Wirtschaftsübersetzerin und Übersetzungsdozentin konzentriert sie sich dabei auf die Entwicklung einer berufstauglichen Translationskompetenz im Allgemeinen und bestimmter translatorischer Subkompetenzen im Besonderen. In den fachsprachlichen Übersetzungsübungen sollen sich die Lehrziele an den sechs vorgestellten Subkompetenzen (der dokumentellen, textuellen, terminologisch-phraseologischen, thematischen, enzyklopädischen und professionellen) orientieren.

Das Thema translatorischer Subkompetenzen wird im Beitrag von Marie-Evelyne Le Poder (Universidad de Granada) weitergeführt, der im Wesentlichen die innovativen Lehrprojekte vorstellt, die die Autorin zwischen 2009 und 2012 an der Universität von Granada durchgeführt hat. Insbesondere hebt sie auf die Entwicklung zweier Subkompetenzen ab: einer thematischen und einer instrumentellen. Zur Stärkung der thematischen Subkompetenz schlägt sie die Zusammenarbeit mit anderen Dozierenden vor, wobei die konzeptuelle Verflechtung der in verschiedenen Übersetzungsübungen und Lehrveranstaltungen behandelten Texten den Studierenden vor Augen geführt werden soll. Die instrumentelle Subkompetenz kann eingeübt werden, indem ein Korpus aus Paralleltexten erstellt und terminologisch ausgewertet wird.

Der Beitrag von Chelo Vargas-Sierra (Universidad de Alicante) beschreibt, wie bei der Lokalisation von Webseiten wirtschaftlichen Inhalts das Lernumfeld so gestaltet werden kann, dass sich durch das soziale Miteinander und den erforderlichen Informationsaustausch während des Übersetzungsprozesses bei den Studierenden die in den vorangegangenen Beiträgen erwähnten translatorischen Subkompetenzen herausbilden können. Die theoretischen und methodologischen Grundlagen hierfür liefern das funktionale Übersetzen von Nord und der sozialkonstruktivistische Ansatz von Kiraly.

Pedro A. Fuertes-Olivera (Universidad de Valladolid) befasst sich in seinem Beitrag mit den Ressourcen für Übersetzer. Als Anhänger der funktionalen Lexikografie zeigt er am Beispiel eines Wörterbuchs zur Buchführung (Dänisch, Spanisch, Englisch) die Vorzüge internetbasierter Wörterbücher gegenüber traditionellen Wörterbüchern in Buchform auf. Die Hauptvorteile sieht er zum einen darin, dass solche internetbasierten funktionalen Wörterbücher (worunter er im Übrigen jede Art von terminologieerklärender Dokumentation versteht) sich in ständiger Weiterentwicklung befinden und eben nicht nach einer gewissen Zeit veralten und eine Neuauflage verlangen, und zum anderen darin, dass sie für die gesuchten Termini mehr fachspezifische Verwendungskontexte zur semantischen und stilistischen Disambiguierung aufweisen.

Auch der Beitrag von Francisca Suau-Jiménez (Universidad de Valencia) ist im weiteren Sinne den übersetzerischen Ressourcen gewidmet. Sie stellt eine Forschung vor, bei der das mehrsprachige Korpus COMENEGO genutzt wird, um metadiskursive Marker zu analysieren, die im Englischen bzw. Spanischen in appellativen Businesstexten einerseits und informativen Pressetexten andererseits verwendet werden. Dem Übersetzer soll ein Werkzeug zur Verfügung gestellt werden, mit dem er die unterschiedliche Häufigkeit metadiskursiver Marker in verschiedenen Textsorten und Sprachen erkennen und für seine übersetzerische Arbeit nutzen kann.

Christian Vicente (Université Nice Sophia Antipolis) befasst sich mit der Frage, wie Korpora für fachspezifische Phraseologien genutzt werden können. Er plädiert dafür, die von Studierenden übersetzten Texte zu Korpora zusammenzuführen, um zum einen die Übersetzungskompetenz der Studierenden in Bezug auf fachspezifische Phraseologien zu analysieren und zum anderen eine Liste typischer Übersetzungsfehler in diesem Bereich zu erstellen. Diese studentenspezifischen Übersetzungskorpora und deren Analyse können dann für eine gezielte Verbesserung der Translationskompetenz der beteiligten Studierenden herangezogen werden.

