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New Horizons in Translation Research and Education 3

Preface

This volume is the result of the third Translation Studies Doctoral and Teacher Training Summer School held in Granada (Spain) in June-July 2014. The name of the school (Emuni Ibn Tibbon) in this edition pays homage to one of the greatest translators of the Western world, Ibn Tibbon, a native of Granada from arguably the most important Jewish family of translators, who undertook the translation into Hebrew of ethical and philosophical works written in Arabic by Jewish scholars from Spain. For these two weeks again researchers and teachers from five different universities (University of Ljubljana, University of Eastern Finland, University of Turku, University of Granada and Boğaziçi University) organized a summer school that responded to the needs of translator teachers and to those of young researchers in the field of Translation Studies (TS). In the 2014 summer school, we have had the pleasure of hosting guest professor Anthony Pym from Universitat Rovira I Virgili (Tarragona, Spain), whilst the training staff included also Özlem Berk Albachten, Manuel Feria, Lola Ferre, Yves Gambier, Dorothy Kelly, Kaisa Koskinen, Outi Paloposki, Nike Pokorn and Catherine Way. Besides addressing the need to promote high-level research in Translation and Interpreting (T&I) and offering intensive research training in T&I studies for current and prospective TS researchers, this third summer school also included continuous teacher training and, given its location in 2014, included sessions on the contribution of translation to the transmission of knowledge of the Arabs and Jews in medieval Europe and on translating and interpreting in Granada in the sixteenth and seventeenth centuries. With a view to reaching out to the translation industry, we also included a session by a representative of SDL on "What the TSP industry expects of TS training programmes and research". The summer school hosted twenty participants from many countries: Brazil, Canada, Croatia, Finland, Norway, Poland, the Slovak Republic, Slovenia, Spain, Thailand, Turkey and the United Kingdom. This truly international group provided a widespread mixture of training, experiences and research from all over the world.

As in previous editions of the summer school, the final outcome of the dynamic two weeks of sessions, tutorials and more informal exchanges is to help young researchers gain experience in how to publish a research article. All students were invited to submit an article for peer review and publication. The 2014 students were guided, as in previous years through the whole editing process. No concessions were made in the peer review process: each text was reviewed by two anonymous reviewers, and acceptance implied complying with all academic criteria, with all the revision and editing that this entails. Whilst some students have postponed their publication and others have decided to publish elsewhere, this joint effort has led to this volume, which reflects the diversity of the students' research projects.

The six articles collected in this year's edition explore an interesting range of topics from literary to legal translation with a variety of approaches. The first two articles consider the role of translators in very different ways. The article by Urban Šrimpf situates Slovene

Enlightenment translation in European translation currents before focusing on Linhart, the driving force behind drama translation in this period, by contextualising his translation project and its repercussions. The under-researched role of the ghost translator is discussed by Kristina Solum. Her twofold approach discusses the concepts of multiple translatorship and of the "ghost" in literary translation practice and, secondly, presents a preliminary survey about ghost translation among literary translators in Norway which may pave the way to a wider study in the future. The following three authors turn their attention to different aspects of literary translation in specific works. Laura Nurminen draws our attention to the translators' strategies when dealing with code-switching and how these relate to the text's cultural integrity in the Finnish translations of Chinua Achebe's A Man of the People (1966) and Things Fall Apart (1958). Despite the varied use of strategies by the two translators studied, the author has concluded that both of them show considerable sensitivity in their approaches. The unconventional fiction of the Polish-Jewish modernist writer Bruno Schulz and his literary imitators is the subject of the article by Marta Crickmar. After defining which stylistic elements are responsible for shaping Schulz's unique style, she describes which of these elements have been adopted by the followers of Schulzian stylistic tradition, Stefan Chwin and Olga Tokarczuk. To complete this study, the author has analysed the translations of Schulz by Celina Wieniewska, John Curran Davis, Philip Boehm and Patrick John Conrness in order to ascertain which strategies they have used. Turning to poetry, Telma Franco Diniz describes the process of translating the collection of children's poems Ou isto ou aquilo (1964) by Brazilian poet Cecília Meireles (1901-1964) from Portuguese to English. One poem, "Passarinho no sapé", was selected for analysis based on the semantic, prosodic, metric and phonic elements. Particular attention is paid to a detailed description of the translation process by the author of this article, a Brazilian Portuguese native speaker, together with the translator and poet Sarah Rebecca Kersley, an English native speaker, and the problems they encountered.

Finally, Sinclarian extended units of meaning in Croatian and British English legal agreements are analysed and discussed by Katja Dobrić Basaneže. By focusing on sale and purchase, lease and right of habitation agreements, the author highlights the difficulties which these extended units pose, particularly as they are often omitted from dictionaries and other resources. The results of the analysis of the translations rendered by two practising court translators underline the importance of dealing with these units properly, to avoid the serious consequences that translation errors may provoke.

This is the third volume in this series introducing not only new scholars and new voices in Translation Studies, but also new views on TS research. The articles by the 2015 students from the fourth summer school in Finland have already been submitted and will undergo the same procedure described above. As this initiative gains momentum, and the summer school participants become increasingly diverse in geographical provenance and in their research, we eagerly await the scholarly contributions of yet another generation of promising young researchers and translator trainers.

Kaisa Koskinen and Catherine Way

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Section One

Enlightenment Translation: The Birth of Slovene Secular Drama[1]

Urban Šrimpf, University of Ljubljana

ABSTRACT

This article discusses translation during the Enlightenment in Europe, focusing on Slovene Enlightenment drama translation and its connections to broader European translation currents. The Slovene Enlightenment (1768-1830) is of interest because Slovene secular drama was founded in 1789 and 1790 exclusively on the basis of two comedies translated from German (Richter) and French (Beaumarchais) by Anton Tomaž Linhart; the first original play written in Slovene was not staged until 1868. First, Enlightenment translation in France and the German lands is presented. Second, the background of the Slovene Enlightenment and translation tradition is introduced, and then the focus shifts to the main force of the Slovene Enlightenment: Linhart. Finally, his translation project is briefly exemplified and contextualized, and its reverberations are discussed.

KEY WORDS: Enlightenment translation, drama translation, literary history, translation history, belles infidèles, Venzky, Linhart, (pseudo)originality

1 INTRODUCTION

The mathematician and philosopher Jean la Rond d'Alembert – who together with Denis Diderot edited the Encyclopedia—wrote in his Remarks on the Art of Translating (1763) that "well-made translations are the fastest and surest way to enrich languages" (Delisle & Woodsworth 2012:21). Indeed, translations during the Enlightenment were considered tools to embellish languages or to development vernaculars. D'Alembert's remark is especially important for vernaculars spoken by peoples under foreign rule, peoples that lived with foreign officials, upper class, language, and culture – like the Slovenes under the Habsburgs.

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[1] The article has been peer-reviewed.

However, the role of translation in this period and especially its translation theory and practice goes beyond "enriching languages." Translation during the Enlightenment was a battleground of nations, languages, and politics, an issue in philosophical and literary debates, and a clash of old and new ideas. Translators influenced not only local language, literature, literary history, and historiography, but also how people thought, and perceived and interpreted their reality – especially in the case of Slovene in the eighteenth century.

In 1789 and 1790, two translations into Slovene were published. One was immediately staged by the first true and most important Slovene enlightenment thinker: Anton Tomaž Linhart. These were the first secular theatre plays in Slovene and their aim was cultural and political: in an enlightened spirit, they showcased the difference between the ruling and the governing class as a call for emancipation. Linhart found the perfect spot to do this: on the only theatre stage in Ljubljana, at the German theatre. Because of their genre-forming and emancipatory importance, these translations are often regarded as (pseudo)originals.

2 ENLIGHTENMENT TRANSLATION

"Enlightenment translation" is used as a chronological term for translation practice and theorizing about translation. It does not mean "enlightened translation" because not all Enlightenment translations were enlightened in the sense of the French philosophes (Voltaire, Diderot, d'Alembert, Holbach) or other thinkers around Europe, who agreed on an ambitious program of secularism, humanity, cosmopolitanism, and above all freedom in its many forms (Gay 1973:3). Here I follow Kant, who declared in 1784 that he was not living in an enlightened age but in an age of enlightenment. It is difficult to talk about a theory of "enlightened translation", which would involve quite different concepts, such as the elegant French belles infidèles translations (also in English), the German practice of a many-layered usefulness (Venzky 1734), the German and Swiss foreignizing practice of recognizing the Other – regarding personal, authorial poetics, and linguistic, formal features of the source language (Gräber 2007; Zuber 1994) – and the middle ground of Dryden and his search for a "golden mean between the author's spirit and the translator's cultural standards" (Oz-Salzberger 2006:390).

Translation during the Enlightenment was more a matter of "transformation" (Frank 2007b) rather than adherence to critical reasoning, educational purposes, common sense, and pragmatism. Enlightenment translation can be seen as a period of transformation from the rationalist theory of language (derived from Descartes or Aristotle), in which all human languages are governed by a universal similarity in which the relation between thought and a single reality is transmitted via language, making them intertranslatable, to a particularist approach that took over in the second half of the eighteenth century (culminating with Romanticism, Schleiermacher's translation theory, and the concepts of vernacular and authorial genius). The first approach is marked by the French translation tradition, and the second by the German.

2.1 The French Tradition

During the eighteenth century (the Enlightenment's "development varied from country to country, from the turn of the eighteenth century in England and France until the mid-nineteenth century in some parts of Eastern Europe"; Delon 2001:vii), the predominant cultivated language of Europe was French. It was spoken at courts, and scholars across Europe read Greek and Latin classics in French. French books were printed in Germany, Holland, England, and Italy, and texts were translated from English, for example, into German or Italian via French. Such indirect translations obscured the reading and examination of original authors and their texts and spread the influence of French poetics and morality (Gräber 2001:633). A mixture of military, economic, and political power, Descartes' philosophy, the development of French language and literature (and theatre) in the classicist period (e.g., Racine, Moliere, and Corneille) spread across Europe and established French as the vehicular lingua franca. But the goût classique (or bongoût or esprit) of the French court was crucially influenced by translation with the concept of the belles infidèles, which was a major (if not dominant) translation practice in France during the Enlightenment and highly influential throughout Europe.

The belles infidèles were translations made as though the author were living in contemporary France, with its morals, poetics, and mindset: the original's wording or intention could be (drastically) changed or augmented. They were a result of the formation of standard French, especially prose, in the sixteenth and seventeenth centuries against the prevailing use of Latin and a reaction to academic (annotated and complicated) reader-unfriendly translations. The poet Joachim Du Bellay published his influential Défense et illustration de la langue française in 1549. This treatise laid out the poetics of vernacular, literary French and condemned the use of such translations as unable to promote stylistic elegance or enhance French in any way, except for transmitting knowledge (Candler Hayes 2007:37-38). Translation was thus initially forced into a "shadowy existence" (Gräber 2007:1520). However, a century later – through influential translations by poets like Jacques Amyot (who translated Plutarch in 1559) or later François de Malherbe (who translated Livius in 1616 – translation "had become not only a force in the shaping of literary language but also a leading indicator of language change" (Candler Hayes 2007:38).

In 1635, Valentin Conrart founded the Académie française and translation became a factor in cultural politics: it was used to further the elegance, logic, and clarity of French, especially prose. This was done with the help of the belles infidèles. Although such translation is often regarded as the epitome of free translation, it was not only a translation technique or even a theory of free translation. The belles infidèles gained immense importance due to their formative role for vernacular French versus Latin. Translators started translating classics as though writing in contemporary French. However, they wanted to prevent the Greek and Latin authors from being "ridiculed" and compared to the modern way of life, morality, and taste; they wished to "clothe" them in the fashion of contemporary France (Gräber 2007:1522-1523). This is seen in Nicolas Perrot d'Ablancourt's (the translation authority of his time) dedication to Louis XIII introducing his translation of Thucydides. When he writes to the king of two great foreigners having learned his majesty's language to have the honor of speaking with him (Movrin 2010:99), he not only states that the translation is altered and updated, but that it also exhibits a strong desire to express the

essence of the original. Translation is regarded almost as metempsychosis; the author is reborn through the translator. Therefore, the belles infidèles are a constructive two-sided paradox, with a double bind of both the cultural conviction of superior French taste and deep humanist admiration for the old masters, as well as a mixture of the translator's (personal) arrogance and (honest) humbleness.

The belles infidèles influenced French most between 1625 and 1665 (Zuber 1994) – when original writing gradually replaced artistic, original translation depending on classical authorities – but their influence on translation practice remained strong during the eighteenth century. Not even the quarrel of the Ancients and the Moderns that started in the early 1690s could shake them because one of the main objectives had already been met: the modern and inventive use of French. Translation, in a sense, reached its peak of originality.

In the eighteenth century a new (theoretical) perspective on translation emerged through Voltaire. In a letter from 1720, Voltaire wrote to the translator and scholar Madame Anne Dacier (the following transitions are Lefevere's) about translations of Homer: "I am […] convinced that nobody will read them unless they [the translators] soften and embellish almost everything because, Madame, you have to write for your own time, not for the past" (Lefevere 1992:30). This clearly shows the main objectives of the belles infidels as well as reading and translation expectations. However, forty years later, when Voltaire translated Shakespeare again so readers could compare his work with French authors, his stance changed significantly:

> To make this a fair trial I have to produce an exact translation. I put into prose what is prose in Shakespeare's tragedy and I used blank verse where Shakespeare uses it. What is lowly and familiar has been translated in the same way. I have tried to soar with the author where he soars and I have taken great care not to add or take away anything where he is turgid and bombastic. (Cited in Lefevere 1992:40)

This change is crucial. As they stand, the quotes indicate that French self-confidence and self-sufficiency was shaken, but the truth is quite the opposite. Voltaire wanted to translate Shakespeare accurately to show "his countrymen that they had no idea what Shakespeare was really like, and would be appalled if they had" and to expose the "horrible barbarity" of some of his passages that never would have entered the mind of French authors (Griffin 2009:390). Nevertheless, this (negative) example points to a new kind of translation practice in which the imported text is seen and esteemed as foreign and, at the least, bearing a mysterious allure. The originals were not mere models or means of improving the language or tools with which to show the elegance of the target language, but sources of new ideas and worldviews. The novelist and dramatist Pierre de Marivaux therefore criticized the beautiful but unfaithful translation of Thucydides by d'Ablancourt as obscuring the complexity of the original and the historical relevance of its context. Voltaire's correspondent Dacier was also, at least in her theoretical writing, more aware of the upcoming paradigm: she sought ways to articulate links between originals and translations that are distinct and respect differences rather than subsuming or disguising one as another (Candler Hayes 2009:134).

2.2 The *German Reaction*

Around 1800, German was also defined by a "culture of translation" (Oz-Salzberger 2006), searching for its own unity, rules, and poetics—not only against Latin, but also against French dominance and the resulting intellectual lag. A crucial role was played by religion, philosophy, literature, and translation. For the German lands, this can be shown with the help of the Leibniz–Wolff–Gottsched triad and the Leibniz–Wolff "school philosophy".

Leibniz wrote his major philosophical and mathematical works in French or Latin, but also wrote about his native tongue in German. Around 1697, Leibniz (1908) discussed the use of German, recognizing the advancement of the German-speaking countries (loosely united in the Holy Roman Empire) regarding science, literature, and warfare, and (fore)seeing their future role in Europe connected with the use of an appropriate vernacular. His pre-Enlightenment voice called for general exercising of the mind (*Verstandes-Ubung*), regardless of education or class, through language because language is a "mirror of the mind" (Leibniz 1908:327). Christian Wolff, a rigorous follower and admirer of Leibniz, is known for his project to conceptualize almost every subject matter of his time. He sought to categorize, explain, and put into terms every subject matter that mattered. He not only systemized Leibniz, adapting him for the general public and introducing a "logical cleanness and methodological reasoning that was once referred to by Kant as the spirit of thoroughness" into the German language and thinking, but also wanted to conceptually manage public order and housing, promote resilience for work, and regulate the role of poets in society or churchgoing (Vorländer 1911:161-162). His project also involved translation. His philosophy, following Leibniz's *Recommended Thoughts*, constantly formed new terms for notions derived from Latin and French or newly formed in German that were almost instantaneously accepted into the language. The writer J. C. Gottsched, who wrote the first systematic treatise in German on poetry,[2] already thought of German as superior to other "living languages" in expressing particular thoughts, echoing a new German self-confidence and a resentment towards France and French because of its supremacy. Although the Enlightenment initially regarded languages as generally equal, he believed German was grammatically more sophisticated in word formation and prefix use (Huber 1968:18-19). Gottsched thus marks the upcoming transformation towards the particularist strand in language theory, where the author's individuality, the language, and the landscape – or, as D'Alembert later put it in 1763, the genius of a language – started to erode the Classicist-French conviction.

For translation studies, an important figure is the scholar Georg Venzky, a follower of Gottsched and a member of his circle in Leipzig (the Leipzig school). He marks the typical Enlightenment translation discourse, where the main function of translation becomes pragmatic, didactic, and utilitarian. Translations were to attain an educational goal, introduce foreign literary concepts, and further new ideas not covered by domestic authors – and, above all, be useful. In Venzky's text, usefulness (*Nutzen*) functions almost as a guideline. He still derives his proposals from classical distinctions (e.g., *ars* and *artifex*; cf. Rener 1989:324) and in the spirit of the *belles infidels* states that the original author should sound as though he had been born and raised in the target-language culture, but usefulness

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[2] *Versuch einer critischen Dichtkunst vor die Deutschen*, Leipzig 1730.

is a new category of awareness. Venzky defined a translator as someone that clothes "useful writings" (*nützliche Schriften*) in other languages, referring to "usefulness" for the language (Venzky 1734:66), "usefulness for humanity" (ibid.:72), "indescribable usefulness for the reader" (ibid.:73), and usefulness of translation for our "nearest" (ibid.:99).

According to enlightened universality, language is a way to express thoughts that are essentially arbitrary (although idioms differ in all languages) and equal for all regardless of their nationality, and therefore the translator must search for expressions of equal value (*gleichwertig*) in the target language (Konopik 1998:106-107). Whereas Gottsched did not regard translation as an art, but merely a (beneficial and important) rhetorical exercise, Venzky tried to convey the complexity of translation and the artistic difficulty of finding the same text effect in another language. Although Gottsched often spoke about translation, he did not formulate a concise treatise. Perhaps Venzky thus felt obliged to formulate something more systematic on the Leipzig school's translation practice. He presented the German[3] principles on translation theory and practice in his lengthy article *The Image of a Skillful Translator* (1734), offering a view on translation as something that can be learned and taught, but also criticized. He leans heavily on Gottsched's guiding translation rule of conceptual analogy (*begriffliche Analogie*) (Huber 1968:32), which advises that the original must be transferred into the receiving language without the translator's interpretation and following the target-language rules – disregarding the original's form to transmit the intelligibility of the source text.

The focus in the German-speaking lands was on diversity (in part as a reaction to French cultural domination), the possibility of learning from other vernaculars (not only the Classics), and the triad of content–form–spirit (*Gehalt*, *Gestalt*, *Geist*) between 1730 and 1770. First, Gottsched and Venzky focused on transmitting the (useful) *content* of the text with the best possible conceptual analogy between the source and target text, then – with the intervention of the Swiss faction in Zurich by Breitinger and Bodmer[4] – the focus moved to the text's particularity: its special artistic and *formal* features. The argument between Zurich and Leipzig began in the 1730s through discussions around Milton's *Paradise Lost* (1667). Gottsched – not a particular fan of Milton – argued that the first translation of 1682 followed the original verses too slavishly, wounding his sense of good German. In his (enlightened) rationality and duty to his system of rules for the new German language, he also regarded Milton as a poor example of a source language and not worth translating. On the same grounds he dismissed Bodmer's new translation. The philosopher and writer-poet Lessing, who also called for an almost professionally educated translator and introduced the (German) virtue of philology to translation, further attacked this rigidity of the target language. He called for a search for the spirit of the original, viewing translation practice influenced by enlightened ideas and rules for a new language (like Venzky's) as dangerous deviations from the original. However, Lessing heralds the later romantic paradigm of translation theory, as laid out by Schleiermacher.

German was being crucially developed within the Enlightenment framework: education through diversity, the possibility to learn from other vernaculars, the philological

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[3] In British countries, the prevailing translation practice was influenced and governed by French translation poetics (see Candler Hayes 2009).

[4] *With their Kritische Dichtkunst (Critical Art of Poetry).*

(linguistic) reverence of originals in combination with artistic translation, and the approaching pre-Romantic enthusiasm for the foreign. The case of Johann David Michaelis and his 1759 essay, which won the annual prize from the Berlin Academy, is significant. It was published one year before Voltaire once again translated Shakespeare to point out to his fellow countrymen the playwright's "horrible barbarity". Crucial parts of his *Influence of Opinion on Language and Language on Opinion* are dedicated to translation, and it accuses French translators of taking excessive liberties and warns against domestication and complete adaptation of the text to target-language conventions. He preferred foreignization of translated text rather than familiarization or simplification, and as a translator wanted such translations to alert readers to "unique traits of the source text and its cultural contexts" (Lifschitz 2010:34-36).

2.3 The Slovene Situation

In the Slovene lands there were no (theoretical) considerations on the role of translation,[5] but both the German and French-speaking traditions resonate in Enlightenment translation. Linhart played a major role in this. In central and western Europe, translation was regarded as a signpost of the transformation from a universalist to particularist view on language, whereas Slovene translation was an attempt at cultural emancipation with application of theoretical premises in practice, particularly utilitarian, cultural, and political ones.

In Slovene history, translation was used as a tool for emancipation, language-creation, education – and oppression. Slovenes were constantly split between domestic and foreign, wherein authority (and language and culture) came from outside. This began with Christianization in the eighth century, when the Slovene lands came under the rule of what developed into the German Holy Roman Empire and lasted for more than a millennium. Until the nineteenth century, the key to both emancipation and subjugation was translation. The clerical translation led the Slavs into the new Christian world order and rites; translations of confessions, hymns, and other material were the major source of written Slovene until the Reformation in the sixteenth century. The Reformation was crucial for Slovene because language standardization began with the first two (religious) books in Slovene (1550) and partial and complete Bible translations. Between the Reformation and the eighteenth-century Enlightenment, the Counter-Reformation and its Baroque extension set in. After the first Counter-Reformation publications in the early seventeenth century, there came a lack of printing and a stark recession in Slovene-language book printing; in 1607, the last remnants of Slovene were removed from the school curriculum (Slodnjak 1958:69). Theatre in Slovene was limited to some religious plays translated from Latin or German and staged in the streets of Ljubljana; and some Passion plays (outside the capital). Viennese censorship was extremely strict, and the general atmosphere was under the predominant spirit of the Counter-Reformation. Under the pressure of Prussia as a new and in many ways progressive and enlightened European power, the Habsburg Monarchy had to adjust. From the 1750s onward, reforms under Empress Maria Theresa (1717-1780) took shape, raising the cultural and social status of people in Slovene territory. These reforms ranged from agricultural improvements, formation of a standing army, and introducing

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[5] Apart from some comments on Bible translation (collected in Stanovnik 2013:73-84) and a few words that Linhart wrote to a friend.

new taxes, governmental offices, and centralized censorship to new penal and legal codices, reduction of socage, feudal rights, and ecclesiastical privileges – and, above all, mandatory schooling (Legiša & Gspan 1956:349).

In 1768 the priest Marko Pohlin published the first scholarly grammar of Slovene, written in German and featuring rules for writing Slovene. This marks not only the beginning of the Enlightenment for the Slovenes, but also the beginning of recognizing the vernacular as the language of the Slovene lands and a call for its usage. Some years later the first collections of Slovene poetry – titled *Pisanice* (Easter Eggs) – were released (1779-1781) with translations following the *belles infidèles* (from Greek, Latin, Italian, French, and German). Other important documents for Slovene at the time included a new Bible translation, a Slovene-German-Latin dictionary, and a German-Slovene dictionary with a Slovene-German appendix. Although these books were important, there was still no major original Slovene text production. Standard Slovene developed based on religious texts and their translations, and clerical paratexts as a mixture of original writing, interpretation, and translation or adaptation.

Just as Leibniz admitted to the poverty of German culture and was aware that it lagged behind the French *esprit*, Slovene lagged behind Austrian culture, which lagged behind German (which lagged behind French). In this area, the eighteenth century was a mixture of Baroque, early Enlightenment, and Proto-Romanticism, the official language was German, the newspapers were in German, and the ruling classes spoke German or Italian (in the Inner Austrian province of Görz). Most common people could not read; general school attendance became mandatory only in 1774. The only Slovene (pseudo)literary production was driven by religious aims and led by enthusiastic clergymen (with the only real chance for education) that had the best intentions but did not further new, emerging ideas (cf. Melik 1981:516). The revolutionary ideas had to be integrated into a culturally and poetically unwelcoming environment. This feature is a central ingredient of the Slovene (translation) culture in general and also central for understanding how translation could be so highly regarded. It is no coincidence that *translation* itself could form a new literary genre (drama) in Slovene and simultaneously be interpreted as *original writing*. In such circumstances, translation was *the* fundamental and pragmatic tool to break the existing inertia of cultural underdevelopment and introduce enlightened, groundbreaking, shaping ideas into Slovene territory. Since its beginning, Slovene was connected with translation at its core. It shaped the standard language and (because political and economic emancipation was impossible) was the only way of maintaining the continuity of the Slovenes as a nation without a national government. Throughout history, translation was an "incision" (Dolar 2012:65) into the flesh of the dominating order, whether connected to oppression (as in Christianization and the Counter-Reformation) or a spiritual impulse, as the novelty of the printed word during the Reformation or under the influence of the Enlightenment.

3 LINHART AND THE SHAPING OF SECULAR DRAMA

The Enlightenment initiated a crucial period in Slovene emancipation, the "national rebirth" of the Slovenes with the help of a few enthusiasts: clergymen (Marko Pohlin, Feliks Dev), the literary patron and industrialist Sigmund Zois and his circle, and the official, historian,

poet, and writer Anton Tomaž Linhart (1756-1795). Linhart is the most important enlightened thinker in Slovene (literary) history (Pirjevec 1997:44) and one of the few great men of Slovene history (Dolar 2012:66). He was the son of a German- and Czech-speaking Moravian from a line of townsfolk that worked at an aristocratic Carniolan estate and a local Slovene widow. Because of his interest in classical languages, German, history, and geography, he joined the Jesuit order and their school and later entered a Cistercian monastery. He left it disillusioned and with a completely different worldview: that of a soon-to-be Enlightenment deist. He decided on a career as a bureaucrat and studied in Vienna, returning in 1780. Linhart first worked for Ljubljana's bishop, then as an education official. He managed to establish twenty-seven new schools around Carniola and founded a library that later became Slovenia's central, national library. In 1781, he was also the first speaker at the first inaugural meeting of the first Slovene scholarly academy (active from 1693 to 1725). Afterwards, he was appointed a secretary (today's equivalent of a minister) in the local government. His demise, however, is rather murky: he was not granted an official burial and was denied an epitaph. He died unexpectedly of an aortic rupture at age thirty-nine and refused last rites (Gspan 1950; Grdina 2005; Koblar 2014).

