

## **Introduction.**

### **Outlines of a *Logical Constitutive Model of Cultural Transfer***

**Carl Antonius Lemke Duque / Zaur Gasimov**

The papers in this issue aim to rethink the cultural transfer of intellectual works between societies via the “third space”. While translation has been widely explored by the scholars of cultural transfer, most examples deal with bilingualism, as well as with the transfer from the language of the “original” into the language of the “recipient”. Our case studies elucidate the path of the texts through the translation via the third “auxiliary” language. It was for example French that contributed to Kant’s reception in Spain during the first decades of the nineteenth century as well as to Lenin’s scripts in Kemalist Turkey. According to Espagne, “transférer, ce n’est pas transporter, mais plutôt métamorphoser,”<sup>1</sup> even with respect to cultural transfers between two linguistic communities. Even greater is the dimension of “metamorphosis” in case of transfers through the “third” language? Espagne stressed that the “... non-linguistic study of the phenomenon of translation”<sup>2</sup> is of importance for students of cultural transfer. While trying to re-think that critically, our case-studies take linguistic re-semanticization into consideration as well. This aspect seems to be of particular importance with regard to societies with deliberate language-building, as in the case of Turkey throughout the twentieth century. An additional tool that contributes to better understanding of cultural transfers via the third language is the

1 More on the definition of a cultural transfer see M. Espagne, “La notion de transfert culturel”, in: *Revue Sciences/Lettres* [En ligne], 1/2013, mis en ligne le 01 mai 2012, consulté le 09 avril 2015. URL: <http://rsl.revues.org/219>; DOI:10.4000/rsl.219.

2 Ibid.: “De la traduction des Septante aux premières traductions de Kant au XIXe siècle, qui croisaient à grand peine une approche du texte allemand, l’hermétique version latine de Friedrich Gottlieb Born et la version italienne de Vincenzo Mantovani, l’analyse non linguistique du phénomène des traductions est un des axes de la recherche sur les transferts culturels”.

Logical Constitutive Model of Cultural Transfer (LCMCT). As a theoretical framework for the three case-studies published in this issue, the LCMCT contributes a further development of the Classical Model of Cultural Transfer (CMCT). This evolution towards a more integrative model of cultural transfer is inspired by new research in Translation Studies. The CMCT was developed during the 1990s by French and German historians and philologists in order to overcome the shortcomings of previous comparative studies in European History and Literary Criticism.<sup>3</sup> During the last twenty years, the CMCT has been without any doubt the most important methodology with respect to a new *transnational* approach to Postcolonial Studies<sup>4</sup> and Global History Studies, including ongoing debates in worldwide historiographical discourse.<sup>5</sup>

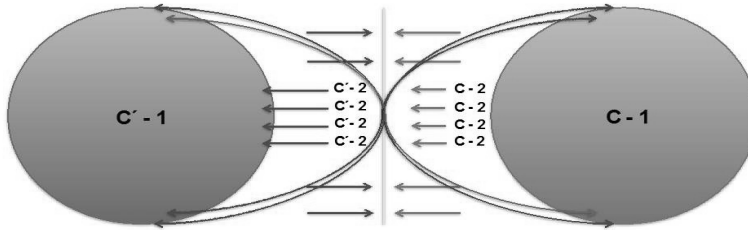
According to the CMCT, cultural areas – similar to nations, regions or other historical subcategories – cannot be modelled as autonomous or hermetic entities but as dynamically inter-related systems. Aspects that are allegedly a genuine part of one culture according to a traditional perspective, are often found to be imported or/and transferred. In fact the CMCT highlighted two crucial aspects of historiographical epistemology: (1) A permeable notion of the scientific approach to cultural boundaries and, (2) an integral analysis of selection, reception and acculturation in combination with the corresponding transformation process. Its goal was a comprehensive concept of culture by emphasizing the complexity, and reciprocity of transnational cultural structures. The core element of this new approach to cultural history refers to a “semantic shift” that seems to be more appropriate for a better understanding of the cultural acculturation that crosses language