Der letzte Beitrag von Patricia Rodríguez-Inés (Universidad Autónoma de Barcelona) stellt das schon mehrfach erwähnte Forschungskorpus COMENEGO (Corpus Multilingüe de Economía y Negocios) vor. Dabei werden die Struktur des Korpus, die Kriterien der Textauswahl und vor allem die sieben Diskurskategorien erläutert, in die die wirtschaftlichen Texte des Korpus eingeteilt sind. Aussagekräftige Beispiele für die Nutzung von COMENEGO sind mehreren Beiträgen des Bandes zu entnehmen.

Fazit: Der vorgestellte Band dokumentiert bezogen auf das Thema Wirtschaftsübersetzen den Stand der Überlegungen in Spanien und zeigt insbesondere auf, in welcher Weise (a) die – vor allem korpuslinguistische – Forschung die universitäre Lehre unterstützen und (b) die universitäre Ausbildung noch stärker auf die berufspraktischen Erfordernisse hin ausgerichtet werden kann. Auch wenn sich die Beispiele nur auf das Sprachenpaar Englisch-Spanisch beziehen, können dem Band wertvolle Anregungen auch für die fachinterne Diskussion in anderen europäischen Ländern entnommen werden.

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Rodríguez Murphy, Elena (2015). *Traducción y literatura africana: multilingüismo y transculturación en la narrativa nigeriana de expresión inglesa*. Granada: Editorial Comares. ISBN 9788490452189. EUR 18.<sup>1</sup>

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This book – a magical moment of freedom, according to Pilar Godayol's words in the prologue – constitutes a new, alternative and in-between approach to African literature, and more specifically to Nigerian literature. Rodríguez Murphy advocates for dewesternizing and broadening the concepts of *translation* and *translatability* through the analysis of the translations into Spanish of three Nigerian writers, Chinua Achebe, Chimamanda Ngozi Adichie and Sefi Atta. This monograph, established within the framework of antiessentialism, post-structuralism, postpositivism and postcolonialism, consists of six well-balanced chapters.

In the first chapter, Rodríguez Murphy reflects on some works written in European languages by the so-called “first generation of African writers.” She concludes that this literature highlights the virtues of African communities from the inside. In addition, she pays particular attention to Chinua Achebe – the father of modern African literature –, who appropriates the colonial language Africanizing its rhythm, register and vocabulary in order to mend the past represented by the Empire and its colonizers. Moreover, the pioneering generation of postcolonial Anglophone African writers recreates an identity based on a traditional culture fragmented by the colonial power. In this regard, translation plays a fundamental role as one of the main means through which writers from former colonies represent and recreate their own realities and identities. Furthermore, according to Rodríguez Murphy, African literatures written in European languages are to a certain extent translations because these authors explore a creative process of translation that reveals the intricacy and multiplicity of their native cultures.

Neocolonialism and globalization are at the core of the second chapter, in which Rodríguez Murphy addresses the latest changes in concepts like *nation*, *territory*, *time* and *space*, and the questioning of classic dichotomies, such as Center vs. Periphery, Colonizer vs. Colonized, Modern vs. Traditional, etc. Furthermore, the author considers that translation is currently a crucial activity, since it is actively participating in intercultural exchanges occurring continuously between the center and the periphery. In this sense, translation, as a process characterized by hybridization and transculturation, permits the representation of the complexity of African cultures at a global level. However, the author warns the reader that globalization should not be understood as a global culture, but rather as a complex network of local cultures, developed within power asymmetries. Nevertheless, Rodríguez Murphy claims that the contemporary phenomenon of globalization is essential to African cultures, due to the fact that it has led not only to new forms of domination but also to new forms of resistance. This is the case in African literature: it shows a resistance capacity against the ruling discourses of the time. According to the author, despite the fact that they bear in mind historical events, the new generations of African writers or, as Taiye Selasi puts it, “Afropolitans” (2005) approach different topics and concerns in comparison to the prior

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generations, for instance some taboos, such as illnesses, sexuality, etc. Besides, they also convey the characteristic hybridization of postcolonial spaces through an inherited language that has undergone a process of transculturation, and which the new generations now consider their own language.

