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## Contents


**Articles**

Paule Salerno-O'Shea –

Exporting French Comics (*Bandes Dessinées*) in Translation: Renewed Hopes? 1

Patrick O'Neill –

Translating Baby Tuckoo: Portraits of the Artist as a Very Young Man 24

Claudio Sansone –

Salvadori's Orfeo: Going "Astray / Amid the Flowers" 43

Mark Ó Fionnáin –

Liam Ó Rinn: Aistritheoir Ildánach 54

Mary Phelan –

Interpreter Provision at First Antenatal Appointments in Ireland: A Qualitative Study 61

**Poetry** 82

Richard W. Halperin – 'Coco' – With an essay by the author and a translation by Michèle Ambry and Jean-Dominique Vinchon 83

Caitlín Maude – Two poems translated by Doireann Ní Ghríofa, with a note by the translator 93

Kit Fryatt and
Kimberly Campanello– from *Hymn to Kali* 101

August Stramm – Five poems translated by Susanne Fiessler, with a note by the translator 115

Stella Rotenberg – Six haiku translated by Donal McLaughlin 133

Céline Arnauld – Six poems translated by Sarah Hayden 139

Paul-Jean Toulet – Six poems translated into English and Scots by A.C. Clarke, with a note by the translator 153

**Interview**

Enrico Terrinoni in conversation with John Kearns 169

**In Memoriam**

Hans-Christian Oeser – Peter Jankowsky: A Man of Many Talents 187

John Kearns – Michael Smith (1942-2014): An Appreciation 193

Carol Maier – Words for Michael Smith 197

John Kearns – Michael Smith: A Select Bibliography 199

## Book Reviews

EILÉAN NÍ CHUILLEANÁIN –

*The Severed Head and the Grafted Tongue: Literature, Translation and Violence in Early Modern Ireland,* by Patricia Palmer 203

PATRICK O'NEILL –

*Kafka Translated: How Translators have Shaped our Reading of Kafka,* by Michelle Woods 206

COSTANZA PEVERATI –

*Translation in Language Teaching and Assessment,* edited by Dina Tsagari and Georgios Floros 211

KRISZTINA ZIMÁNYI –

*Introduction to Healthcare for Interpreters and Translators,* by Ineke H.M. Crezee 217

JOHN KEARNS –

*Impossible Joyce: Finnegans Wakes* by Patrick O'Neill 220

## Report

JOHN KEARNS & MARY PHELAN –

What We've Been Up To: A Report on ITIA Activities 2014-2016 226

MARY PHELAN –

A Thank You to John Kearns 233

**Notes on Contributors** 235

# Exporting French Comics (*Bandes Dessinées*) in Translation: Renewed Hopes?

**Paule Salerno-O'Shea**
Trinity College Dublin

## 1. Introduction

Kathleen Shields states that "[w]hile some elements of French culture, such as cinema, cuisine, fashion, and film, achieve the status of *exception culturelle*, others such as popular song, cartoon strips and the language do not export themselves so well" (Shields 2013: 217). The case of *Bandes Dessinées* [comics] combines the exporting difficulties linked to language, pictures and culture. Some *Bandes Dessinées* written in French have been successfully exported to numerous foreign countries and languages: this is true of the well-known case of the adventures of Asterix. Yet despite having achieved international success, the little warrior found it difficult to conquer the American market. In this study, we will show that an awareness of translation and translators' issues on the part of the author of *Bandes Dessinées* has not proved sufficient to lift the barriers to entry in the US. Nevertheless, the evolution of a type of power relationship between authors/illustrators and translators on the one hand and, on the other hand, other marketing and cultural factors may help the sales and success of French *Bandes Dessinées* abroad, and in the US in particular.

### 1.1. *Bandes Dessinées:* To Translate or Not?

The items in the corpus will be referred to as *Bande(s) Dessinée(s)* or *BD(s)*. We are aware of the debates relating to the naming of such works and initially considered using the English words 'comics' or 'graphic novels'. As Zanettin points out:

> Many different words are sometimes used to refer to comics in the same as well as in different languages. […] For instance, the English words 'comic strips', 'cartoons', 'vignettes', 'graphic novels' or 'the funnies', may

> refer to the format and/or to the medium of transmission (book form, periodical, illustrations, moving pictures, etc.). Interlingually, the words 'comics', 'fumetti', 'bande dessinée', 'manga', 'tebeos', 'banda desenhada' and so on point to different aspects of comics. (Zanettin 2004)

If the word 'comics' seems to embrace a wide variety of works, some items in the list do not receive universal approval. For instance, Murray warns that "the term *graphic novel* is contentious. […] The misuse of the term *graphic novel* is evident, with journalists, libraries, and bookshops making firm distinctions between comics and graphic novels on a highly questionable basis". He prefers the general term 'comics' because they "are fundamentally about the coming together of word and image, as well as panels on a page, and, given their traits of exaggeration and links to caricature, they are well suited to parody and satire, giving them a subversive undercurrent" (Murray 2014). He adds that:

> […] the supposed need for the term *graphic novel* grows out of what might be considered American and British cultural prejudices. No equivalent term is required in continental Europe […] and especially in France, [where] comics, or *bande dessinée* ('drawn strips'), have long been collected in high-quality albums, with themes and styles appropriate to a mature audience. This adult comic culture has coexisted very comfortably with comics for children, with no supposed contradiction in terms. (Murray 2014)

This is why it has been decided here to borrow the phrase *Bande Dessinée* as doing so avoids injecting labelling distinctions which are not relevant in a French context. Vinay and Darbelnet state that "borrowing is the simplest of translation methods" (Vinay and Darbelnet 1958/2004: 129). In this case, simplest seems appropriate.

## 1.2. Corpora 1 and 2

There will be two distinct corpora referred to in this article.

The thematic unity of Corpus 1 is the existence of conflicts: Roman conquest, the First World War and the lead-up to the US/Iraq war. The publication of this corpus spans several decades from the 1970s to the 2010s. The corpus is taken from three French BDs and their translations when they are available. The first BD is Goscinny and Uderzo's *Astérix et la rentrée gauloise*, published in 2003 and more specifically in this collection of stories, 'Latinomanie' ['Latinomania']

first published in 1973, and 'Chanteclairix' ['Chanticleerix'] dating from 2003. The second item of Corpus 1 will be a frame from Tardi's 'La Fleur au fusil', a ten-page story first published by Pilote in 1974. The original black and white frame was made available online by the Musée de la Bande Dessinée [Comics Museum] in Angoulême and chosen as the 'frame of the month' in February 2014. We will also use the coloured version published by Casterman and Magnard in 2009. The third component of Corpus 1 consists of both volumes of *Quai d'Orsay* written by Antonin Baudry (published under the pseudonym Abel Lanzac) with Christophe Blain in 2010 and 2011. All page references in this article will be to the 2013 edition.

Anthea Bell and Derek Hockridge have translated *Astérix et la rentrée gauloise* as *Asterix and the Class Act*. Edward Gauvin translated both volumes of *Quai d'Orsay* into a single volume in English called *Weapons of Mass Diplomacy*. Kim Thompson started translating the works of Jacques Tardi and 'La Fleur au Fusil' ['Flower in their Rifles'] was supposed to be included in *The Astonishing Exploits of Lucien Brindavoine* but sadly Thompson, who had been translating and publishing Tardi's work in the USA for Fantagraphics, passed away in 2013 and Fantagraphics postponed the title.

Corpus 2 will be made up of interviews and declarations by some of the authors/illustrators and translators of Corpus 1: Albert Uderzo, Jacques Tardi, Antonin Baudry (AKA Abel Lanzac), Anthea Bell, Kim Thompson and Edward Gauvin. This corpus will provide an insight into the types of relationship between authors/illustrators and translators.

## 2. Authors/Illustrators: Awareness of Translation and Translators' Issues

We shall examine the representation of both translation concepts and translators in Corpora 1 and 2.

### 2.1. Translation: Some Theoretical Translation Concepts in *BD*s

#### 2.1.1. Mirror Image and Dynamic Equivalence in *La Fleur au Fusil*

We will analyze a frame of *La Fleur au Fusil* by Tardi selected by Musée de la bande dessinée as its 'frame of the month' in February 2014. This selection may have been

prompted by the centenary of the Great War. The selected frame was first published by Pilote in 1974. In the top half of the frame, three rectangular panels placed horizontally show a French soldier, Brindavoine, on a battlefield. He is walking through chaos, amongst dying men shouting their pain. The bottom half of the frame is also divided into three panels. The middle panel (Panel 1) is T-shaped, covers the whole width of the frame, but the vertical bar of the T does not reach the bottom of the frame. This allows two panels to fit underneath either side of the T: on the left-hand side, one L-shaped panel is fitted (Panel 2), whereas its mirror image fits on the right (Panel 3). Our analysis will focus on the lower half of the frame, i.e. on panels 1, 2 and 3. These panels received great attention from Tardi as, according to the museum, they were drawn again and pasted onto the frame (*Le musée…*: February 2014, accessed August 2014).