Due to the linguistic and cultural circumstances of the period, at first Linhart could envision realizing his literary ambitions only in German, and his first poems, from his years as a pupil at the Jesuit College, were in German. Afterwards, while in Vienna, he wrote a complete German play (with the English-sounding title *Miss Jenny Love*, 1780) in the manner of Shakespeare, as evident from its dedication. In fear of censorship he arranged for it to be printed in Germany. This is symptomatic of the time; it was the first secular dramatic play written by a Slovene, but in German. In his later collection of poems *Blumen aus Krain* (1781), Linhart translated Slovene folk songs and poems written by Slovenes or translated from Italian (Metastasio), French, Latin (Horace), and English (Pope) into German. In 1788, Linhart published a historical treatise on the South Slavs of Austria (part two in 1791, both in German). German and French culture also resonate in Linhart's correspondence and translation: he wrote letters to his friends in fluent French and German, and he translated his genre-shaping translations from German and French. In 1788, he abandoned German for his literary work (for historiography German was still useful to reach a wider audience). His cultural-linguistic turn was more than symbolic: he bought up all remaining volumes of his early German works and burned them (Koblar 2014).

In 1789 and in 1790, Linhart produced two drama translations: *Županova Micka* (The Mayor's Daughter) from *Die Fledmühle* (The Country Mill) by Joseph Richter and *Ta veseli dan ali Matiček se ženi* (This Merry Day or Matiček's Marriage) from *La Folle Journée, ou Le Mariage de Figaro* (The Mad Day, or The Marriage of Figaro) by Beaumarchais. At that time, Slovene secular theatre was practically nonexistent. There was only the work of the religious branch of semi-literary production: there was the *Passion of Christ of Škofja Loka* (around 1721); the Jesuits had pious plays that in some cases were translated into Slovene and staged at their college or in the streets (reports of such events date from 1657 onwards); and some attempts by Baron Zois to have traveling Italian theater groups sing his arias translated into Slovene met with "great public enthusiasm" (Kocijančič 2007:15). On the other hand, there was a rather steady German theater.

Linhart's understanding of the international spirit was of course not comparable with that of prominent German, French, or British thinkers, writers, and philosophers, but for the Slovene space and time it was almost revolutionary. Linhart knew how to make the most of his enlightened situation in the circumstances of the cultural lag with the help of translation, whereas in Europe the Enlightenment was already in decline. Nevertheless, his plan was brilliant; he carefully negotiated his translation into history. Linhart picked a minor author, today forgotten, when he wanted to stage the first Slovene play because he knew that it would pass the strict censorship. When he studied in Vienna, Joseph von Sonnenfels was the main theatrical theorist and censor, and he accepted Richter's plays, among them *The Country Mill*, which was staged at least six times while Linhart was there (Gspan 1950:462). Richter was a Viennese journalist, Baroque playwright, and writer, most notably connected with the *Letters from Eipeldau*, a collection of fictional travel reports and images of everyday life in Vienna experienced from the point of view of a simpleton or peasant. He also wrote numerous plays that were staged regularly and often (the first ones were awarded royal prize money). He published extensively on various topics – from historical works to pamphlets of greatly varying quality. Nevertheless, a contemporary described him as always being a "friend of truth and enlightenment" (Wurzbach 1874:59).

Linhart foresaw that the simple plot of a nobleman, already engaged to a rich widow, trying to seduce an honest girl from the lower class with the help of a fake engagement, would be understood by even the most uneducated viewers in Ljubljana. At the beginning of the play, the nobleman's plan is discovered by coincidence when the widow and virgin meet and discover that the same gentleman is courting them. Then the two women embark on a journey of revenge that eventually humiliates him and bring the pure and righteous girl together with a local farmer that has "such a nice house and lands that one's heart begins to smile if you look at it" (Richter 1777:3).

Linhart ingeniously used this plot to strengthen the ambivalence of class struggle between the (Austro-German) upper class and (Slovene) lower class – the first in the form of the nobleman, his friend, and a dubious notary (three men), and the lower class represented by the virgin, her father, a rustic but honest young farmer, the German-speaking widow, and a noblewoman. In his translation, Linhart sharpened and polarized the play wherever he could to emphasize the difference between the ruling German-speaking noblemen and the lower class of village folk and peasants (and the good noblewoman), but at the same time followed the original. Although he is also considered a devotee of the Enlightenment with his manifold work, Richter presents the socially critic plot of this play to the audience in a Baroque or Rococo literary manner to entertain the Austrian court, whereas Linhart peels the richness of the original's language off and introduces it to the Slovene audience in the colloquial speech of the outskirts of Ljubljana. This not only makes the play more understandable to those in the theatre or listening to a Slovene play for the first time, but also audibly enhances the enlightened idea of illustrating the difference between the educated (higher) and uneducated (lower) classes to promote a change (cf. Fikfak 1981:38). In doing this, he is quite radical.

Linhart goes as far as to omit qualitative denotations of wine (e.g., *der alte vierziger*) that the virgin's father possesses, although the translation transforms him from a rather rich miller into a village mayor. Only when the counter-deception (the nobleman humiliated) is

fulfilled at the end is the women-and-locals faction allowed to call for "good" wine. Linhart emphasizes the problem of lack of education by translating the locals into illiterates (in the original, the entire lower class faction can write), where the mayor's ability to "write" (i.e., hold a feather) his name with an *X* is considered something worth noticing (especially when imagined on stage, during a play). He transposed the play to the outskirts of Ljubljana to show the difference between the nationally and morally corrupt city, where the German and Italian nobility (or the Germanized Slovene upper class did not use Slovene) lived versus the pure and good Slovene peasantry, who had to be educated. He omitted puns for the Viennese court about fashion, using laconic text that emphasized the class difference. When Linhart returned to Ljubljana, he also established a group of theatre-loving citizens to stage the translation; he was also the performance's director and was its prompter. His action was justified: the play was a complete success and the (German) theatre was crowded. For 1789, the theatre – with a capacity of about 700 – was particularly large. Considering Ljubljana's population of about 10,000, the influence of a full house was of crucial importance. Linhart continued his project of furthering Slovene emancipation and emphasizing the foreign nobility's privileges when he translated one of Europe's most controversial theatre pieces: Beaumarchais' *Figaro*. Written in 1778, its Parisian premier was in 1784. In the following two years on the brink of the Revolution, it was staged about one hundred times. Although Linhart changed the plot and shortened it drastically, he probably knew that it would not reach the stage—but it could be published, and that was enough for posterity and literary history. However, there is unconfirmed but probable information that it was staged by workers in foundries owned by Zois (Gspan 1975:51).

Linhart's *The Mayor's Daughter* was staged in 1789 and constituted Slovene secular theatre because it was the first secular play, a small comedy, staged in Slovene. The second piece – more important in terms of length and complexity – was published in 1790 but staged only in 1848, again at a crucial turning point, at the dawn of the Spring of Nations. The first original (untranslated) Slovene play was staged around 1868. Nowadays, Linhart's translations still stand alongside originals in Slovene literary history and are thought to be originals: the most prominent, widespread, and best-selling high school textbook states in its outline of Linhart's life that he actually "wrote" the first Slovene theatre play (Ambrož et al. 2009:338).

4 THE LEGACY OF LINHART'S TRANSLATIONS

Below I show how such a misconception – giving a translation the status of a (pseudo)original – can occur or even be furthered (e.g., by scores of scholars and teachers during a time span of over two hundred years). Linhart himself published both pieces with clear references to their secondary nature as translations: both title pages give the original titles – and in the case of *Figaro* the author as well.

In 1963, letters by Linhart (addressed to Karl Gottlob von Anton, a German scholar that studied Slavic languages and history) were found in Prague by chance. These state for the first time what Linhart said about his translation work.[6] In two letters written in German,

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[6] His statements are not included in the translators-on-translations reader by Stanovnik (2013).

he says he "fabricated" (*verfertigen*) a Slovene play from German and later on "nationalized" (*nationalisirt*) a comedy from French. Therefore, only scholars after 1966, when the letters were published, knew of these findings by Gspan. Nevertheless, his statements have not made any real difference to what literary historians said before and after about what was done.

After its initial staging, Linhart's translations were restaged many times and continue to be performed; they were reprinted *under his name* very often (more than thirty times, cf. Lah 2005), incorporated into new plays, most notably into a play that seeks to reenact the circumstances of the first staging of *The Mayor's Daughter* called *Kranjski komedijanti* (The Comedians of Carniola) by the playwright Bratko Kreft in 1946. They were modified (passages were sung; Bleiweis 1864), linguistically changed, or updated (Smole 1840; Gspan 1950; Milič 2001) and partially or wholly translated into foreign languages: into German (1965), English (1967), Serbian (1979), Italian (1975), and Hungarian (1973, 1975). Particularly interesting is the fact that the Slovene Academy of Theatre, Radio, Film, and Television staged the English translation of *The Mayor's Daughter* for American students and for Slovene emigrants in the US as late as 1967 to promote Slovene culture.[7] Regarding the originals from which Linhart translated, *The Marriage of Figaro* had almost been erased from (literary) history by *Matiček's Marriage.*   The translation had the power to entirely displace the original French work, one of the most important comedies of literary history. Its complete translation into Slovene was not published until 1989 – paradoxically, to celebrate the two-hundredth anniversary of the staging of *The Mayor's Daughter.* With *The Country Mill*, the situation is similar or worse; the author of this article had to order a digital reprint because, although the play literally represents the basis of Slovene secular theatre, there was only one copy of the original play in Slovene libraries – probably the one Linhart bought in Vienna – that can only be viewed in the manuscript collection at the National and University Library of Slovenia.

The first translation by Linhart, *The Mayor's Daughter*, was an immediate success. A prominent and regularly quoted review published the next day praised the actors and the sound of Slovene in the translation, and predicted that posterity would praise them in literary annuals. The translation is said to be "felicitous" (*treffliche Übersetzung*) and in line with Carniolan custom, and it managed to show that Slovene could be successfully used (equally to other, far larger Slavic languages) for the purposes of comedy (*Laibacher Zeitung*, December 29th, 1789). From here on, one can trace a spiral of descriptions, interpretations, and conceptualizations by various literary, theatre, history, and linguistic scholars of what Linhart might have done with the two original texts by Richter and Beaumarchais. One can read that it is a "monument" (Kopitar 1808), an "adaptation" (Čop 1831; Slodnjak 1958; Kos 1984; Kmecl 2005), or that it was "Slovenized" (Bleiweis 1848). A newspaper review states that *The Mayor's Daughter* should have been staged like Linhart "wrote" his "pristine work" (*Slovenski narod* 1905), that it was "localized" (Wollman 1925), it was "made ours" or is a "consistent translation" (Kidrič 1929-1938, 1938), "domesticated" (Kralj 1956), a "translation" (Kreft 1960; Gspan 1967; Kos 1984), a theatrical adaptation (Zupančič 1972), "more than a translation" that creates a lively image of life in Carniola (Kalan 1979); that it is "new work"

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[7] For exact titles, a bibliography, and further reading, see Gspan (1950, p. 462 ff.) and Lah (2005).

because it transforms the work from a Baroque and Rococo milieu into a enlightenment discourse (Fikfak 1981), a "re-working" (Kos 1998; Honzak 2010), or something "complemented" and "made ours" (Kos 1998).[8] Even in Linhart's collected works, edited by Gspan in 1950, it was first thought that Linhart "wrote" his translation(s). No wonder that the most popular textbook chose the some verb.

The descriptions, the list of synonym, should be read as a consequence of the importance of Linhart's Enlightenment achievement: in a time not particularly welcoming for national emancipation, he had the power to imagine an alternative, to show the common people and the nobility in a comical manner their agricultural, political, and cultural serfdom. He chose the most direct channel for transmitting (cultural-political) ideas and ideals to stage his emancipatory policy: the theatre (one should remember the metaphor of the theatre as the mirror of society). Moreover, his project was a somewhat organic part of the literary (and religious) translation history of Slovenes and the constitution of a national culture through language.

Why then could so many reprints of Linhart's translations be issued without mentioning the original writers? Translation simply took the place of the originals for "higher purposes": the constitution of an indigenous literary canon. In a canon that lacks original texts and in traditional literary history (without translation studies), the borders between (important) literary translations and originals become blurred. As shown in section 3.1, the cultural and political development of the Slovenes demanded that, instead of original texts, until the end of the Enlightenment (as late as 1830) translations had to be regarded as the pillars of culture and language, and every language of a cultural community worth being called a cultural community had to have its own (original) "genius." Although Linhart translated rather faithfully and clearly stated what he had translated, interpreters of Linhart's translations focused particularly on the more adopted parts of the translations (title, dialect, names, omissions), which then more easily created the phantasm of originality.

Attributing originality to translations or to crucial parts of them that then engulf the entire interpretation of the translation technique or even over-interpreting translations still echoes today and in popular textbooks because it is almost a question of chance (or ignorance) which scholars and previous studies are consulted or taken into account. This is even more surprising when looking at the years after 1830, when original production started to replace and grossly outnumber translations in publishing (and in literary discourse), and when growing nationalism and national emancipations began to thrive in the spirit of the Spring of Nations. Then there was a period when translations were looked upon suspiciously: as dangerous, inartistic, and unoriginal (Stanovnik 2013:96-128).

Although there was no theory of translation nor a real theoretical translation discourse, an agenda can clearly be seen in Linhart's translation practice. Linhart's plan was a practical synthesis of the two poetics from the languages he translated: he clothed the originals in Slovene dialect and transposed the plot into a contemporary locality and at the same time opted for a faithful translation strategy, recognizing the original text. *The Mayor's Daughter* entered into literary discourse in the year of the French Revolution, during the Slovenes' search for a national mode of expression. The day after the premiere saw the first

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[8] Cf. Šrimpf 2012.

review, and at the same time inscribed itself into a broader context of a general translation tradition that functions as a filler for absent indigenous and original text production. This occurred once again at a particular, crucial time in Slovene history (because it represented the birth of Slovene secular drama during the Enlightenment) and allowed translation to float through future literary history, continually manifesting itself in a different description of filling the void, the deficit of original writing. It never stopped being interpreted as pointing to something greater (in this case, calling for the emancipation of the Slovene people) and disregarding what the translator himself wrote, said, or left to posterity. The changes made by Linhart were guided by Enlightenment decisions (freedom, usefulness, and education), but were interpreted after his death as characteristically Slovene and therefore (pseudo)original.

5 CONCLUSION

Linhart's enlightenment plan to translate and stage the first secular theatre piece in Slovene history was of tremendous importance for Slovene cultural and national emancipation, and – in retrospect – such a success that even the translator itself would probably not have believed it. To briefly illustrate how his translations are nowadays perceived, let me point to a recent literary uproar that made it into the media (and we must not forget that Linhart published his translations as clearly marked as such, but left out his name): As part of their oral high school graduation exams in Slovene pupils have to read books from a reading list, and in 2015 one of the two Linhart's Slovene translations, *This Merry Day or Matiček's Marriage,* was listed. As the day of the examinations drew closer, pupils started to ask their peers via social media the following question: "*Which* work by Linhart do we have to read, *This Merry Day* OR *Matiček's Marriage*?" The older generations cried out in despair of their offspring's ignorance but at *no point* the (original) authorship of the *This Merry Day or Matiček's Marriage* was put into question – it was Linhart's.

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Multiple Translatorship: Identifying the Ghost Translator[1][2]

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ABSTRACT

Translation Studies has seen an increased interest in translation as a social and collaborative process. However, little is written about the ghost translator, i.e. an agent taking on work for a nominal translator without being credited for it. The aim of this study is twofold: First, I discuss the concept of the "ghost" related to literary translation practice, both as an agent in its own right and as a metaphor for agents not usually regarded as ghosts. Second, I present a survey about ghost translation among literary translators. According to the survey, around 25 % of the respondents had occasionally acted as or used a ghost. I argue that these findings are best understood within the theoretical framework of multiple translatorship.

KEY WORDS: ghost translator, multiple translatorship, translator function

1 INTRODUCTION

Translation Studies has seen an increased interest in translation as a sociological (Wolf 2010:31) and collaborative (Jansen and Wegener 2013) process. However, the presence of a ghost translator as an agent in the production of literary translations has hardly been explored. In this study the ghost translator is understood as an agent taking on translation work for a nominal literary translator without being formally credited for it in the printed book. This may happen when a nominal translator has subcontracted work to another translator in an informal way. It may also happen if a publisher decides or accepts to involve one or more translators whose name(s) remain unmentioned. In the world of

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[1] The article has been peer-reviewed.

literary translation, such practice is often regarded as illegitimate (Buzelin 2005:213), even though we know that it occurs, at least occasionally. In line with this, the very term ghost [writer] is in itself a metaphor carrying some obscure or negative connotations that call for elucidation.

The aim of this article is therefore twofold: First, to discuss the concept of the ghost in relation to literary translation practice, both as an agent in its own right and as a metaphor for other agents in the publishing chain that are usually not referred to as ghosts. Second, to present and discuss the results from a survey on experiences as, or with, ghost translators among literary translators.

A translator is someone who writes. One might therefore see no need to distinguish between the ghost writer and the ghost translator. However, I have chosen to use alternately the terms ghost translator, due to its unambiguity, and the term ghost, because of its simplicity. The term is inferred from the term *ghostwriter* and its short version, *ghost*. The verb to ghostwrite is defined in the Merriam-Webster Dictionary as: "to write for and in the name of another" or "to write (as a speech) for another who is the presumed author" (Merriam-Webster Online 2015). The Oxford English Dictionary has a more negatively connoted definition of ghost writer: "a hack writer who does work for which another person takes the credit" (OED Online 2015). The French and Spanish equivalents *nègre* and *negro* bring to the mind the idea of slavery. The Norwegian equivalent *skyggeforfatter* can be back-translated as "shadow writer", suggesting a murky invisibility that distinguishes this agent from other invisible contributors such as copy editors.

For the purposes of this paper, it is assumed that ghostwriting may take place in more or less surreptitious ways, ranging from a private and non-declared agreement between the nominal author (or translator) and the ghost, to a behind-the-scenes but nonetheless contractual agreement between a commissioner (publisher), a nominal author (or translator) and the ghost.

I will base my discussion on the ghost as a metaphor on qualitative interviews with agents in the publishing sector (translators, publishers and copy editors) that I have conducted as part of an on-going PhD project about quality assurance and editing of literary translations prior to publication. For this purpose around 30 qualitative interviews with translators, copy editors and publishing editors, with a duration of between fifty minutes and up to two hours, were conducted. All the interviews were anonymous, and the interviewees have been given pseudonyms. The two interviews that inform this study were both one hour and five minutes long, and both were recorded at the University of Oslo.

The survey on ghost translation was distributed in September 2014 at an annual seminar for members of the Norwegian Literary Translators' Association. The research questions underlying the survey are: i) Do translators recur to ghosts, and if so, why? ii) To what extent are any negative connotations of the term ghost representative of translators' experiences of situations in which they have chosen either to involve a ghost translator or to act as one? In the survey, translators were asked whether they had ever functioned as or worked with a "ghost translator" and encouraged to leave a comment. The results show that around 25 percent of the translators had occasional experience with ghost translation, and that it was usually related to deadline issues.

I will argue that translators' use of, or involvement as, ghost translators is best understood within the theoretical framework of multiple translatorship, a term recently coined by Jansen and Wegener (2013). Paratexts normally present us with the three copyright holding agents, the author, the translator and the publisher, as originators of literary translations. Yet this convention conceals the multiplicity of agents who may be involved in the creative process prior to the final version of a literary translation.

2 GHOST TRANSLATION AND MULTIPLE TRANSLATORSHIP

The production of a literary translation involves collaboration between different "agents", understood as entities "endowed with agency, which is the ability to exert power in an intentional way" (Buzelin 2011:6). Moreover, agents operate in a social context, and as such they are "inextricably linked to networks of other social agents" (Simeoni 1995:452). In practice it is virtually impossible to know exactly which individual agents have truly contributed to the coming into being of a given text one encounters as a reader, and to what extent. Colophons of translations usually mention the names of the author, the translator and the publisher. All three are complex concepts that are associated with function, a legal status and a historical and social reality. All three share a responsibility for the published work.

As put forward by Foucault (1968, 1998: 211-212) literature is endowed with an "author function", which is inextricably related to the name of the author, and establishes the edges of the text. The author function arises from the history, the ideology and the legal system of its culture. Simultaneously, as suggested by Simon (1989:195), in a translated text the name of the translator is associated with a "translator function". The "translator function" is a necessary consequence of the "author function" as studied by Foucault, and the relationship between the author and the translator is a hierarchical one: Although both functions arise in parallel and from the same production realities in the transition from the Middle Ages to the Renaissance, the translator has historically been regarded as subordinate to the author (Simon 1989:197). In a translated text, the author thus continues to hold its authoritative "author function". Yet as we shall see, in the target publishing context, the translator does to a great extent reproduce the role that the author holds in the source context, since he or she holds copyrights to the target text.

Moreover, it is relevant to speak of a "publisher function". Sher (2006), in a study of Scottish authors and their publishers in the 18th Century, argues such a concept is appropriate because then, as now, "the names of publishers could be as important as those of authors in providing the public with a mechanism for organizing and prioritizing books" (ibid.: 7). Publishers assume the responsibility of translated literature when signing a contract to purchase the rights to use the works of an author and/or translator. But in so doing, they are also vouching for the author and the translator and placing their "quality stamp" on the publication.

The author, translator or publisher *function* is not directly equivalent to the social existence of individual agents by the same names. The function is associated to a name, but this name may encompass (and conceal) the agency of several agents.

Individual agents such as publishing editors, copy editors and proof readers contribute to making a translation ready for print. Text editors such as copyeditors may be perceived

as part of a "publisher function" if a book is perceived as poorly edited, for example by critics (Solum, unpublished manuscript). In such a case (copy) editors are "visible" in absentia, and their absence may be perceived as a failure, from the part of the publisher, to comply with their function as publishers, which implies quality assurance and finding the right translator for the right text.

However if no such problems are perceived, as far as the general reader is concerned, contributions in the body text that were originally suggested by agents responsible for quality assurance will be "invisible", and are likely to be attributed to the translator's rendering of the source text.

As for the relevant legal framework, in countries that are contracting parties of the Berne Convention, all literary translators hold copyrights to their work. Translators are therefore "authors" in the legal sense of the term, and enjoy exactly the same rights as a writer (CEATL 2015). Just like the original author in the source context, the translator is responsible for the final form of the translation.[3] This certainly justifies the convention according to which the translator's name is mentioned on the title page of a translated book. It may also serve to explain why other contributors, especially if involved in the creation of text, are generally not mentioned in colophons. An illustrator may be credited, as may the designer of the book cover, since these agents hold copyrights. However, we rarely know who wrote or chose the blurbs. Agents such as copy editors, proof readers and marketing advisers are conventionally not considered to be worthy of authorship rights because they do not attain the "threshold of originality" – a legal concept that depends on national laws (López-Tarruella 2012:123) and is taken for granted by the Berne Convention.

Besides legal matters, Jack Stillinger (1991) in his book with the provocative title "Multiple Authorship and the Myth of the Solitary Genius", argues that despite the individualistic cultivation of the author-figure in our times, any publication is the fruit of the joint efforts of various agents. Beyond appearances, most publications are the work of the "nominal author" and other collaborators. He quotes "a friend, a spouse, a ghost, an agent, an editor, a translator, a publisher, a censor, a transcriber, a printer, or [...] several of these acting together or in succession." (ibid.: v, cited in Jansen & Wegener 2013:4). In the case of a translation, this is true of both the source and the target text. Also, in the case of translations, the author of the source text could become a contributor to the writing of the target text, commenting on the translation and negotiating with the translator about the final result.

The recently coined term "Multiple Translatorship" (Jansen and Wegener 2013) is derived from Stillinger's concept, and reflects an increased interest in translation as a collaborative process, whether between different translators working together, or between the translator(s) and the multiple agents often referred to as "the publisher". By recognizing that a translation is the result of the agency of several parties and that it would be naive to assume that all agents should always share the same values, ideologies and agendas, it takes into account those agents who are traditionally excluded when one thinks only of authorship as being "above the threshold of originality". Even though writing a first translation draft may indeed be a solitary process, it thereafter becomes a process of

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[3] The form and, arguably, the content, insofar as translators are responsible for the rendering of the content, and for their own willingness to translate a given text.

fairly standardised collaboration, involving quality assurance and several professional readers and co-writers who negotiate the final result.

While Translation Studies on literary translation offers publications on the translational creativity of publishing editors (Hemmungs Wirtén 1998 and Buzelin 2006), graphic designers (Nergaard 2013), and copy editors (Siponkoski 2014), the "ghost translator" has hardly appeared in the literature, possibly due to the shady character of such a figure.[4] Nonetheless, both as a translation researcher and as a literary translator, as a member or a guest in different translators' associations, I have heard talk of this practice. I have also come across anecdotes about established translators who, due to their high productivity, are "suspected" of having a ghost translator (or several) at their disposal, thus evoking the above mentioned, "shady invisibility" that is also implicit in the term *ghost*. In line with this, Buzelin (2005:213) briefly touches upon translation "subcontracting" in the literary context. Buzelin does not define the mechanisms of subcontracting practice in detail, but the term seems to be comparable to "ghost translation activity" without the publisher's explicit consent. One of Buzelin's informants, a publishing editor, explains with some irony that this practice "is well-known […] but nobody boasts about it. Nobody wants to go see what's going on, because this would not be to anybody's advantage".

There can be no ghost without *invisibility*, for if the "ghost translator" were to be credited and thus visible, it would no longer be a "ghost" but a (co-)translator. At the same time, the world of publishing is, on the whole, permeated by "invisible" collaboration between various agents (not usually thought of as "ghosts"), an aspect that has made this field an interesting area in which to study tensions and power struggles, as manifested in the work of Bourdieu (Siponkoski 2014:7, see Bourdieu 1993:30). The notion of the "ghost" is interesting as it involves taking visibility away from the very agent that is usually, for historical and legal reasons, believed to need the most, the writer, and, by analogy, the translator. When becoming ghosts, these agents are no longer "authors" but "mere" professional writers. Being situated precisely at the dividing line between "author" and "professional writer", the "ghost" can, as we shall see, become a metaphor for a series of different agents in the publishing chain when their "editing" overlaps with "(re-)writing".

3 THE "GHOST" METAPHOR IN EDITOR-TRANSLATOR TENSIONS

The concept of the "ghost" is seldom used explicitly as a metaphor for the role of the translator, something that could be taken as a relative recognition of this agent's status, despite the "invisibility" or self-effacement that has been denounced by scholars such as Venuti (1995) and Simeoni (1998).