After a comprehensive analysis of the concept of *transculturation*, in the third chapter Rodríguez Murphy explores the works of two female Nigerian writers, Chimamanda Ngozi Adichie and Sefi Atta. Adichie and Atta address some similar topics, but they use English to convey different experiences and cultural backgrounds. According to the author, in addition to Nigerian English and Nigerian Pidgin, Adichie uses many words and expressions from Igbo, while Atta resorts to other Nigerian languages such as Yoruba and Hausa. Multilingualism in African literature in general, and in Adichie and Atta's works in particular, is a form of resistance that shows the reader that there are other spaces and frontiers to be explored. This chapter is especially relevant because most research in the field of Nigerian literature focuses on texts written by male authors from the first and second generations. Therefore, Rodríguez Murphy's approach is genuinely new in the field of Translation Studies: she pays particular attention to the female perspective of the third generation because she considers that their expression and aims are different – a hypothesis tested and proven true throughout her monograph.

After exploring the female perspective of the third generation, Rodríguez Murphy starts the fourth chapter with a brief overview of the evolution of Translation Studies. She highlights the importance of some aspects, such as the subjectivity of language or the concept of *translation as rewriting*. Moreover, she underlines the significance of reflecting on the political and cultural contexts that accompany the text, since she considers translation "a political act" (Álvarez & Vidal, 1996). Furthermore, she claims that translation should stimulate and promote dialogue and negotiation between cultures. According to the author, the multiplicity of postcolonial contexts challenges the traditional idea of translation: she argues that translation should go one step further from the mere correspondence between languages and cultures, and find a third space that rejects binary divisions and dichotomies. According to Rodríguez Murphy, it is obvious that translators should approach Achebe, Adichie and Atta's narratives from a cultural point of view, since these works convey social and personal experiences between cultures by means of hybrid languages. Accordingly, Rodríguez Murphy advocates for adopting a critical approach, following a consistent documentation process, being predisposed to dialogue and negotiation, and recognizing the particular aspects of the Other. Finally, the author analyzes the concept of *translocation*, developed by Bandia (2015), as a means to overcome the opposition Colonizer vs. Colonized and highlight the heterolingualism characteristic of contemporary African literature.

In the fifth chapter, Rodríguez Murphy analyzes the translations into Spanish of Achebe's novels from a diachronic perspective. The percentage of African writers translated into Spanish remains low. Therefore, it is especially relevant that there are four Spanish versions of Achebe's *Things Fall Apart*. These rewritings into Spanish paint very different pictures. To prove this, Rodríguez Murphy carries out a comparative analysis between the original and the Spanish versions, and notes that there is a discernible trend towards omitting particular aspects of Achebe's specific use of the English language, removing repetitions, adapting Igbo names and terms to Spanish grammar, and deleting certain cultural elements. Furthermore, she also pays attention to the paratexts accompanying the Spanish rewritings, since these elements create the first impression that may vary depending on the images selected. As a conclusion, Rodríguez Murphy claims that the translator of African literature is faced with the dilemma of establishing the cultural balance between the characteristic domestication implied by

translation, the foreignization typical of subversion and the acceptability of the translation by the target culture. Therefore, Rodríguez Murphy addresses the concept of *thick translation* and wonders whether the translator should require the same effort from the target public as the source text does or, quite the contrary, act as a mediator and facilitate the understanding of the target text. Consequently, the author observes that it may be necessary to accept untranslatability and incomprehension as inherent parts of the Other.