- 3 Cf. M. Espagne/M. Werner (eds.), *Transferts. Les Relations interculturelles dans l'espace franco-allemand (XVIIIe et XIXe siècle)*, Paris 1988; P. Bourdieu, *Les conditions sociales de la circulation internationale des idées* (1989/1990), in: *Actes de la recherche en sciences sociales* 145 (2002) – La circulation internationale des idées, pp. 3-8; M. Espagne, *Sur les limites du comparatisme en histoire culturelle*, in: *Genèses* 17 (1994), 112-121; M. Espagne, *Les transferts culturels*, in: *H-Soz-Kult*, 19.01.2005, <<http://www.hsozkult.de/article/id/artikel-576>> [2015-03-09]; H. Kaelble, *Die Debatte über Vergleich und Transfer und was jetzt?*, in: *H-Soz-u-Kult*, 08.02.2005, <<http://hsozkult.geschichte.hu-berlin.de/forum/id=574&type=artikel>> [2015-03-09]; W. Schmale, *Einleitung: Das Konzept „Kulturtransfer“ und das 16. Jahrhundert. Einige theoretische Grundlagen*, in: Ders. (ed.), *Kulturtransfer. Kulturelle Praxis im 16. Jahrhundert*, Wien 2003, 41-63; W. Schmale, *Kulturtransfer*, in: *Europäische Geschichte Online (EGO)*, ed. by Leibniz-Institut für Europäische Geschichte (IEG), Mainz 2012-10-31. URL: <http://www.ieg-ego.eu/schmalew-2012-de> URN: urn:nbn:de:0159-2012103101 [2015-03-09]; W. Schmale, *Eine transkulturelle Geschichte Europas – migrationsgeschichtliche Perspektiven*, in: Ebenda, Mainz 2010-12-03. URL: <http://www.ieg-ego.eu/schmalew-2010a-de> URN: urn:nbn:de:0159-2010102507 [2015-03-09] and, especially, A. Ackermann, *Das Eigene und das Fremde: Hybridität, Vielfalt und Kulturtransfer*, in: F. Jaeger/J. Rüsen (eds.), *Handbuch der Kulturwissenschaften*, Vol. 3: *Themen und Tendenzen*, Stuttgart 2004, 139-154. For a short introduction to the methodological discussions on cultural transfers see, for instance, F. Hartmann/K. Rahn, *Kulturtransfer – Akkulturation – Kulturvergleich. Reflexionen über hybride Konzepte*, in: *Quellen und Forschungen aus italienischen Archiven und Bibliotheken* 90 (2010), 470-492.
- 4 A. Iskandar/H. Rustom (eds.), *Edward Said. A Legacy of Emancipation and Representation*, Berkely 2010; G. Prakash, *Postcolonial Criticism and History: Subaltern Studies*, in: A. Schneider/D. Woolf (eds.), *The Oxford History of Historical Writing. Historical Writing since 1945*, Oxford 2011, 74-93.
- 5 Cf. for example, D. Chakrabarty, *Provincializing Europe. Postcolonial Thought and Historical Difference*, Princeton 2000; W. Reinhard (ed.), *Geschichte der Welt 1350 – 1750. Weltreiche und Weltmeere*, München 2013; A. Iriye (ed.), *Geschichte der Welt 1945 bis heute. Die Globalisierte Welt*, München 2014; J. Osterhammel, *Die Verwandlung der Welt. Eine Geschichte des 19. Jahrhunderts*, 3Munich 2009; J. Osterhammel, *World History*, in: A. Schneider /D. Woolf (eds.): *The Oxford History of Historical Writing*, Oxford 2011, 93-112.

boundaries. The so called re-semanticization process contains not only a language change, but first and foremost a change in the cultural framework. To place this process in historical perspective: the re-semanticization processes performs a general “semantic shift,” caused by the effect of de-contextualisation and re-contextualization of the transferred material and structures that accompany the linguistic border crossing.