However the notion of the "ghost" does tend to pop up as a metaphor when talking about the work of other agents in the publishing chain. Thus Stillinger (1991:151) compares the substantial contributions that may be made by publishing editors prior to literary publications, to ghostwriting. Editors generally make a conscious effort to efface such

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[4] The idea of the "ghost translator" may, however, share some similarities with the notion of the "literal translator" involved in drafting out a first translation in genres that are frequently subject to further adaptation, such as theatre plays (Brodie 2013), children's literature (Galletti 2013) or poetry, as such translators may also be given limited visibility and power of decision.

agency. According to Stillinger's account, Max Perkins, the publishing editor of among others Scott Fitzgerald, once said that the editor "at most releases energy. He creates nothing." However Perkins' letters and suggestions to authors reflect the opposite (ibid.: 150).

In my own interviews with agents in the publishing sector in Norway, the notion of the "ghost" [an English loanword in Norwegian] appeared in an interview with a publishing editor as a metaphor for agents carrying out translation work that is not recognised as such. "Heidi" (Interview, 17 October 2014) expressed the idea that the contributions of copy editors may occasionally be so great that this agent's role comes closer to the role as a "ghost" [translator]. She referred to a case where an established translator had not been able to tune into and recreate the juvenile style of the source text, giving rise to a translation that at first sight, and without comparison to the source, seemed like a coherent and well-written piece of work in the target language, but upon closer scrutiny was not perceived as a stylistically satisfying rendering. The publishing editors had chosen a translator who seemed to be unaware of a jargon they regarded as crucial to characterization in the novel, and therefore this translator could not be expected to revise the text and change it in the desired way. This was not the only case, in Heidi's experience, in which a copy editor had been given extended permission to alter the quality of the whole text, thus carrying out a task that "had more to do with ghost writing" than with copyediting. In such cases the contributions of the copy editor are probably well above the threshold of originality. Nonetheless, according to Heidi, the contractual translator is likely to be the only one credited. Such an outcome may be interpreted as a negotiation strategy from the publisher: In order to make up for the harsh judgment of the translators' work, the translators are offered their name on the title page, whereas the copy editors receive only extra remuneration for an extended copyediting assignment, but no reuse fees in the future, which a translator would be offered if a book were reprinted in a new edition.

We may also envisage publisher-translator tensions from the point of view of a translator confronted with unreasonable demands from a publisher, as does another interviewee in my material, "Ingeborg" (Interview, 29 November 2014). Ingeborg had previously worked for several years as an editor in a Norwegian publishing house before becoming a translator. As a freelance translator she recalled a case in which a publisher insisted on making changes in her translation that could not be justified with reference to the source text. She perceived the work of the copy editor, and, later on, the handling of the situation by the in-house publishing editors, as based on remarkably poor linguistic and professional judgment. Not only were translation errors introduced into her text in the copyediting process, but after she had dedicated many working hours to eradicating these unwanted changes from her manuscript, the amendments were reintroduced into the text behind her back and with no tracking, in such a way that she could not perceive the scope of the hidden changes. Some of the amendments seemed to be made for marketability reasons. Among other things there was an attempt at making the main character of the translated (crime fiction) book more similar to a fictitious investigator famous from a Norwegian bestseller by Jo Nesbø. Ingeborg was not willing to assume responsibility for what she considered to be severe damage to her work. When the publisher-in-chief insisted on keeping the changes, she finally had no choice but to withdraw her name from the work,

and by so doing, becoming as invisible as a ghost. The book was published with no mention of the translator in the colophon.

Another unfortunate scenario is described in a case study that carries the name "Death of a Ghost" (Laygues 2001). In it, an ethical argument is made against a publisher (who was himself an established translator), who copyedited a young translator's work. After an untidy process in which the young translator agreed to sign various translation contracts with varying terms and deadlines, supposedly designed for applications for translation grants, he subsequently erased the translator's name from the title page in favour of his own name – relegating the younger translator to the undesired position of a "ghost".

As these examples show, the notion of the ghost is invoked in situations where somebody's agency and hard work is not recognised. By connotation it may encompass various agents not usually thought of as ghosts. It may refer to properly remunerated publishing editors who see it as their job to improve the work upon which they shall put the "quality label" of their company. It can also designate copy editors who must rewrite a translation to save the image of translators who were commissioned a work that was not within their area of expertise. Finally, it may apply to translators who reluctantly decide to withdraw their names from a work.

4 THE SURVEY ON GHOST TRANSLATION

There is a negative flavour to the way certain interviewees and dictionaries use or define the term "ghost [writer]". However it remains to be seen if the negative connotation of this term is representative of experiences as "ghost translator" proper, i.e. from situations in which somebody actually agrees to act as a ghost. As this possibility seemed relatively unexplored, a survey on "ghost translation" was drafted, rather spontaneously, at an annual three day long members-only event organised by The Norwegian Association of Literary Translators. The idea came about following a presentation I had made at the same seminar on the 27th of September 2014, during which I had expressed my interest in translators' experiences with "ghost translation".[5] Some translators encouraged the idea of performing an anonymous survey to approach the subject.

The aim of the survey was to determine whether translators sometimes use ghosts – and whether there is an invisible "ghost" contribution in some of the fiction that we may come across. The survey was distributed at the seminar on the following day. The association had 322 members at the time. There were 75 attendees at the seminar.[6] Most members of the association translate into Norwegian, but it also has members who translate into other languages and who reside in Norway, a couple of whom were present. Not all of the 75 attendees were translators, as some were guest speakers or members of the association's administration. Sixty-three subjects answered the survey, in which only

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[5] I was invited to talk about my research as a PhD candidate, but as a translator I am myself a member of the Norwegian Association of Literary Translators.

[6] According to information provided to me by the secretary of the association. Some participants did not attend all three days of the seminar.

translators were encouraged to participate. It therefore seems that the vast majority of the translators who were present contributed.

As previously stated, the notion of the "ghost translator" is not easy to define. Moreover, when I designed the questionnaire it did not occur to me that the right term for "ghost translator" in Norwegian might be *skyggeoversetter* (as a ghostwriter may referred to as a *skyggeforfatter*,[7] i.e. *shadow writer* if backtranslated into English). I therefore wrote "spøkelsesoversetter" (literally "ghost translator", as the English term ghostwriter is frequently used in Norwegian as a loan word) on the questionnaire, and encouraged the translators to come up with a better Norwegian term if they knew or could think of one. However no-one did (except for one translator who coined the term "gjenferdsoversetter" – which in fact also means ghost, or phantom, translator). Some members did not know the term "ghostwriter". It was therefore explained both orally and in the questionnaire, with reference to the entry "ghostwriter" [in English in Norwegian] in the dictionary *Fremmedordbok* [Dictionary of Norwegian Foreign Words] (Gundersen 2009), where it is defined as "person som forfatter noe som går i en annens navn" ["a person who writes something that circulates in someone else's name", my translation] and to the same entry in *Norsk Ordbok* [Dictionary of Norwegian] (Guttu 2005), where it is defined as "anonym som skriver (bok, tale, artikkel) for en annen i hvis navn arbeidet publiseres" ["anonymous person who writes (book, speech, article) for another in whose name the work is published", my translation]. None of these dictionaries mention the term "skyggeforfatter", i.e. shadow writer, and none of the translators suggested "skyggeoversetter" ("shadow translator") as the appropriate Norwegian term, which suggests that this term is not as well established as the English loan word "ghostwriter" in Norwegian. Before the questionnaire was distributed I also answered two questions from the audience asking for further clarifications about the term. I suggested that a "ghost translator" was an invisible translator who had translated a text that circulated in another translator's name, but that if they understood the term differently they should state this on the questionnaire sheet.

The survey asked the following question:
Have you ever functioned as or used a "ghost translator"?[8]

There were three possible answers that could be ticked:
1. No, never. I have neither functioned as, nor used, a "ghost translator"
2. I have functioned as a "ghost translator"
3. I have used a "ghost translator"

There was also a space with the heading "Comments", in which respondents who had worked either with or as a ghost could write about their experience. Three examples were given as guidelines for the comments: "For example, if you have used a ghost translator,

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[7] This Norwegian term is not found in the dictionaries I have consulted, but it is found on Norwegian Wikipedia.
[8] The survey was formulated in Norwegian, and all translations of the original formulations are mine.

why, how many times, whether this led to a lot of revision/editing work for you, etc." As the study was anonymous, the participants were instructed not to write their names on the sheet, but to fold it and hand it in at the reception.

4.1 Main figures of the results

The results indicate that around 25 % of the translators had used and/or functioned as ghosts on one or two occasions, for certain passages of translated books, due to problems meeting a deadline.

As table 1 indicates, of the 63 translators who handed in an answer, 47 (75 %) replied that they had never functioned as nor used a ghost translator (option 1). The total number of translators having either used or functioned as a ghost translator was 16 (25 %). Out of these, five translators (8 %) reported that they had functioned as a ghost translator (option 2) and nine translators (14 %) reported that they had used a ghost translator (option 3). Two translators (3 %) reported that they had both functioned as and used a ghost translator (options 2 and 3). When adding the two translators who had functioned as both ghosts and ghost users to the individual ghost and ghost user categories, the results show that a total of 17 % had used a ghost, and 11 % had functioned as one.

Table 1. Survey results: main figures.

A. Option 1: No ghost exp.	B. Option 2 only: Exp. as ghost	C. Option 3 only: Exp. as ghost user	D. Options 2 and 3: Exp. both as ghost and ghost user	TOTAL WITH GHOST EXP.	Total Option 2 (B+D)	Total Option 3 (C+D)
47	5	9	2	**16**	7	11
75 %	8 %	14 %	3 %	**25 %**	11 %	17 %

The fact that the "ghost translator", as a concept, is somewhat difficult to pin down, together with my own explicit invitation to the respondents, encouraging them to contribute by defining the concept according to their judgment, meant that there was not full consensus amongst the respondents as to what the term should imply. This was reflected in the replies to the survey, and it had some consequences as to how the answers were classified. One of the respondents who answered YES has in fact been counted as NO and vice versa, although it does not affect the overall figures. This is because one YES and one NO-respondent, respectively, answered that they had been a ghost on non-fiction, but since the questionnaire was only meant to cover fiction, both of these were classified as NO. At the same time, one YES and one NO-respondent, respectively, had functioned as a translator with the publisher's consent. In both cases there were other translators involved too, who were credited. Both of these replies were therefore classified as YES.

4.2 The Comments[9]
4.2.1 Frequency of the Ghost Experience
As for how many times the subjects had used or functioned as ghosts, some of the 16 did not say anything, but in 8 cases it was stated or it was implicit that it was once, in four cases it was stated that it was twice, and in one the translator claimed to have involved his or her spouse as a ghost "two or three times".

4.2.2 Length of the Ghost Work
The length of the text translated by the ghost was mentioned by six of the respondents. In all these cases the ghost users talk about the length of the ghost work in terms of text chunks or pages: "separate chapters", "the part of the text passed on to someone else", "2 occasions, approximately 150 pages each time", "half a novel, about 200 pages", "most grievous case, 250 pages", "45 percent" of a book. This suggests that the ghosts translated parts of novels, rather than entire works.

4.2.3 Deadline
In total, 10 of the 16 respondents with ghost experience spontaneously mentioned deadline issues. Of the 5 translators who reported that they had experience as a ghost (Option 2 only), 3 spontaneously expressed that they had functioned as ghosts because the nominal translator had problems meeting the deadline (the other two provided no reason). One of these 3 was a ghost on an assignment that he or she had passed on to a colleague – but this colleague did not manage to comply with the time schedule, so that the recommending translator (presumably, to the publisher) had to step in as a ghost to help the recommended translator.

Of the 9 translators who had used a ghost (Option 3 only), 4 mentioned the time aspect as decisive (tight deadlines with no room for extension).

Of the two translators who had both used and provided "ghost services" (Options 2 and 3), one translator, referring to the time when he or she used a ghost, claimed that the publisher would not grant him or her an extended deadline despite the translator having a sick-note [from a doctor]. The other combined user and provider of "ghost services" said that "time saving was minimal" when he or she used a ghost (implying that time saving had been the objective of the arrangement), due to the huge and seemingly unexpected revision-work it entailed for the nominal translator.

4.2.4 Helping a Colleague
The question of deadlines is closely related to the idea of helping a colleague in a difficult situation. One of the ghost users explicitly said that he or she "needed help" to meet the deadline. Two of the ghosts mentioned the nominal translator either "needing help" or "being in need", and one, as we have seen already, clearly had to help a colleague by translating 45 percent of a text he or she had "passed on" to the nominal translator. This translator explicitly said that he or she did not want to be credited.

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[9] All translations of the comments are mine, and made from the Norwegian formulations in the answers to the survey.

As for the translators who had never used a ghost, one reported that he or she considered being a ghost for a colleague once, but that together they came to the conclusion that it would be "more proper" in terms of copyrights and future grants if both were credited as translators.

4.2.5 Revision

In total, 6 respondents commented on their own revision and editing (checking and changing) of the text initially produced by a ghost, or on the copyediting phase in the publishing context.

None of the respondents who had only acted as ghosts (Option 2 only) said anything about revision, something that reflects that it is the nominal translator who holds this responsibility.

Of the translators who had used a ghost (Option 3 only), 6 of the 9 mentioned their own revision of the ghost's translation, either to improve it, or for the translator to introduce his or her own literary "voice" into the text. Of the 6 translators who mentioned revision of the ghost-translation, 4 said that they had to edit heavily, but one of them, who had used a ghost twice, said that there was above all much revision work in *one* case, where the amount of text was smaller (presumably implying that in the other case, where the ghost translated a longer passage, there was not so much editing to be done). Two respondents described the revision and editing of the ghost's work in very negative terms: "Half a novel, about 200 pages. Entailed a lot of work in the copyediting [phase]. Never again! :-)" It seems that this translation came back from the publisher's copy editor with many marks and comments. Another translator, who had used a ghost on two occasions, lamented: "A complete waste of time in both cases. Had to write everything over again myself."

One of the 6 ghost users to comment on revision did so in a fairly neutral way: "edited everything so that it became my own voice". The last of the 6 ghost-users to comment on this aspect, said that revision was "minimal" – but in this case the "ghost" was the translator's spouse. One ghost user apparently anticipated the possibility that the ghost would have a different translation style from him or herself, as they "agreed on some things" [choices] in advance.

One combined user and ghost (Options 2 and 3-respondent) commented on revision both as a ghost and as a ghost user, and in this case the load of work was perceived as negative and seen in relation to the time-aspect: "I have been a ghost translator twice; in both cases the visible translator has taken all responsibility for revision etc. I have once used a ghost translator myself […]. It led to an enormous amount of revision work, and time-saving was minimal".

On the other hand, three ghost users did not say anything about the revision, even though they were explicitly invited to do so.

4.2.6 Money

Two of the ghost users commented on money. One of them said the book in question became a main book in a book sales club, something that generates a considerable extra fee for the translator. The respondent reported that he or she shared the profit "share and share alike" with the ghost. The other ghost-user to comment on money admitted that his or her

ghost was "A young, enthusiastic person who got money from me for the effort, but no credit".

4.2.7 Other comments

One translator who had no ghost experience, had "heard rumours" about such practice. Two ghost users commented on the genre of the literature in question, "pulp fiction" and "fantasy" respectively. One "ghost user" mentioned that it was the publisher who chose the ghost. One of the translators who responded "no" in the questionnaire had translated 150 pages of a book without being credited, but as the publisher was aware of the situation, this translator did not regard it as "ghost" work (although it has been counted as such in the results). This translator mentioned that the translation in question, which was a "rush translation", involved four translators, only two of whom were named. A "rush translation" may imply different conditions to a "tight deadline", as "rush translations" are often processes in which publishers are aware that they are not providing a satisfactory time schedule. Sometimes "rush translations" are paid better than ordinary translations. It is also common for "rush translations" to involve several co-translators.

5 DISCUSSION

The results show that the majority of translators had no experiences with "ghost translation". However 25 percent of the translators had some experience, either as ghost users or as ghost translators or both (see Table 1).

The comments suggest that the translators are well aware of the stigma associated with the "ghost" metaphor. Respondents were eager to emphasise the difficulties connected with or even the uselessness of such a solution. The emphasis on revision and editing may also be the respondents' way of conveying their awareness that no two translators will ever produce the same translation. The ghost users felt a strong need to adhere to their own preferences, style and possibly idiosyncrasies despite the contributions of the ghost – to compensate and to turn the translation into their own work after all. The two references to the genre ("pulp fiction", "fantasy") may also be interpreted as an apology, i.e. implying that these translators would not have found it acceptable to involve somebody else for a more canonized work. One can wonder whether the ones who did not say anything negative were actually silencing something positive, or only reluctant to criticize somebody who had done a time consuming job for them.

The results also show that there were more translators who had *used* a ghost (17 %), than translators who had *functioned as* one (11 %). All respondents were professional translators. It is possible that some of them may have asked less experienced individuals to do the job (this seems to be the case of the "young, enthusiastic person"). Moreover, all respondents were members of the same association and many of them knew each other well. It is therefore also possible that there is some overlap, i.e. that some of the respondents are reporting the same incident, one as a ghost, the other as a ghost user.

Most ghost translating seems to apply only to *parts* of books – from a few chapters to some hundred pages. This makes sense, as this study suggests that translators who turn to ghosts do so because of deadline issues – they have taken on something that they thought they would be able to deliver and find themselves unable to complete.

The translators' comments reveal quite a lot about translators' working conditions and time constraints. Not being able to meet a deadline can be very unfortunate for translators, due to their condition as freelancers. Many translators are active in associations, mailing lists, forums and social colleague gatherings. It is well known within this community that colleagues who repeatedly fail to hand in work on time may get blacklisted by publishers (who also have networks beyond the boundaries of the individual publishing house). The degree of difficulty of a literary translation may be hard to foresee even for experienced translators, and translators may turn to ghosts to avoid spoiling their relationship with the publishers because of one unlucky instance in which they were unable to anticipate the amount of time needed for a job. Fellow translators know what the consequences may be if colleagues fail to deliver, and are willing to help out, reflecting a sense of professional solidarity in the relationship between these translators.

One reason why publishers give translators tight deadlines and refuse to extend them, could be the increasingly globalised publishing market, where some books (especially potential bestsellers) are expected to be released almost simultaneously in the original form and in translation. Translators are authors of the texts they translate, at least in the legal sense of the term. However authors of original publications are probably not as likely to be severely sanctioned by publishers for failing to hand in their novels or short stories on time.

Considering translation through the prism of multiple translatorship may help us understand why some translators decide to cross a line that might appear surprising or even deplorable, hiring a ghost possibly even without notifying the commissioner (or the tax authorities). This solution may seem less surprising if one takes into account that many translators have experienced, in different roles, that there are potentially many agents involved in *producing* a text, which is completely different from the act of placing one's name in the colophon and title page, assuming full responsibility of the text and a "translator function". As it is not uncommon for the same agents to have different professional roles related to different publications, translators who act as ghosts may have previously worked as publishing editors and know how unfortunate it can be when a translation is not delivered on time. They may also have experience from helping their colleagues out as copy editors. As we have seen, it sometimes happens that the efforts of copy editors come close to "ghost translating", even though the agents involved may not have consciously thought of it in those terms.

Furthermore, the comments illustrate how different textual voices become entangled and how they may be difficult to separate from one another. Not only for translation or literary attribution scholars, studying the authorship of a text, but also for the nominal translators themselves, in terms of what is their work and what is the ghost's. When assuming authorial responsibility of a translation produced by a ghost, nominal translators will want to adjust the text to their own translation style, as the nominal translator is, after all, likely to be associated with those words, whereas for the ghost there is nothing at stake. It can be difficult to draw a sharp line between "translating" and "editing" in such cases. The comments suggest that the final version is likely to become very different from the text produced by the "ghost". Just as conventional revision, as initiated by the publisher, is likely to lead to further revision and editing by the nominal translator, ghost translating is

likely to spark off new editing and re-translating by the nominal translator. Moreover, it may create extra work for the copy editor if the voice of the two translators – ghost and nominal – are not harmonized in the text, and eventually more work for the nominal translator in the copyediting process.

6 CONCLUSION

Considering the figure and agency of the "ghost" through the theoretical framework of multiple translatorship may lead us to a better understanding of the phenomenon, both as a metaphor for other agents and as a real agent in the publishing process. Literary translators are used to working in collaboration with other professionals, and many have contributed as copy editors to the work of other translators, without being credited.

This study suggests that the concept of the "ghost" is elastic, in the sense that it can be associated with various professional roles, and that it may be understood in different ways by different agents. The great majority of the Norwegian translators who completed the survey in September 2014 had never functioned as nor involved a "ghost". However, even though only 16 of the 63 respondents reported that they had used or functioned as a ghost, they represent 25 % of the translators who responded. And if this is anywhere near representative, the number is not insignificant.

As mentioned earlier, the survey had its limitations, not least methodologically, as it was drafted very spontaneously. The results must therefore be interpreted as tentative and exploratory. In this sense it could be taken as a pilot study indicating that "ghost" activity among translators is something that merits further studies with a more solid design, more informants and more extensive comments. It also remains an open question whether "ghost translation" experiences would be different in the context of non-fiction literary translations (the present survey only covered fiction). As suggested by Buzelin (2005:213), co-translation is still less mainstream in the context of literary (fiction) translation, although it is becoming more common here too.

Future research could also shed more light on the link between "ghost activity" and translators' working conditions in a globalised world where co-translating seems to be more and more common (Buzelin 2006:16). Most translators reported to have involved or been involved as ghosts on rare occasions, for certain passages of translated books, above all because of inflexible deadlines. In this sense the results reveal important time constraints in the conditions under which literary translations are produced, that deserve further attention. Moreover, according to CEATL's survey *Comparative income of literary translators in Europe* (Fock et. al. 2008), the economic situation of professional literary translators is difficult if not precarious throughout Europe. In 2008, Norwegian translators' average net income was 57 % in proportion to that in the manufacturing and services sector (ibid.: 65). It could be interesting to compare the results from the Norwegian context with figures from countries in which literary translators have (even) less favourable working conditions.

Finally, as general readers, we can never be sure whether a book has been produced with the invisible co-writing textual voice of a so-called "ghost", with or without the publisher's consent. While this does not imply that whenever we read a translated book, it

is "likely" that there has been a ghost involved, it may strengthen our awareness of translations as the product of a multiplicity of agents.

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Section Two

Code-switching and cultural integrity in the Finnish translations of Chinua Achebe's novels[1]

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ABSTRACT

The article deals with code-switching and cultural integrity in the Finnish translations of Chinua Achebe's *A Man of the People* (1966) and *Things Fall Apart* (1958). I will examine the translators' strategies in dealing with code-switching and how it relates to the text's cultural integrity. Achebe uses code-switching as well as other tools, such as elements of the Igbo oral tradition, to create his characteristic style. As Achebe's texts in themselves can be considered a form of cultural translation, the translators' strategies are dependent on the strategies applied by the source text's author. Both translators are quite sensitive to the cultural integrity of the source text, even though their strategies vary.

KEY WORDS: Chinua Achebe, translation, postcolonial literature, code-switching, cultural integrity

1 INTRODUCTION

Chinua Achebe (1930–2013) is often called the father of African literature. His works, especially his first novel *Things Fall Apart* (1958), is considered a pioneering work that has laid the groundwork for subsequent African literatures, especially Nigerian literature (e.g. Searle 2004:58). His novels are also considered innovative in their use of language. Like many other African authors, Achebe chose to write his novels in English, although, as an Igbo, it was not his mother tongue. The reasons for African authors writing in English are varied; Achebe himself tells us that he chose to write in English because of the international

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[1] The article has been peer-reviewed.

nature of the language – both in Africa and outside of it: "[i]f it [the colonial language] failed to give them a song, it at least gave them a tongue, for sighing" (Achebe 1993:430). For the African novelist, then, writing in English is not just about exposing the non-African reader to African cultures, but also about creating unity within the various African nations.

Due to the inherent multilingual nature of postcolonial literature, various types of code-switching are commonly used in many texts (Ashcroft et al. 2002:71), such as those of Chinua Achebe. This, in turn, creates challenges in translating said texts into other languages. In this article, I will discuss the use of code-switching in the Finnish translations of Achebe's novels. Two of Achebe's novels have thus far been translated into Finnish: *Kansan mies*, a translation of *A Man of the People* (1966) by Eila Pennanen, was published in 1969, and *Kaikki hajoaa*, a translation of *Things Fall Apart* by Heikki Salojärvi, was published in 2014. I will examine the strategies the translators have used in dealing with code-switching through Maria Tymoczko's (1999) notion of postcolonial literature as intercultural translation as well as Dorota Gołuch's (2011) ideas on the continuum of translation strategies. My main interest is in examining to what extent the translations retain what I call *cultural integrity*, which involves the ethics of respecting the cultural elements present in the source text (see e.g. Venuti 2008). I argue that the strategies chosen by the Finnish translators are to a considerable degree dependent on the strategies applied by the author of the source text. The definition of *translation strategy* used in this article is from Ritva Leppihalme, who defines translation strategy as "problem-solving" (Leppihalme 1997:24).

I will first briefly introduce some of the key terminology related to postcolonial translation as well as code-switching. After this, I will discuss the key points of language use in Achebe's novels from the point of view of postcolonial literature and literary translation studies. Finally, I will introduce and discuss the two Finnish translations and examine the way in which the multilingual elements they contain have been addressed by the translators.

2 CODE-SWITCHING AND POSTCOLONIAL TRANSLATION

In postcolonial novels written in English, code-switching is often used to deviate from the norms and conventions of canonical literatures (Ashcroft et al. 2002:45). The writer faces the challenge of finding a balance between inserting local colour and maintaining intelligibility. James Omole (1998:60) describes code-switching as a situation "where the need to reach the widest possible readership conflicts with the wish to present the exact experience and create the same linguistic effects as in the other language". However, the use of code-switching is not always merely a stylistic device. Omole points out that code-switching can also be used out of necessity, as a writer might not be able to give "an accurate presentation of thoughts and feelings in a language other than one's own" (ibid.). The challenges are therefore very similar to those faced by writers communicating the African oral tradition in written form, which can be considered a type of translation process in itself (Bandia 2008:3). In the postcolonial context, mixed-language discourse can also become a manifestation of power struggles. Edgar Schneider (2007) discusses the history of English and Pidgin in Nigeria. He mentions that, although Pidgin gained ground

extensively in Nigeria in the nineteenth century, British English always remained the prestigious variety, and the use of Pidgin was shunned by the elite (Schneider 2007:201–202). Similar expressions of identity and power-relations can thus be seen in the fictional world of Achebe's novels.

The ethics of translation has been studied from many different perspectives in the recent years. The cultural aspects of it have been addressed particularly by scholars such as Berman (1992) and Venuti (2008). Berman (1992:5) criticises "ethnocentric translation" for a style of translation that he believes to carry out "a systematic negation of the strangeness of the foreign work". Venuti (2008:16), in Berman's footsteps, suggests that translations should "restrain the ethnocentric violence of translation" as a form of "strategic cultural intervention". In this article, I have chosen to use a term with similar aims, namely that of *cultural integrity*. The term is occasionally used in cultural studies (see e.g. Gilroy 1993) and is here used to refer to the ethics of translation in the sense that the culturally specific elements of the source text are maintained in the translation.