In the sixth chapter, Rodríguez Murphy explores the translations into Spanish of Adichie and Atta's narrative writing. According to the author, diverse gatekeepers control which African novels may be considered to be "global African literature". In this regard, Rodríguez Murphy claims that African works in the Spanish literary market are determined by the capitals of culture. She notes that they need to be legitimized first by Anglo-American centers in order to reach the Spanish market. Thus, Rodríguez Murphy asserts that Spain feeds on "globalized Nigerian literature", canonized by the United States and the United Kingdom. Afterwards, the author analyzes several excerpts from Adichie and Atta and focuses on the use and translation of heterolingualism. In this sense, she underlines the usage of Nigerian Pidgin and some translation strategies used to render it, such as converting Nigerian Pidgin into Equatoguinean Spanish. As a conclusion, Rodríguez Murphy affirms that the heterolingualism characteristic of Adichie and Atta has not always been successfully translated into Spanish, although she admits that it is especially difficult to translate. Moreover, according to the author, respectful translations should be as much the responsibility of editors as it is of translators.

Rodríguez Murphy finishes her comprehensive research observing that not only are literary works from African writers crucial, but also those relating to other aspects of the continent. Hence, she suggests exploring other transcultured and hybrid elements, for example, afrobeat and highlife music, the film industry of Nollywood or the World/New Englishes phenomenon. In this sense, she claims that new cultural and linguistic forms will develop in the African territory due to the growing influence of economic powers, such as the United States, India or China. Rodríguez Murphy notes that her monograph is just a minimum contribution and claims that there is a huge gap between Translation Studies and the professional practice of translation. The author points out that translation should be a responsible and daring activity. Nevertheless, the publishing industry and cultural institutions clip the wings of experimentalism and encourage normativity in order to maintain the required levels of fluency and accessibility. Furthermore, the author highlights the importance of the process of documentation in order to provide coherence in the target version and its paratexts. Finally, Rodríguez Murphy reminds us that translation is an activity that always remains unfinished, so it continues to be necessary to reflect on new translative strategies and possibilities.

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## Objet et enjeux généraux

*L'Autotraduction littéraire. Perspectives théoriques* propose des pistes de réflexion novatrices sur une pratique singulière, celle de la traduction d'un texte faite par l'auteur de l'original. L'autotraduction littéraire est un phénomène très ancien, qui n'est cependant devenu objet d'étude que récemment. Comme l'annoncent dans leur avant-propos les chercheurs qui ont dirigé cette publication, Alessandra Ferraro et Rainier Grutman, l'approche adoptée pour l'ensemble de l'ouvrage est transversale et a pour but d'identifier des tendances dans la production autotraductrice. Chacune des dix contributions apporte un éclairage différent et complémentaire sur cette activité, tout en développant une perspective théorique singulière, souvent rattachée à un autre domaine de la recherche littéraire ou traductologique, comme par exemple la critique génétique et la traduction collaborative.

## Description du contenu détaillé

L'avant-propos présente les objectifs du livre ainsi que les différentes contributions. L'ouvrage est structuré en deux parties, la première proposant des « approches externes » (partant du contexte historique ou social), la seconde des « approches internes » (où le texte pour lui-même est au centre). Parmi les approches contextuelles, les deux premières contributions étudient les rapports entre les statuts des deux langues en jeu dans l'autotraduction. La première, de Christian Lagarde, analyse cette question sous l'angle de la « distribution sociale inégale des langues », qui agiraient comme contraintes pour l'autotraducteur ; la seconde, signée Rainier Grutman, analyse la différence de statut entre les langues source et cible et les variables contextuelles qui motivent la démarche de l'autotraduction. Paola Puccini propose de considérer l'autotraduction à travers le prisme de l'anthropologie culturelle. La prise en compte du sujet autotraducteur lui permet de penser cette activité comme une représentation de l'altérité définie dans le temps et l'espace. L'autotraduction est rapprochée d'un travail comprenant une logique rituelle permettant au sujet, par le retour à un texte passé (qui, dans un même temps, est tourné vers le futur du texte à venir), de vivre une transition entre deux langues, deux cultures et deux identités. À partir d'entrevues et de témoignages de quatorze écrivains bilingues contemporains, Eva Gentes cherche à cerner ce qui a motivé leur passage à l'autotraduction. Elle se penche sur ces « moments déclencheurs » pour tenter de mettre au jour les motivations et les circonstances qui les ont menés à s'autotraduire. Xosé Manuel Dasilva prend pour objet d'étude le péritexte des autotraductions (les éléments qui encadrent le texte à l'intérieur du livre) et analyse les raisons pour lesquelles certaines d'entre elles ne se définissent pas comme telles. Ces « autotraductions opaques » sont étudiées en fonction des stratégies de publications entre les systèmes littéraires nationaux, d'une culture périphérique vers une culture centrale. La seconde partie de l'ouvrage, intitulée « Dynamiques textuelles », propose un choix de contributions centrées de façon plus précise sur des auteurs et des textes. En forgeant la notion de « pacte autotraductif » (sur le modèle du « pacte autobiographique » de Lejeune), Alessandra Ferraro analyse le paratexte de plusieurs écrivains contemporains et montre comment ce dernier contribue à la fois à définir le statut du texte et le rapport de l'écrivain à son activité autotraduisante. Valeria Sperti étudie la fonction de *l'auctoritas* de