In contrast to traditional Comparative Historiography and Literature Criticism where the objects of analysis hail from two different, hermetically separated areas, cultures, or nations, the CMCT focuses on the border crossing between these two entities. This border crossing seems to be (at this stage) a point of interaction of general cultural settings, such as local culture and language. An analysis of the process of *trans-latio* by elucidating its agents such as translators, mediators, publishers, promoters of cultural material or culture-related artefacts generated within one culture (C-1) to another, shows that the original material C-2 (from C-1) is being adapted to the new culture and emerges as a slightly or sometimes substantially different cultural product, C'-2. Stressing the boundary-crossing process finally reveals the two interacting frameworks to be an “inter-related system” or, in other words, “one transnational space” characterized by transcultural semantic shifts comprising the “re-semanticization process”.

#### CMCT



The CMCT contains three different theoretical problems. Firstly, as scholars of Translations Studies have pointed out, some basic conceptual problems appear by using historical terms such as “culture” or “nation”. These terms obviously need to be replaced by other concepts such as “communicative communities,” according to the famous “imagined communities” of Benedict Anderson.<sup>6</sup> This kind of conceptual critique refers to an important aspect, but it does not represent the most significant point. Indeed the “double

6 Cf. A. P. Frank/H. Kittel, *Der Transferansatz in der Übersetzungsforschung*, in: A. P. Frank/H. Turck (eds.), *Die literarische Übersetzung in Deutschland: Studien zu ihrer Kulturgeschichte in der Neuzeit*, Berlin 2004, 3-67 and the

concept of culture” seems to be far more relevant. This concept lies within the CMCT due to the use of “culture” not only as contextual framework but, at the same time, as the material or culture-related artefact that is transferred between two cultures, nations or language areas. In order to prevent re-ontologizing tendencies, for instance, in post-colonial historiography,<sup>7</sup> the CMCT has obviously not been precise enough in focussing its main epistemic critique on comparative historiographies. The CMCT has also been criticized with respect to its very limited “bi-lateral focus”. However, Hans-Jürgen Lüsebrinck and other cultural scientists have claimed that to the contrary, the very earliest formations of the CMCT models semantic shifts within “trilateral” exchange processes, thus providing an extension to the classical transfer analysis.<sup>8</sup>

Considering the shortcomings of the “double concept of culture” within the CMCT, and the problem of how to understand relations within the “transnational space” characterized by transcultural shifts of re-semanticization, there have been further attempts to widen and deepen the CMCT. Recent research is focusing particularly on overcoming the double concept of culture, by looking closer at how certain cultural frameworks are generated from what the historical analysis perspective characterizes as the “object of transfer”. This “potentially transcultural object” seems to be, in fact, the initial trigger of all boundary-crossing processes of re-semanticization.<sup>9</sup> A focus on the constitutive conditions of how the “object of transfer” is created, can be traced back to the very beginnings of transfer studies when Michel Espagne highlighted the role of the mediator and his selection of certain cultural elements to be transferred to the target culture.<sup>10</sup> In other words, searching for the “object of transfer” is equivalent to the quest for the origin of the “source of transfer.”

According to a *Logical Constitutive Model of Cultural Transfer* (LCMCT), every ideal cultural artefact or Cultural Material (CM) generates multiple “discursive effects” (DE) as part of the continuously and various evolving processes of “immediate reception” within the culture of origin. During their discursive interactions, some of these immediate effects are transformed into “discursive significations” (DS) – that is to say “discursive effects” (DE) with a bigger impact over cultural interactions within the culture of ori-

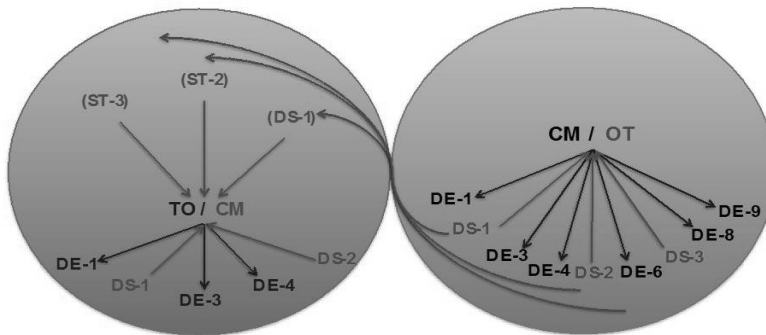
classical work of Benedict Anderson, *Imagined communities: reflections on the origin and spread of nationalism*, London 1983.