Cases of code-switching and mixed-language discourse serve to highlight questions of cultural integrity in the translations of Achebe's novels. Though the terminology used to study these linguistic phenomena was originally developed for the study of spoken language, it has also more recently been adopted in the study of written discourse. Mark Sebba (2012:5) points out that applying theoretical models developed for spoken discourse to the study of written texts can prove challenging and constraining for the research. There are, however, significant similarities which enable the utilisation of these models. Penelope Gardner-Chloros (2009:5) argues that "the characteristic ways in which bilinguals combine their languages in a particular community constitute a way of expressing their group identity". According to Ismail S. Talib (2002:140), code-switching in Achebe's novels is used to create "geographical realism, in the sense that the language used [...] represents urban speech". In Achebe's novels, the use of non-standard language is primarily restricted to dialogue, whereas the narrative of the text has been written in Standard English. Thus, Achebe's use of code-switching can be said to be a fictional representation of the spoken language of his characters. In his discussion, Talib also differentiates between different types of linguistic shifts by using various terms, such as code-switching, code-mixing, borrowing and interference (Talib 2002:142-143). For the purposes of this article, I use the term code-switching to mean all types of switches between different languages and varieties thereof. However, at relevant points in the discussion, I do distinguish between switches between languages and non-standard varieties of language, the latter of which, in Achebe's case, means Nigerian Pidgin English. This is due to the different way in which translators tend to treat these different varieties of code-switching.

It has been suggested that postcolonial literature in itself can be considered a form of cultural translation. Strategies used by translators can broadly speaking be divided into *domesticating* and *foreignising* strategies. Venuti (2008:15) defines domesticating as "an ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home" and foreignising as "an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad". Maria Tymoczko (1999:20-22) points out that the process of writing a postcolonial text is in fact quite similar to the process of translating one; she states that the author of a postcolonial

text makes similar choices between domesticating and foreignising strategies as the translator of such a text would, the difference being that "where one has a text [...] the other has the metatext of culture itself" as its source. These similarities of process, Tymoczko (2000:148) observes, "reflect back on interlingual translation itself, illuminating aspects of its revolutionary potential and its powers of cultural transformation". Thus, it can be said that in the case of postcolonial literatures, the source text can in fact be analysed using the same tools and terminology as the translations.

Based on Tymoczko's ideas, Dorota Gołuch (2011:199) analyses *Things Fall Apart* in terms of what she calls "an act of intercultural translation". For Gołuch, dividing strategies into domesticating and foreignising is not sufficient for the purposes of postcolonial translation. Instead, she proposes a four-part continuum of strategies: "illusionistic domestication", "non-illusionistic domestication", "explicatory foreignization", and "estranging foreignization" (Gołuch 2011:201, see also Kwieciński 2001). Gołuch describes *illusionistic domestication* as the kind that masks the foreignness of the text for example by substituting foreign elements with those present in the target culture, whereas in *non-illusionistic domestication* the foreignness of the domesticated elements is still apparent. At the other end of the continuum, *explicatory foreignisation* means that the foreign elements of the text have somehow been made more accessible to the reader through explication, and *estranging foreignisation* refers to leaving foreign elements in the text as is, without explication (Gołuch 2011:200–201). In terms of cultural integrity, Gołuch herself does not clearly argue for or against any of these strategies, but states that the chosen strategy "does not necessarily need to be a yardstick of good postcolonial translation" (2011:217).

There are different levels and methods for explaining the foreign elements present in a text. This can be referred to as overt or covert cushioning; *overt cushioning* means that the explication is provided in the immediate context of the foreign term – such as providing a translation for it – whereas *covert cushioning* refers to explanation given to a term which can be deduced from the overall context of the text (see e.g. Talib 2002:128). Different types of cushioning are used to aid the reader in understanding the meaning of foreign elements in the text, thus making the text more accessible to a reader who is not familiar with the culture being described. In the following sections, I will discuss Achebe's novels and their translations based on the previous research introduced above.

3 LANGUAGE AND CODE-SWITCHING IN ACHEBE'S NOVELS

The language of Achebe's novels has been praised for its originality. The use of code-switching to incorporate Igbo and Nigerian Pidgin English elements in his Standard English texts as well as retaining elements of the Igbo oral tradition contribute to the characteristic style of Achebe's texts. In choosing to write his novels in English, Achebe has had to face many challenges related to his choice of language. In this section, I will discuss the use of language and code-switching in the two novels.

3.1 *Things Fall Apart*

One of the distinguishing features in terms of language in *Things Fall Apart* is its adherence to the Igbo oral tradition. As Bandia (2008:25-26) explains, one of the key issues of African

literatures in English is that most African cultures have retained a level of orality that can be challenging to express in written form, let alone in a foreign language. He goes on to explain that postcolonial writing often utilises "a replication of traditional discursive practices" such as "oratory, proverbs and aphorisms, as well as other ethnocultural discourses […] as signposts of alterity and cultural representation" (Bandia 2008:53). The novel is a prime example of the use of African cultural elements as described above, as Achebe also states in the novel: "Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten" (Achebe 2001 [1958]:6). The novel's style is reminiscent of Igbo storytelling, as the novel is littered with proverbs. Achebe (1993:434) himself has talked about the importance of these proverbs for the representation of Igbo culture, saying that it is important for the form of the text to be "*in character*" rather than just stating facts. Placing Igbo proverbs into the dialogue of Igbo characters in his novels, Achebe anchors the novel in its cultural context and actively constructs the context of the novel through proverbs. In other words, through these proverbs Achebe is translating the Igbo cultural reality into English.

It is a common practice in postcolonial literatures to italicise code-switching between languages, which is also the case in Achebe's novels. Code-switching in *Things Fall Apart* is restricted to just those individual Igbo words and phrases, which introduce the reader to the life and traditions of an Igbo community. Achebe has thus used a somewhat limited amount of actual code-switching, but has relied more on the other previously mentioned stylistic devices to Africanise his text. However, as *Things Fall Apart* is one of the pioneering novels of its field, this scarcity of code-switching cannot be seen as conservative as at the time of the novel's publication, it would have been seen as anything but. Perhaps this balance of adding indigenous Igbo elements to a text that is still relatively easy to follow is what has guaranteed its continued success over the decades. Achebe also uses other devices to help the reader understand the meaning of the Igbo terms, which I will discuss in more detail in the next section.

Code-switching in *Things Fall Apart* is used to introduce Igbo cultural elements into the text. Many of these elements are then also given additional explanations. For example, in the following passage, which contains both code-switching as well as a proverb, the protagonist Okonkwo's good fortunes are explained; a central element of the Igbo culture, *chi*, is introduced through code-switching, and an explanation for the code-switching is provided through the use of a proverb:

(1) At an early age he had achieved fame as the greatest wrestler in all the land. That was not luck. At the most one could say that his *chi* or personal god was good. But the Ibo people have a proverb that when a man says yes his *chi* says yes also. Okonkwo said yes very strongly; so his *chi* agreed. (Achebe 2001 [1958]:20)

This example, then, contains both overt and covert cushioning; overtly the word *chi* is explained to mean a personal god, and covertly the significance of the *chi* is elaborated through the use of the proverb. Throughout the text, the importance of proverbs and oratory is highlighted through similar passages.

3.2 *A Man of the People*

In *A Man of the People*, Achebe has taken a step further in the use of code-switching. The text is also quite unique in its linguistic make-over due to its setting; the novel is set in an unnamed African country, where the inhabitants speak an unnamed language merely referred to as "our language". The text contains both overt and covert code-switching between Standard English, Pidgin English and the unnamed African language. There are also several passages commenting on the use of these different languages:

(2) Mr Nanga always spoke English or pidgin; his children, whom I discovered went to expensive private schools run by European ladies spoke impeccable English, but Mrs Nanga stuck to our language – with the odd English word thrown in now and again. (Achebe 1988 [1966]:32)

As this passage shows us, the linguistic landscape of the novel is quite varied. Code-switching is present in dialogue as well as the body of the text. However, when it comes to switches between English and "our language", in reality the switch is between two varieties of English rather than different languages. As becomes apparent from the following example, switches to this unnamed African language in reality are switches to Pidgin English:

(3) Andrew was desperately trying to convince himself – and me – that he had gone to the reception with the avowed intention to deflate his empty-headed *kontriman*. (Achebe 1988 [1966]:23)

In this passage, the word *kontriman* is typologically treated as a switch to another language, as it is separated from the main text using italics, just as in *Things Fall Apart*. The only actual code-switching to an African language that can be found in the novel is the word *lappa* (Achebe 1988 [1966]:37), which is a type of cloth or garment (Lindfors 2009:4).

Most of the code-switching in the novel, however, occurs in dialogue. The dialogue is written partly in Standard English and partly in Pidgin English. The varieties are used somewhat inconsistently in dialogue, and the variety can change even within a dialogue. The reasons for these switches vary; often, there can be a change of addressee in the middle of a dialogue, but sometimes a switch is used to denote a particularly emotional topic or a sarcastic use of language. For example, in the following passage, two educated men switch between Pidgin and Standard English within their dialogue as they are discussing an inside joke:

(4) 'Did you find out about that girl?' I asked.
'Why na so so girl, girl, girl, girl been full your mouth. Wetin? So person no fit talk any serious talk with you. I never see.'
'O.K., Mr Gentleman,' I said, pumping the lamp. 'Any person wey first mention about girl again for this room make him tongue cut. How is the weather?' He laughed. (Achebe 1988 [1966]:20-21)

The passage both begins and ends in Standard English, but while the men are discussing their inside joke, they are speaking in Pidgin with the purpose of sounding humoristic or sarcastic.

The notion of code-switching as a representation of power-relations becomes apparent in the narration of *A Man of the People*. There are several instances in the text where good command of Standard English is seen as prestigious, and the use of Pidgin is shunned. In the following passage, an educated man switches to Pidgin in the middle of his dialogue, but quickly switches back to Standard English:

(5) 'I think our trouble in this country is that we are too nervous. We say we are neutral but as soon as we hear communist we begin de shake and piss for trouser. Excuse me,' he said to the lady and dropped the pidgin as suddenly as he had slid into it. (Achebe 1988 [1966]:79)

Here, the speaker apologises for using Pidgin in the presence of a lady, because it is seen as less prestigious. Another example is in a passage where the protagonist Odili is having a fight with Edna, a young girl shouting at him in Pidgin, and he chooses to reply to her in Standard English:

(6) 'Abi you no fit read notice?'
'Don't be silly,' I said, 'and don't shout at me!' (Achebe 1988 [1966]:104)

By using Standard English instead of Pidgin, Odili is trying to appear superior to Edna in the situation and undermine her in the argument. Good command of Standard English can thus be seen as a form of power in the novel.

On the other hand, there are several instances in the text in which Pidgin is deliberately used by characters with a good command of Standard English for various reasons. There are cases in which Pidgin is used for comical effect, but there are also other types of deliberate uses. For example, Chief Nanga speaks Pidgin in his political campaign events in order to appear more understanding of the needs of the general public, to be the "man of the people" (e.g. Achebe 1988 [1966]:14-15). In this case, then, the use of Pidgin instead of the more prestigious Standard English gives the speaker power. Code-switching is thus used by the characters to reach certain ends, and the variety of language used depends on both the content of the message as well as its addressee.

As can be seen from the above examples, Achebe uses code-switching in both novels for various purposes. Code-switching can be seen as a tool to represent the spoken language of the characters as well as portray elements specific to the Igbo culture. Code-switching has also been used to represent power-relations. In the following section, Achebe's work is discussed from the point of view of intercultural translation.

4 ACHEBE AS TRANSLATION

In this section I will introduce the concept of postcolonial literature as translation along with how Gołuch's continuum of translation strategies can be applied to the analysis of

Achebe's novels as intercultural translation. Gołuch's (2011:202) analysis of *Things Fall Apart* in terms of cultural translation reveals that the most commonly used strategy is that of explicatory foreignisation. In most cases, when Achebe uses an Igbo word, there is some kind of cushioning present in the text. Very often the cushioning is overt, meaning a translation of the term is provided in English, such as in the following example:

(7) The elders, or *ndichie*, met to hear a report of Okonkwo's mission. (Achebe 2001 [1958]:10)

On occasion, however, a more covert form of cushioning is used. In the following example, some traditional Igbo musical instruments are named without providing translations for their names:

(8) And so he changed the subject and talked about music, and his face beamed. He could hear in his mind's ear the blood-stirring and intricate rhythms of the *ekwe* and the *udu* and the *ogene*, and he could hear his own flute weaving in and out of them, decorating them with a colourful and plaintive tune. (Achebe 2001 [1958]:5)

In this passage, no translation is provided for the Igbo terms; however, from the context in which the terms are used the reader will be able to understand that they are musical instruments, thus no translation is necessarily required, although the type of instrument might not be immediately apparent from this context.

There are a few occasions where Achebe leaves an Igbo term in the text uncushioned; however, this usually means that the term is somehow explained by the wider context of the novel. For example, in the following passage, the Igbo word is not explained or translated:

(9) Sometimes another village would ask Unoka's band and their dancing *egwugwu* to come and stay with them and teach them their tunes. (Achebe 2001 [1958]:4)

Although no translation of the term is provided with this occurrence of the term, there are long passages later on in the novel involving the *egwugwu* and their role in the community. Thus, in the overall context of the novel, the reader will develop quite a good picture of what the term means. Gołuch (2011:202-203) also mentions passages in the novel where non-illusionistic domestication is used, as in some cases Achebe has chosen to translate foreign terms into English. Examples of this type of domestication are different types of food products, such as "foo-foo" (Achebe 2001 [1958]:38) or "palm-wine" (Achebe 2001 [1958]:16). These are also typologically separated from the instances of code-switching to Igbo terms, as they have not been italicised.

Analysing *A Man of the People* in terms of Gołuch's continuum would not seem to be as straight-forward as the above analysis of *Things Fall Apart* due to its different approach to the use of language. The linguistic landscape in *A Man of the People* is somewhat more varied than in *Things Fall Apart*, but most of the code-switching takes place between varieties of English rather than between languages. Within narration there is an inclination

towards non-illusionistic domestication; as Tymoczko (1999:25) points out, in *A Man of the People*, Achebe tends to use "established English equivalents for African cultural concepts" instead of code-switching. Again, different types of food products can be named as examples of such terms, for example "bitterleaf and egusi" (Achebe 1988 [1966]:46).

The same principles described here of analysing Achebe's works as intercultural translation can naturally also be applied to the translation of the novels into other languages. The following section will deal with the two Achebe novels that are available as Finnish translations and analyse the strategies used by their translators.

5 ACHEBE IN TRANSLATION

Postcolonial literature uses various tools to portray the cultural otherness of the text. Having non-English elements in an otherwise English-language text naturally causes challenges when such a text is translated into another language. In this section, I will analyse and discuss some of the choices made by the Finnish translators of Achebe's novels using Gołuch's continuum and examine how the issue of cultural integrity has been addressed in the translations.

In *Kaikki hajoaa*, the translator has followed Achebe's stylistic choices for the most part. The most visible alteration to the text is that the translator has chosen not to italicise code-switching. This is to say that the Igbo words present in the original have largely been left without translation but they have been fused into the text by removing italics and inflecting the words according to Finnish grammar:

(10) a. If the clan had disobeyed the Oracle they would surely have been
        beaten, because their dreaded *agadi-nwayi* would never fight what the
        Ibo called *a fight of blame*. (Achebe 2001 [1958]:10)
     b. Jos klaani ei olisi totellut, se olisi varmasti hävinnyt sodan, koska
        heidän pelätty agadi-nwayinsa ei olisi koskaan käynyt taisteluun, jota
        igbot sanovat moitittavaksi taisteluksi. (Achebe 2014:19)

In the Finnish translation, then, code-switching has been made to blend in better with the body of the text by removing the italics. In email correspondence, the translator explained that this was a decision made together with the publisher in order to tone down the exoticism of Igbo code-switching and to make it stand out less from the text, because they felt that the italics in the original were "meant for the Western eye" (Salojärvi 2014). The goal of this strategy can thus be said to respect the Igbo cultural elements and preserve the text's cultural integrity.

In terms of Gołuch's continuum, there is also a change of strategy here; Gołuch (2011:200-201) classifies the source text's strategy as estranging foreignisation, because the italicised Igbo term has not been cushioned. However, as this term, too, has been explained elsewhere in the text, it could also be considered explicatory foreignisation in the wider context of the novel. Gołuch (2011:201) would seem to categorise the Finnish translation's strategy under non-illusionistic domestication, because the term has not been italicised and it has been inflected according to the grammatical rules of the target language. However, I

would be inclined to place this strategy somewhere midway between domestication and foreignisation, as the code-switching has still been left without translation in the text. According to Gołuch, in the Polish translation of *Things Fall Apart*, these italicised foreign words have been left in the text both without translation and uninflected (ibid.), which makes the Polish translation somewhat more foreignising in this respect than the Finnish translation.

In *Kaikki hajoaa*, proverbs and the style of Igbo oral tradition have mostly been translated very literally, almost word-for-word. In carrying across the African oral tradition into another language, this type of literal translation does seem to promote the cultural integrity of the text, as the proverbs are mostly word-for-word translations from the African source language into English in the first place. An alternative solution available for the translator would be to replace the Igbo proverbs with other proverbs with a similar meaning that can be found in the target culture. This would carry across the meaning of the proverb, but the cultural reference would then be lost in the process. This has apparently been the strategy in a 1983 German re-translation of the novel. Waltraub Kolb (2011:189) explains that in the translation, any unfamiliar proverbs "were either replaced by German sayings or paraphrased" in order to "make it easier to read and understand for a German-speaking readership". Such a translation strategy would be considered illusionistic domestication on the continuum, and favours ease of reading above cultural integrity.

Some paratextual elements to support the reader's understanding of the text have been added to both Finnish translations. *Kaikki hajoaa* contains a glossary of Igbo words in the text. During my email correspondence with the translator (Salojärvi 2014), I learnt that the glossary had been modified and extended from a glossary that was printed in one of the editions of the original text (Achebe 1994 [1958]). Comparing the two glossaries, I noted that seven new terms were added to the Finnish glossary, and minor changes were made to some of the original definitions. The additions are terms mentioned in the novel, but which were not included in the original glossary. The translator has also added a brief explanation of the Igbo calendar, which is based on a four-day market week (see e.g. Bandia 2008:88). Modifications made to original glossary terms mostly seem to be making the original definition more precise; for example *eneke-nti-oba*, which in the original glossary has been defined as "a kind of bird", has been called "pääsky" (a swallow) in the Finnish translation. For the term *kotma*, which is defined as "court messenger" in the original, the Finnish translation also adds the definition of "tulkki" (interpreter).

Kansan mies, on the other hand, has the addition of three footnotes as a paratextual element. Two of these are explanations of abbreviations used in the text, and one is the translation of a poem (Achebe 1969:114) which the translator has chosen to leave in English in the text itself. Gołuch (2011:201) points out that, in addition to the lack of explanation of foreign elements, an excess of explanation can also be estranging. In this sense, a glossary can be seen as less foreignising than the use of footnotes, as it does not disrupt the reading of the text, and the reader can choose to ignore it.

In *Kansan mies*, the translator has used a variety of different techniques to maintain the style and feel of language used in the source text, especially when translating dialogue. According to Liisa Tiittula and Pirkko Nuolijärvi (2007:392), Finnish translators have

tended to be more conservative than authors of texts originally written in Finnish in the use of non-standard language. However, in the case of *Kansan mies*, much of the complexity of spoken language has been maintained in the translation. In an analysis of the Finnish translations of some Caribbean novels in which non-standard language has been used, the primary simplification is that the differentiation between the spoken language of different characters has been lost, as all non-standard language has been translated in a similar manner (Nurminen 2013:130-131). This does not seem to be the case in *Kansan mies*; in the following passage, there is a distinction between the styles of speech of the two characters speaking:

(11) a. 'Me one,' he said, 'I no kuku mind the katakata wey de for inside. Make you put Minister money for my hand and all the wahala on top. I no mind at all.' […] 'No be so, my frien'. When you done experience rich man's trouble you no fit talk like that again. My people get one proverb: they say that when poor man done see with him own eye how to make big man e go beg make e carry him poverty de go je-je.' (Achebe 1988 [1966]:15)

b. "Minu taas", hän sanoi, "minu ei välitä se katakata mitä on sisällä. Panna vaan ministerin rahat mun käte ja kaikki wahala sen päälle. Ei minu välitä."[…] "Ei olla niin, ystävä. Kun te olla kokenut rikkaan miehen vaivat, te ei pysty puhumaan enää noin. Minun kansalla olla yksi sananlasku: sanoa, että kun köyhä mies olla omin silmin nähnyt, kuinka yksi suuri mies elä, hän mene ja kanta köyhyys kun je-je." (Achebe 1969:34)

In this passage, the second speaker's (Mrs John) speech is closer to Standard English than that of the first speaker (Josiah). A similar distinction has been carried through to the translation; a variety of spoken Finnish closer to standard language has been used for Mrs John's speech than that used for Josiah's speech.

The translator has also added another layer of code-switching into the text; in order to maintain the feel of Pidgin being spoken in the translation, the translator has left both Pidgin and Standard English words without translation in dialogue. This technique creates the feeling of a mixture of different languages being spoken and thus retains the style of the original text to a large extent. In the following passage, the translator has left a word in English in the Finnish dialogue:

(12) a. Make you no go near am-o. My hand no de for inside. (Achebe 1988 [1966]:16)

b. Ei pidä tehdä mikä liike sinnepäin. Minä tietä se itse inside. (Achebe 1969:35)

In addition to the English word left in the dialogue, the translator also uses other tools which Tiittula and Nuolijärvi (2007:400) explain are commonly used in translating spoken language into Finnish. In the above passage, for example, the feel of spoken language has been created with a lack of inflection as well as incorrectly spelled words. The style of language cannot be linked to any specific Finnish dialect but rather it picks elements of the language that are generally associated with spoken language in order to create an illusion of spoken dialogue without positioning the language in a strictly geographic sense. This type of strategy does, however, have the effect of making the language sound like badly spoken Finnish instead of merely a spoken variety, which can make the text more difficult to read.

There are a few passages in *A Man of the People* where code-switching to non-standard English is treated as code-switching to another language in that the words have been italicised in the text. The translator has decided to treat these terms similarly and has left them without translation:

(13) a.   he had an old rickety bicycle of the kind the villagers gave the
            onomatopoeic name of *anikilja*. (Achebe 1988 [1966]:13)

      b.   hänellä oli vanha risainen polkupyörä, sellainen, josta kyläläiset
           käyttivät onomatopoeettista nimeä *anikilja*. (Achebe 1969:31-32)

In this particular passage, the situation is slightly more problematic than with the rest of the examples of italicised words in the novel. The term *anikilja* is said to be onomatopoeic, and as the translator has left it as is in the text without the addition of any kind of explanation as to its meaning, a reader would need to understand English in order to understand the meaning of the name. This, then, would be considered estranging foreignisation. However, it does become clear from the context that the bicycle is rickety and dangerous to ride with, so the reader does not lose too much in translation.

In her discussion of postcolonial translation, Tymoczko (1999:23) points out that issues arise especially when the source culture and target culture are far removed from each other: "The greater the distance between an author's source culture and the receiving culture of the author's work, the greater will be the impetus to simplify". This would suggest that, as the African culture portrayed by Achebe in his novels is indeed quite far removed from Finnish culture, Finnish translations of the novels would be quite a bit simplified. This, however, does not seem to be the case with the Finnish translations of Achebe's novels. Both translators are quite sensitive to the cultural integrity of the source text, even though their strategies vary slightly. On Gołuch's continuum, their strategies fall quite close to those used by Achebe in the original novels, meaning that both translators have been considerate of the language and style of the original.

The translator of *A Man of the People* has taken more creative license in dealing with some of Achebe's linguistic choices, which of course can partly be attributed to the novel being somewhat more linguistically adventurous than *Things Fall Apart*. However, not all of it can be attributed to the translator merely following the author's style, as the translator has been less conservative, especially in dealing with non-standard language, than the

average Finnish translator of her time. The translator of *Things Fall Apart* has added some paratextual explanations and clarifications on matters related to the Igbo culture but has followed the style of the source text in the actual translation. The most visible change made in the translation is the removal of italics from Igbo code-switching; this decision also shows that the translation is of its time, as there seems to have been some movement towards giving up italicising foreign terms in novels in recent years. For example, Evelyn Nien-Ming Ch'ien's (2004:209) states about the writing of Junot Díaz that he "engages in the art of assertive non-translation, placing Spanish words side by side with English words without calling attention to them, without contextualizing them or grammatically indicating that Spanish is other". The aim in leaving out italics from *Kaikki hajoaa* is similar: to draw attention away from the otherness of the Igbo code-switching and thus make it a more natural part of the narrative (Salojärvi 2014).

6 CONCLUSION

In this article, I have discussed two novels by Achebe and their Finnish translations, paying particular attention to the use of code-switching and the cultural integrity of the translators' strategies. Bandia mentions that respecting the otherness of the source text

> calls for a translation approach that is neither entirely source-text nor target-text oriented, or neither entirely domesticating nor foreignizing, guided by an ethics of translation that safeguards the specificity of the local language culture without hampering the readability of the translation (Bandia 2008:238).

The Finnish translations certainly do contain both domesticating and foreignising elements, but based on Gołuch's continuum of translation strategies, the chosen strategies are different between the two translations. Similarities can be found in that both translators have left without translation many elements that have not been translated in the source text, as well as added some explanation. In the translation of *A Man of the People*, the translator has also added some elements of code-switching that were not present in the source text. Regardless of the differences in strategies chosen by the two translators I have discussed, the end result here seems to be quite similar; both translations have maintained the cultural integrity of the source text to a large degree without the translation becoming unintelligible or difficult to follow.

Achebe's style of writing includes the use of code-switching to incorporate Igbo and Nigerian Pidgin English elements in his texts. He also anchors his texts in the Igbo cultural context by using elements of the Igbo oral tradition and proverbs, applying what Tymoczko (1999) has described as intercultural translation. As Achebe uses quite a bit of cushioning in his texts, little additional explanation is required from the translator. In postcolonial translation, then, the translators' strategies can be seen to be dependent on the strategies applied by the author of the source text. The translators' strategies thus retain much of the cultural integrity of Achebe's novels, regardless of possible differences in strategy between the target texts.