l'auteur dans la traduction collaborative et met en évidence comment les échanges et parfois les tensions de pouvoir entre les différentes instances sont au cœur de la collaboration littéraire traductrice, même dans le cas extrême de l'« autotraduction assistée ». La notion d'*auctoritas* est abordée sous un angle différent par Chiara Montini, qui part d'un principe de « précarité du texte » : grâce à des analyses de manuscrits d'autotraductions de Beckett, Nabokov et Fenoglio, elle met en évidence à la fois le caractère instable du texte autotraduit et de l'auteur lui-même. En effet, tout comme la génétique textuelle, la pratique de l'autotraduction remet en question « l'unicité et l'univocité du texte littéraire ». Dans les deux cas, le texte « original » perd son statut privilégié. C'est la dimension du plaisir des mots dans le passage d'une langue à l'autre qu'explique Pascale Sardin dans son étude qui retrace le parcours de deux écrivains femmes, Nancy Huston et Hélène Cixous. Toutes deux explorent ce que Sardin appelle le « trajouir », la « manipulation transgressive, libre et créative du signe linguistique ». En partant du constat que la traduction et l'autotraduction sont des pratiques courantes chez les poètes depuis fort longtemps, Christine Lombez avance l'hypothèse que la motivation pour traduire ou s'autotraduire n'est pas d'ordre linguistique, social ou culturel, mais serait plutôt l'apanage d'un rapport privilégié au langage, d'une « source poétique partageable en amont des mots ». En étudiant des témoignages de poètes-(auto)traducteurs, elle propose de considérer l'autotraduction comme un moyen d'approcher cette langue-source à l'origine de la poésie. Un index des noms propres et une riche bibliographie pour l'ensemble des contributions, sans aucun doute la plus complète dans le domaine francophone, closent l'ouvrage.

### **Appréciation critique générale**

La pluralité d'approches que propose cet ouvrage permet à la fois de mieux comprendre les enjeux socio-culturels, linguistiques et identitaires qui sous-tendent l'autotraduction, et ceux qui s'inscrivent dans une perspective littéraire ou traductologique plus précise. L'intérêt de l'ouvrage réside également dans le fait que, partant souvent d'études de cas, chaque contribution parvient à ouvrir une « perspective théorique » qui pourra être appliquée à d'autres. Si cette activité est désormais bien étudiée par la critique en tant que telle (et non plus comme variante d'écriture pour tel ou tel écrivain), elle trouve grâce à ce livre de nouvelles orientations. Enfin, cet ouvrage en langue française s'inscrit dans une réflexion qui a occupé une place importante avant tout dans d'autres langues – c'est notamment en Espagne que de nombreuses études sur la question ont été menées – et marque ainsi l'inscription plus nette de cette discipline d'étude dans le domaine de la critique francophone.



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Penas Ibáñez, M.ª Azucena (ed.). (2015). *La traducción: nuevos planteamientos teórico-metodológicos*. Madrid: Síntesis. ISBN: 978-84-9077-229-4. EUR 26.