In panel 1, Brindavoine declares:

> Arrêtez de vous battre ! Soldats allemands, soldats français, vos chefs vous envoient à l'abattoir ! Ne leur obéissez pas [!] Rentrez chez vous!
> [Stop fighting! German soldiers, French soldiers, your superiors are sending you to be slaughtered! Don't obey their orders! Go home] [My translation]

In panel 2, in the trenches on the German side, a German soldier is looking at Brindavoine and says to another German soldier:

> Guck'Mal' Was sagt er? Er ist ganz verrückt…
> [Look! What is he saying? He's insane] [My translation]

In panel 3, in the trenches on the French side, a French soldier is looking at Brindavoine and says to another French soldier:

> Non mais t'entends ? L'est cinglé c'type-là !
> [Heard that? Your man is a nut case!]1 [My translation]

The French reader, reading from left to right, will most likely encounter the text written in German first and will then read on to see the French text. It is reasonable to think that the reader will not immediately understand the German

[1] In the 2009 edition, a translation of the German words is provided as part of the pedagogical notes specifically for French school children: "Regarde… Qu'est-ce qu'il dit? Il est fou…" (Tardi, 56.)

words. However, by producing a mirror image of the situation graphically in the opposite panel, the reader (who may have had a similar reaction to the madness of Brindavoine walking and talking aloud on the battlefield), will be provided with what he may legitimately assume to be a translation of the German text. The French text, however, is not *per se* a translation of the German next. There are significant differences between what is said in German and what is said in French. For instance, "Was sagt er?" ["What is he saying?"] is not a translation of "Non mais t'entends ?" ["Heard that?"/"Did you hear that?"] [My translation]. In addition, the words "c'type" ["your man"/"this guy"] [My translation] are not the translation of one of the German elements, where the soldier is simply referred to as "Er" ["he"]. These examples show that when a translation is expected, a translation is perceived, whether it is there or not. I would argue that this frame illustrates not only the armed conflict of 1914, but also the theoretical issues identified by Venuti as being at the heart of translation theory in the 1960s and 1970s:

> The controlling concept for most translation theory during these decades is equivalence. Translating is generally seen as a process of communicating the foreign text by establishing a relationship of identity or analogy with it. (Venuti 147)

This is illustrated in the frame mentioned earlier since it gives the illusion of a graphic mirror image (panels 2 and 3 facing each other). Just like any translation, this mirror image is by its nature somewhat flawed: slightly different uniforms, weapons aimed in different directions, etc. Similarly, the German and French texts are not exact mirror images of each other and yet we may consider them to be translations. There is definitely an analogy between the French and German texts and I would argue that they provide a 'dynamic equivalence', as defined by Nida: "the closest natural equivalent to the source-language message" (Nida 163). Any slight linguistic distance which may exist between the two texts is graphically compensated for by the similarities between Panels 2 and 3, both in terms of graphic content and spatial positioning on the page. Those similarities enhance the equivalence of the German and French texts which are produced in similar situations, eliciting the same reactions from German and French soldiers in the trenches.

Conflict has been a source of inspiration for Tardi throughout his career. This is not unusual for artists of his century. Two masters of the art of *BD*, René Goscinny and Albert Uderzo, have also set the adventures of their characters in conflictual contexts. Set in 50 BC, Asterix is immediately introduced as a brave

warrior whose friend enjoys having proper fights. But all conflicts need not be physical: they can also be of an academic nature.

### 2.1.2. Jakobsonian Principles in *Astérix et la rentréé gauloise*

The English language seen as a threat is illustrated in Asterix. We shall examine the frame which the publisher deems to be "la planche la plus académique de la collection" (Goscinny and Uderzo, 'Latinomanie' 47) ["the most academic frame of the collection" (literal translation) / "It will probably teach you more Latin than the other stories in the collection"] (Goscinny and Uderzo, 'Latinomania' 47). It is René Goscinny's humorous response to intellectuals who were denouncing the invasion of the French language by English words in the 1960s. On the scroll which serves as an introduction to the panels, we find:

> Les années 60 ont vu l'invasion du vocabulaire étranger dans la langue française. Cela a donné le « franglais ». Mais ce n'est pas la première fois que cela arrive. Déjà en Gaule, vers les années 60 (avant J.C. of course)… (Goscinny and Uderzo, 'Latinomanie' 48)
> [Back in the '60s a number of English words invaded the French language. The result was known as *Franglais*. But it was not the first time such a thing had happened. In ancient Gaul. Back in the '60s (BC, of course)…"] (Goscinny and Uderzo, 'Latinomania' 48)

The village Druid is within earshot of conversations between villagers. He tells them off for using Latin instead of Gaulish and, in a very didactic way, he orders them to replace their Latin words with the French ones he suggests, whilst he himself ends his speech with a Latin expression still in use today, to the bemusement of the villagers. The effect is both comical and ironic.

> Druid: Je vous ai entendus… C'est une honte! Vous ne parlez que latin! Il faut préserver la pureté de notre belle langue !
> [I heard all that! It's a crying shame. Speaking Latin! We must preserve our beautiful Gaulish language.]
> Villagers : Nous parlons Latin, nous ?
> [Speak Latin? Us?]
> Druid: Mais oui, auditorium, ultimatum, aquarium, c'est du latin tout ça!
> [That's right. Auditorium, ultimatum, aquarium: they're all Latin words!]

> Asterix : Mais alors, Druide, que faut-il dire ?
> [But what ought we to say instead, O Druid?]
> Druid : Eh Bien, il faut dire : "salle pour audition publique ", "proposition n'admettant pas de contestation ", " réservoir destiné aux animaux d'eau douce ou d'eau salée "…
> [Well, "hall for public performances", "final demand allowing no argument", "glass container for fresh-water or salt-water fish"…]
> Druid (in the next and final panel): Et cætera, et cætera.
> [Etcetera, etcetera.]

Jakobson's categorization of translation can prove useful in the analysis of this 'Latinomania' 'academic' frame. According him, there are three types of translation.

> 1 Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
> 2 Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
> 3 Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson 1959/2004: 138-143).

The main translation actions in the conversation between the villagers and the Druid are: a) Unintended and interlingual action: Gaulish speakers unintentionally borrow from Latin; b) Intended and interlingual action: authors 'translate' Gaulish into French, keeping Latin borrowings made by the Gauls; c) Intended interlingual in the past and/or intralingual action: it is an interlingual action if set in the Druid's time, the Latin borrowings are translated into French in a didactic way ("Il faut dire") using Gaulish/French (intralingual). It is an intralingual action for today's reader since those Latin words are now widely used and accepted in French even if their Latin origin is recognised and, finally, d) Unintended-interlingual action in the past / unintended intralingual action today: the Druid borrows from Latin unintentionally, his language having been, himself, "invaded", despite his precautions and his didactic attitude to others.

'Latinomanie' shows how strongly the interlingual / intralingual distinctions are relative, not only to speakers' erudition and level of pride in their own language, but also to time considerations. It also highlights the fact that intentions to preserve one's language have a limited effect: borrowings will happen regardless of pedagogical admonitions. Foreign words have a way of establishing themselves in languages; they will stay for a long time in the 'invaded' language and will become so much a part of it that one will use them completely naturally, having forgotten that they were foreign.

Translators and teachers of translation face a similar dilemma today. For instance, there are at the moment in the French media some lexical borrowings which irritate native English speakers: a 'think-tank' can be translated as 'laboratoire d'idées', but the English phrase often makes its way onto French television and is used widely. This borrowing poses serious pronunciation challenges for numerous French speakers, as the 'th' is often pronounced as an 's', which is at best comical, at worst nonsensical. Should teachers recommend the use of 'laboratoire d'idées' instead? In addition to lexical borrowings, one can also observe calques, or structural borrowings, which are more insidious: 'en charge de' instead of 'chargé de' ('in charge of') seems to be used more and more frequently, as is the case with 'en panique' instead of 'paniqué' ('in a panic', or intra-calque 'en colère'). Should one insist on keeping 'chargé de' when even ministers are said to be 'en charge de' departments? These matters are at least worth being brought to the attention of students. Time will tell whether these calques (ironically, a word borrowed from French) are here to stay.

Uderzo and Goscinny seem to advocate the use of a language which is open to outside influences and terms and they seem to be laughing at the level of control and didactic injunctions of the Druid. Yet, in their relationships with translators, the authors have exercised a very high level of control and are not unlike the Druid, appearing to opt for a smoothing away of foreignness in translation.

Without domestication, some puns would fall completely flat in a foreign language. However, the invisibility of the translator is debatable in other cases. To illustrate this point, we shall analyse one example where the translation has been not only domesticated, but where in addition, the cartoonist has been explicitly reintroduced. This example will involve both a linguistic and a semiotic approach.

### 2.1.3. Translation and Semiotics in *Astérix et la rentréé gauloise*

According to Zanettin, Asterix stories in translation have attracted a lot of attention from researchers in translation studies, the approach being mostly linguistic rather than semiotic. Regarding the linguistic approach, the angle taken so far in this study has been different: we have been considering translation *within* an *Astérix* story, not in translated Asterix stories. The 'Latinomanie' frame demonstrates that the authors of Asterix are interested in language and translation issues. They cast a humorous glance at linguists' and purists' battles in these matters. The next step is to address the need for more semiotic approaches. According to Zanettin, "more semiotic-oriented approaches take into consideration the relationship between symbolic and iconic components, i.e. between written text and pictures" (2004).

We shall now examine linguistically and semiotically the 'Chanteclairix' story and its translation, whilst adhering in the first instance to our *within* approach. This picture matters in terms of space: it covers half a page. Linguistically, it contains only two words: 'Clap' and 'Cocorico'. However, 'Cocorico' becomes a "Cocorriiiicoooooooooooooooo!"shaped like an arch which, in the top-half of the picture, stretches all the way across, from left to right. 'Clap' is repeated nearly twenty times to form a horizontal chain across the bottom-half of the picture. The purpose here is not to comment on the supposed equivalence of onomatopoeic expressions. What is of interest, however, is the fact that the first word 'Cocorico' is very imbedded in French culture, whereas the second one actually borrows the English 'clap' meaning 'applaud', 'applause'. If one is to adopt a more semiotic approach, the iconic components are quite clear and their symbolic role is prominent. There is a victorious flamboyant cockerel on top of a haystack, beside which a loving partner is bursting with pride. At the bottom of the haystack, a line of hens are clapping their wings and some chicks are listening. We learn in the previous pages of the album that thanks to the Druid's magic potion the cockerel has managed to win a fight with a fierce imperial eagle, a symbol of the Roman Empire in the story, even if it may also be interpreted as representing Germany in different contexts. The cockerel is the emblem of Gaul: this was made explicit in an earlier frame when the cockerel said "Peut-être, mais je représente quand même la Gaule, moi, Môssieur!" (Uderzo and Goscinny, 'Chanteclairix' 19) ["Maybe not, but I am the emblem of the Gauls, I'll have you know!"] (Uderzo and Goscinny, 'Chanticleerix' 19). The use of an English word to voice the sentiment of the clutch of hens is interesting in such a context. If one goes back to the etymology of 'clap', the Webster dictionary tells us that it comes from "Middle English *clappen,* from Old English *claeppan* to throb; akin to Old High German *klaphōn*, to beat". This onomatopoeic word is, however, widely used in French *BD*s. In any case, the French 'Cocorico', is written in a much bigger font and in bold characters and dominates the clapping. This would be an argument for not translating 'Cocorico' in translations of the album since, for example, 'cock-a-doodle-do' would lessen the sense of French/Gallic dominance in this story. If we turn our attention to the published English translation, we note that not only has the onomatopoeia been translated and our French cockerel is now 'speaking English', but the translation reintroduces, in linguistic form, the presence of the cartoonist: the "Cocorriiiicoooooooooooooooo!*"* has become "Cockadoodle do! And I did! Cockadoodle Dooo!" (Uderzo and Goscinny, 'Chanticleerix' 23). The illustrator has indeed done a doodle of a cockerel and reasserts his presence. The translator here is invisible and the illustrator is made prominent by the translation. The invisibility of the translator is a status which is completely accepted by Asterix's

translator, Anthea Bell, for whom translators should create the illusion that "the reader is reading not a translation but the real thing"(Bell 2006: 59) but she insists that this does not mean "that the illusion should deprive readers of the foreignness of the original text" (60). It would therefore have seemed quite possible to keep a French 'Cocorico'. However, this may not have been to the taste of the illustrator, Uderzo, who rejects translations which are too close to the French text:

> En général on demande une traduction de la traduction. Si ce n'est pas bon ou trop près du français, on refuse. (Uderzo 2008)
> [Generally, we ask for a translation of the translation. If it is not good or if it is too close to French, we don't accept.] (My translation).

The word "clap" was left intact as it was reintegrating, as such, a familiar linguistic environment.

It is worth noting that although the symbolic values of both the cockerel and the eagle are widely known, at least to a European audience, the authors felt it necessary to explain linguistically the value of those symbols to the reader. The case of the cockerel has already been mentioned. It is echoed by that of the eagle, who arrogantly proffered: "*Gallinarius minus*, sâche que je suis l'emblème de l'Empire Romain, Moi Môssieur!" ('Chanteclairix' 19) ["Then let me tell you, Gallinarius Minus, that I am the emblem of the Roman empire"] ('Chanticleerix' 19). This explanation may have been necessary for younger readers or readers from cultures less familiar with European history. The transmutation here has worked both ways: from verbal signs (Gaul/Roman Empire) to nonverbal signs (cockerel/eagle) and back again from nonverbal signs (cockerel/eagle) to verbal signs (Gaul/Roman Empire). This shows the limits of pictorially expressed symbols in *BD*s, and the need for linguistic back-up in some circumstances. The importance of language is also stated in a very explicit manner in another *BD* to which we will now turn our attention, *Quai d'Orsay*.

2.1.4. Intertextuality in Translation in *Quai d'Orsay*

In *Quai d'Orsay* [*Weapons of Mass Diplomacy*], the diplomatic work of a French team is portrayed during the period which precedes the American invasion of Iraq in the Second Gulf War on the premise of the alleged presence of weapons of mass destruction.

Very early on in the story, the French foreign minister at the Quai d'Orsay sets out an ambitious brief for a young recruit: "Je vous confie la chose la plus importante. Le langage" (Lanzac and Blain 2013, 1: 7). ["I'm entrusting you with the most important part. THE WORD"] (Lanzac and Blain 2014, 13).

Words may matter, but so does the link between words and pictures:

> A good speech is a speech you remember. It's like *Tintin*. You've read *Tintin*, right? And you remember it? Ever wonder why? In *Tintin*, the stakes are huge! Black gold! America! The moon! But Tintin is all about rhythm. […] Each panel leads to the next… When you reach the edge of the page, it takes you straight to the next panel below… All the way down to the bottom. (Lanzac and Blain 2014: 43-4)

This quote provides some *BD* meta-discourse and a reading method which *BD* readers can recognize. It also illustrates the fact that intertextuality can cross the borders of translation. In this case, the readers of *BD*s, even if they have only read them in English, will probably have come across *Tintin*, either in printed form or in film adaptation. This sharing of a *BD* culture may establish some kind of common ground between Francophone and Anglophone readerships, but does not suffice to remove the difficulties posed by intertextuality and translation. Other tactics may be needed.

Such is the case in the following example of intertextuality and translation when one moves from the French to the English product. When a character is presenting a precious little book to his colleague, the little red book is Mao's *Pensées* in the French edition (Lanzac and Blain 2013, 1: 5), whereas it is Marx's *Philosophic principles* in the English one (Lanzac and Blain 2014: 11). As both authors' names are short and start with the same two letters, the swap is very discreet. One may even wonder why the translator bothered changing the references. The intertextuality challenge was met relatively easily in this case. Recognition and understanding of a reference to Marx may have been deemed to be higher or more politically acceptable in English than a reference to Mao. This could be the case if the translated album was meant for an American readership, but the publisher is British, and the translation is in British English.

In *Quai d'Orsay*, an example of intertextuality spans the whole story, both in the French and the English editions. The text referred to is very clearly defined: it is the UN Security Council Resolution 1441, passed on November 8$^{th}$, 2002. Prior to being voted on by the Security Council, this resolution called for careful wording. Indeed, according to the young speech writer for DV, « Un ministre, ça

ne peut pas parler à tort et à travers. Tu dis un mot de travers et tu déclenches une crise internationale. » (Lanzac and Blain 2013, 1: 9) ["A minister must choose his words wisely. Let slip a wrong one and you'll set off an international incident." (Lanzac and Blain 2014: 15)].

2.1.5. Modulation in *Quai d'Orsay*

When the French diplomatic team receives a draft of the resolution prepared by the US government, heated discussions ensue. In the *BD* in French, the talks focus on the necessity of avoiding at all cost the words "sérieuses conséquences" which would lead to war and troops on the ground in Khemed (*Lousdem* /Iraq). The possibility of using "conséquences sérieuses" instead is explored and subsequently rejected since the resolution has to be written and read in English and "consequences serious" does not exist. Another solution is found: the use of the conditional. The French agree to use this mood; it looks like this proposal is accepted by the Americans and that it is this formulation which is voted upon. The French Minister says to the American politician, on the phone: "Je te propose Jeffrey, « Le Lousdem s'expose RAIT » – au conditionnel – « à des conséquences graves, s'il violait cette résolution. »" (Lanzac and Blain 2013, 2: 48). [Jeffrey /Geoffrey, I suggest: "The consequences for Khemed WOULD (in the conditional) be serious".] [My translation] In the French version, it seems that the risk of immediate war has been avoided thanks to a grammatical expedient. Given the importance of this resolution, it is worth checking whether such an expedient was actually used to write the resolution. The text of the resolution, published in English, states: "The Security Council […] has repeatedly warned Iraq that it will face serious consequences as a result of its continued violations of its obligations […]" (United Nations).

In the actual resolution, the conditional has not been used, and the words "serious consequences" are part of the text. There is no doubt that the resolution in question is the one referred to in the French *BD*: a colleague of DV tells him: "La résolution sur le Lousdem vient d'être adoptée à l'unanimité par le conseil de sécurité. C'est… la résolution 1441" (vol. 2, 55, 17). ["The security council just unanimously passed the Khemed resolution. It's resolution 1441".]

The message which the authors of the *BD* in French had to convey was that work had been done to limit the abruptness of the wording of the resolution in order to avoid immediate conflict. This was efficiently dealt with in the French *BD* thanks to a grammatical discussion regarding the place of the adjective. As placing the adjective after the noun was not an option in English, the dilemma seemed untranslatable into English, and the possibility of using the conditional

mood was envisaged to soften the message. This was possible because France was more removed socially and culturally from the actual text of the resolution. Indeed, for an English-speaking audience and for an American audience in particular, more precautions were needed to increase accuracy as the level of familiarity with the text of the resolution was higher. Therefore, in the English version, *Weapons of Mass Diplomacy*, the discussion is a lexical one as opposed to a grammatical one: the choice was between *drastic consequences* and *serious consequences*, the latter remaining in the text adopted by the Security Council on November 8$^{th}$, 2002. Here, the role of the translator has been pivotal as he has restored historical accuracy to the document voted on by the UN. This endeavour also restores the reputation of translators in general, which had been rather sullied earlier on in the *BD*. We shall now turn our attention to the way translators are portrayed in some selected pages of Corpus 1

## 2.2 Representation of Translators

In the frame from *La Fleur au fusil*, the translator's function is carried out by the composition of the frame as studied above. The reference to a translator is absent or at most implicit in the page symmetry. In the case of 'Latinomania', the translator can be both a group of ignorant individuals carrying out a translation activity called borrowing without even realizing what they are doing, and the re-translator (from Latin into Gaulish/French) is a pompous preacher-teacher type who cannot follow his own advice. In 'Chanticleerix', the translator has become an author who introduced the author/illustrator as a character via a pun on words. In *Quay d'Orsay*, translators may be professionals who work in Babel-like international institutions ["The UN is impressive. You'll see. It's a temple. It's Babel. You'll hear Hindi, English, Spanish, Russian…"] (Lanzac and Blain 2014: 111). Yet, translators are at times untrustworthy: the case of the translator who distorts the French Minister's words when translating into Arabic and risks a diplomatic incident is a case in point:

> Vous savez que les radars français sont les meilleurs, votre royaume tirerait un grand profit de l'expertise de la France dans cette région qui ne doit pas rester tributaire des États-Unis. Son Excellence, Alexandre Taillard de Vorms, souligne auprès de son Altesse Royale la qualité du matériel français et souhaite que votre royaume, grâce à elle, prenne le contrôle de la région. (Lanzac and Blain 2013, 1: 24)

> [You know French radars are the best. Your kingdom will profit greatly from French expertise in a region which must not remain dependent on the US. His Excellency Alexandre Taillard de Vorms would like to emphasize the quality of French equipment to his royal highness, and wishes your kingdom to take control of the region.] (Lanzac and Blain 2014: 30)

Translators are sometimes unnecessary: they are sent away when a French and a Russian politician discover that they can both speak Spanish and have an hour-long conversation in that language, leaving the French and Russian diplomatic teams wondering what is being said (Lanzac and Blain 2014: 30) The need for interpreters is therefore both negated and reaffirmed. Translators/interpreters fight absurdity: when faced with what seems to be nonsense, they remain silent: they do not translate: "(…) il faut combattre le taylorisme du terrorisme (…)" (Lanzac and Blain 2013, 2: 87) ["We must fight the Taylorism of terrorism".] Translators censor their translation by omission when they do not understand the meaning of a sentence (Lanzac and Blain 2014: 187). They need to be controlled and need a clear brief: "Veuillez traduire littéralement ce que dit le ministre, s'il vous plaît" (Lanzac and Blain 2013, 1: 24). ["Stick to the Minister's exact words, please"] (Lanzac and Blain 2014: 30).