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Translating Stylistic Intertextuality: Schulziana in English[1][2]

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ABSTRACT

Bruno Schulz was a Polish-Jewish Modernist writer whose unconventional fiction and characteristic writing style inspired a number of literary imitators, such as Stefan Chwin, the author of *Hanemann* (Eng. *Death in Danzig*), and Olga Tokarczuk, the author of a Schulz-inspired short story entitled "Szafa" (Eng. "Wardrobe"). This article investigates the relation between the English translations of the two texts mentioned above and two English translations of Schulz's writing. Stylistic devices, such as repetitions, enumerations and personifications, are identified as responsible for shaping Schulz's unique style and his "poetics of excess". The same elements are then found in the works of his followers. Finally, a translation microanalysis is conducted using the analytical model developed by Lance Hewson (2011). The textual evidence presented in this article leads to a tenuous conclusion that semantic correspondences travel more easily in translation and serve as pointers towards more subtle stylistic correspondences which demand a more creative reading from the target text recipients.

KEY WORDS: style in translation, intertextuality, Polish literature, Bruno Schulz, Olga Tokarczuk, Stefan Chwin

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1 INTRODUCTION

Bruno Schulz (1892-1942) was a visionary writer of fantastical prose. He was born and lived most of his life in the Jewish community of a small Austrian Galician town, Drohobycz, which was also the setting for most of his fiction. He wrote just two collections of short stories, entitled *Sklepy cynamonowe* and *Sanatorium pod klepsydrą*, which were published in Poland in the interwar period (1934 and 1937, respectively) and a few uncollected pieces. Despite this relatively modest output, his exuberant imagination has provided stimulating material for the visual arts, film, theatre and even opera. Schulz's legend is actually also quite well known outside Poland thanks to the filmmakers (e.g. Stephen and Timothy Quay), theatre directors (e.g. Simon McBurney of the London-based theatre company Comlicite) and authors (e.g. Roberto Bolaño or Cynthia Ozick) who produced works based on, or inspired by, his life and fiction in languages and for audiences other than Polish (Nalewajk 2014:6-7; Miklaszewski 2009).

Crucially for this study, however, Schulz can be regarded as the father of a very unique and uniform literary style which, at least to the majority of educated readers in Poland, is immediately recognisable. Initially criticized for the excess and perceived redundancy of his prose, today Schulz can be said to have inspired a considerable number of faithful disciples. In fact, his work assumed paramount importance for a whole group of Polish prose writers in the 1990s who found his language an especially attractive mode of expression and adapted it for a new, contemporary content. The most comprehensive study of intertextual references to Schulz in the prose of Polish contemporary writers, to date, has been conducted by Arkadiusz Bagłajewski (2012) who has analysed several works published in Poland during the 1990s which reference Schulz not only in their thematic aspects but also within their poetics. This article discusses translations of two such texts indicated by Bagłajewski as most explicitly inspired by Schulz: Stefan Chwin's novel *Hanemann* (Eng. *Death in Danzig*) published in 1995 and Olga Tokarczuk's short story "Szafa" (Eng. "Wardrobe") from the collection of the same title, published in 1997.

Consequently, the main question raised in this article is what happens with the stylistic references to Schulz's writing in the English translations of the works by the above-mentioned writers-imitators, Chwin and Tokarczuk. Are the stylistic correspondences between the two more recent texts and Schulz's stories potentially recognizable by English-speaking readers? In order to answer this rather broad question, a series of more specific inquiries will be undertaken. And so, first of all, the most salient features of Schulz's style will be established based on critical writing. It will then be determined how these Shulzian stylistic features are incorporated into the works of his followers. And, finally, a short microanalysis of the English translations of selected fragments from Schulz, Chwin and Tokarczuk will be conducted using the analytic model developed by Lance Hewson (2011).

2 STYLISTIC INTERTEXTUALITY IN TRANSLATION

Since the focus of this article is style and stylistic intertextuality in translation, a short overview of the stylistic inquiry in Translation Studies will certainly be of relevance. It is fair to say that the concept of style has been present in academic explorations of translation phenomena for as long and such explorations have been undertaken. But, as Jean Boase-

Beier (2006:11) observes, "beyond noting that the translator should be aware of the style of both source and target language, what this meant or how it should be taken into account was apparently seen by most writers until after the start of the twentieth century as self-evident". Thus style in translation is an under-researched area and it seems that no efficient methodology for stylistic analysis of translation has been developed so far. Aleksandra Kowalewska (2005:167) blames this state of affairs on the lack of satisfactory definition of style or generally accepted definition of stylistic equivalence.

Indeed the definitions of style are multifarious. According to one of the broadest definitions provided by Leech and Short (2007:9), style "refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on". Alternatively, it can be described simply as "the linguistic characteristics of a particular text" (ibid.:11). For some scholars the key aspect of style is the element of choice, as in Jean Boase-Beier's definition of style as "those aspects of language assumed by the hearer, reader or translator, and indeed by the speaker, original writer, or writer of translations, to be the result of choice" (2006:53). Others focus on recurrence of patterns and define style as "a consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole" (Malmkjær 2004:14). Still others emphasise style's relation to the norm. For example Christiana Gregoriou (2009:2) maintains that "[…] style is generated by an interaction between on one hand, a text's sum of deviations from recognisable norms, and on the other, the extent to which it conforms to these norms". Even such a brief overview clearly shows that there are many aspects to be considered when dealing with style in translation.

Despite the problems with an accurate definition of style, Jean Boase Beier (2006:1) asserts that "style is central to the way we construct and interpret texts". As such, it is a pivotal concept in the field of literary translation. And even if no one standard definition holds, it seems reasonable to assume that an analysis concerned with style would focus on these (recurrent) elements of the text that stand out and make is somehow unique and different from other, similar, texts. It also seems reasonable to assume that such elements are not completely arbitrary but have been consciously chosen by the author of the said text. Furthermore, according to Jean Boase-Beier (2006:112) "literary translation is, in a very basic and important sense, the translation of style, because style is the expression of mind, and literature is a reflection of mind. […] Stylistically-aware reading is, then, the only possible way to read a literary (source or target) text *as* a literary text". By analogy, stylistically-aware reading is crucial for any literary translation analysis.

This focus on reading and readers, evident in Boase-Beier's work, is characteristic of a new, cognitive, strand of stylistics. In the words of Paul Simpson (2014 [2004]:40), "literature is perhaps better conceptualised as a way of reading than as a way of writing". Or as Leech and Short (2007:24) put it, "creativity of the writer also requires creativity from the reader, who must fill in the gaps of sense with an associative logic of his own". Thus, as it has already been indicated, the ultimate question this article attempts to answer is whether the readers of the English versions of the texts under investigation are potentially able to "fill in the gaps" and recognise the intertextual correspondences between them.

The term 'intertextuality,' coined by Julia Kristeva, can of course designate a whole range of relationships that texts might have with other texts. Thematic allusions, parodies, pastiches and quotations all fall into this category. Translation itself can also be considered a type of intertextuality (cf. Baldick 2008). The intertextual correspondences investigated in this article, however, are mostly of a stylistic nature, i.e. the analysis conducted here focuses on the relation between the translations of stylistic features characteristic of a writing style of one author (Bruno Schulz) and the translations of the same features replicated in the works of other authors (Chwin and Tokarczuk).

3 SCHULZ'S STYLE

Before discussing stylistic intertextuality in more detail, however, a few words have to be said about the perception of Schulz's style in the source culture. In other words, the purpose of the following section is to identify the so called "salient features" or "style markers" (Leech & Short 2007:56) which make Schulz's language idiosyncratic and not only warrant him a special place in the history of Polish literature but also inspire other authors to copy them.

One of the first qualities one notices about Schulz's writing is that his oneiric stories are mostly devoid of plot in the traditional understanding of the term. They are built around a few recurring motifs and characters, most notably the narrator, young Józef, and his eccentric father, Jakub. In fact, repetition is present at all levels of the organisation of the text; Bolecki (1982:198-199) observes that Schulz repeats not only individual words but also sounds within a word, phrases, sentences, as well as whole descriptions, situations and images.

What is more, in Schulz's seemingly "plotless" fiction, descriptions of people, places, moods, weather conditions, *etc.*, dominate the narrative, or rather descriptive passages seamlessly change into events. The stylistic reflection of this tendency (to depict objects, states and qualities as events) is the use of metaphors, such as personification, animization and anthropomorphism (ibid.:227). Schulz uses metaphors to, on the one hand, animalize or personify objects and, on the other hand, animalize and reify people. Metaphors are also employed to paraphrase meaning. By means of figurative language the same situation is described over and over and over again, so that there is no progress in terms of plot but the description seems to thicken and dominate the narrative.

Such a technique involving constant repetition and paraphrasing might seem tautological. Tautology, however, is a part of Schulz's "poetics of excess". As Józef Olejniczak (2013:49) observes, Schulz's reality always expands, swells and grows. It escapes any attempt at definition. This changing, swelling reality is reflected in long sentences, dense descriptions, lists and enumerations, proliferating epithets, metaphors, metonymies, neologisms and specialist, technical vocabulary. All these elements aim at expressing reality but eventually fail. Together with the accumulation of synonyms, the above-mentioned stylistic devices contribute to the richness and the general feeling of abundance (if not redundancy) characteristic of Schulz's writing.

4 SCHULZIAN TRADITION (IN TRANSLATION)

Most stylistic features mentioned in the previous section, e.g. the descriptiveness, the impression of excess and the figurative language, made their way to the works of Stefan Chwin and Olga Tokarczuk. In thematic terms, however, both texts have much more coherent plots than most Schulzian stories. Chwin's novel, *Death in Danzig* tells the story of a German professor of anatomy, who decides to stay in Gdańsk after the second world war, when the German citizens are forced to abandon their properties and the city is taken over by Polish migrants, relocating (or being relocated) from other regions, mostly east of the new Polish border. "The Wardrobe", on the other hand, is a curious Jungian tale about a relationship between a woman and an old wardrobe.

One central feature that both texts have in common (with each other and with Schulz's works) is the attention given to objects. Bagłajewski (2012:98) maintains that Chwin writes "*with* Schulz" (just like one would write *with* a pen) when in order to evoke the end of a historical era, he gives voice to things. Chwin's enthrallment with objects (and Schulz) is especially evident in two "elegiac" chapters of *Death in Danzig*: "Things" ("Rzeczy") and "Aristocracy and Decline" ("Arystokracje i upadki"). Bagłajewski (ibid.:144-145) notes that Chwin's narrative, infused with enumerations, personifications and animizations is a good example of the so-called "poetics of excess", already mentioned in connection with Schulz's prose.

Objects are similarly foregrounded in Tokarczuk's text. The word "wardrobe" in the story is always spelled with the capital letter and the narrator refers to it as she would to a person. At one point, the Wardrobe even becomes the object of the narrator's sexual desire. Tokarczuk, similarly to Schulz, has frequently been said to embrace marginality in her prose. The author invariably gives voice to those left behind, pushed into peripheries, considered unimportant. Whether it is a case of "emphatic reading" (Czapliński 1999:118) or "kitsch sentimentality" (Bieńkowska 2000:241), all three texts display a humanised image of ordinary things. Chwin and Tokarczuk's intertextual, stylistic references to Schulz certainly add to the reader's experience of their works.

The question remains of what happens to the above-mentioned references in translation. As already stated, all known works by Schulz have been translated into English. The most widely recognised, canonical, translation of Schulz to date came from the pen of Celina Wieniewska whose version of the first volume of Schulz's stories appeared in 1963 – published as *The Street of Crocodiles* in New York and as *Cinnamon Shops and other stories* in London. Walker & Company also issued the second volume of Schulz's stories in Wieniewska's translation (entitled *Sanatorium under the Sign of Hourglass*) in 1977. Since then Wieniewska's versions have been reprinted in many different editions on both sides of the Atlantic including, among others, by such publishers as Penguin, Rara Avis Press or Serpent's Tail[3].

More recently, an enthusiast of Schulz's work, John Curran Davis has published his versions of all Schulz's stories and other writing online with no regard for copyright regulations. His website www.schulzian.net does not provide a date of publication, but

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[3] All the quotations of Schulz in Wieniewska's translation in this paper come from a Picador edition (1988).

according to Ziemann's research (2013:47), Davis must have uploaded his translations circa 2010 – three years before Schulz's oeuvre entered public domain.

Selected fragments of Schulz's prose were also translated for the use of various collections, anthologies and journals, some of them rather obscure. This article is a part of a larger project whose objective is to map and analyse all the translations and retranslations of Schulz's oeuvre. For obvious reasons, such an extensive analysis cannot be conducted in this publication. Due to the fragmentary nature of most translations of Schulz, the present study focuses only on the two most complete renderings to date: Celina Wieniewska's classic translation of the first volume of Schulz's stories from 1963 and John Curran Davis's online translation of 2010. They are the ones most likely to be read by English-speaking readers today.

An additional argument for selecting these two translations for analysis lies in the fact that the translators' approaches could be expected to be radically different. Not only because of the temporal distance between their production, but also because Davis (2012, online) severely criticised Wieniewska's translation in an online interview. According to Davis, in Wieniewska's translation "many words and phrases are simply mistranslated. But worse are the ellipses, the passages simply omitted. There is a sense of paraphrase, of too much explanation, of shying away from taking a challenge". Wieniewska's translation was described as being too domesticating by other critics as well. For instance, Robertson in the *Translator's Introduction* to Ficowski's book about Bruno Schulz wrote that

In Polish, Bruno Schulz's writing is more difficult to read than the English translations suggest. His stylistic arsenal is richly international, replete with oxymorons, Latin terms, and Jewish and biblical allusions. English-speaking readers, accustomed to postmodern and experimental fiction, can read Schulz without having his language trimmed and domesticated. (Robertson 2003:19)

Even such a selection of target texts, however, is not free of problems because of the dubious status of Davis's illegal online translation. Davis's text, condemned by scholars, publishers and the executor of Schulz's copyright, may not be regarded as a rightful translation, at least in an ontological sense of the term (Ziemann 2013:49). However, the choice of Davis's text for analysis can be justified by the fact that, as Andrew Chesterman points out, "there is nothing which is theoretically absolute or permanent about translation status" (1997:59). Davis's translation has been quoted in scholarly articles (cf. Śliwa 2009) and, as it is freely accessible to all, it is increasingly the first point of contact many English-speaking readers have with Schulz.

The situation is much less complex with the remaining source texts. Two chapters from Stefan Chwin's novel *Hanemann* were first rendered into English by Madeline G. Levine for the special edition of *Chicago Review* devoted to new Polish writing (published in 2000). Five years later the whole novel was translated into English by an American translator, playwright and theatre director, Philip Boehm, and published in London under the title *Death in Danzig*. Whereas Olga Tokarczuk's story "Szafa" appeared in the 25th issue (Vol. 2, Summer 2013) of an Irish literary magazine *The Stinging Fly*. It was translated by a

Newcastle-born translator and Translation Studies researcher, Patrick John Corness as "The Wardrobe".

5 COMPARATIVE ANALYSIS

Having established all the contextual information, the next part of this article examines selected source passages and their translations in terms of lexical and stylistic correspondence. The analytical model for translation adopted in this article was developed by Lance Hewson in his book *An Approach to Translation Criticism* (2011). As the title of his book suggest, Hewson's concern is primarily with criticism. In order to critique a translation, however, some sort of analysis must first be conducted and it is this analytical stage of Hewson's programme that is of interest in the present research. What is more, Hewson places a lot of emphasis on style, which, of course, is also the focus of this article.

In order to provide a toolkit for his microanalysis, Hewson develops a classification of what he calls "translational choices" which, to some extent, overlaps with Chesterman's classification of translation strategies (ibid.). According to Hewson (ibid.), Chesterman's classification works on a different level, since it reflects on the process of the text manipulation rather than the result of it. Chesterman (ibid.:89), however, states that strategies, in his understanding, describe types of text-linguistic behaviour, and, as such, they are "directly observable from the translation product itself, in comparison with the source text". If a phenomenon can be observed in the text, it surely is already a result of the process. Hewson (ibid.:17) further claims that, in fact, he does not deal with strategies but "translational choices" and "effects", which "presupposes not only that there is always choice, even when, theoretically, the target-language system requires a certain solution […], but that the impact of the choice – effect(s) – can both be identified and, to an extent, measured." Despite this claim, his "choices" and "effects" are again abstracted from the comparison of source and target texts. I would say that, on that basis, both classifications operate on the same level and can be combined to the benefit of both of them.

Thus the comparative micro-level analysis undertaken in this paper uses the combined classification and terminology proposed by both authors, and particularly it refers to Hewson's syntactic choices which overlap with Chesterman's syntactic strategies; Hewson's lexical choices which overlap with Chesterman's semantic strategies; and Hewson's stylistic choices, mainly modification to repetition, tropes and connotations. Hewson (ibid.:81-82) also lists two overriding translational choices: addition and elimination, which can take place at any of the above-mentioned levels and which will also be referred to in the following translation analysis.

The comparative analysis will be conducted in three stages. Firstly, the three source passages selected for analysis will be described with special attention given to intertextual links – both semantic (lexical) and stylistic. The passages have been chosen because they deal with a similar thematic concern – the Schulzian motif of suffering matter – and hence illustrate the argument that style and content are, in fact, very much intertwined. Secondly, lexical and semantic correspondences in target texts will be studied before moving on to the third step which investigates stylistic intertextuality in the target texts. All passages selected for analysis are presented in the table below. Lexical correspondences have been marked in colour (see commentary in 5.1).

Table 1: Suffering matter in Schulz, Chwin and Tokarczuk

(1) Schulz (1934):	**(1A) Wieniewska (1963):**	**(1B) Davis (2010?):**
— Kto wie — mówił — ile jest cierpiących, okaleczonych, fragmentarycznych postaci życia, jak sztucznie sklecone, gwoździami na gwałt zbite życie szaf i stołów, ukrzyżowanego drzewa, cichych męczenników okrutnej pomysłowości ludzkiej. Straszliwe transplantacje obcych i nienawidzących się ras drzewa, skucie ich w jedną nieszczęśliwą osobowość. Ile starej, mądrej męki jest w bejcowanych słojach, żyłach i fladrach naszych starych, zaufanych szaf. Kto rozpozna w nich stare, zheblowane, wypolerowane do niepoznaki rysy, uśmiechy, spojrzenia! (49)	'Who knows,' he said, 'how many suffering, crippled, fragmentary forms of life there are, such as the artificially created life of chests and tables quickly nailed together, crucified timbers, silent martyrs to cruel human inventiveness? The terrible transplantations of incompatible and hostile races of wood, their merging into one misbegotten personality. 'How much ancient suffering is there in the varnished grain, in the veins and knots of our old familiar wardrobes? Who would recognize in them the old features, smiles, and glances, almost planed and polished out of all recognition?'(46-47)	"Who knows," he said, "how many are the afflicted, crippled and fragmentary forms of life, such as the unnaturally botched life or armoires and tables, nailed together in haste – crucified wood, quiet martyrs to the cruel inventiveness of human beings, terrible transplantations of the alien and mutually antagonistic races of wood, their incorporation into a single, disconnected individuality? How much wise old torment is in the stained grain, the vein and contours of our old, dependable armoires? Who recognises in them, planed and polished up beyond all recognition, their old features, their smiles, their looks?" (43-44)

(2) Chwin (1995):	**(2A) Boehm (2005):**
A cierpienia glazury? Martyrologie pękających kafelków? Dogasanie niklu na poręczach łóżek? Matowienie kranów z mosiądzu? Zielenienie miedzi? Porastanie cynkowych rynien czarnym nalotem? Grudniowa szadź? Nocne spadanie dachówek, które dogorywały potem w sadzawce pod fontanną? Szelest tynku? Trzeszczenie wiązań dachu, krokwi i gzymsów? Żłobienie schodów przez pracowite dotknięcia gumowych podeszew? I ratowanie — czego się da. I ciężar powietrza kruszącego wszystko. I żółknięcie wanien. I rdzawe smugi na porcelanowych umywalniach. Powolne umieranie ogrodów. (109)	And what about the martyrdom of tiles, on walls and floors and by the stove? The fading of the finish on the bed rails? The dulling of brass fixtures? The greening of copper? The black deposits accumulating on the tin gutter? The December hoarfrost? The night-time whisper of roof tiles spending their last days in the pool around the base of the fountain? The crackle of peeling stucco? The rattling of joists and rafter? The constant trudge of rubber-soled shoes wearing furrows in the steps? The saving – of whatever could be saved. And the weight of the air causing it all to crumble. And the yellowing of the bathtubs. And the rusty streaks in the porcelain sinks. The slow death of gardens. (153)

(3) Tokaraczuk (1997):
Najpierw postawiliśmy ją w korytarzu- to miała być kwarantanna przed wejściem w świat naszej sypialni. Wstrzykiwałam w ledwie widoczne dziurki terpentynę, tę niezawodną szczepionkę przeciwko okruchom czasu. W nocy Szafa, przesadzona w nowe miejsce, jęczała skrzypieniem. Lamentowały umierające korniki. (8)

(3A) Patrick John Corness (2013):
To begin with, we stood it in the corridor – there it was supposed to be in quarantine before entering the world of our bedroom. I sprayed turpentine into the tiny, scarcely visible holes; that was a reliable inoculation against the ravages of time. In the night the Wardrobe, transplanted to its new location, moaned and creaked. It was the wailing of the dying woodworm. (39)

As it has already been briefly mentioned in section 4, the image of matter which suffers is one of the recurring motifs in Schulz's fiction. Fragment (1), quoted in the table above, comes from the first volume of Schulz's writing, and specifically, from the story "Traktat o manekinach. Dokończenie." In this short passage, the father talks about pieces of furniture which are experiencing terrible anguish and ordeal. Their misery results from the fact that they have been made from antagonistic – 'alien and hating each other' (*obcych i nienawidzących się*) – pieces, or in fact 'races' (*ras*), of wood. The wood used to manufacture them was 'crucified' (*ukrzyżowanego*) in the process, which gives the said furniture a status of 'martyrs' (*męczenników*). Special attention is given to wardrobes (a recurring item in Schulz's vocabulary) which are described as having 'veins' (*żyłach*), being 'trustworthy' (*zaufanych*) and once being capable of casting 'smiles' (*uśmiechy*) and 'glances' (*spojrzenia*) at their surroundings – anthropomorphic capabilities which have sadly been taken away from them by cruel, unimaginative (though inventive) humans. Typically for Schulz, adjectives abound in this short fragment, often grouped in semantically related pairs (*obcych i nienawidzących się*) and threes (*cierpiących, okaleczonych, fragmentarycznych*). Closely related nouns also appear in couplets (*szaf i stołów*) and strings of three (*słojach, żyłach i fladrach*; *rysy, uśmiechy, spojrzenia*).

The corresponding passages (2) and (3) are also concerned with ailing, anthropomorphised objects. Fragment (2) comes from one of Chwin's 'elegiac' chapters and comprises a series of short questions which enumerate various instances of wear and tear experienced by different parts of an aging building. There is only one verb in the whole fragment (*dogorywały*), otherwise constructed from noun clauses. Most nouns are connected with deterioration and disintegration (of tiles, rails, gutters, steps, etc.); it is the first two clauses, however, that reference Schulz most explicitly, as the word 'suffering' (*ciepienia*) and, rather unusual plural form of the word 'martyrology' (*martyrologie*), used by Chwin to describe tiles, echo Schulz's 'suffering forms of life,' as well as 'martyrs' and 'crucified wood.'

In addition to these biblical epithets, there are other anthropomorphisms to be found in fragment (2), such as the synonyms of 'dying': a rather poetic noun *dogasanie* ('fading,' 'waning'), a more dramatic verb *dogorywały* ('were dying slowly and in pain') and the most neutral noun *umieranie* ('dying') – the first two words used to characterise things (nickel on bed rails and roof tiles), the last one depicting a garden. Furthermore, the phrase *pracowite dotknięcia gumowych podeszw*, which can be literally translated as 'hard-working touches of/by rubber shoe soles,' metaphorically portrays the way walking up

and down the stairs contributed to their decay. The structure of fragment (2) is very repetitive and rhythmical with the nouns describing dilapidation in each short *isocolon* mirroring each other morphologically. In fact, the structure of the passage falls into the category of *homoioptoton,* i.e. "the repetition of similar case endings in adjacent words or in words in parallel position" (Burton n.d., online). Each clause mentions one part of a building, except for clause number ten (*Trzeszczenie wiązań dachu, krokwi i gzymsów?*) where as many as three are evoked. The enumeration of three closely related items ('roofs, cornices and rafters') in this internally foregrounded clause might remind one of similar enumerations in Schulz.

Finally, in fragment (3), taken from Tokarczuk's short story, the eponymous, anthropomorphised wardrobe has to undergo 'quarantine' (*kwarantanna*) and be administered a 'vaccine' (*szczepionkę*) like a person or an animal before it can be allowed to 'enter' (*wejściem*) the narrator's bedroom. The last two sentences of fragment (3) depict the wardrobe 'moaning' (*jęczała*) in pain. Interestingly, the wardrobe in Tokarczuk's story is said to have been replanted (*przesadzona*) into its/her new home like a flower or a tree, which also might be echoing Schulzian portrayal of various household objects as plants.

5.1 Lexical correspondences in translation

As has already been indicated, the table above shows semantic (mainly lexical) correspondences between the source passages and target passages marked in colour. It is evident form the table that the direct reference of Chwin's plural noun *cierpienia* in fragment (2) to Schulz's adjective *cierpiących* in passage (1) – marked pink - has not been retained in translation. Even though the translator of (1A) potentially enhanced the link by repeating the word "suffering" (established equivalent of *cierpiących*) twice, the translator of (1B) used a synonym ("afflicted") and, more importantly, it has been eliminated altogether from the translation of Chwin's text (2A). The general theme of pain, decay and illness is still present in all translations of all three source texts – marked purple in the table – but the explicit correspondence between (1) and (2) in not there in the target passages.

On the other hand, the biblical imagery – marked navy blue in Table 1 – evident in words such as *martyrologie* in (2) echoing *ukrzyżowanego*, *męczenników* and even the phrase *gwoździami* […] *zbite* in (1) has been preserved in all translations, so that English-speaking readers can potentially see the link between Chwin's "martyrdom" in (2A) and Schulz's "crucified", "martyrs" and "nailed together" in (1A) and (1B).

Curiously, the simple word *szafa* (marked green in the table) whose established, dictionary equivalent in English is 'wardrobe' did not make it to all the translations. Schulz repeated it twice in the short passage (1). Wieniewska, however, avoided the repetition by using a hyponym – another piece of furniture ("chest") – in the first instance (marked red in Table 1) and the established equivalent ("wardrobe") in the second. Davis retained the repetition but opted for a synonym of 'wardrobes' – namely, "armoires." Thus, even though translation (3A) retains the word "Wardrobe", the correspondence with Schulz is weaker in translation (1A) and non-existent in translation (1B).

Interestingly, however, there is an additional correspondence in the target texts which cannot be observed in the original texts. Namely, the translation of Tokarczuk's adjective *przesadzona* in (3) as "transplanted" in (3A) might be read as an echo of

"transplantations" – present in both translations of Schulz's word *transplantacje* (marked orange) – which, in Polish, is a quite an unusual, marked synonym of the word used by Tokarczuk.

5.2 Stylistic correspondences in translation

In general, the density and richness of Schulzian style has been retained in all the translations. There are, however, some modulations which might affect the intertextual aspect of the target texts.