De la mano de la profesora M.ª Azucena Penas Ibáñez y la editorial Síntesis nos llega una interesante antología llamada a convertirse, por su amplitud y heterogeneidad, en una obra de referencia en los estudios de traducción. Las páginas de *La traducción: nuevos planteamientos teórico-metodológicos* nos ofrecen un actualizado y riguroso repaso por una variedad de materias del ámbito de la traductología a partir de perspectivas que van desde la lingüística a la semiótica, pasando por la literatura, la historia, la sociología, etc. El volumen está organizado en seis unidades temáticas que recogen las contribuciones de un total de diecisiete autores ampliamente versados en la traducción como disciplina teórica, así como en sus distintas aplicaciones metodológicas en una variedad de géneros textuales.

La propia editora abre el debate con un texto introductorio en el que, además de sintetizar el contenido de la obra, lleva a cabo un recorrido por una serie de aproximaciones definitorias al fenómeno de la traducción desde los ámbitos lexicográfico, lingüístico, textual, comunicativo y procesual. Y tras un breve prólogo de Salvador Gutiérrez Ordóñez, el lector encontrará cuatro capítulos englobados bajo el título *Lingüística y traducción*.

El capítulo inicial de esta primera sección lleva por título “Semántica en traducción automática” y lo firma Ramón Cerdà Massó, quien realiza una serie de puntualizaciones sobre la semántica en el fenómeno traductor en general y sobre los factores lingüísticos determinantes para el desarrollo de la traducción automática en particular, un análisis que acompaña con un repaso por las distintas etapas históricas de esta modalidad de traducción computarizada. Seguidamente, en un capítulo titulado “Traducción y lingüística cognitiva”, Javier Valenzuela y Ana M.ª Rojo reflexionan ampliamente en torno a la noción de significado con el objetivo de plantear, a través de la ilustración de las distintas aplicaciones de los métodos empíricos de la lingüística cognitiva a la traducción, la conveniencia de desarrollar una mayor interrelación entre ambas disciplinas. El siguiente capítulo, de M.ª Azucena Penas Ibáñez, se centra en el estudio de la traducción intralingüística, un ámbito no demasiado explorado, y ahonda en la reformulación parafrástica, la sinonimia sintagmática y la relación entre ambas. En el último artículo de esta primera parte, titulado “Traducción, interacción y retroacción: una relectura de Benjamin y de Man desde la teoría materialista del discurso”, José Ángel García examina críticamente las principales cuestiones planteadas por Walter Benjamin en su ensayo *La tarea del traductor*, a las que atribuye un cierto idealismo, y las compara con la teoría de la “lectura errónea” de Paul de Man.

La segunda parte, titulada *Tipología textual y traducción*, consta de tres capítulos. La abre Esther Vázquez y del Árbol con el artículo “Traducción de textos jurídicos y administrativos”, donde analiza los principales rasgos del lenguaje empleado en este tipo de textos —concretamente en los niveles léxico-semántico, morfosintáctico y estilístico— y expone las dificultades que plantean para la traducción. A continuación, Verónica Román Mínguez se centra en los textos del ámbito de la economía en su capítulo “La traducción de textos económicos: principales características y dificultades”, donde realiza un esfuerzo por delimitar el concepto de traducción económica e ilustra los principales retos que se le presentan al traductor especializado en esta área. Por último, Javier Muñoz-Basols y Micaela

Muñoz-Calvo abordan la compleja noción de “equivalencia humorística” en su artículo “La traducción de textos humorísticos multimodales”, en el que ejemplifican algunas de las técnicas de traducción empleadas en diversos géneros multimodales: la literatura infantil, la comedia musical y el cómic.