This notion of brief and control now takes us to the discussion of the relationship which exists between authors of *BD*s and their translators.

## 3. The Evolution of the Power Relationship between Authors/ Illustrators and Translators

We can identify three types of power relationship between authors and translators.

### 3.1. Imperial Power? Uderzo/Goscinny and Anthea Bell

Anthea Bell is the translator of Asterix's adventures into English and has a very clear view of the role of translators: she is "an unrepentant, unreconstructed adherent of the school of invisible translation" (Bell 59). In the case of Asterix, the authors issue a brief, discuss translations during the process (cooperative process), check the translation themselves or get it checked at a micro-level (control) and vet each translation (life-or-death decision over the translation). While it is possible for

translators to walk away from accepting the brief given to them by the authors of Asterix, the relationship is characterized by the power of life or death, if not literally, then at least over the translator, over the text proposed by the translator. I would hesitate to qualify this relationship as 'imperial' as suggested by Angelos Sepos. Nevertheless, there is no denying that this centre/author periphery/ translator relationship is one of "asymmetry", "inequality", "dependence" and "control". (Sepos 2013). Control is easier when the author is competent in the target language, which was the case with Goscinny and his translator, Anthea Bell:

> He spoke excellent English. While he was alive he was the one who gave the go-ahead to all of the translations and I visited him in Paris to discuss what to do about the British accents. I am not completely happy with it, but the only solution seemed to be to adopt a dated style of vocabulary such as you might find in the novels of P.G. Wodehouse, set in the early 20th century. It couldn't be as good as the French, but Goscinny approved of it. (Bell 2010)

If the author does not speak the translated language, control is still possible:

> […] we don't do anything without permission from the French. Uderzo only speaks French, so he has the books checked by a lovely Englishwoman who lives in Paris. Her mind and mine work very much alike. (Bell 2010)

The power over the translated text is in the hands of the author. This does not mean that the translator is denied creativity. Creativity has to take place within a set of constraints. The relationship is hierarchical, with a high level of control, but also an element of cooperation. Recently, for the translation of Asterix into Breton for example, a very strict brief had to be adhered to, followed by an official audit after the completion of the translation; each part of the translation had to be submitted for validation through numerous phone calls and e-mails. The type of relationship between Tardi and Thompson was very different.

## 3.2. Devolved Power: Jacques Tardi and Kim Thompson

Thompson, Tardi's translator for Fantagraphics, likes "to get foreign cartoonists as

involved as possible, including vetting the translations if they speak English, but generally they seem quite happy with what [he does] and their role is reduced to, basically, saying 'looks good to me'" (Thompson 2009). Thompson nevertheless confesses: "The only one I don't really work with is Tardi, who is just too busy for one thing, and I think whose English isn't that great" (Various, 2010).

Power over the translation is transferred from the author to the translator, while the author retains a say on the translated text. This is a non-hierarchical relationship mostly based on trust. The author is consulted, chooses to "intervene as much or as little" as he wishes, there is very little interference (if any) from him in the finished product – control is loose. This strategy has its risks, since it may result in a translation of a very average quality and jeopardize sales in a foreign market. In the case of the translator/publisher however, the risk taken by the translator is in itself a guarantee that he will do his best to produce a quality translation. It will reinforce the trust of the author in the translator. The translator's reputation is also a strong element in the building of trust. Once trust has been gained, devolving power to the translator is easier, even if vetting happens, since the author is more than likely to accept the translation. The relationship which Tardi has with any form of power is such that it can explain his relaxed control over translations: he refused the French *Légion d'honneur* since accepting it would have alienated his freedom to think and create as he wishes. Another reason could also explain the trust placed in translators by Tardi: being himself married to a translator of *BD*s Dominique Grange, he is familiar with translators and their work. One could also argue that Tardi himself is at times a translator. His competence in German enables him to produce a *BD* frame which provides a visual illustration of some theoretical translation concepts.

## 3.3. Extensive and Next-to-Equal Power-Sharing: Antonin Baudry and Edward Gauvin

In this case, a less hierarchical relationship coexists with a high level of collaboration. The author works with the translator to rewrite and adapt the text. Control is achieved through collaboration and is very much process-driven rather than being of the 'inspection' type. Edward Gauvin, Baudry's translator declares:

> […] This was the first time I've worked so closely with an author whose English was so good, and together we actually adapted/re-wrote parts of the book, moving away from the original text (Gauvin 2014)

This type of author/translator relationship is not surprising when one considers the high-esteem in which Baudry holds translators and translation. Dozol reports Baudry's words:

> La diplomatie, c'est faire en sorte que l'ADN français s'intègre dans la séquence américaine, créer les conditions et les possibilités d'un langage commun. L'effort de traduction est une priorité de l'ambassade, les traducteurs sont aussi des ambassadeurs de la diversité des cultures. (Dolzol 2013)
>
> [Diplomacy means ensuring that French DNA gets into the American sequence, to create the conditions and possibilities of a common language. The translation effort is one of the priorities of the embassy; translators are also the ambassadors of the diversity of cultures.] [My translation]

To meet this challenge, French *BD*s will have to enter the US market, a task which has been notoriously difficult so far.

## 4. French *Bandes Dessinées* in Translation and the American Market

Interestingly, quality translations are not enough to guarantee easy entry to the US market.

### 4.1. Common Experience: A Difficult US Market

As mentioned in Shields above, some French cultural products are successful in making it into the US market. The most recent at the time of writing is probably *Lucy*, by French director Luc Besson, which is neither filmed in French nor in France and stars non-French actors. Recently, the French film *The Artist* also met with huge success in the US, though it was set in Hollywood, not in France, and it was largely a silent film. Other French products may be more difficult to sell in the US because their themes may not be American enough and/or because of the

language barrier. There are other reasons which explain the hurdles met by French products trying to enter foreign markets. In the case of 'cartoon strips', difficulties used to arise from production costs. According to Kim Thompson:

> European comics used to be horrifically expensive to do because you had to start by paying a normal royalty and then add in the translation costs, the hand-lettering costs, and lots of film stripping. Translation isn't costing us anything except the sweat of my brow, lettering using a font is far cheaper than hand lettering, and everything is digital. (Thompson 2009)

The other economic difficulty resides in the positioning of the product. 'Niche' comic strips transfer easily from one culture/market to another: for example, a French niche market to a US niche market. By contrast, mass market French products do not cross the Atlantic so easily because they do not appeal to the US 'niche' audience, which they alienate, and are equally unable to reach a mass US market. This difference is not unlike that which exists between French haute-couture and French ready-to-wear. This is what Kim Thompson refers to as the 'popularity paradox'.

> […] There is what I call the popularity paradox, which is that sometimes the most popular French work is the hardest to sell as compared to the 'art' comics because the more mainstream work loses some of its 'alternative' audience without replacing it with a 'mainstream' audience. So *Adèle*, with its playful Euro adventure tropes, is in some ways less accessible to American readers than, say, *Trenches*. (Thompson 2009)

Despite these hurdles, some mass market Francophone comics have met sustained global success in translation in a variety of languages. The most well-known examples of this are *Tintin* and *Asterix*. In the case of *Asterix*, success is due to a variety of reasons, amongst which are the facts that his adventures and drawings have a simplicity which makes them accessible abroad, the themes and characters are universal and the events take place in a wide range of countries. In addition, the quality of the translations was ensured by the author's insistence on having them back-translated to him to assess how the puns had been adapted.

Other *BD*s do not cross cultures as easily: "Tardi has developed a reputation in our country of being a kind of 'sales death' for the several intrepid publishers who have released English-language translations of his work" supposedly

because "the characters (…) are too mercurial and morally ambiguous, (…) plots (…) overly intricate and psychologically-oriented, (…) a style that is compositionally precise, and at times, seemingly haughty".

This being said, even Asterix had a tough time in the US. Anthea Bell, its translator, says in an interview:

> In fact experience has shown Asterix travels easily all over Europe. [...] The USA has a different sense of humour. My American friends say they love Asterix and their children read him, but they are people in publishing and academia; he doesn't seem to hit the funny bone of the general public. To generalise wildly, the Americans don't understand irony as much as we do. Also a big joke for Europeans is making fun of our own history and the Americans just don't have as much of it. (Bell 2010)

This is echoed by Uderzo's comments:

> « On a du mal avec les États-Unis. Pourquoi ? Il y aurait beaucoup à dire… C'est un pays très fermé. Ils nous envahissent de leurs produits et on ne peut entrer chez eux. […] C'est difficile d'être universel! »
> [We are finding it difficult in the US. Why? There would be a lot to say… It is a very closed country. They invade our market with their products and we cannot get into theirs. […] It's difficult to have universal appeal!] (My translation) (Uderzo 2008)

These difficulties have nothing to do with the quality of the translations. Indeed, according to Thompson, "[…] anyone who's ever read the English translations of *Astérix*, realizes that those are the gold standard" (Various, 2010).