One of the modified elements are enumerations. In the very short passage from Schulz's story there are as many as four enumerations consisting of three related words: *cierpiących, okaleczonych, fragmentarycznych*; *słojach, żyłach i fladrach*; *stare, zheblowane, wypolerowne*; and *rysy, uśmiechy, spojrzenia*. Each is made up of just three words, listed after commas or (in the second case) with connecting 'and" before the last item. In translation (1A) two of these enumerations – "suffering, crippled, fragmentary" and "features, smiles and glances" – are preserved; one has been somewhat weakened through the interruption of conjunctions and articles ("in the varnished grain, in the veins and knots") and one reduced to two adjectives instead of three: "planed and polished". In translation (1B) only one enumeration has been left intact ("afflicted, crippled and fragmentary"), two have been slightly weakened ("in the stained grain, the vein, the contours" and "old features, their smiles, their looks") and one has been reduced to two elements ("planed and polished up"). Similarly, the foregrounded, three-element, enumeration in Chwin's text (*dachu, krokwi i gzymsów*) which echoes Schulz's style have been reduced to a two-element enumeration in translation (2A). Whereas, Schulz's enumerations of two (*szaf i stołów*; *obcych i nienawidzących się* and *starych zaufanych*) have been retained in all translations.

All translations display trope changes when it comes to personifying/anthropomorphising elements (words and phrases that would normally collocate with animate objects but are used in the source texts in connections with inanimate objects). Many personifications have been retained in translation, the overall effect, however, has been weakened – due to a few modifications which affect the target texts to different extents. Trope changes are especially prominent in translation (2A).

Furthermore, the original phrase *sztucznie sklecone, gwoździami na gwałt zbite życie szaf i stołów* (literally: 'artificially knocked together, with nails hastily put together life of wardrobes and tables') has been syntactically rearranged in both translations of Schulz. In the source text, the clause's somewhat solemn tone results from inversion (*gwoździami na gwałt zbite*) and the position of two adjectival phrases placed, perhaps a little awkwardly, before the noun clause they describe. Neither of the translations retains the inversion. Moreover, in both translations the noun phrase ("life of chests and tables" in (1A) and "life of armoires and tables" in (1B)) has been placed between the two complements instead of following them. In Hewson's classification this strategy would classified as "[modification to] extraposition" (2011:65). These are quite basic, syntactic modifications, but their overall effect is stylistic. In the original, it is the 'life of wardrobes and tables' that has been nailed together, while in the translation the personifying metaphor is weakened and rationalised: the furniture still has life but it is not the life that has been nailed together but, as one might rationally expect, the furniture itself.

In addition, Schulz's adjective *zaufanych*, which connotes with human subjects in the original, has undergone a stylistic modification both in translation (1A) where the wardrobes are described as "familiar", and translation (1B) where the adjective "dependable" is used – both choices weaken the personification.

Personifications also proved problematic where there are more levels to them. Like in the phrase *mądrej męki* ('wise torment/suffering') in passage (1), which anthropomorphises the feeling of the already personified furniture. Wieniewska omitted the adjective 'wise' from her translation, making the multileveled personification less complex.

Tokarczuk's wardrobe in translation (3A) seems less human than in the source text. The definite article takes away some of its humanity, and the usage of the pronoun 'it" instead of 'her' strongly reminds one of the wardrobe's inanimate status. In Chesterman's classification this shift would be called "phrase structure change" (1997:96). The English verb "transplanted" can be associated both with plants and organ transplantation, which might count as a stylistic addition to connotation and create an interpretational effect of expansion. Its first meaning, however, adds the intertextual aspect, as discussed before.

It is worth noting that all Schulz's repetitions are retained in translation (1B). Wieniewska, however, reduced repetition in two instances by using synonyms ("chests" and "wardrobes", and "timbers" and "wood") where Schulz uses the same word. This has no consequences for the corresponding passages selected for this analysis in terms of stylistic intertextuality but should be noted nonetheless, as repetition is one of them main characteristics of Schulz's style.

And even though there are no lexical repetitions in fragments (2) and (3), another kind of parallelism can be observed in Chwin's text (2). The use of the rhetorical figure called *homoioptoton* has already been mentioned in the description of Chwin's passage. The repeated grammatical ending (-*nia*, -*nie*) has been translated into English as a gerund ending (-*ing*). The effect has been slightly weakened in translation, as there are only six instances of –*ing* ending in (2A), whereas the original (2) has nine –*nie*/-*nia* endings in the subject positions.

There are other syntactic changes at the very beginning of fragment (2). The two original opening clauses, which could literally be translated into: 'And the suffering of tiling? Martylogies of breaking tiles?' have undergone a clause change and been compiled into one sentence. The word 'suffering' has been eliminated from the translation and, some new words have been added to compensate for the fact that Polish has two different names for individual tiles and the collective noun (tiling) and show that all kinds of tiles were, in fact, falling into disrepair, even though the specific kinds were not listed in the original. It is a compromise on the rhythm of the text, but what is gained by adding the three locatives is a Schulz-like enumeration.

There is also a significant cohesion change in the last two sentences of the translation of Tokarczuk's story. In the original text (3) there is no connection between the two actions described in the last two sentences. The original reads something like 'The wardrobe was moaning (with creaking). The woodworms were lamenting'– thus 'moaning' and 'lamenting' are two independent activities, performed by two different agents. In the translation (3A) the moaning noises of the wardrobe are explained with a cataphoric

connector ("It was") – and so the wardrobe no longer moans. It seems to be moaning, but really these are the woodworms that make all the noise. In the original three words describe two sounds. The wardrobe was 'moaning with creaking' – that is, the creaking was its/her moaning, and the woodworms were lamenting. In the translation there is only one sound left – the wardrobe was both moaning and creaking, but, in fact, it was doing neither, since all the audible effects were produced by the woodworms. Again, the result is a weakened personification (syntactic change resulting in trope change).

6 DISCUSSION AND CONCLUSIONS

Such a short and selective analysis as the one conducted for the benefit of this article cannot lead to any definitive conclusions. It does, however, shed some light on the issue of stylistic intertextuality in the translations of Schulz and his imitators.

First of all, lexical echoes, perhaps surprisingly, are not as explicit in the target texts as in the source texts, as illustrated by the translation choices regarding words such as 'suffering' or 'wardrobe'. The somewhat strange and arresting image of martyrdom of objects, however, is there in all the translations and the overall theme of suffering objects is also very much present in all the translated texts. This means that the target text reader should be able to see the semantic connections between the texts, even if these connections are more tenuous than in the source texts. Making the connections would perhaps require a more observant, creative reading on the part of the target text reader. Paradoxically, as Boase-Beier (2011:66) would argue, what could be perceived as a loss in translation in such a case, could also be seen as "a translation gain if greater engagement on the part of the reader in needed, for, as we have seen, creative reading is a typical characteristic of literature."

As far as style is concerned, the modifications made by all translators seem to have more serious consequences. Wieniewska's "significance threshold" defined by Chesterman as "the point above which something is felt to be worth saying" (1997:114) appeared to be higher than Davis's, especially when it came to seemingly needless repetitions. Both translators of Schulz modified enumerations and the translator of Chwin reduced the impact of grammatical repetition which gave the sense of urgency and rhythm to the original. Various modifications (to extraposition, to collocation, to phrase structure and to cohesion) have resulted in weakened personifications in all translations of all three authors.

All in all, Schulzian "poetics of excess" seems to have been diluted. In the short source fragment of Schulz quoted above there are as many as three repetitions, seven enumerations, eight personifications (some of which personify something already personified). This accumulation of elements is inevitably weakened in translation. It seems, however, that Schulz's style is so dense, exaggerated and rich that enough of it remains (even in Wieniewska's more domesticating translation) for the links to be made with the translations of Schulz's imitators as long as they are stylistically close to the originals. To be able to establish whether they are a more extensive analysis would have to be conducted. The tentative conclusion based on the analysis presented in this article is that the stylistic correspondences require even more creative reading than semantic ones.

Finally, the greater question underlying this article seems to be whether it is, in fact, possible to separate the semantic content from its style. Perhaps it is the theme of the short fragments from the prose by Schulz, Chwin and Tokarczuk that 'demands' a certain way of expression. Whatever the answer to this question is, it is the fact that such semantic echoes can be perceived in target texts in question that draws attention to the way they are expressed, i.e., enables the target readers to see the stylistic links.

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Either This ou Aquilo: Translating Cecília Meireles' Ou isto ou aquilo into English[1][2]

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ABSTRACT

In keeping with the tradition of annotated translations, this article discusses the process of translating the collection of children's poems *Ou isto ou aquilo* (1964) by Brazilian poet Cecília Meireles (1901-1964) from Portuguese to English. Using the translation criteria described by Paulo Henriques Britto (2001), I focus on the semantic, prosodic, metric and phonic elements of "Passarinho no sapé" to suggest a translation whose most conspicuous features strongly corresponds to those of the original poem. Since the phonic wordplay with plosive P and the onomatopoeic *piu* are *Passarinho*'s most striking features, I attempted to recreate them by transfiguring *piu* into *trill* and all P sounds into T sounds. The translation, titled "In a tree hole", was re-created by the author of this article, native speaker of the source language, together with translator and poet Sarah Rebecca Kersley, native speaker of the target language.

KEY WORDS: Cecília Meireles, re-creation, correspondence, translation studies, Paulo Henriques Britto

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1 INTRODUCTION

> Literature is not, as many people think, just a pastime. *It is nutrition*. And if there is to be literary criticism of books written for children, it should draw attention to the human qualities of books fit for being read by children, while always leaving some room for mystery, for what children discover by the genius of their intuition.[4]
>
> <div align="right">Cecília Meireles (1984:32)</div>

The most interesting journeys and quests are those upon which we embark under the belief that we will be taken by surprise along the way, even though surprises might be just a part of what move us forward. I expect you will find a few surprises in the following lines, and I hope some of them will intrigue you, for that is exactly the feeling Cecília Meireles wished her readers to take away: the feeling of wonder.

She thought so highly of children and children's literature that she dreamed of building a universal children's library with children's classics from all corners of the world. Published in 1964, her collection of poetry for children has sold more than 200,000 copies, and become a Brazilian classic, cherished by children and adults alike, such as the poet Carlos Drummond de Andrade who declared, "*Ou isto ou aquilo* is poetry that lets itself be caught by children, yet still remains a bird in flight" (Andrade 1964:6). Keeping Meireles' dreams and Andrade's words in mind, I set out to translate her poems into English in the hope that children elsewhere might someday also catch this roving bird in flight.

In order to provide a glimpse into the life of the woman and the poet, I start with a short biography of Cecília Meireles. Subsequently, I present the criteria and principles described by Britto (2001) to which I subscribe when fleshing out poetic translations. Finally, I discuss "Passarinho no sapé", pointing out the poem's most striking features that ultimately justify the rationale behind my translation choices. My final remarks are intended to address any remaining doubts and to demonstrate that the re-creation of the original work's most conspicuous poetic features is a worthwhile and valid way to render a translation that can be deemed representative of the original in the target language.

2 A BIOGRAPHICAL SKETCH OF CECÍLIA MEIRELES

Cecília Meireles was born in 1901 in Rio de Janeiro. Her father died three months before she was born; soon afterwards, her mother fell deeply ill and died as well. She was brought up by her Azorean grandmother Jacinta with the help of her Brazilian nanny Pedrina, and whilst her grandmother introduced her to riddles and chants of Azorean and Portuguese origin, her nanny entertained her with numerous Brazilian songs and folktales in which almost everything was enchanted or bewitched. Both women were later immortalized in several poems written throughout the author's career, but especially in the book "Olhinhos de gato" [Little Cat Eyes] (1983), where the already famous 38-year-old author uses melodious and poetic narrative to recount her life as a five-year-old girl being raised in a magical environment. We see from her childhood memoirs, "Olhinhos de gato", that

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[4] All translations into English are mine, unless otherwise stated.

Meireles developed a sense of being at one with the universe and all its animate and inanimate creatures from a very early age (Meireles 1983:131):

> She felt as if she were dog, bat, ant, slug... She observed the towering shadows of people and the monumental universe of trees, houses and churches rising up beside her, climbing up in the air, to the clouds, and the moon, and the sky... And then she became a plant too. Cold, standing up with many open arms, letting all the movements, lights and sounds pass through... And since all these forms of life were still compact and limited, she loosened the molecules of her being, dismissed all outlines and boundaries, and spread herself amid the mist of clouds, fading indefinitely away throughout the sky, being everything and nothing at the same time, with no topside and no underside, consigned to the fields of the world beyond, where we spin namelessly, shapelessly, endlessly.

This early influence was intense and stimulating, and Meireles kept revisiting her childhood whenever she felt the need for safe haven. We find passages of her girlhood in short stories, poems and chronicles, where Rio de Janeiro, then the Brazilian capital,[5] appears as a small town inhabited by affectionate characters proven to be sad, dramatic, joyful, generous or gloomy, but never dull. We meet, for instance, the man who rides a donkey-cart and goes about selling milk in the streets, dutifully filling people's glass bottles; or the thin teenager Josefina who makes beautifully intricate flower arrangements of mauve, myosotis and pansies and sells them door to door every Friday, until one Friday she does not appear and the townspeople learn she had died of pneumonia; or the gardener who plants carrots and cabbages, and whose hands are rough and dirty, but whose eyes sparkle with joy; or the children who are allowed to stay up late a few memorable nights to catch a glimpse of Halley's Comet or the *Entrudo* (Carnival) parade.

Meireles was also an educator and began teaching soon after graduating from high school. Her first book of poems, *Espectros* [Ghosts], appeared when she was eighteen, in 1919. She published a few other books of poems following her first, but they did not make an impression on the critics, and Meireles first became known as a prominent teacher and journalist who, from 1930 to 1933, wrote a daily column on schooling and education for *Diário de Notícias*, then one of the most influential newspapers. It was only later, following the publication of the critically acclaimed book of poems *Viagem* [Voyage], recipient of the much coveted Brazilian Academy of Letters' Poetry Prize in 1939, that she achieved wide recognition as a poet and author.

Before writing *Viagem* [Voyage], Meireles went through what was possibly the most difficult time of her life. In order to illustrate this, we need to step further back into the author's past, to a time full of hope. The new federal government that had come to power in 1930, at first seemed determined to drop the old schooling system and promote widespread education reform by implementing *Nova Escola* ideals advocated by Cecília Meireles and other great thinkers and educators of the time. *Nova Escola* ideals were similar to those advanced by the progressive-education movement in the US and *escuela moderna*

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[5] Early 20th century.

movement in Spain. They focused on art, hands-on experience and critical thinking, with students at the center of the learning process. Meireles' reasoning and arguments in support of *Nova Escola* values were persuasive and well founded, and she kept the debate alive by using her newspaper column to air and discuss the newest and most important ideas regarding education.

However, less than one year after the new government had taken office, political problems and differences began to emerge. Nevertheless, Cecília Meireles remained firm in her principles, defending *Nova Escola* ideals and demanding change. Despite political headwinds, she managed to launch the very first children's library in Brazil in 1934 – or the Centro de Cultura Infantil [Children's Cultural Center] – a place where children could not only read books, but also play board games, listen to music, watch films and learn to read maps, amongst other activities. (Diniz 2012:38) Despite the great achievement, her hopes were soon dashed; the federal government became increasingly more authoritarian, school reforms were postponed, and Meireles was prosecuted for keeping a "communist book", *The Adventures of Tom Sawyer*, on the shelves of the Children's Cultural Center. (Pimenta 2001:114) As a consequence, Brazil's very first children's library was closed in 1937 after only four brief years. By then, Meireles' personal life was also in shambles. Her dear grandmother had died in 1933, and her husband, the Portuguese painter and illustrator Fernando Correia Dias, with whom she had had three daughters in their 13 years of marriage, had committed suicide in 1935 after battling with severe depression.

Emotionally and financially distraught, Meireles found comfort and support in her friends, especially those of Portuguese descent (Saraiva 1998), who helped her publish her childhood memoir in installments in a Lisbon newspaper. The comfort and encouragement gave her the strength to cope with the many unfortunate events that had befallen her in a relatively short time. Some of her poems inevitably reflected her intense sorrow since so much of her motivation to write came from her personal life. She eventually recovered and married the engineer Heitor Grilo who helped her raise her children and provided her with much-needed emotional stability.

After *Viagem* [Voyage], some of her other works also received public and critical acclaim: *Vaga música* [Vague Music], *Mar absoluto*, [Absolute Sea] and *Romanceiro da Inconfidência* [The Collected Poems of the Minas Gerais Conspiracy], and she thus became known for her collections of intensely melodic poems infused with symbolist traits. Meireles was friends with Brazil's great modernist poets such as Carlos Drummond de Andrade, Manuel Bandeira and Mario de Andrade, and she adopted some of their preferences in her poetry, such as free verse, as evidenced in the series *Elegia* [Elegy] that she dedicated to her grandmother. Yet, she never abandoned the traditional fixed forms of poetry which she mastered, such as sonnets, terze rime, ballads. Manuel Bandeira included her in the modernism section of his book *Apresentação da poesia brasileira* [Introduction to Brazilian Poetry] (Bandeira 2009:187), adding the following:

> There is some sort of aerial grace in the images evoked by Cecília Meireles, whose poetry can be defined as that thought, that song that comes in the crispness of the "Night", that "teeming cloud, between the wind and the stars." Teeming with emotion translated not as sentimental platitude, but borrowing from the stars

their soft flicker, and from the wind its navigational versatility. For Cecília Meireles, the poet is a brother to the wind and the water, leaving his rhythm wheresover he may go. (Bandeira 2009:187)

Admired by her peers, Meireles remained faithful to herself, avoiding vogues, ignoring the main currents and fashions, and developing a unique voice that eventually made her one of the most beloved poets of her generation.

It is only to be expected that her personal suffering would influence her writings for children. In particular because she did not underestimate children's understanding and intuition, her poems were always true to her feelings regardless of the reader's age. It is true that a few of the poems published in *Ou isto ou aquilo* [Either This or That] do evoke melancholy and address serious subjects such as death, solitude, loss, e.g. in "The Catch", and longing, e.g. "Girls at the Window." However surprisingly, some of them are particularly funny and witty, such as "The Mosquito Writes" or the poem that gave name to the collection, "Either This or That", which has become an oft-quoted children's poem (Diniz 2012:186-195), especially when discussing choice and decision:

> Either there's rain and no sign of sunshine
> or there is sunshine and no sign of rain!
> Either you wear the ring and take off the glove,
> or you put on the glove and leave off the ring.
>
> If you fly in the air, you can't stay on the ground,
> if you stay on the ground, you can't fly in the air.
> It's really a pity that no one can be
> at the same time both here and there!
>
> Either I save my dimes and don't buy any candy,
> or I buy the candy and spend all my dimes.
> Either this or that; either this or that...
> Day in and day out I must make up my mind!
>
> Should I play outside or finish my lesson?
> Should I sit at peace or leap like a cat?
> I just can't decide which choice is the best:
> if one or the other, whether this or that.[6]

There are also amazingly tender and philosophical poems, especially in view of the hardship the author had faced, such as "The Little White Horse", "The Mare and the Waters" and the lighthearted "In a tree hole" that we will discuss in the next section.

Meireles also drew the inspiration to write her children's poems from her own childhood and from her children's and grandchildren's childhood. It bears mentioning that the two World Wars profoundly impacted the author, and she dreamed of creating a universal children's library with children's classics from all over the world for she believed

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[6] "Ou isto ou aquilo" (Meireles 2012:63), translated into English by Diniz & Kersley (Diniz 2012:195).

that "if all children understood each other, perhaps men would not be hostile towards one another" (Meireles 1984:16). Published in 1964, *Ou isto ou aquilo* [Either this or that] quickly became a classic. As Carlos Drummond de Andrade (1964) points out in a review for *Correio da Manhã* on July 10, 1964:

> [*Either This or That*] is poetry that lets itself be caught by children yet still remains a bird in flight. Lucky are the children who discover this treasure trove of surprises… Just children? I feel sorry for the grown-ups who will not happen upon it nor find themselves enchanted by this new book that is not for them but, as they would know if they knew how to read, is for anybody who can doubly feel the sentiment of life itself and the charming words that reflect that very feeling. (Andrade 1964:6)

Andrade then adds that he cannot decide whether to give the book to the children beside him or keep it for himself (a reference to the poem about the child who cannot decide between two choices). He ends his review saying "[t]the book is called *Either This or That*, and I agree with it: I just can't decide which choice is the best: if one or the other, whether this or that.' I'd say both" (Andrade 1964:6).

3 POETRY TRANSLATION

According to Drummond de Andrade (1964:6), the lucky ones who happen upon *Ou isto ou aquilo* [Either This or That] will discover a "treasure trove of surprises." It is expected that any collection of poems will contain some sort of language invention, so also in this collection, among the surprises mentioned by Andrade, we find plays on words such as tongue twisters, rhymes, alliterations, riddles, puns and inner echoes, for instance. And indeed, surprising is the way in which Meireles combines and presents the wordplays to the readers, such as the chords with different syllable sounds and melodious lines she created by mixing ordinary and literary words in the intriguing and intensely musical poem "A égua e a água" [The Mare and the Waters], or the witty and clever humor seen in "Passarinho no sapé". The latter will be analyzed below, along with its English version, "In a Tree Hole", translated by me, together with British poet and translator Sarah Rebecca Kersley, with whom I have partnered to translate most of the collection.[7]

When it comes to translation of poetry, I try to follow the ideas and guidelines championed by Brazilian translation theorist Paulo Henriques Britto, himself a poet and prolific translator. He has translated hundreds of books and poems, presented at innumerous conferences on literature, poetry and translation, published poetry collections, and written dozens of essays and articles on his ideas about poetry translation. These activities, taken together with the quality of his own poetry and translations, have earned him public acclaim and prestige among poetry editors and publishing houses, plus a long line of followers among the current generation of poet-translators. Not everyone favors his

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[7] A selection of our translations can be found on the online journal *Machado de Assis Magazine* # 3, at http://www.machadodeassismagazine.com.br/new/titulo.php?id_titulos=54&edicao=Edi%C3%A7%C3%A3o%2003.

approach, though. In her book *Is the Glass Half Empty or Half Full? Reflections on Translation Theory and Practice in Brazil*, Alice Leal points out that Britto's theoretical premises regarding poetry translation have not been accepted unanimously in Brazil: "His model of analysis and criticism of poetry translation has divided the Brazilian academic community" (Leal 2014:201). It is beyond the scope of this study to look further into that debate, so I refer the interested reader to Britto's and Leal's writings, found in the references at the end of this article.

According to Britto (2001), a poem ideally "deals with language on all its levels – semantic, syntactic, phonetic and rhythmic", and the translator should thus "re-create, using the resources of the target language, the effects of content and form in the original", or at least a good number of them. Britto (2012b:119-120) also holds that

> When it comes to a poem, each and every characteristic of the text – the meaning of the words, the manner in which the verses are broken, the arrangement of the verses into stances, the number of syllables in a verse, the distribution of stresses in each verse, the vowels, the consonants, the rhymes, the alliterations, the visual appearance of the words upon the paper – might be crucially important; that is to say, in a poem, everything, in principle, may be significant. It remains for the translator to point out, for every single poem, the most relevant elements that must necessarily be recreated in the translation and the least important elements that might be sacrificed, since, as we have seen, every translation entails loss.

Before continuing, I must open a parenthesis to shed some light on Britto's last sentence in the quotation above – "since, as we have seen, every translation entails loss".

Britto (2012b) works with the concepts of "correspondence" and "loss" based on the assumption that translations, like any other human endeavor, are always open to improvement since no human endeavor can reach absolute perfection. "Absolute" is a concept we deal with only in theoretical terms; it is an unattainable ideal. When it comes to translation, as it is a work dependent on another work we call the "original", the overarching statement "there is no absolute perfection" also holds for "there is no absolute correspondence." Ideally, a perfect translation would be one that achieves absolute correspondence, but since there is no such thing, any work of translation necessarily involves some degree of variation and, therefore, some degree of loss.

Take meter, for instance. If the source poem is written in iambic pentameter and the translated poem is rendered into iambic pentameter, we will have exact correspondence and no loss. However, if this same poem is rendered into iambic decasyllables, correspondence will not be exact but it will still be fairly strong, and loss will be small; but if this same source poem is rendered into decasyllables (disregarding the stresses), the level of correspondence will be weaker, and loss greater; again, if this same source poem is rendered into long lines, disregarding both the number of syllables and the stresses, correspondence will be even weaker, and loss still greater. So, "the weaker the sense in which correspondence is taken in a given translation – that is, the higher the level of generality on which it operates, the greater the loss" (Britto 2001).

Understanding this concept of loss, one might still ask about gains. Britto insists on the loss and does not see any gain attained in translations. In fact, even in the case when the source poem features near rhymes and the translation features perfect rhymes, for instance, the correspondence is not exact, so there is loss. The fact is, no one really knows why an author chooses near-rhymes over perfect ones (maybe near-rhymes fit his/her purpose better), so even when the translation seems to sound better, as long as there is variation, there is loss. The same is true for any sound effect or poetic effect/strategy used or invented by the poet, whether syntactic, phonetic, semantic, prosodic, visual or otherwise.

However, according to Britto (2012b:29-57), the fact that an ideal is not attainable, should not be seen as an impediment for us to try to attain it; to the contrary, as translators, we are obliged to seek the best correspondence possible, as close as possible to the ideal.

Correspondence, then, is relative; given the same source text but different translators, we are bound to find different levels of correspondence with different degrees of loss, which, ultimately, will depend on the translator. So, if we reconsider the above-quoted statement by Britto, "When it comes to a poem, each and every characteristic of the text [...] might be crucially important [...] *It remains for the translator to point out, for every single poem, the most relevant elements that must necessarily be recreated in the translation*" (Britto 2012b:119-120 – my emphasis), we see that it remains for the translator to indicate the most relevant elements of a source poem that he/she is about to translate. Such a translator, according to the poet-translator Alípio Correia de Franca Neto (2008:274), must be someone openly predisposed to identifying poetic strategies and incongruities in the source poem, and capable of mastering the technical resources that makes him/her apt to recreate said incongruities and poetic strategies in the target poem. As Britto stressed (2001:59), translators "should attempt to reproduce those elements that are most regular in the original since they are likely to be more conspicuous in the source language".

Although Britto argues that there is no absolute equivalence or correspondence, he nevertheless states that translators should attempt to reproduce the poetic effects that are most conspicuous so that the translated poem is veritably seen as "a representative of the source poem" in that particular target language; that is to say, if the translated poem is to be a representative of the source poem in the target language, then it must necessarily portray not only the content but also the most significant and striking features of the source poem and yet, at the same time, stand in its own right as a poem in the target language. As such, Britto's descriptions of poetic translation are similar to Jiří Levý's definition of the "illusionist translation". The Czech theoretician in his book *The Art of Translation* describes the illusionist translation as the translation with "primarily a representative goal" (Levý 2011:20), that is, the translated text is meant to represent the original before those unfamiliar with the source language. Or, and I quote Britto (2012a:26), "for translation to replace the original, an effect of verisimilitude needs to be achieved: the goal is to give readers the illusion of reading a text other than the one they actually have in their hands, i.e., a foreign text".