- 7 Cf. G. Anderson, *Retrieving the Lost Worlds of the Past: The Case for an Ontological Turn*, *The American Historical Review* 120 (2015), 787-810.
- 8 Cf. K. Dimitrieva/M. Espagne (eds.), *Transferts culturels triangulaire. France – Allemagne – Russie*, Paris 1996; H.-J. Lüsebrinck, *Trilateraler Kulturtransfer: zur Rolle französischer Übersetzungen bei der Vermittlung von Lateinamerikawissen im Deutschland des 18. Jahrhunderts*, in: G. Berger/F. Sick (eds.), *Französisch-deutscher Kulturtransfer im 'Ancien Regime'* (Cahiers lendemains 3), Tübingen 2002, 81-97; S. Pott/Neumeister, *Triangular transfer: Großbritannien, Frankreich und Deutschland um 1800* (Special Issue Germanisch-Romanische Monatshefte 56), Heidelberg 2006.
- 9 Cf. C. A. Lemke Duque/Z. Gasimov, *Oswald Spengler als europäisches Phänomen. Die Kultur- und Geschichtsmorphologie als Auslöser und Denkraum eines transnationalen Europa-Diskurses*, in: Z. Gasimov/C.A. Lemke Duque (eds.), *Oswald Spengler als europäisches Phänomen. Der Transfer der Kultur- und Geschichtsmorphologie im Europa der Zwischenkriegszeit (1919–1939)*, Göttingen 2013, 7-14.
- 10 Cf. M. Espagne, *Die Rolle des Vermittlers im Kulturtransfer*, in: H.-J. Lüsebrinck/R. Reichart (eds.), *Kulturtransfer im Epochenbruch Frankreich – Deutschland (1770–1815)*, Leipzig 1997, 309-329.

gin— resulting in a re-designing of the original Cultural Material (CM) into a possible “object of transfer” (OT). In other words, we are focussing on the perception of the various materials and their selection within the culture of origin by a mediator, depending on what she/he, as a representative of the target culture, considers more appropriate to be transferred.

In accordance with LCMCT, the emergence of slightly or in some cases substantially different cultural products within the target culture, as an outcome of semantic shifts during the boundary-crossing process, is a direct result of the logical preconditions for the creation of an object of transfer (OT), and hence for the possibility of any cultural transfer at all. Within the LCMCT there is *no* “trans-latio” of any cultural material re-designed as an object of transfer, *without* the simultaneous “trans-latio” of the discursively significant “sources of transfer” (ST) which actually convert the original object of transfer into a “transferred object” (TO). This “transferred object” of the target culture finally accomplishes what the CMCT called the process of re-semanticization. Several immediate effects transformed into “discursive significations” start re-designing the transferred object into cultural material completely adapted to the target culture. On a closer look, we can say that some of the “sources of transfer” (ST) hailed from the culture of origin turn out to have indirect impact over the process of re-semanticization and compared to the “immediate” discursive effects generated within the target culture, they work as “mediated” discursive significations from the culture of origin (DS).

### LCMCT



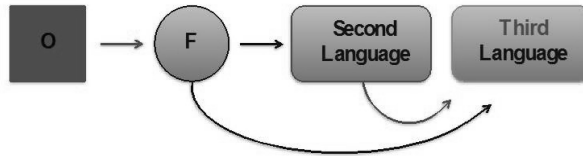
The “translation dimension” of the *Logical Constitutive Model of Cultural Transfer* (LCM-CT) is based on recent contributions in Translation Science concerning cultural transfer and historical acculturation, particularly in regard to the classical problem of absolutely faithful translations of original texts versus more adapted versions with a wider range of interpretation.<sup>11</sup> Of course, historically, translations have always been a crucial element of worldwide diffusion of knowledge and since antiquity this diffusion has been realized in two different ways, as underlined in the famous *Rhetorica ad Herennium*, “ut orator” or “ut interpres”. Every translation process is from the outset in a kind of adaption process to the conditions of the target culture. Faithful translations were often obstacles of cultural transfer, due to the fact that the translated version of a poem or theatre play, for example, confronted the readers or spectators with too many unfamiliar circumstances. Indeed the philological “infidelity”, as the persisting antique tradition in the sense of “ut interpres”, has been dominant especially during the Enlightenment in Europe, and especially in France. As Stephanie Stockhorst has pointed out, French proved to be the most important linguistic hub for written works because of the idiomatic predominance among nobility and educated bourgeois elite. During the Enlightenment, the majority of translations passed through French initially, and only afterwards to other languages such as German, English, Italian or Spanish. The persistence of French mediation from English to German in fictional literature, for instance, did not decrease until the 1760s and in Theology, Philology and Travel Literature, extended well into the nineteenth century. The persisting antique tradition “ut interpres”, ultimately resulted in what recent Translation Science has called a mixed or “eclectic translation”<sup>12</sup>.