Tardi also found it very arduous to crack the American market. When asked in an interview "why have previous efforts to publish Tardi in North America failed?", Thompson replies:

> I think there were a variety of reasons. Part of it is just timing: I think that between the continuing, aggressive efforts of Drawn and Quarterly, First Second, and NBM, readers are getting more comfortable with the European style of storytelling. And this is going to sound arrogant, but I think we may succeed because we'll do a better job, both in the

> execution of the books […] and the promotion of the books […] and second because Fantagraphics has a sort of built-in 'hey, I should check this out' factor. […] There's something so inherently European about Tardi that American audiences might find him hard to digest. I've found some American fans seem to like his work better in principle and theory than actually having to read it. (Thompson 2009)

Themes which are too European may alienate the American reader. Equally, themes which are too American may have the same effect. This may be why *Weapons of Mass Diplomacy*, which deals with contemporary American history (even though the author claims that it is a work of 'fiction') was translated into British English and published by an English publisher. This may be due to the sensitive nature of the themes explored in the book, notably the alleged presence of weapons of mass destruction and the Iraq war. In this instance, it may be the inherently American background which readers may find hard to come to terms with.

Determining the right timing for launching a product abroad is always going to be a difficult and highly volatile issue for publishers. For French products to be more present in the US market, distribution issues have been tackled by Antonin Baudry: he has launched a bookshop in New York which "[…] will stock 14,000 volumes of fiction, non-fiction, art, graphic novels, and children's books in both English translation and French"(Rosen 2014). Authors/illustrators, like Uderzo and Goscinny, sometimes become publishers or, like Baudry, open bookshops; some translators, like Tardi, become publishers. This blurring of roles may help export French products abroad. Nevertheless, their endeavours can be assisted by the power of movies.

## 4.2. *Bandes Dessinées* and movies

One common feature of the work of Uderzo and Goscinny and that of Tardi and Baudry is the fact that some of their *BD*s have been adapted for the cinema in the form of cartoons or traditional feature films. This has increased the visibility of these artists on the national and international scenes. In recent years, Luc Besson adapted *Adèle's* adventures and Bertrand Tavernier filmed *Quai d'Orsay* translated as *The French Minister*. Cartoon or film adaptations may result from the commercial success of comics, but they may also be a catalyst for facilitating the export of comics, albeit in translation. Today, the fact that an album has been adapted as a movie is a sales argument. For instance, the cover of the album *The Extraordinary*

*Adventures of Adele Blanc-Sec* states that this story is "now a major motion picture".

## 5. Conclusion

A number of conclusions can be drawn from this study. Firstly, the illustration of theoretical translation issues points to a strong awareness of translation processes on the part of the authors of the *BD*s in the corpus. Secondly, the evolution of the nature of the relationship between author and translator remains interactive but has become less controlling in recent times. Thirdly, the combination of timing, product, promotion, new sales outlets, the blurring of the roles of author/translator/publisher and successful movie adaptations are factors which may, in time, contribute to making French *BD*s a successful export. Quality translations are a prerequisite for selling *BD*s abroad, but they are only a cog in the wheel of commercial success. French-designed cultural products may have to target foreign markets with specific products made for the international scene, as is happening in the movie industry. This may, however, lead to a new definition of what constitutes a 'French cultural product'.

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# Translating Baby Tuckoo: Portraits of the Artist as a Very Young Man

**Patrick O'Neill**
Queen's University, Canada

The first three sentences of James Joyce's *A Portrait of the Artist as a Young Man* (1916) focus on how the strangely named budding artist Stephen Dedalus, who will continue his artistic development in *Ulysses*, acquired one of his earliest names. The present discussion involves an exploration of textual effects generated by what I have elsewhere called a *transtextual* reading, a reading, that is to say, across languages, of competing and complementary translations of those three sentences in a variety of versions and languages. The aim of the exercise is not to pronounce on the merits and demerits of individual translations, but rather to explore how Joyce's original text is extended and ramified by its cumulative translations, growing in the process into a multilingual macrotext.[1]

Several of the languages involved have multiple versions: German, Italian, and Portuguese have three each; Dutch, French, Norwegian, Spanish, and Swedish two each; while single versions exist in Catalan, Danish, Galician, and Irish. All translations are quoted in full for each of the passages concerned, so that interested readers may test my interpretive comments against their own feeling for the respective languages and consequently for the translated texts. Other readers' reactions may of course very well be quite different from my own, but this is entirely to be expected, since we all, as readers, inevitably bring different backgrounds and inclinations and abilities, linguistic and otherwise, to the texts we read in whatever language, whether our own or another.

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo....
>
> His father told him that story: his father looked at him through a glass: he had a hairy face.
>
> He was baby tuckoo. (Joyce 1992: 3)

[1] The concept of macrotextuality in this sense was introduced in my book Fictions of Discourse (O'Neill 1994: 135-54). Two later books employed a macrotextual approach to Joyce's writings, focused in each case on a series of transtextual readings (O'Neill 2005, 2013).

Joyce's narrative portrait of the artist as a young man begins with a very young man indeed. The reader who approaches the text for the first time (in any language) may be mildly disoriented by the first sentence (who is speaking?), before being quickly reoriented by the second ("His father told him that story"). On later readings, we realize that the reorientation is actually rather less than complete, in that the opening sentence is in fact embedded in no fewer than four separate narrative presentations, involving two separate voices and two separate (and different) visions: the narrating voice of Stephen Dedalus's father; the remembered consciousness of the very young Stephen (perhaps only two years old) as listener; the remembering consciousness of the older Stephen; and the voice of the primary narrator, the teller of the telling, who may or may not (for all we know at this point in the story) turn out to be identical with the older Stephen, the artist no longer quite so young a man. (We find out only later, of course, that the protagonist is called Stephen Dedalus; so far there is no hint of his name or his identity, other than that, in this opening sequence, he is a baby – more specifically, "baby tuckoo".)

*A Portrait of the Artist as a Young Man*, as the title already suggests, and as befits a *Künstlerroman* or novel of artistic development, is a highly self-aware artistic construct. The narrative begins with an ironically self-conscious *mise en abyme*, an incomplete (and ostentatiously fictive) narrative listened to by the very young Stephen; it will conclude almost 300 pages later with another incomplete narrative, the older Stephen's journal of some twenty years later. The opening formula – "Once upon a time" – also makes an immediate and artfully doubled reference – "and a very good time it was" – to the importance of narrative time, an essential armature of any *Künstler-* or *Bildungsroman*. Joyce's *Portrait* opens with the remembered narrating voice of Stephen's father; it will end with Stephen's own voice invoking his "old father, old artificer" to stand him "now and ever in good stead" (1992: 276). Stephen's reference, as he prepares to leave home and country and set off to make his way alone and abroad as (he hopes) a writer, is not to father Dedalus of Dublin but to father Daedalus of Greek myth, but it also, and of course ironically, brings us back to the narrating father Dedalus of the first sentence.

### *[1] Once upon a time*

Savitsky (French, 1924): Il y avait une fois,
Savitsky/Aubert (French, 1982): Il était une fois,
Pavese (Italian, 1933): Nel tempo dei tempi,
Capodilista (Italian, 1973b): C'era una volta
Oddera (Italian, 1980): C'era una volta tanto tanto tempo fa

Alonso (Spanish, 1926): Allá en otros tiempos
Ingberg (Spanish, 2012): Había una vez en otros tiempos
Vernet (Catalan, 1967): Al temps que les bèsties parlaven
Vieira (Portuguese, 1945): Certa vez,
Margarido (Portuguese, 1960): Era uma vez,
Pinheiro (Portuguese, 1992): Era uma vez
Araguas (Galician, 1994): Alá noutros tempos,
Goyert (German, 1926): Vor vielen, vielen Jahren
Reichert (German, 1972): Es war einmal vor langer Zeit
Rathjen (German, 2012): Es war einmal zu einer Zeit
Schuchart (Dutch, 1962): Er was eens
Franken and Knuth (Dutch, 1972): Eens in langvervlogen tijden
Atterbom (Swedish, 1921): Det var en gång för länge sen i världen
Olofsson (Swedish, 1988): Det var en gång i världen
Brusendorff (Danish, 1941): Der var engang
Brøgger (Norwegian, 1948): Det var en gang
Svenkerud (Norwegian, 1993): Det var en gang
Henry (Irish, 1996): Tan ann

Divergent readings begin already with the opening phrase, as its translators choose either to stay with the unspecified mythical past of Joyce's ironically quoted "once upon a time" or to historicize that past in domesticating it as merely "many years ago". The former course is followed by most of the translators, including Savitsky/Aubert's French "Il était une fois" (literally, "there was once"), Pavese's Italian "Nel tempo dei tempi" (literally, "in the time of times"), and Alonso's Spanish "Allá en otros tiempos" (literally, "there in other times"). The latter course is followed most overtly in Oddera's expansive Italian "una volta tanto tanto tempo fa" ("one time, very very long ago"), Goyert's German "Vor vielen, vielen Jahren" ("many, many years ago"), Franken and Knuth's Dutch "eens in langvervlogen tijden" ("once in times long gone"), and Atterbom's Swedish "för länge sen" ("long ago"). Reichert's German version combines the two options: "Es war einmal" ("there was once") "vor langer Zeit" ("a long time ago"), while Rathjen's German "Es war einmal zu einer Zeit" very closely replicates Joyce's "Once upon a time".[2] Vernet's Catalan rendering "Al temps que les bèsties parlaven" ("in the time when the animals could talk") is a colourful and potentially interesting variation that quickly comes to nothing, for we never discover what the moocow might have said, whether in Catalan or otherwise.

[2] My thanks are due to Friedhelm Rathjen for helping me to locate his translation.

Three versions – Alonso's and Ingberg's Spanish versions both with "en otros tiempos", and Araguas's Galician with "noutros tempos" – make the specific point that these mythical times were "in other times", times unspecified but far distant both chronologically and experientially, in which things might well have been expected to function quite differently. Some versions interestingly add a suggestion of spatial as well as temporal indefiniteness: the most overt of these are Atterbom's and Olofsson's Swedish "i världen" (literally, "in the world"), but Alonso's Spanish "allá", Araguas's Galician "alá", and Henry's Irish "ann" all literally mean "there" – Henry's succinct rendering "tan ann" translating idiomatically as "there was a time", literally as "time (*tan*) there (*ann*)".