Levý (2011:19) states that translations can oscillate between two extremes – illusionism and anti-illusionism, and he argues that, on the one hand, "illusionist methods require a literary work 'to look like the original, like reality". Moreover, while readers know they are not reading the original, "they require the translation to preserve the qualities of the

original." Anti-illusionist translations, on the other hand, toy with the fact that they offer the reader (or the audience, in the case of theater) a "mere imitation of reality"; translators "abandon the translation illusion by revealing their role as observers, not pretending to offer the original work, but commenting on it, occasionally addressing readers with personal and topical allusions" (Levý, 2011:20).

Having drawn this distinction, it should be clear that anti-illusionist translation is not the approach I wish to pursue. The aim of this article is to describe the process of recreating the source poems in English so that the recreations are deemed representative of Cecília Meireles' original poems in Portuguese for English-speaking audiences. The goal is for English-speaking readers to read the translations as Cecília Meireles' poems, that is to say, as poems that contain hints of the poet's original culture and that, therefore, might sound slightly foreign. In this sense, again, I agree with Paulo Henriques Britto when he says "an ideal translation is precisely that: somewhat foreignizing, as described by Schleiermacher and Venuti, but also illusionist, according to Levý's categories" (Britto 2012a:24).

Despite my eagerness to translate the source poem in such a way that the English version can be deemed representative of the original, I must keep in mind I am translating for children, and my efforts, according to João Azenha and Marcelo Moreira (2012:66),

> must take into account not only the development of the receptors' linguistic skills, still being formed, but also their discernment and understanding. Thus, the yearning *for a faithful translation may pose a serious threat to the playful aspect of the work that is responsible for stirring and retaining the reader's interest* (my emphasis).

In this sense, to retain the readers' interest and feeling of wonder, I must also try to keep the playful aspect of the original in a mode of speech which is accessible and meaningful to them. Having said this, I must also make it clear that I am aware that the translation I will present here is subjective and, ultimately, the result of my own particular reading. So, after establishing the most striking poetic features in the original, I have tried to recreate them in English. In the following poem, I believe one of the most prominent poetic features is the play on words using a particular plosive consonant, and that belief defines some of my translation choices. Another translator, though, might take issue with my choice and favor an altogether different poetic feature, thereby demonstrating his/her unique reading of the poem.

4 WILL THE TITMOUSE STILL REMAIN A BIRD IN FLIGHT?

Passarinho no sapé [In a Tree Hole] is one of the most captivating poems in the collection *Ou isto ou aquilo* [Either This or That] and one of the three that uses onomatopoeia.

It alludes to a charade in the sense that it attempts to mislead the reader into giving the wrong answer to "Who is uttering *piu*?" It begins by hinting that P has a *papo* (gullet or crop in English) and also a *pé* (foot), and then asks whether P is the one who *pia*. The verb *piar* is used in Portuguese to describe one of the sounds made by birds or young fowl; the closest sound in English would be to chirp or tweet, but since birds make many different

sounds, this could also be rendered as to trill, warble, cheep, peep, chirrup, whirr and so forth.

After a few more enigmatic hints, we learn that P cannot *piar* (and hence cannot be the one who is saying *piu*), and the riddle is finally answered: a little bird on the thatch [*Passarinho no sapé*], or a little bird on the thatched roof (although no roof is actually mentioned, many huts in the Brazilian countryside have thatched roofs), is the one making the *piu* sound.

For a number of reasons, it was precisely the onomatopoeic sound of *piu* that eventually led to the choices I made in the process of translating this poem, as we shall see. But first, let us examine the source poem:

Passarinho no sapé

O P tem papo,
o P tem pé.
É o P que pia?

(Piu!)

Quem é?
O P não pia:
o P não é.
O P só tem papo
e pé.

Será o sapo?
O sapo não é.

(Piu!)

É o passarinho
que fez seu ninho
no sapé.

Pio com papo.
Pio com pé.
Piu-piu-piu:
Passarinho.

Passarinho
no sapé.

First, I decided to define the most and the least relevant features of the poem, and to me, the most conspicuous feature in this poem is the use of the stop consonant P in every line but one; the only line that does not employ P is the fifth line "*Quem é*?" [Who is it?]. The plosive P prevails throughout the poem – either alone or paired with the vowels A, E, I and

O. Another relevant feature is the prosody: the poet's use of plain words in a charming way that is accessible to any child. The rhymes are an important feature too and, although I did not consider them as important as the plosive consonant, I attempted to recreate the rhyming sets of *passarinho/ninho*; *pé/sapé/é*; *papo/sapo*. Another relevant sound (yet less relevant still) is the sibilant S paired with vowels A, E and O in the words *sapo*, *sapé*, *passarinho*, *será*, *só* and *seu*, yielding an interesting contrast with the plosive P. Meter is surely a feature to be taken into account too, but I found it least important for this piece, in particular because the poet uses different meters throughout the poem, as we shall see below.

The first choice that came to mind when I started to translate *passarinho* was the noun "birdie". The letter B is also a stop consonant, so I attempted to use B to translate P. But I soon faced a few dilemmas: first, the sound – *piu!* – uttered by the little bird. I could not find an endearing and truthful sound starting with B for the birdie to utter in English. I thought of 'beep' and 'bleep', but they sound too electronically. However, since I felt it was important to exhaust all possibilities, I continued to entertain the use of the letter B – moving on to justify my choice in relation to the other limiting factor: the shape of the letter, which is a feature of the utmost importance in the original poem, since part of the charade is built on the "physical appearance" of the letter. After all, Meireles implies that letter P has a *papo* (in Portuguese *papo* stands for 'goiter', 'gullet' or 'crop') due to the protuberance it shows on its top half. The same happens with the bottom half of letter P; Meireles is free to say that P has a *pé* (foot) because of the tiny serif at the bottom of the letter P. What about the letter B? What word starts with the letter B and also offers the physical traits that I could link to the shape of the letter?

Well, one naturally thinks of 'belly' for the bottom half and 'beak' or 'breast' for the top half of letter B. But when the fifth line of the poem asks "Quem é?" [Who is it?] that is, "Who is saying *piu*?", the sixth line answers that it is not the letter P which is doing it: "O P não pia" [P cannot trill]; therefore, if I were to use B in the translation, the sixth line would read "B cannot trill". Nowhere in the poem are we told why P cannot utter *piu*, but we can infer that it is because P lacks the proper sound-making organ (bearing in mind that P *only* has a gullet [*papo*] and a foot [*pé*]). So, if P cannot utter *piu*, B (as a potential representative of P in the target poem) cannot utter beep or bleep either. This means we cannot give the character B a beak; children, the main target audience, would never believe the idea of B not being able to utter 'beep' if B has a beak. This simply would not make sense. So using a beak for the top half of letter B is out of question.

What about the other choice, 'breast'? Apparently this poses no problem: both B (the letter) and birdies can be said to have breasts. Plus the letter B can have a breast and yet not be able to sing, tweet or beep. But the longer I thought about using 'beep' or 'bleep' as the sound uttered by the birdie, the less I liked the idea. Beep and bleep are not only redolent of electronic devices, but they also, and in this case especially 'beep', remind us of the sound made by the Road Runner, the universally famous Warner Brothers cartoon character, and that is not what I wanted children to think of when reading Meireles' poem. And since I could not think of any other sound starting with B that could be uttered by birds, I discarded the idea of using B (and birdie) and began looking for other ways to translate the poem.

My next step was to consider keeping the plosive P and replacing *passarinho* with another animal whose name started with P. I thought of porcupine, parrot, pig, pigeon, puppy, poodle, and so on, but the shape of the letter P was always in disaccord with the animal's shape. Moreover, the voices of these animals did not suit the poem well; in fact, they all seemed to be reproaching me: porcupines snorted and grunted, pigs squealed and oinked; parrots screeched and squawked, poodles barked; puppies yapped; and I am quite sure pigeons were not cooing, but booing me. So I rejected the idea of substituting *passarinho* for another animal and focused on the onomatopoeia.

Since the sound is coming from the versatile bird, *piu* allows different translations: 'chirp', 'tweet', 'trill', 'warble', 'sing' and even 'whistle', depending on the context and on the type of bird. In the context of this particular poem, I especially liked the idea of using T since it is also a plosive consonant, like the original P. And I preferred 'trill' over 'tweet' for two reasons: first, nowadays the word 'tweet' brings to mind certain social media; and second, the words trill and *piu* are 'near rhymes' (they agree in assonance), so correspondence was ensured in both sound and semantics.

Since I had decided on 'trill' to translate *piu*, I needed to find a bird whose name started with T and whose physical traits resembled that of a T. For the bottom half of the letter T, 'toes' was a natural choice, a metonymic translation of the original *pé* (foot) present in the source poem. But the main characteristic of any letter T is the dash on the top half that resembles a hat or the like. I found it quite amusing to imagine a little bird with a tiny hat and thought children would be just as delighted by the idea. Thus, I first thought of 'turban' and 'titfer' to ensure the requisite similarity between the shape of the letter T and the silhouette of a hatted bird, but it soon occurred to me that 'topknot' or 'toupee' would be good choices too, since many birds have crests that closely resemble these words. Toupee in particular seemed to fit the profile of the letter T.

That is when I decided to use the black-eyed titmouse, also known as the tufted-titmouse, a small, playful, cute and crested songbird, which feeds on insects, seeds and caterpillars and sings beautifully.[8] They are able to hang upside down from thin branches when searching for insects among foliage; and build their cup-shaped nests with damp leaves, moss, grass and strips of bark before lining them with soft materials such as cotton, wool, fur and hair, which they sometimes pluck directly from living animals! But I had one problem: the titmouse does not nest on thatched roofs as does *passarinho no sapé* from the source poem; they nest inside tree holes. Another difficulty was that titmice's regular call consists of four notes, not the three notes typical of our *passarinho*.

Aware of some of the challenges I had identified, I set out to recreate the poem in English, trying to remain as close as possible to the source poem written by Cecília Meireles and as true as possible to the nature of the tufted-titmouse:

Passarinho no sapé	**In a Tree Hole**
O P tem papo,	T has a toupee.
o P tem pé.	T has toes.

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[8] To learn more about the tufted-titmouse, hear its call and view photos, visit:
http://www.allaboutbirds.org/guide/Tufted_Titmouse/id.

É o P que pia?	Is it T who trills?
(Piu!)	(Trill!)
Quem é? O P não pia: o P não é. O P só tem papo e pé.	Who is it? T cannot trill: T can't do so. T just has a toupee and toes.
Será o sapo? O sapo não é.	Is that the toad? The toad can't do so.
(Piu!)	(Trill!)
É o passarinho que fez seu ninho no sapé.	It's the titmouse who built his house in a tree hole.
Pio com papo. Pio com pé. Piu-piu-piu: Passarinho.	Trilling with a toupee. Trilling with toes. Trill-trill-trill-trill: Titmouse.
Passarinho no sapé.	Tufted-titmouse in a tree hole.

5 FINAL REMARKS

The source poem poses a riddle, and proposes statements and questions that mislead the reader. The original title, though, "Passarinho no sapé", is an exact reproduction of the final two lines of the source poem and a kind of spoiler for it gives the answer to the very riddle that it is presenting: "Little bird on the thatch" is its literal translation. In order to translate that title accordingly, with no variation, I would have had to use "Tufted-titmouse in a tree hole", which corresponds to the final two lines of my translation. Since that would spoil the surprise, I decided to give the poem a different title, even at risk of introducing variation and thus incurring loss (according to Britto), as discussed in this article. So I deliberately omitted any reference to a bird in the title and chose the enigmatic "In a tree hole" in an effort to sustain the riddle and not spoil the surprise. As this article has shown, gain is something we should not consider or pursue in translation, and if this deliberate omission cannot be deemed a gain *per se*, for me it is not a loss either. I consider this translation choice a quid pro quo.

In terms of constructing the protagonist bird, both the source and the translated poems were built on plosives, P and T respectively. While P has a *papo* and *pé* (as birds do), T has a toupee and toes, as titmice do. And in both cases, these characteristics define not only the

letters *per se*, but also the protagonist birds. The source poem contains 64 words, 33 of which use the plosive /p/ (either as a stand-alone letter, or as *pia*, *pé*, *pio*, *piu*, *passarinho*, *papo*, *sapo* and *sapé*). The translation has 67 words, 31 of which use the plosive /t/ (either as a stand-alone letter, or as toupee, toes, toad, trill, tree, tufted and titmouse). Therefore, I believe that, even though I had to resort to a different plosive – replacing P with T, I retained the staccato sound (which echoes a little bird's chirp); there is enough correspondence between P and T, and I calculate the loss as insignificant.

The most notable and broadest changes involved the poem's semantics, ranging from marginal to major changes; instead of mentioning the bird's gullet [*papo*], the translation refers to its toupee; in place of its foot, its toes; nest [*ninho*] becomes house; and thatched roof is replaced by tree hole. Moreover, instead of referring to a nonspecific bird [*passarinho*], the translation refers specifically to a titmouse. In the case of foot/toe and house/nest, I believe there is fairly strong semantic correspondence, so I consider this a marginal loss. It can be argued that semantic loss is severe in the case of gullet/toupee and thatched roof/tree hole, where there is semantically 'zero correspondence', but I believe these changes were justified due to the characteristics and nature of the bird, which I explained above. Opting to give the bird a specific name was a more controversial decision. A nonspecific bird allows the reader to freely imagine its size, color and shape; once the bird is named, imagination cannot run as freely. Nonetheless, the general impression of a cute little bird trilling and twitching and hopping around is maintained with the use of the plosive consonant T scattered throughout the poem. I acknowledge that the semantic losses are substantial, but on average justified.

The fact that I settled on the titmouse also explains why I translated the line *piu-piu-piu* with one extra note, as "trill-trill-trill-trill". In nature, titmice's calls comprise three short notes and a long one, resembling the *quartus paeon*. In order to be true to the little bird's nature, I translated its call faithfully. By a stroke of luck,[9] the same line "trill-trill-trill-trill" matches a line by William Blake in *Milton a Poem*: "He leads the Choir of Day! Trill, trill, trill, trill! / Mounting upon the wings of light into the great Expanse" (Blake 1998:176). It would be a long shot to think that English-speaking children would recognize this line when reading "In a Tree Hole". If they could, my translation would gain (gain?) a touch of intertextuality.

As far as rhymes are concerned, the source poem shows no standard rhyming pattern, but it nevertheless uses some rhymes. Between verses 13 & 14, *passarinho*/*ninho* form a perfect pair, which were perfectly rendered as titmouse/house; this meant zero loss. I also found a near correspondence for the perfect rhyme in verses 8 & 10, *papo*/*sapo* with the near-rhyme toes/toad in verses 9 & 10 in the translated version. Another very important rhyme found throughout the source poem is the stressed vowel /é/ that appears in the present tense of verb to be - *é*, and in *sapé* [thatched] and *pé* [foot], creating an almost perfect alternated rhyming pattern among verses 2 & 5 & 7 & 9 & 11 & 15 & 17 & 21. The translated poem does not reproduce this pattern, but comes close with near-rhyming toes & so & toad & hole in verses 2 & 7 & 9 & 10 & 11 & 15 & 17 & 21. When surveying the solutions proposed for all of the rhymes (exact correspondence for titmouse/house, compensation for toes/toad,

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9 My gratitude to Juliana Steil for pointing this out.

and near-correspondence for toes/so/toad/hole), I believe there was no substantial loss and the translation can be deemed acceptable. Or at least it scraped a pass.

As for the source poem's sibilant S that follows no regular pattern in the words *sapé*, *passarinho*, *sapo*, *seu*, *será* and *só* – ten occurrences altogether –, correspondence in the English translation was rendered by using So, toeS, houSe and titmouSe – nine occurrences altogether – too insignificant a loss to be taken into account.

With respect to the meter, the source poem begins with a tetrasyllabic tercet: each line of the first stanza has four syllables, forming the predominant pattern in the first half of the poem while the reader is still being questioned about who is uttering *piu*. In the second half of the poem, after the identity of the vocalizer has been revealed, there is a seeming increase in the speed, and three-syllable lines prevail. If we compare this description to the syllable pattern of the translation, we will find small differences. For instance, the line "*O P tem papo*" has four syllables, while its English counterpart "T has a toupee" has five. The second line "*O P tem pé*" also has four syllables, while its translation "T has toes" uses only three. The third line "É o P que pia?" again has four syllables while its English translation "Is it T who trills?" contains five syllables. But, in spite of these small differences (4/5, 4/3, 4/5), when we recite the poem while marking its beats (stressed notes), we realize the number of beats for the source lines and for its correspondent translation are the same; the three lines exemplified in this paragraph (source poem and translation) comprise two main beats each. As far as the metrical feet are concerned, the source text and its English translation have reached near-exact correspondence.

As for prosody, both the source text and the target text were written in plain language, with simple connections and everyday words, such as house, toes, tree, hole and toad, making it easy for children to read or to memorize. The English rendering might be slightly less accessible to small children compared to the Brazilian original due to the use of less common terms, such as 'titmouse', 'tufted' and 'toupee'. When reading it for the first time, children might slow down at these words, but they will be learning new lexicon, and I think there is no harm in children's literature encouraging children to learn new contextualized meanings.

With this analysis of the translation process of "Passarinho no sapé", I hope to have shown that the application of Britto's strategies of poetic translation is not only possible, but can also yield positive results. I also hope to have successfully conveyed that the re-creation of the original work's most conspicuous poetic features is a worthwhile and valid way to render a translation that can be deemed an "illusionist translation", that is, one that can stand as a representative of the source text in the target language.

My next step is to present this translation to the target audience. Will children be convinced? Will they accept the idea of titmice having toupees? Will they agree that the translation has kept the "playful aspect of the work that is responsible for stirring and retaining the reader's interest" (Azenha & Moreira 2012:66)? Will they read it as a rap? If I can count on your continued interest, I might answer these questions in my next article. As we know, when it comes to children, what at first may seem like a disadvantage (reading new words like 'toupee', 'trill', 'titmouse') often proves a pleasant surprise, partly due to their humorous approach, partly due to their natural sense of wonder.

As Cecília Meireles (1984:30) once said about childhood, "[e]verything is mysterious in this kingdom that man gradually ceases to understand as he leaves it behind".

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Section Three

Extended Units of Meaning in Legal Translation[1]

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ABSTRACT

This paper focuses on Sinclarian extended units of meaning in Croatian and British English legal agreements. It reveals the formation of those extended units found in three types of legal agreements: sale and purchase, lease, right of habitation. The paper suggests that these extended units are far from straightforward. Furthermore, they cause translation problems, since the more expanded they are the more difficult it becomes to render them in another language. In legal translation it is extremely important to deal with these units properly, since translation errors can lead to serious consequences.

KEY WORDS: extended unit of meaning, extended collocation, legal term, legal translation, special-purpose dictionary

1 INTRODUCTION

Phraseology as a field was established only in the second half of the twentieth century. This can be attributed to the wide-ranging scope of the field on one hand and confusing terminology on the other. Language for Specific Purposes (LSP) phraseology has been even less researched than phraseology of general language. One of the reasons for this, as Kjaer (2007) points out, could be that the findings of phraseology of a specialized language cannot be applied universally, since phraseological patterns differ substantially from the ones found in Language for General Purposes (LGP) phraseology. Another reason for LSP phraseology remaining an underexplored field is that, when studying it, one always has to take the discipline and the profession into account. With legal phraseology this becomes even more difficult, since "language is an irreducible part of the very functioning of a legal system" (ibid.: 508). Therefore, Kjaer suggest that

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of   ]…] the field requires cross-disciplinary studies that account for the functioning
          word combinations in LSP texts with a view to the roles that those texts play
          in the social contexts in which they are embedded. (ibid.: 514).

Still, there are some scholars who engage in research dealing with legal phraseology. Kjaer, for instance, suggested the typology of legal phrasemes in her PhD thesis (Kjaer 1990). Some authors, however, find Kjaer's simpler phraseology proposed in 2007 more suitable. Plasencia (2012), for instance, elaborates on Kjaer's typology and suggests that combinations Noun+Verb, having a term as the nucleus, due to the frequency of occurrence in LSP, constitute the centre of LSP phraseology, whereas other less frequent combinations, with or without a term, constitute the periphery. Bukovčan (2009) is concerned with the typology of binominal expressions in Criminal Law, whereas Carvalho (2008) is more concerned with finding translation equivalents for these paired forms in legal agreements. Kordić and Ivković (2010), on the other hand, are interested in revealing phraseological patterns in the texts of German and Croatian Penal Codes (Kordić & Ivković 2010).

Since the above mentioned scholars dealing with legal phraseology mostly focus on binary units, this paper will try to show that extended units of meaning found in three types of Croatian and British English legal agreements (lease agreement, sale and purchase agreement and right of habitation agreement) are far from straightforward and that they deserve to be treated in research on legal phraseology which needs to be taken into account before any translation of a legal text. The paper will also point out possible translation problems that these extended units cause for practising court translators[3] in Croatia based on two translations of extracts from the above mentioned legal agreements. It will also suggest that legal dictionaries, although useful, mostly focus on prototypical binary units, thereby neglecting the wider context of phraseological units.

2 DATA AND METHODOLOGY

The methodology would first involve a quest for some examples of extended units of meaning in Croatian sale and purchase (15), lease (15) and right of habitation agreements (1). The mentioned agreements were extracted from the digital edition of the book *Zbirka ugovora građanskog i trgovačkog prava 4 (Collection of Civil and Commercial Legal Agreements,* Junačko & Rotar 2007). The source for extracting legal agreements was chosen after having interviewed lawyers on the most common source they use when drafting and adapting legal agreements. *Opći pravni rječnik* (*General legal dictionary*, Mukić 2006) would be consulted to see whether the revealed units are included therein.

The next step would involve extracting extended units of meaning from a British English sale and purchase agreement (1) and lease agreement (1), which were downloaded from the online edition of *Encyclopaedia of Forms and Precedents* (Millet & Walker: 2014). The source was chosen after consulting Dr. Volker Triebel, an expert dealing with pitfalls of English as a contract language[4]. By choosing templates from *the Encyclopaedia* one avoids including some debatable word combinations, which are at the centre of the Legalese vs

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[3] It has to be noted here that the official name for the profession in Croatia is *court interpreters* (*sudski tumači*), but they perform both interpretation and translation. Since this paper focuses on the analysis of written translation, the author will use the term *court translator* for its purpose.

[4] Letter from Volker Triebel to Katja Dobrić, 23 January 2014.

Plain English debate as regards drafting legal agreements. For instance, one of the examples of doublets which Triebel advises should be avoided is *sell and assign*, the same expression occurring as a single term *sell* in the above mentioned legal agreements (Triebel 2009).

Black's Law Dictionary (Black 2004) and the *English-Croatian Dictionary of Law* (Gačić 2010) would be consulted to see whether these units are included in those dictionaries, with the first representing "one of the most authoritative legal dictionaries" (Goźdź-Roszkowski 2013:100) and the second representing the only bilingual English-Croatian legal dictionary.

The last step would involve comparing two translations of extracts from the above mentioned legal agreements to see how court translators in Croatia deal with these extended units of meaning. Since English legal agreements tend to be more extensive than Croatian ones, there was a need to include more Croatian agreements (of the same type of undertaking) in order to balance the number of words included in the selected agreements. Both the Croatian and the English corpora compiled for the purpose of this paper consist of approximately 15,000 words each. The English corpus does not contain the right of habitation agreement, but does list easements granted by the lease in the text of the lease agreement.

The above mentioned legal agreements are part of larger electronic corpora, with each sub-corpus currently consisting of approximately 100,000 words (open corpus). They were compiled for the purpose of the author's PhD research on analysing the formation of extended units of meaning in legal agreements. Since this paper represents a pilot study, the preliminary analysis will focus on three types of legal agreements and will be performed manually. It will, however, suggest that the presence of these extended units is worth analysing in a larger electronic corpus in order to reveal useful results for the formation of extended units of meaning in legal agreements. These results could contribute to developing more focused phraseological resources for the purpose of helping translators to achieve an accurate legal translation.

3 EXTENDED UNITS OF MEANING

When it comes to dealing with phraseology in order to include phraseological units in dictionaries, it has to be pointed out that many scholars have dealt with these units both in LGP and in LSP, but few of them have managed to go beyond two-word combinations, thereby neglecting important additional elements of a collocation and excluding what Sinclair calls "extended units of meaning" (Sinclair 2004:24). Sinclair suggests that phrases "have to be taken as wholes in their contexts for their distinctive meaning to emerge" (ibid.: 30). Furthermore, if we look at the wider context of lexical phrases, we discover that they are prone to variation. Therefore, in order to analyse phraseological units and explain their variation Sinclair changes his criterion from collocation, i.e. "the occurrence of two or more words within a short space of each other in a text" (Sinclair 1991:170) to colligation, i.e. "the co-occurrence of grammatical choices" (Firth 1957 cited in Sinclair 2004:32). He takes the collocation *naked eye* as his starting point and discovers that the prepositions *to* and *with* dominate the pattern. He then goes one step further towards semantic preference, which "captures more of the patterning" (ibid.) than colligation and collocation and reveals that the verbs of "visibility" (e.g. *detect. spot, recognize*) often occur with the above prepositions.

Finally, he arrives at the element of semantic prosody, which "has a leading role to play in the integration of an item with its surroundings. It expresses something close to the 'function' of the item" and "without it, the string of words just 'means' – it is not put to use in a viable communication" (ibid.:34). He claims that lexical items are followed by positive or negative connotations. The above example 'visibility' + preposition + the + naked + eye reveals the semantic prosody of 'difficulty' expressed by the words such as *small* or *faint* (e.g. *too faint to be seen with the naked eye*). Many of these units, which are typically "augmented by at least one lexical item" (Gabrovšek 2014:10) can be found neither in LGP nor in LSP dictionaries. For instance, the unit *to score a goal* is found in all LGP dictionaries, but the extended unit *to score an away goal* is highly unlikely to be found (ibid.:11). Similarly, the *English-Croatian Dictionary of Law* (Gačić 2010), does list *hidden/latent defect*, but does not list the extended unit *to discover a latent defect* (*uočiti skriveni nedostatak)*, which is present in the Croatian corpus of legal agreements.

In translation, these extended units become extremely important, since they are far from straightforward, especially if one translates into one's L2. In legal translation this is even more so, since translation errors can here have serious consequences. For instance, sometimes the lexical item extending the prototypical binary unit may lead to the creation of a term within this unit, which might not be recognized as a term due to the ordinariness of the lexical item extending it. If we compare the binary unit *to keep property insured* and its extended counterpart *to keep personal property insured*, we realize that the extension *personal* creates a term. But, as will be shown later in the paper, the wider context might result in the failure to recognize that *personal property* under English law refers only to movable property. It is here that one has to keep in mind that "legal language is inextricably intertwined with one particular legal system" (Kjaer 2007:508), which in this context means that phraseological units have to be looked at taking into account both the legal system in which they are used and the historical dimension within which they have developed. The Croatian legal system has developed from Roman law, whereas the English legal system, on the other hand, is mainly based on the common law tradition. Such a comparative study results in many differences between these two legal languages with regard to their legal concepts and the phraseological units with which are rendered. Nevertheless, despite these differences, one has to discover how to find an "approximation between both systems" (Llopis 2007:17) and overcome the untranslatability of law in legal agreements.