The translation of an English text, for instance, to another language, was not only influenced by the French original, but also by the adaption made from this version into a third language, German for example. Thus, the final product of the “eclectic translation” process was a “hybrid language product” based on at least two translations: the first to French was more or less faithful to the original text and another, second language which in most cases had amazingly never seen the original text!

11 Cf. C. Yan/J. J. Huang, The Culture Turn in Translation Studies. *Open Journal of Modern Linguistics* 4 (2014), 487-494; S. Bassnett, *Translation Studies*, Shanghai 2012; B. Kortländer/S. Singh (eds.), “Das Fremde im Eigensten”. Die Funktion von Übersetzungen im Prozess der deutschen Nationenbildung, Tübingen 2011; H. Kalvenkämpfer/L. Schippel (eds.), *Translation zwischen Text und Welt – Translationswissenschaft als historische Disziplin zwischen Moderne und Zukunft*, Berlin 2009; V. de Daran (ed.), *Sprachtransfer als Kulturtransfer: Translationsprozesse zwischen dem österreichischen und dem französischen Kulturraum im 20. Jahrhundert*, Stuttgart 2002; G. Thome (ed.), *Kultur und Übersetzung. Methodologische Probleme des Kulturtransfers*, Tübingen 2002; S. Bassnett/A. Lefevre, *Translation, History and Culture*, London 1990.

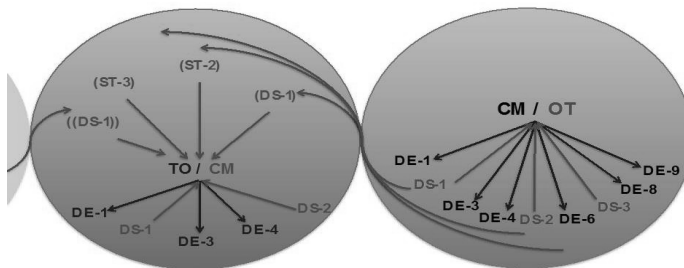
12 Cf. S. Stockhorst, Cultural transfer through translation: a current perspective in Enlightenment studies, in: S. Stockhorst (ed.), *Cultural Transfer through Translation. The circulation of enlightened thought in Europe by means of translation*, Amsterdam 2010, 7-26.

ECLECTIC TRANSLATION



The historical phenomena of “eclectic translation” processes and “hybrid language products” provides important context when extending and developing models of cultural transfer. This is because, in the case of the *Logical Constitutive Model of Cultural Transfer* (LCMCT), at least a minimal number of “third party mediation effects” have to be considered as an implicit structural part of all re-semanticization processes. In contrast to the “sources of transfer” hailed from the culture of origin, these “third party mediation effects” can be labelled as “second grade sources of transfer”, which nevertheless realize the same semantic changes over the “cultural material” in order to become completely adapted to the target culture.

LCMCT



The working assumption which follows from these “outlines of a *Logical Constitutive Model of Cultural Transfer*” is a direct consequence of the research design and research objectives of Transnational Transfer Studies in general. Each paper in this publication – Special Issue on “Transfer and Translation” – presents a particular approach to this new horizon. In the first place, the LCMCT emphasizes the systemic filter function that every kind of “trans-latio” performs during transcultural processes. In this sense, the transla-

tory dimension of cultural transfer is more related to structural aspects such as “sources of second grade,” due to the relevance of third (and more) cultures during re-semanticization. At the same time, talking about translation as a “filter” of any transcultural process also means analysing how translation aspects catalyse the selection of cultural material by individual mediators or institutional agents. That is to say, the “translation dimension” of cultural transfer necessarily embraces micro-historical and biographical elements as well.