***[2] and a very good time it was***

Savitsky (French, 1924): dans le bon vieux temps,
Savitsky/Aubert (French, 1982): et c'était une très bonne fois,
Pavese (Italian, 1933): ed erano bei tempi davvero,
Capodilista (Italian, 1973b): nei bei tempi andati
Oddera (Italian, 1980): [*phrase omitted*]
Alonso (Spanish, 1926): (y bien buenos tiempos que eran),
Ingberg (Spanish, 2012): y buenos tiempos eran
Vernet (Catalan, 1967): – i que n'eren, de bons, aquells temps! –
Vieira (Portuguese, 1945): – e que linda vez que isso foi! –
Margarido (Portuguese, 1960): nos doces tempos de outrora,
Pinheiro (Portuguese, 1992): e uma vez muito boa mesmo
Araguas (Galician, 1994): e moi bos que eran,
Goyert (German, 1926): – war das eine herrliche Zeit –
Reichert (German, 1972): und das war eine sehr gute Zeit
Rathjen (German, 2012): und eine sehr gute Zeit war's
Schuchart (Dutch, 1962): – en dat was een heerlijke tijd –
Franken and Knuth (Dutch, 1972): en hoe goed waren die tijden niet
Atterbom (Swedish, 1921): [*phrase omitted*]
Olofsson (Swedish, 1988): [*phrase omitted*]
Brusendorff (Danish, 1941): – og hvor dejligt var alting ikke dengang –
Brøgger (Norwegian, 1948): – og allting var deiligden gangen –
Svenkerud (Norwegian, 1993): og en riktig så god gang var det
Henry (Irish, 1996): agus ba h-an mhaith an tan é

The phrase "and a very good time it was", while once again merely a standard story-telling formula, also hints already at the element of reconstructive nostalgia in all remembrances of things past, whether of Stephen's father's squandered but retrospectively heroicized past or of Stephen's own impoverished youth, out of which he is portrayed as growing towards man's (and possibly, but only possibly, also artist's) estate. Most of our translators are enthusiastically nostalgic: Capodilista's "bei tempi andati" ("good times past"); Vernet's "and how good they were, those times!"; Vieira's "and what a good time it was!"; Franken and Knuth's "and how good those times were"; Brusendorff's "and how good everything was in those days"; Henry's "and it was a very good time". While most versions, as one would expect, use terms literally meaning "good", several contribute to a range of connotational variety: Vieira's Portuguese "linda" ("lovely"), Margarido's Portuguese "doce" ("sweet"), Goyert's German "herrlich" and Schuchart's Dutch "heerlijk" ("splendid"), Brusendorff's Danish "dejligt" and Brøgger's Norwegian "deilig" ("lovely") all ring adjectival changes on just how splendid and splendidly different those other times once were, or need to be imagined as having once been. The idiomatic use of the negative rather than the expected positive, however, in three separate translations – Vernet's Catalan "n'eren" (literally, "were not"), Franken and Knuth's Dutch "niet" ("not") and Brusendorff's Danish "ikke" ("not") – to reinforce just how good the good old days really were, adds a distinctly wistful note (at least for the non-native reader of those languages) to all such memories of days (mythical or not) long gone beyond recall, thus adding a note unsounded either in Joyce's English or in any of the other translated versions of it.

Three translations, however (Oddera's, Atterbom's, and Olofsson's), for whatever reason or combination of reasons, refuse to be seduced by sentimental memories of the alleged goodness of the good old days, simply omitting the phrase and the wistfully remembered good old days altogether. The omission is a not insignificant one, not only increasing as it does the pace of the narrative, but also removing a very early proleptic hint, however whimsical, of the comfortably self-indulgent nostalgia of Stephen's father for all things past, including especially the increasingly golden-tinted days of his own indulgently remembered youth and prime.

***[3] there was a moocow coming down along the road***

Savitsky (French, 1924): une vache (*meûh!*) qui descendait le long de la route,

Savitsky/Aubert (French, 1982): une meuh-meuh qui descendait le long

de la route,
Pavese (Italian, 1933): c'era una muuucca che veniva giù per la strada
Capodilista (Italian, 1973b): una muuucca che veniva giù per la strada
Oddera (Italian, 1980): una muuuuucca che veniva avanti lungo la strada,
Alonso (Spanish, 1926): había una vez una vaquita (¡mu!) que iba por un caminito.
Ingberg (Spanish, 2012): una vaca-muuu que venía por un caminito
Vernet (Catalan, 1967): hi havia una "muu" que baixava pel camí,
Vieira (Portuguese, 1945): vinha uma vaquinha pela estrada abaixo, fazendo muu!
Margarido (Portuguese, 1960): uma vaca (múu!) que vinha pela estrada abaixo,
Pinheiro (Portuguese, 1992): uma vaquinha-mu que vinha andando pela estrada
Araguas (Galician, 1994): había unha vaca que facía mu baixando pola estrada,
Goyert (German, 1926): kam eine Muhkuh über die Straße,
Reichert (German, 1972): da war eine Muhkuh die kam die Straße herunter gegangen
Rathjen (German, 2012): da kam eine Muhkuh die Straße entlang
Schuchart (Dutch, 1962): een koetje-boe dat door de straat kwam gelopen
Franken and Knuth (Dutch, 1972): kwam er een moekoe door de straat
Atterbom (Swedish, 1921): en kossa-mu, som kom gående nerför vägen,
Olofsson (Swedish, 1988): en kossa-mu som gick vägen fram.
Brusendorff (Danish, 1941): en buhko, der kom spadserende hen ad vejen,
Brøgger (Norwegian, 1948): en kvige som het Bassen, og den kvigen kom gående bortover veien.
Svenkerud (Norwegian, 1993): at en mømø kom gående bortover veien
Henry (Irish, 1996): bhí bóbó ag dul síos an ród

The moocow poses little difficulty for some translators, metamorphosing easily enough into a French "meuh-meuh", an Italian "muuuuucca", a Spanish "vaca-muuu", a Portuguese "vaquinha-mu", a German "Muhkuh", a Dutch "koetje-boe" or "moekoe", a Swedish "kossa-mu", a Danish "buhko", a Norwegian "kvige" ("heifer") or "mømø", an Irish "bóbó" (literally, "cowcow"). Vernet's Catalan

distances itself from the childish expression "muu" by quotation marks, thereby shifting the focalization from the remembered small boy to the remembering consciousness of the older Stephen or of the narrator. Other translators feel the need to resort to more or less awkward paraphrases, such as Vieira's "a little cow came down the road, going 'moo'". Brusendorff's Danish moocow, acquiring rather more of a personality than most, comes "spadserende" ("strolling along") with rather engaging nonchalance. Only Brøgger's Norwegian cow attains to the unexpected dignity of a personal name, "Bassen", roughly translatable as "Great Big Thing", and thus implying a possible threat (playful or otherwise) from the implied perspective of a tiny little boy. Bassen therefore stands out from almost all her fellow moocows, who are characterized as friendly by the use of standardized formulas common in children's language, such as the soothingly reassuring use of repetition (French "meuh-meuh", Norwegian "mømø", Irish "bóbó") or diminutives (Spanish "vaquita", Portuguese "vaquinha", Dutch "koetje"), sometimes in combination with rhyme or near-rhyme (Alonso's Spanish "vaquita ... caminito", Vieira's Portuguese "vinha uma vaquinha"). Bassen, we note, is also one of only two moocows who do not choose to moo, Henry's Irish "bóbó" being the other, while Svenkerud's Norwegian "mømø" does double duty as both a moocow and a "moomoo". Dutch and Danish cows, meanwhile, as it emerges, prefer to go "boe" and "buh" respectively, sounds playfully used in the English-speaking world to cause surprise or fright. Transtextually, therefore, there are still some grounds for doubt as to these multilingual moocows' collective bonafides.

A letter of 31 January 1931 from John Stanislaus Joyce to his son James, the original Baby Tuckoo, asks: "I wonder do you recollect the old days in Brighton Square, when you were Babie Tuckoo and I used to take you out in the Square and tell you all about the moo-cow that used to come down from the mountain and take little boys across?" (Joyce 1966, 3: 212). The moocow's motives are left somewhat uncertain: on the one hand it might not necessarily have been a wholly benevolent creature, apparently coming down from the Wicklow Mountains to carry off little boys from the genteeler Dublin suburbs for unspecified purposes. As opposed to such a worry, however, Don Gifford notes that versions of this story can still be heard in the west of Ireland, involving a supernatural white cow that "takes children across to an island realm where they are relieved of the petty restraints and dependencies of childhood and magically schooled as heroes before they are returned to their astonished parents and community" (1982: 131). Various critics (including Gifford) have also suggested that the moocow can be read as evoking the traditional poetic image of the "silk of the kine" (Irish *síoda na mbó*, the "the most beautiful of cattle"), an allegorical epithet for Ireland that a grown-up

Stephen Dedalus, still a would-be artist, will briefly recall twenty-odd years later in *Ulysses* during his stay in the Martello Tower in Sandycove (1986: 12). For our present purposes, the degree to which the moocow coming down along the road is thus already a prefiguration of that intellectually stifling Ireland that Stephen will eventually feel compelled to flee is a question that need not detain us here.