La tercera parte se compone de tres capítulos dedicados a la materia *Poética y traducción*. El primero de ellos, “Traducción del cuarto género (el ensayo)”, escrito por Javier Ortiz García, ofrece un interesante acercamiento a la definición de ensayo, tanto en términos generales como desde la óptica traductológica, y analiza una serie de características concretas de la traducción de este género, como son las notas a pie de página, las citas textuales y los índices y bibliografía. Sigue el capítulo de Ángeles García Calderón, titulado “Teoría de la traducción poética (inglés-español): traductores, traducciones y antologías. Práctica: algunos ejemplos relevantes”, en el que la autora expone las dificultades que entraña la traducción de la poesía, realiza un pormenorizado repaso por las antologías de poesía inglesa publicadas en castellano desde principios del siglo XX y finalmente propone una serie de composiciones de varios poetas británicos destinadas al ejercicio práctico de la traducción. En el último capítulo de esta sección, “Traducción del género dramático”, Rosa I. Martínez Lillo se aproxima a la traducción de textos teatrales entendida en toda su multidimensionalidad, esto es, como acto de recreación no solo de un lenguaje sino de un espacio y de un ámbito social; para ello se sirve de ejemplos variopintos que van desde la traducción al español de obras contemporáneas en árabe hasta las distintas versiones italianas de un clásico de Shakespeare.

Los dos capítulos que se incluyen en la cuarta parte, *Género y traducción*, giran en torno al papel de la mujer en la traducción y la producción cultural. Por un lado, Eulalia Piñero Gil elabora un estudio titulado “Traducción y género: evolución teórica y práctica de una poética feminista” en el que, mediante un recorrido histórico por la evolución de la teoría de la traducción feminista, somete a examen las premisas e implicaciones de la traducción articulada desde la perspectiva ideológica de género. Por su parte, María Pérez López de Heredia nos presenta una vista panorámica de un proyecto de investigación que tiene por objeto cartografiar las nuevas producciones de la ficción televisiva norteamericana en lo que respecta a la construcción de identidades a través de los ejes de género y raza entendidos de manera interseccional.

La quinta parte lleva por título *Sociología y traducción* y la integran dos contribuciones. El primer capítulo, firmado por Arlette Véglia y Eric Stachurski, “La traducción de tratados bilaterales entre España y Marruecos: el caso de la asistencia judicial en materia penal”, nos traslada de nuevo al ámbito de los textos jurídicos y sus dificultades de traducción, esta vez prestando especial atención al alto nivel de responsabilidad que ostenta el traductor, cuya labor y competencias trascienden lo puramente lingüístico para abarcar el terreno de la diplomacia y el respeto a las identidades culturales. Carlos Fortea cierra esta sección con “Un destino alemán y un destino español. La traducción de literatura alemana en la España del siglo XX”, un estudio centrado en la recepción en nuestro país de la producción literaria alemana del siglo pasado en el que el autor se aleja de los motivos formales que comúnmente se aducen para explicar la ausencia o discontinuidad de la literatura alemana en nuestras librerías y destaca, en su lugar, una serie de factores políticos y económicos determinantes para la (no) traducción de estas obras.

La sexta y última unidad temática de la antología, titulada *Semiotica y traducción* está articulada en tres capítulos. La inicia Beatriz Penas Ibáñez con su artículo titulado “La traducción y su rol hibridizador en la semiosfera: Fenollosa, Hearn, Pound y Noguchi”, en el

que la autora parte del factor diversidad como elemento característico de la semiosfera y de la comunicación intercultural e incide en la necesaria reconceptualización de la traducción como vía para el entendimiento de lo diverso, tarea en la que el traductor, a nivel individual, tiene una importancia central. El siguiente capítulo, “La traducción de la literatura infantil y juvenil: ideología y polisistema de recepción”, de Beatriz Soto Aranda, se aproxima a las obras literarias destinadas a un público joven desde una perspectiva polisistémica y profundiza en el factor ideológico del conjunto de normas que constriñen y configuran la traducción y recepción de este tipo de literatura. Para concluir, Jeroen Vandaele nos brinda, en su capítulo “Traducción cinematográfica y traducción intersemiótica: la traducción audiovisual”, un repaso completo y actualizado por la TAV y sus distintas modalidades: doblaje, *voice-over*, subtulado, sobretitulación, “rehablado” y audiodescripción.

Se trata, en definitiva, de una obra colectiva de suma relevancia por su valor tanto divulgativo como docente que, como bien apunta Ángel López García-Molins en el epílogo con el que se cierra el volumen, aúna con sobrada suficiencia el contenido teórico y las aplicaciones prácticas de la tarea traductora en una variada gama de textos.

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