The present COMPARATIV delves into the methodological relationship between transfer and translation as historiographical disciplines. It is based on the conceptual design and the paper contributions of the panel, “Transfer and Translation. Case-Studies on Translation Dimensions of Cultural Transfer in Europe in the 19-20<sup>th</sup> Century”, organized and directed by Zaur Gasimov and Carl Antonius Lemke Duque, at the 4<sup>th</sup> European Congress on World and Global History: Encounters, Circulations and Conflicts (ENIUGH), in Paris on 4-7<sup>th</sup> September, 2014. The theoretical introduction to this panel outlined a Logical Constitutive Model of Cultural Transfer, which will provide a framework for the paper contributions published in this Special Issue. Papers cover firstly (1) the reception of Immanuel Kant (1724–1804) in Spain during early liberalism (1813–1828), secondly (2) the reception of the book “Europe” (1928) of the German intellectual Count Herman Keyserling (1880-1946) during the 1920s and 1930s in several European countries, and, thirdly (3) the reception of Vladimir Lenin’s work in Turkey throughout the twentieth century.

Carl Antonius Lemke Duque’s paper deals with the transfer of the critical philosophy of Immanuel Kant (1724–1804) to early Spanish liberalism during the period from the adaption of the Constitution of Cádiz in 1812 till the end of the Trienio liberal (1820–1823). The investigation is framed by an analysis of the discursive echoes of Kant in Spanish newspapers and chronicles within the first part of the nineteenth century, for example in *Mercurio de España* (1784–1830), *Crónica científica literaria* (1817–1820), *El Español* (1835–1848) etc. This frame of discursive analysis is linked to a second focus of investigation which reconstructs the reception of Kantian criticism by the Spanish lawyer and translator Toribio Nuñez Sesse (1766–1834). His version of Kantian critical philosophy was influenced decisively by the translation of Kant made previously by the Franco-German cultural transfer agent Charles de Villers (1765–1815), who held a chair of philosophy at the University of Göttingen from 1811. As the paper shows, the reception of Kant in early Spanish liberalism can be understood as a hybrid fusion of two trilateral transfers.

Focusing on the work of Count Hermann Keyserling (1880–1946), particularly, his book *Das Spektrum Europas*, the paper of Dina Gusejnova explores how the practice of translation contributed to a change in its effect on readers. Translations highlighted the quality of Keyserling’s Europe as a multilingual dictionary, which gives voice to Europe’s subaltern cultures by turning German, French and English into sources for ethnographies of the European South and East. His translators contributed significantly to the fame that Keyserling’s work attained in the 1920s and 1930s in Europe as well as in North and South America. The second half of the paper reconstructs the biographical



trajectories, which united his English, Spanish, and French translators. Gusejnova's main hypothesis is that Keyserling's particular interest in the culture of the Jews and Zionism might have encouraged intellectuals of Jewish background to take an interest in his approach to the genre of psycho-geography.

The paper of Zaur Gasimov and Hasan Aksakal elucidates the transfer of Lenin's work *Detskaia bolezn' levizny v kommunizme* to Turkey. None of the four different translations that were published since the 1960s were prepared from Russian. Turkish leftist intellectuals used the French and English translation while adapting Lenin's key notions to suit the changing Turkish vocabulary. While the ideas roamed and became deeply altered through the "third-language" translation, the political vocabulary of the Turkish language enjoyed a profound process of indigenisation. Based on the permanent exclusion of numerous Persian and Arabic loanwords, the indigenisation of Turkish language deepened the metamorphosis of Lenin's original text in the modern Turkish context. Additionally, the paper analyses the infrastructure of the transfer by depicting translators, edition houses and "the lost-in-translation" phenomena in a Russian (French/English)-Turkish context.