***[4] and this moocow that was coming down along the road***

Savitsky (French, 1924): et cette vache qui descendait le long de la route
Savitsky/Aubert (French, 1982): et cette meuh-meuh qui descendait le long de la route
Pavese (Italian, 1933): e questa muuucca che veniva giù per la strada
Capodilista (Italian, 1973b): e questa muuucca che veniva giù per la strada
Oddera (Italian, 1980): e questa muuuuucca che camminava sulla strada
Alonso (Spanish, 1926): Y esta vaquita que iba por un caminito
Ingberg (Spanish, 2012): y esta vaca-muuu que venía por un caminito
Vernet (Catalan, 1967): i aquesta "muu" que baixava pel camí
Vieira (Portuguese, 1945): E essa vaquinha, que vinha pela estrada abaixo fazendo muu!,
Margarido (Portuguese, 1960): e essa vaca que vinha pela estrada abaixo
Pinheiro (Portuguese, 1992): e a vaquinha-mu que vinha andando pela estrada
Araguas (Galician, 1994): e esta vaca que facía mu e baixaba pola estrada
Goyert (German, 1926): und die Muhkuh, die da so über die Straße kam,
Reichert (German, 1972): und diese Muhkuh die da die Straße herunter gegangen kam
Rathjen (German, 2012): und diese Muhkuh die da die Straße entlangkam
Schuchart (Dutch, 1962): en dat koetje-boe dat de straat doorliep
Franken and Knuth (Dutch, 1972): en deze moekoe die zo maar eens door de straat kwam
Atterbom (Swedish, 1921): och på den vägen
Olofsson (Swedish, 1988): Och på den vägen
Brusendorff (Danish, 1941): og denne buhko, som kom spadserende hen ad vejen,
Brøgger (Norwegian, 1948): Og mens Bassen gikk bortover veien,

Svenkerud (Norwegian, 1993): og denne mømøen som kom gående bortover veien
Henry (Irish, 1996): agus do chas an bóbó seo a bhí ag dul síos an ród

A central narrative issue here is the element of repetition, an element not only greatly valued in children's narrative but one that will become a structuring principle of Joyce's novel, each of the five chapters of which builds up, however ironically presented, to a climactic moment of triumph for the boy hero – whose exploits, indeed, were recounted in an earlier version of the story under the overtly ironic title *Stephen Hero*. Most of the translators respect and attempt to reproduce the repetition in the description of the moocow here. Oddera, Schuchart, and Franken and Knuth, however, choose to make minor changes to their wording instead, while both Atterbom and Olofsson severely limit the extent of the repetition: the moocow came "down along the road, and on the road" it met the nice little boy. Brøgger observes the repetition, but finds it necessary to begin a new sentence, and uses a subordinating conjunction "mens" ("while"). The nonchalance of Brusendorff's Danish moocow that came "spadserende" ("strolling along") on her first appearance is now matched by the equal nonchalance of Franken and Knuth's Dutch "moekoe", who comes along "zo maar" ("casually") "eens" ("one day").

***[5] met a nicens little boy named baby tuckoo....***

Savitsky (French, 1924): rencontra un mignon petit garçon qu'on appelait tout-ti-bébé.
Savitsky/Aubert (French, 1982): rencontra un mignon petit garçon nommé bébé-coucouche ...
Pavese (Italian, 1933): incontrò un ragazzino carino detto grembialino...
Capodilista (Italian, 1973b): incontrò un bravo bambino chiamato piumino...
Oddera (Italian, 1980): incontrò un simpatico ragazzetto a nome confettino....
Alonso (Spanish, 1926): se encontró un niñín muy guapín, al cual le llamaban el nene de la casa...
Ingberg (Spanish, 2012): se encontró con un lindo chiquito llamado bebé caramelo...
Vernet (Catalan, 1967): va trobar un noiet tot bufó que li deien el cucut...
Vieira (Portuguese, 1945): encontrou um amor de menino chamado

Pequerrucho Fuça-Fuça...
Margarido (Portuguese, 1960): encontrou um amor de miúdo chamado bebé-petenino.
Pinheiro (Portuguese, 1992): encontrou um garotinho 'engrachadinho' chamado Bebê tico-taco.
Araguas (Galician, 1994): atopou un rapazoliño ben guapo a quen dicían o neno da casa...
Goyert (German, 1926): begegnete einem netten, kleinen Jungen, und der hieß Spätzchen ...
Reichert (German, 1972): die traf einen sönen tleinen Tnaben und der hieß Tuckuck-Baby ...
Rathjen (German, 2012): traf ein feinches kleinches Jungchen das hieß Baby Tuckuck ...
Schuchart (Dutch, 1962): kwam een aardig jongetje tegen dat broekeman heette...
Franken and Knuth (Dutch, 1972): ontmoette een lief ietepieterig ventje dat baby toekoeheette...
Atterbom (Swedish, 1921): mötte kossa-mu en rar liten gosse, som kallades lilleman...
Olofsson (Swedish, 1988): mötte kossan en snäll liten gosse...
Brusendorff (Danish, 1941): mødte den sødeste, lille dreng, og han hed lille Tuckoo...
Brøgger (Norwegian, 1948): traff den en søt liten gutt som het Tassen....
Svenkerud (Norwegian, 1993): møtte en kjekkanes liten gutt som het Veslekosen...
Henry (Irish, 1996): ar bhuachaillín bhán darbh ainm an báibín tucú ...

"Nicens" is baby talk, in the same stylistic register as "moocow". That Stephen's earliest memories as recounted by the narrative voice include scraps of baby language is unsurprising; his later reflections on such specialized uses of language as the distinction between funnels and tundishes might nonetheless suggest that even here the text is to be taken strictly at its word. Several of our translators rise directly to the challenge: Alonso's "un niñín muy guapín" (for standard Spanish *un niño muy guapo*, "a very nice little boy"), Pinheiro's "um garotinho 'engrachadinho'" (for standard Portuguese *um garotinho engraçado*, "a nice little boy"), Reichert's "sönen tleinen Tnaben" (for standard German *so einen kleinen Knaben*, "a nice little boy"), Rathjen's "ein feinches kleinches Jungchen" (for standard German *ein feines kleines Jungchen*, "a nice little boy"), and Franken and Knuth's Dutch "ietepieterig ventje",

a “teeny-tiny little boy”, all appear to employ roughly equivalent baby language. Other translations use standard diminutives, such as Pavese’s “ragazzino”, Oddera’s “ragazetto”, or Ingberg’s “chiquito”, or else standard adjectival formulas such as Savitsky’s “un mignon petit garcon” (“a darling little boy”) or Vieira’s Portuguese “um amor de menino” (“a little sweetheart of a boy”). Henry’s Irish moocow idiomatically meets a “buachaillín bán”, literally a “little white boy”, where the adjective *bán* (“white, fair-haired”) conventionally connotes innocence, hope, and youth. Yet others employ rhyme to emphasize the niceness of the nicens little boy: thus in two Italian versions, Pavese’s has the moocow meeting “un ragazzino carino detto grembialino”, Capodilista’s “un bravo bambino chiamato piumino”.

We may note that Pinheiro’s linguistic uneasiness with baby language, as marked by her conservative use of quotation marks in the Portuguese phrase “um garotinho ‘engrachadinho’”, has a significant effect on the perceived focalization of this phrase. Joyce’s English allows for a double focalization, that of the younger *and* that of the older Stephen, with the emphasis clearly on the small boy listening to his father’s story. The element of linguistic reflection involved in the use of quotation marks, however, succeeds in shifting the emphasis decisively towards the older, remembering Stephen rather than the younger, experiencing Stephen. (The same is in principle true, though less forcefully so, of Vernet’s likewise conservative usage in translating the Catalan moocow only in quotation marks as “muu”.)

Joyce’s English, we notice, leaves the name “baby tuckoo” uncapitalized, thus leaving open the possibility that it should be read instead (or also) as a descriptive phrase. Not all our translated versions follow suit. Whether a name or a description, however, “baby tuckoo” at once evokes the playful threat of being tickled (“tick-oo”), the safety of being tucked into bed, and the cuckoo, a nursery favourite whose song from the cuckoo clock also marks the hours until bedtime. The name, as we may continue to consider it, undergoes an interesting variety of transtextual metamorphoses. Vernet’s baby tuckoo, for example, is transformed holus-bolus into a “cuckoo” (Catalan *cucut*), with any other connotations ignored. Reichert’s German “Tuckuck-Baby”, Rathjen’s German “Baby Tuckuck”, and Franken and Knuth’s Dutch “baby toekoe” have little difficulty in staying close to the original and its evocation of the “cuckoo” (German *Kuckuck*, Dutch *koekoek*). Brusendorff’s Danish “lille Tuckoo” (“little Tuckoo”) and Henry’s Irish “báibín tucú” (“baby tuckoo”) stay close to Joyce’s English, but are unable to do more than hint rather faintly at their respective language’s word for “cuckoo” (Danish *gøg*, Irish *cuach*).

Savitsky's French "tout-ti-bébé" retains the "baby" but can only gesture towards "tuckoo" with a baby-language "tout-ti" suggesting something like "darling". Savitsky's version is revised by Aubert to "bébé-coucouche", more ingeniously combining tucking in (*coucher* "to put to bed"), the cuckoo (*coucou*), and the nursery game of peek-a-boo (which is also called *coucou* in French). Alonso's Spanish "nene de la casa" and Araguas's Galician "neno da casa" both literally translate as "baby of the house". The three Portuguese translators opt for as many different solutions: Vieira chooses "Pequerrucho Fuça-Fuça", invoking *pequeno* ("little") and *fuças* (colloquially, "face, chops") to produce something like "little baby chubby-chops"); Margarido's "bebé-petenino" combines *petiz* ("little") and *ninar* ("go to sleep") to give something like "little sleepy baby"; and Pinheiro's "Bebê tico-taco" plays on the *tiquetaque* ("tick-tock") of the cuckoo clock to suggest something like "Baby Tick-tock".

Other translations evoke other echoes: in Italian Pavese has "grembialino" ("apron strings"), suggesting something like "Mummy's little baby"; Capodilista has "piumino" (literally, "eiderdown"), thus "soft and cuddly"; while Oddera's Italian "confettino" ("sugar plum") and Ingberg's Spanish "caramel" ("candy") both suggest a baby sweet enough and good enough to eat. Goyert's German has "Spätzchen" ("little sparrow"), emphasizing fragility and smallness – and, alone of all the translations, also invoking Stephen's later Daedalean (or Icarian) attempts to fly the nets that he believes constrain him. Schuchart's Dutch has a more manly "broekeman" ("young fellow"), where *broek* ("breeches") evokes a small boy "in short pants", Atterbom's Swedish has "lilleman" ("little man"), and Svenkerud's Norwegian has "Veslekosen" ("nice little boy").