4 RESULTS

4.1. Extended units of meaning in Croatian legal agreements

Most extended units of meaning found in Croatian legal agreements are extended nominal phrases (37 instances):

N+Adj+Adj	Adj+N+N	Adj+Adj+N+N	N+Adj+Adj+N
1.1 *produženje dnevnog korištenja* (*extension of daily use*)	2.1 *nepravovremeno plaćanje obveza* (*late payment of obligations*)	3.1 *pripadajući zajednički dio zemljišta* (*jointly-owned portion of the land affixed thereto*)	4.1 *isplata cjelokupne ugovorene cijene* (*payment of the whole agreed price*)
	2.2 *bitan sastojak ugovora* (*of the essence of the Agreement*)	3.2 *odgovarajući suvlasnički dio zemljišta* (*respective co-owned portion of the land*)	
	2.3 *sastavni dio ugovora* (*integral part of the Agreement*)		

Table 1 suggests that some of the extended nominal phrases found in Croatian legal agreements would be rendered by means of different word classes in English. Furthermore, often they cannot be translated literally. For instance, literal translation of unit 2.2 from Table 1 would be *important/significant element of the Agreement*. The extended unit that is used in English, however, is *of the essence of the Agreement.* The same applies to unit 3.1, which would be literally translated into English as *common portion of the land belonging to*. It remains clear, however, that this translation would not function in the English legal context.

Extended lexical collocations are also found in Croatian legal agreements (26 instances). Here, however, there is less variation with regard to the word class of constituents, hence, they all rendered as V+Adj+N:

Table 2: Extended lexical collocation in Croatian legal agreements

V+Adj+N
2.1 *isplaćivati posebnu naknadu* (*to pay a separate charge*)
2.2 *provesti prisilnu ovrhu* (*to carry out compulsory execution*)
2.3 *osnovati osobnu služnost* (*to grant personal servitude*)
2.4 *izdati tabularnu izjavu* (*to issue a tabular statement*)
2.5 *omogućiti nesmetanu upotrebu* (*to enable quiet enjoyment*)

Examples from Table 2 suggest that the above listed extended lexical collocations show the same pattern in English, i.e. they are rendered by the same word classes (V+Adj+N). Again, with most of them no literal translation is possible. For instance, *to enable undisturbed use* as a literal translation of unit 2.5 does not represent a naturally sounding translation in English. The same applies to unit 2.3, which would be rendered literally in English as *to found personal servitude* as well as to unit 2.2, which would be translated literally as *to carry out enforced execution*. In all units listed in Table 2 there is a basic binary collocation, the meaning of which differs from its extended counterpart. For instance, the binary unit *osnovati služnost* (*to grant servitude*) has much wider meaning than the extended unit

osnovati osobnu služnost (*to grant personal servitude*), since it can include both personal and real servitude (See Table 3 for the structure of other units).

Table 3: Extending binary lexical collocations

Binary unit	Extended unit of meaning
isplaćivati naknadu (to pay charges/fees)	*isplaćivati posebnu naknadu (to pay separate charges)*
provesti ovrhu (to carry out execution)	*provesti prisilnu ovrhu (to carry out compulsory execution)*
osnovati služnost (to grant servitude)	*osnovati osobnu služnost (to grant personal servitude)*
izdati/dati izjavu (to issue/give a statement)	*izdati tabularnu izjavu (to issue a tabular statement)*
omogućiti upotrebu (to enable use/enjoyment)	*omogućiti nesmetanu upotrebu (to enable quiet enjoyment)*

Although binominal expressions are more typical of legal English than of legal Croatian, there are 8 instances of extended binominal expressions in Croatian legal agreements:

Table 4: Extended binominal expressions in Croatian legal agreements

V+Adj+Adj+N	V+V+N	V+N+N
1.1 *snositi redovite i izvanredne troškove* (*to bear any ordinary and extraordinary expenses*)	2.1 *isključiti ili ograničiti pravo* (*to exclude or restrict one's right*)	3.1 *prihvatiti sva prava i obveze* (*to accept any rights and obligations*)
1.2 *ishoditi konačnu i pravomoćnu dozvolu* (*to obtain a final and effective permit*)		

Again all examples of extended binominal expressions listed in Table 4 are rendered by means of the same word classes in English.

        Opći pravni rječnik (Mukić 2006) lists none of the extended units listed in the above Tables. It only registers the prototypically binary units (*snositi troškove; ishoditi dozvolu; osobna služnost*), among which only *snositi troškove* is present in the Croatian legal agreements analysed.

4.2. Extended units of meaning in British English legal agreements

The analysis of the above mentioned British English legal agreements reveals fewer (21 instances) extended nominal phrases and compound nouns (see Table 5 for the structure of these units).

Table 5: Extended nominal phrases in British English legal agreements

Adj+Adj+N+N	Adj+Adj+N	Adj+N+N	Compound nouns
1.1 *company's invoiced purchase cost* (*nabavni/fakturni trošak tvrtke*)	2.1 *civil engineering work* (*građevinarski rad*)	3.1 *integral part of the agreement* (*sastavni dio ugovora*)	4.1 *Land Registration Act* (*Zakon o upisu zemljišta*)
	2.2 *base lending rate* (*osnovna kamatna stopa kredita*)	3.2 *sale of the fee simple* (*prodaja prava neograničenog vlasništva na nekretnini*)	4.2 *Value Added Tax Special Provision* (*posebna odredba poreza na dodanu vrijednost*)

Table 5 suggests that there are different formation patterns between extended nominal phrases in English and in Croatian. This especially applies to units which are typical of the common law system (e.g. unit 3.2) as well as to compound nouns, which must be translated explicatively into Croatian.

Extended collocations of the type V+Adj+N are also not as frequent (14 instances) as in the above mentioned Croatian legal agreements (see Table 6).

Table 6: Extended lexical collocations in British English legal agreements

V+Adj+N
1.1 *to make use of any moveable asset* (*koristiti pokretnu imovinu*)
1.2 *to pay reasonable legal costs* (*platiti razumne pravne troškove*)
1.3 *to take reasonable care* (*biti razumno pažljiv*)
1.4 *to have reasonable right of access* (*imati razumno pravo pristupa*)
1.5 *to give every reasonable opportunity* (*pružiti razumnu priliku*)
1.6 *to create an assured shorthold tenancy* (*osigurani kratkoročni najam*)
1.7 *to incur personal liability* (*snositi osobnu odgovornost*)
1.8 *to pay any outstanding debt* (*platiti preostali trošak*)

Units listed in Table 6 suggest that extended lexical collocation of the type V+Adj+N are translated into Croatian by means of the same pattern (V+Adj+N). The only exception is unit 1.6, where *to create tenancy*, if literally translated into Croatian, would produce an awkward translation, since in Croatian contract language there is no such thing as *osnovati/stvoriti najam*. The examples from Table 6 also suggest that the adjective *reasonable* is largely favoured in legal agreements. And indeed, *SketchEngine* (Kilgariff 2014) reveals 296 concordances for the query *reasonable* in the whole corpus, among which there are 113 extended units of the type V+Adj+N. Other examples from the above mentioned legal agreements with the adjective *reasonable* include prepositional phrases (*within a reasonable period of time, at any reasonable time*) and complex nominal phrases (*fair and reasonable amount*). There is one example with the adverbial form (*as soon as reasonably practicable*).

As was expected, English legal agreements show a high number of extended units containing binominal expressions (29 instances).

Table 7: Extended binominal expressions in British English legal agreements

V+V+Adj+N	V+Adj+Adj+N	V+N+N
1.1 *to carry out and complete the obligations* (*izvršiti/ispuniti obveze*)	2.1 *to afford a full and sufficient indemnity* (*u potpunosti nadoknaditi štetu*)	3.1 *to supply goods or services* (*dostaviti robu ili pružiti usluge*)
1.2 *to carry out and complete the outstanding obligations* (*izvršiti/ispuniti preostale obveze*)		3.2 *to keep in good repair and condition* (*održavati popravljeno i u dobrom stanju*)
1.3 *to keep and preserve the records* (*voditi dokumentaciju*)		

Since binominal expressions are more typical of English legal language, it is natural that they are often rendered as single units in Croatian (e.g. *voditi dokumentaciju – keep records*; *u potpunosti nadoknaditi štetu – to afford a full indemnity*). Here, as suggested by Gačić (2009), the distinction as to whether these expressions are sequences of synonymous terms or terms with different meaning needs to be taken into account when translating these expressions into Croatian. As she points out, doublets and triplets (sequences of synonymous terms) are to be translated as single units, whereas binomial and multinomial expressions (sequences of terms with different meaning) need to be translated without omission. English legal language, on the other hand, tends to use many synonyms in order to contribute to the all-inclusiveness of the legal language. Nevertheless, "the same habit and lack of discrimination keep alive many more word doublings that do not make for precision" (Mellinkoff 1963:349).

One of the most favoured binominal expressions in the above mentioned legal agreements is *repair and condition*, which occurs 20 times in the whole corpus and shows a wide range of combinations in the above mentioned legal agreements (*to keep in good repair and condition, to keep in a good state of repair and condition, to put in good repair and condition*). The nouns *repair* and *condition* also occur independently forming collocations of the type V+Adv+PP (*to make good by repair, to make good by immediate repair*) or of the type V+PP (*to keep in a good state of decorative condition*).

As the above examples show, there is also a large number of units containing the verb *to keep*; altogether there are 136 concordances in the whole corpus. Apart from the above mentioned combinations, there are combinations of the type *to keep*+N+Adv (*to keep property secured* or the expanded version *to keep personal property insured*; *to keep the records safe*).

The *English-Croatian Dictionary of Law* (Gačić 2010) and *Black's Law Dictionary* (Black 2004) only list parts of these extended units of meaning (e.g. *personal property; to keep in repair; in good repair* etc.), which suggests that there is scarcity of resources translators can turn to when searching for information on these extended units of meaning.

4.3 Analysis of extended units of meaning in Croatian and English legal agreements

When studying the wider context of the units listed in the above tables, one discovers their colligational and semantic patterns. For instance, one can easily detect that the verb *provesti* (*to carry out*) and preposition *protiv* (*against*) dominate the pattern of *prisilna ovrha* (*compulsory execution*). The item is, of course, followed by a negative connotation, since if

one extends it further, one finds that the person against whom compulsory execution is to be performed, will be deprived of his/her apartment (*provesti prisilnu ovrhu radi predaje u isključivi posjed stana – to carry out compulsory execution against somebody for the purpose of delivery of the flat into the exclusive possession of somebody*). Similarly, when examining the context of *redovite i izvanredne troškove* one finds that the verb *snositi (to bear)* dominates the pattern and when one further extends the unit, one reveals that there is semantic prosody of 'obligation' attached to the unit (*dužan snositi redovite i izvanredne troškove – is obliged to/shall bear any ordinary and extraordinary expenses*).

Following the same analogy, we discover the "distinctive meaning" (Sinclair 2004) of phraseological units in English legal agreements as well. For instance, the binominal expression *repair and condition* is dominated by the preposition *in* and modifier *good*. Further extension reveals the semantic preference of the verbs *keep* and *put*, the connotation of which suggest inadmissibility of causing damage to the property.

The above listed examples of extended units of meaning found in Croatian legal agreements suggest that there are different patterns of formation of those extended units of meaning, among which extended nominal phrases prevail (See Figure 1). This again comes as no surprise, since the nominal style prevails in Croatian legal language. The most complex extended units are extended lexical collocations consisting of a multi-word term and a collocating item.
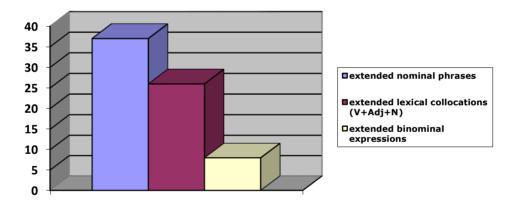

Figure 1: Extended units of meaning in Croatian lease, sale and purchase and right of habitation agreement

Extended units found in British English legal agreements reveal a higher frequency of extended units in which one of the elements is a binominal expression (see Figure 2 for the formation patterns of extended units in English legal agreements).
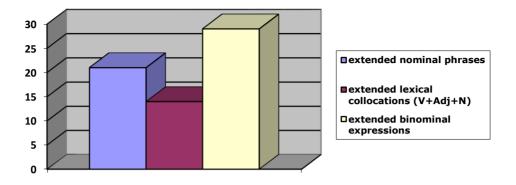
Figure 2: Extended units of meaning in the English lease and sale and agreement

As pointed out above, these expressions are more typical of English legal language and it is often tricky to find an equivalent in Croatian. This can be explained by the "**particularity**" of common law, i.e. by its characteristic to be "more *worried about not being misunderstood by the specialist community*" (Bhatia 1993:137). Civil law, on the other hand, favours "**generality**", i.e. it is "*eager to be widely understood by the ordinary readership*" (Bhatia 1993:137). This is why common law legal agreements are full of wordiness and doublets, which, according to Bhatia, represent "precision and all-inclusiveness" (Bhatia 1993). Croatian legal agreements, on the other hand, are not so much concerned with predicting solutions for all possible disputes that might arise under a contract; instead they very often refer to the text of the Act regulating the dispute. In Britain, however, there are only two codified statutes (*The Unfair Contract Terms Act 1977* and *the Unfair Terms in Consumer Contracts Regulations* 1999) regulating disputes that might arise from a contract and they do not cover all types of undertaking (e.g. tenancy and other agreements relating to land). Therefore, common law lawyers tend to use doublings a lot in order to avoid possible misinterpretation by a judge.

5 TRANSLATION OF EXTENDED UNITS OF MEANING

Translations, which are the subject of this analysis, were performed by two court translators; court translator 1 practising since 2008 and court translator 2 practising since 2010. Both court translators were asked to translate extracts from the above mentioned agreements (six of the Croatian texts and five of the British English texts). The intention was to include extracts containing some of the above listed extended units of meaning.

They were told that the translations would be used for the purpose of the author's PhD research on phraseology in legal agreements and that the translation would be completely anonymous; the only thing they had to state was the year in which they were appointed as court translators and the sources they used when translating the extracts. Court translator 1 stated that he/she had used the *English-Croatian Dictionary of Law* (Gačić 2010), website *ww.proz.com* and *Google*, whereas court translator 2 only used the *Wordfast* translation memory.

5.1 Croatian-English translation

It was expected that there would be more problems for translators when translating into English, since they were translating into their L2 and collocability has often been recognized as a problem in L2 production (Bahns & Eldaw 1993; Youmei & Yun 2005).

Table 8 below suggests that court translators had problems translating extended units consisting of a multi-word term and a collocating item. Sometimes the lexical item expanding the prototypical binary unit was omitted (e.g. *provesti prisilnu ovrhu - to take enforcement action*) and sometimes an unsuitable extension was provided (e.g. *to execute a direct enforcement*). More suitable equivalent in this context would have been *to carry out compulsory execution against someone's property*. [5]

Another example that has to be pointed out is the extended nominal phrase *bitan sastojak ovog ugovora*, which was translated by both court translators literally, i.e. *significant element of this Agreement* and *essential element of this Agreement*. The most suitable equivalent, however, would be *to be of the essence of the Agreement,* since "essence of the contract refers to "any condition or stipulation in a contract which is mutually understood and agreed by the parties to be of such vital importance that a sufficient performance of the contract cannot be had without exact compliance with it is said to be "of the essence of the contract" (Black 2004:490).

There is another example of extended unit of meaning, for which the court translators have provided different solutions (*osnovati osobnu služnost prava stanovanja*). Court translator 1 translated it as *to grant personal easement of habitation*, whereas court translator 2 translated it as *to found a personal servitude of the right of residence*. The term *easement*, as defined in *Black's Law Dictionary*, does include "an interest in land owned by another person, consisting in the right to use or control the land, or an area above or below it, for a specific limited purpose (such as to cross it for access to a public road" (Black 2004:548), but *the right of habitation (pravo stanovanja)* is not categorized as *easement* under English law. Therefore, the decision of court translator 2 to choose the term *personal servitude* is in line with genre analysis, since the term refers to the Roman law concept denoting "a specific person's right over the property of another, regardless of who the owner might be" (ibid.:1401). Habitation (*habitatio*) is one of the personal servitudes. The most suitable equivalent for the above extended unit would be *to grant personal servitude of habitation*.

Other examples include *popraviti svu štetu*, the equivalent of which, according to corpus data, would be to make any damages good by repair.

The court translators also tended to avoid the use of the verb *shall* when imposing obligation (*has to submit; is obligated to return*). There were also differences in rendering other non-extended units (e.g. *Contracting Parties; Agreeing Parties*).

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[5] http://www.europe-eje.eu/en/fiche-thematique/note-1-prerequisites-implementation-compulsory-execution-measure-0. Visited September 2014.

Table 8: Comparison of translation (HR-EN) and the original

Original	Court translator 1	Court translator 2
Najmoprimac *se obvezuje popraviti svu štetu* koju je prouzrokovao namjerno ili iz krajnje nepažnje (The Lessee *shall make good any damages* caused intentionally or due to gross negligence)	The Lessee *undertakes to repair all damages* caused by him on purpose or due to gross negligence	The Lessee *commits to repair all damages* caused by him intentionally or due to gross negligence
Najmodavac može protiv najmoprimca *provesti prisilnu ovrhu* radi predaje u isključivi posjed stana iz ovog ugovorna (The Lessor may *carry out compulsory execution against* the Lessee for the purpose of delivery of the flat into the exclusive possession)	The Lessor can immediately, pursuant to this Agreement, *take enforcement action* against the Lessee who shall give the flat from this Agreement back to the exclusive possession	The Lessor can immediately *execute a direct enforcement* against the Lessee with the purpose of coming into possession of the flat which is the Subject matter of this Agreement
Ugovorne strane su suglasne da se na poslužnoj stvari iz ovog ugovora *osnuje osobna služnost prava stanovanja* u korist XY kao stanovatelja (Parties agree that *personal servitude of habitation shall be registered* upon the servient property for the benefit of XY as the resident)	Contracting Parties agree that the servient estate from this Contract shall be the basis for *granting the personal easement of habitation* to the benefit of XY as the resident,	The Agreeing Parties agree *to found* on the servient object from this Agreement a *personal servitude of the right of residence* for the benefit of XY as the resident
Ugovorne strane su suglasne da je *ishođenje navedene konačne i pravomoćne dozvole* u navedenom roku bitan sastojak ovog ugovora. (Parties to this Agreement agree that *obtaining the above mentioned final and effective permit shall be of the essence of the Agreement*)	Contracting parties agree that *obtaining the previously mentioned final and valid permit* within the stated deadline constitutes *a significant element of this Agreement.*	The Agreeing Parties agree that *obtaining the final and effective permit* in the above-mentioned deadline is *an essential element of this Agreement.*

Table 8 shows that the two court translators translated extended units of meaning in different ways. Although Kjaer stresses the "relative stability of legal word combinations that apply not only to varying degrees of stability of *different* word combinations, but also to varying degrees of stability of *one and the same* word combination, depending on the situation and use" (Kjaer 2007:514), one can only partly apply her claim to the above translations. For instance, it can serve as justification in the case of the dilemma between *Contracting* or *Agreeing Parties* as equivalent of *Ugovorne strane*, but not in the case of *to constitute a significant/essential element of the Agreement*, since the extended units *to be of the essence of the Agreement* displays an unchanging degree of stability. These examples suggest that differences between the respective legal systems cause difficulties when deciding which phraseological units to choose in the target language. This was also the case with units *to grant personal easement of habitation* and *to found personal servitude of the right of residence*. One of the translation solutions which would not convey false meaning concerns the unit *to repair all damages* as the solution provided for *popraviti svu štetu*. If one aims at achieving the most naturally sounding translation, however, then the unit *to make good any*

damages by repair would be in line with the phraseology of British English legal agreements. This is also supported by the fact that there are 22 instances of the unit *to make good any damage (by repair)*, but no single instance of *to repair all/any damages* in the whole corpus of British English legal agreements.

5.2 English-Croatian translation

Since translators are usually more familiar with phraseological combinations of their L1 than of their L2, it was expected that the court translators would provide more suitable phraseological units in this translation direction, since Croatian is their L1. Again, however, the differences between the respective legal systems caused significant difficulties for the court translators (see Table 9).

For instance, the extended unit *to keep in good repair and condition* was translated as *održavati popravljene i u dobrom stanju* by court translator 2, and as *održavati u dobrom i ispravnom stanju* by court translator 1. The second solution is more in line with the phraseology of Croatian legal agreements, although Croatian either uses *dobro stanje* or *ispravno stanje*; it does not tend to use the binominal expression. But under English law *to keep in good repair* and *to keep in good condition* are two covenants. The covenant of repair imposes an obligation to perform an operation of repair. In *Smedley v Chumley & Hawke Ltd (Warrell, third party)* [1982] 1 EGLR 47., for instance, judge Robert Walker was of the opinion that "the reference to "good condition" was intended to mark a separate concept and to make a significant addition to what was conveyed by the word "repair"[6] Therefore, the solution provided by court translator 2, although sounding unnaturally at first glance, is more suitable than the one offered by court translator 1, since it encompasses the meaning of both covenants.

The court translators also had to translate the extract containing the extended unit of meaning *to keep personal property insured*. It may be assumed that they failed to recognize that *personal property* is a legal term due to the ordinariness of the modifier *personal*. This modifier, although seeming ordinary, leads to the creation of a term, since *personal property* under English law refers to "any movable or intangible thing that is subject to ownership and not classified as real property" (Black 2004:1254), whereas in Croatian the term *osobna imovina* (literal translation: *personal property)* includes real property as well. Therefore, the unit had to be translated accordingly, e.g. *mora osigurati nekretninu (ali ne i pokretnu imovinu)*. It is interesting that the term *personal property* is listed in the *English-Croatian Dictionary of Law* (Gačić 2010:971), but neither of the two court translators decided to consult the dictionary, which indeed suggests that some elements of extended units of meaning are taken for granted.

The same applies to the extended unit *to sell and buy as a going concern*. Court translator 1 translated it as *prodaje…i kupuje, kontinuirano*, whereas court translator 2 correctly recognized that part of the extended unit is a legal term and therefore translated it as *prodaje…i kupuje uz pretpostavku daljnjeg poslovanja*, since *going concern* implies "a commercial enterprise actively engaging in business with the expectation of indefinite continuance" (Black 2014:712). The *English-Croatian Dictionary of Law* (Gačić 2010) provides the Croatian equivalent *tvrtka koja djeluje aktivno*, which cannot be applied in the above mentioned context. It has to be pointed out here that court translator 1, although listing the web page www.proz.com as one of the sources used when translating, did not consult the

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[6] http://www.newlawjournal.co.uk/nlj/content/read-small-print. Visited September 2014.

web page for the discussion on the expression *going concern*. This again suggests that when dealing with larger phraseological units, some of their elements might be taken for granted.

Table 9: Comparisons of translations (EN-HR) and the original

Original	Court translator 1	Court translator 2
The Company shall *sell and* the Buyer shall *buy, as a going concern…*	Kompanija *prodaje* a Kupac *kupuje, kontinuiranog…*(The Firm shall *sell* and the Buyer shall *buy continuously…*)	Trgovačko društvo *prodaje*, a Kupac *kupuje, uz pretpostavku daljnjeg poslovanja…* (The Company shall *sell and* the Buyer shall *buy, as a going concern…*)
The Landlord must *keep the* Property [but not the Tenant's *personal property] insured*	Najmodavac mora *osigurati* nekretninu [ali ne i *osobnu imovinu* Najmoprimca] (The Landlord must *insure the Real Property* [but not the Tenant's *Real and Personal Property*]…	Zakupodavac mora *održavati* Nekretninu [ali ne i *osobnu imovinu* Zakupoprimca] *osiguranome* (The Landlord must *keep the Real Property* [but not the Tenant's *Real and Personal Property*] *insured…*
The Landlord must *keep the structure and exterior of the Property… in good repair and condition*.	Najmodavac mora *održavati zgradu i okoliš nekretnine… u dobrom i ispravnom stanju..* (The Landlord must *keep the building and the exterior thereof… in good and correct condition…*)	Zakupodavac mora *održavati strukturu i vanjski dio Nekretnine… popravljene i u dobrom stanju*. (The Landlord must *keep* the structure and the exterior of the Real Property… *repaired and in good condition…*)

Table 9 again suggests that the two court translators had problems when translating extended units of meaning. It seems that the wider context presents an obstacle when translating phraseological combinations. Therefore, the principle of "more-or-less-stability" (Steyer 2004 cited in Kjaer 2007:514) cannot be applied here as a justification for rendering *to keep personal property insured* as *održavati osobnu imovinu osiguranom/osigurati osobnu imovinu* and *to sell and buy as a going concern* as *prodati i kupovati kontinuirano*. Translating between different legal systems and different phraseological combinations seems to present a problem for translators, even when they translate into their L1. It is very often difficult to decide when it is necessary to take into account the "non-linguistic context" (ibid.) when searching for information, especially when one deals with units that have their false friend "equivalents" in the target system (e.g. *personal property* and *osobna imovina*).

6 CONCLUSION

This paper represents an attempt to foreground and analyze the formation of extended units of meaning in Croatian and British English legal agreements. It also features problems these units might cause for translators both due to their complexity and the differences between the two legal systems. The paper suggests that these extended units of meaning are sometimes more common than their binary counterparts, which is why they should be researched more thoroughly, especially since sometimes the unit containing a binary collocation augmented by another lexical item has to be translated differently to the isolated binary collocation (e.g. *to sell and buy as a going concern*). Furthermore, the more one extends the unit, the more is revealed about its colligational patterns, semantic preference and prosody. As pointed out above, this paper represents only a pilot study, the aim of which was to show that extended units of meaning are frequent enough in legal

agreements and that the wider the context becomes the more difficult it becomes to translate these units successfully. It is clear, however, that one cannot make any general assumptions about the language based on such a small corpus. Therefore, future research might profit from analyzing both compiled corpora of legal agreements using the "concgram" function, which allows one to find "instances of co-occurring words irrespective of whether or not they are contiguous, and irrespective of whether or not they are in the same sequential order" (Cheng et al. 2008:237). Although envisaged as a pilot study, the paper tries to stress the need for moving beyond prototypical binary units and promoting further analysis of the formation of the more expanded units by taking into account the "situation, institution, text genre, legal actors, and type of legal action performed" (Kjaer 2007:511) in order to achieve "the same legal effects" (Šarčević 2000:48) when translating legal texts.

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