Olofsson's Swedish version is the only one to leave the "snäll liten gosse" ("nice little boy") without any name at all. In compensation for this, however, his version is one of four that establish a stronger verbal relationship between "moocow" and "tuckoo" than is immediately apparent in Joyce's English. Brøgger's Norwegian goes its own way by giving "baby tuckoo" the name "Tassen", which not only also connotes smallness, "Tiny Little Boy" or the like, but retrospectively draws attention to the moocow's now corresponding name, the rhyming "Bassen" ("Great Big Thing"). Franken and Knuth, Atterbom, and Olofsson all adopt a subtler approach to suggest a similar linkage, Franken and Knuth establishing a rhyme between Dutch "moekoe" and "baby toekoe", Atterbom and Olofsson independently providing a similar rhyme between their Swedish "kossa" ("moocow") and "gosse" ("boy"). These four versions, and especially Brøgger's, implicitly strengthening an element of potential threat (or at least mock-threat) already present in Joyce's English, could indeed be said to hold the greatest potential narrative interest of

all our translations at this point – for all that, in Brøgger's case the translator's particular strategy will certainly not meet with every reader's (or every translation theorist's) approval.[3]

***[6] His father told him that story: his father looked at him through a glass: he had a hairy face.***

Savitsky (French, 1924): C'était son père qui lui racontait cette histoire; son père le regardait à travers un morceau de verre; il avait un visage poilu.

Savitsky/Aubert (French, 1982): C'était son père qui lui racontait cette histoire; son père le regardait à travers un verre; il avait un visage poilu.

Pavese (Italian, 1933): Il babbo gli raccontava questa storia: il babbo lo guardava attraverso un monocolo: aveva una faccia pelosa.

Capodilista (Italian, 1973b): Papà gli raccontava questa storia: papà lo guardava attraverso un vetro: aveva una faccia pelosa.

Oddera (Italian, 1980): Questa favola gliela raccontava suo padre; suo padre lo guardava attraverso il vetro del monocolo: aveva una faccia pelosa.

Alonso (Spanish, 1926): Este era el cuento que le contaba su padre. Su padre le miraba a través de un cristal: tenía la cara peluda.

Ingberg (Spanish, 2012): El padre le contaba ese cuento: el padre lo miraba a través de un lente: tenía la cara peluda.

Vernet (Catalan, 1967): El seu pare li explicava aquest conte; el seu pare el mirava a través d'un vidre: i tenia la cara tota peluda.

Vieira (Portuguese, 1945): Essa história contava-lhe o pai, com aquela cara cabeluda, a olhá-lo por entre os óculos.

Margarido (Portuguese, 1960): Era seu pai quem lhe contava esta história; seu pai olhava-o através de um pedaço de vidro; tinha uma cara cabeluda.

Pinheiro (Portuguese, 1992): Seu pai lhe contava aquela história: seu pai olhava para ele através dos óculos; ele tinha um rosto peludo.

Araguas (Galician, 1994): Esa é a historia que lle contaba o seu pai: o seu pai ollábao a través dun monóculo: tiña a cara peluda.

Goyert (German, 1926): Sein Vater erzählte ihm eine Geschichte: sein

[3] My reading of the Bassen/Tassen pair draws on a linguistic clarification kindly provided by Bjørn Tysdahl.

Vater sah ihn an durch ein Stück Glas: sein Gesicht war ganz behaart.

Reichert (German, 1972): Sein Vater erzählte ihm diese Geschichte: sein Vater sah ihn an durch ein Glas: er hatte Haare im Gesicht.

Rathjen (German, 2012): sein Vater erzählte ihm diese Geschichte: sein Vater kuckte ihn an durch ein Glas: er hatte ein haariges Gesicht.

Schuchart (Dutch, 1962): Zijn vader vertelde hem dat verhaal; zijn vader keek hem aan door een stuk glas; hij had een heleboel haar op zijn gezicht.

Franken and Knuth (Dutch, 1972): Zijn vader vertelde hem dat verhaal: zijn vader keek naar hem door een glas: hij had een harig gezicht.

Atterbom (Swedish, 1921): Hans far berättade den sagan för honom; hans far såg på honom genom ett glas; han hade hår i ansiktet.

Olofsson (Swedish, 1988): Hans far berättade den sagan för honom. Hans far såg på honom genom ett glas. Han hade hår i ansiktet.

Brusendorff (Danish, 1941): Den historie fortalte hans fader ham: hans fader så på ham gennem et glas: han havde hår i hele ansigtet.

Brøgger (Norwegian, 1948): Hans far fortalte ham den historien. Hans far så på ham gjennom et glass. Han hadde hår i ansiktet.

Svenkerud (Norwegian, 1993): Det var faren hans som fortalte denne historien. Faren så på ham gjennom et glass. Han hadde fullt av hår i ansiktet.

Henry (Irish, 1996): D'innis a athair an scéal sin dó: d'fhéach a athair tré ghloine air: bhí éadan gliobach air.

In Joyce's English, the parallelism of the three clauses is emphasized by the somewhat unusual punctuation. Each of the three begins with its subject: "his father", "his father", "he". More than half of our twenty-odd translators echo this childishly simple syntactic structure; but five (Oddera, Alonso, Vieira, Araguas, and Brusendorff) choose to introduce a less childish relative clause instead, and in the process also shift the opening emphasis from the teller to the tale, each translating "That was the story his father told him". Vieira, for his part, chooses to introduce a different relative clause and also to alter the sequence of the three clauses: "That was the story his father told him, with that hairy face of his that looked at him through spectacles".

"His father looked at him through a glass" introduces an early element of uncertainty into the account: the English-speaking reader may be momentarily uncertain as to whether the reference is to a (perhaps broken) piece of glass, a drinking glass, an eyeglass of some kind, or even a mirror – invitingly echoing St Paul's "For now we see through a glass, darkly; but then face to face". The previous verse in St Paul reads "When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things" (1 Corinthians 13: 11). As always in Joyce's writings, the uncertainty is functional rather than incidental.

Discussing this particular biblical echo, Fritz Senn also points out (1983: 105-06) that none of the existing translations of *Portrait* makes a similar gesture towards St Paul – a gesture that implicitly thematizes the difficulty of reading, whether the child Stephen's reading of his father's story or our own reading of Joyce's text, "through a glass, darkly". Roughly half of our translators succeed, however, in reproducing the overall ambiguity at least partially: "a glass" is thus translated by Savitsky/Aubert as "un verre", by Capodilista as "un vetro", by Alonso as "un cristal", by Vernet as "un vidre", by Reichert and by Rathjen as "ein Glas", by Franken and Knuth as "een glas", by Atterbom and Olofsson as "ett glas", and by Brusendorff, Brøgger, and Svenkerud as "et glas", each of which seems to allow either for a drinking glass or an eyeglass.

Four translators choose to reduce the uncertainty, without eliminating it entirely. Savitsky thus has Stephen's father look at him through "un morceau de verre", Margarido likewise through "um pedaço de vidro", Goyert through "ein Stück Glas", and Schuchart through "een stuk glas", in each case, that is, through "a piece of glass", making an eyeglass of some kind more likely than a drinking glass, while retaining some of the uncertainty in the form of the very young child's inability to name the object.

Five others aim to excise the uncertainty altogether, ignoring whether the term employed might be in the vocabulary of a child young enough to be called "baby tuckoo". Pavese thus has "monocolo", and Oddera has "attraverso il vetro del monocolo", a quite unambiguous "through the glass of the monocle". Araguas opts even more plainly for "a través dun monóculo" ("through a monocle"), as does Ingberg with "a través de un lente" ("through a lens"). The search for clarity does not necessarily always succeed, however: in Portuguese Vieira and Pinheiro both opt for "óculos", equipping Stephen's father not with a singular monocle but with plural (and more modern) spectacles.

His father's "hairy face" also emerges as a good deal hairier in some translations than in others. In Vernet's Catalan "tenia la cara tota peluda" ("his

face was all hairy"), in Brusendorff's Danish "han havde hår i hele ansigtet" ("he had hair all over his face"), in Schuchart's Dutch "hij had een heleboel haar op zijn gezicht" ("he had a whole lot of hair on his face"), and Henry's Irish adjective "gliobach" ("hairy") even suggests a certain air of unkempt shagginess.

*[7]* ***He was baby tuckoo.***

Savitsky (French, 1924): Le tout-ti-bébé, c'était lui même.
Savitsky/Aubert (French, 1982): Bébé-coucouche, c'était lui.
Pavese (Italian, 1933): Grembialino era lui.
Capodilista (Italian, 1973b): Lui era piumino.
Oddera (Italian, 1980): Era lui confettino.
Alonso (Spanish, 1926): El era el nene de la casa.
Ingberg (Spanish, 2012): Él era bebé caramelo.
Vernet (Catalan, 1967): Ell era el ninet de la casa, el cucut.
Vieira (Portuguese, 1945): Ele era o Pequerrucho Fuça-Fuça que tinha encontrado a vaquinha
Margarido (Portuguese, 1960): O bebé-petenino era ele próprio.
Pinheiro (Portuguese, 1992): Ele era um bebê tico-taco.
Araguas (Galician, 1994): El era o neno da casa.
Goyert (German, 1926): Spätzchen, das war er selbst.
Reichert (German, 1972): Er war Tuckuck-Baby.
Rathjen (German, 2012): Er war Baby Tuckuck.
Schuchart (Dutch, 1962): Die broekeman was hij.
Franken and Knuth (Dutch, 1972): Die baby toekoe was hij.
Atterbom (Swedish, 1921): Han själv var lilleman.
Olofsson (Swedish, 1988): Själv var han gossen.
Brusendorff (Danish, 1941): Lille Tuckoo, det var ham selv.
Brøgger (Norwegian, 1948): Tassen, det var ham selv.
Svenkerud (Norwegian, 1993): Veslekosen var han selv.
Henry (Irish, 1996): B'é seisean an báibín tucú.

Joyce's English once again allows for at least a very momentary element of readerly uncertainty here as to whether the "he" who was baby tuckoo is the same "he" who had a hairy face. Joyce's calculated laconism evidently troubles his translators, the great majority of whom add some element of emphasis or word order that makes clear the difference. Of the twenty-odd translations, in fact, only seven faithfully reproduce the lack of emphasis: Alonso, Ingberg, Vernet, Pinheiro,

Araguas, Reichert, and Rathjen. Olofsson limits himself to "He himself was the boy". Vieira, aiming for clarity at all costs, expansively specifies that "he was the baby tuckoo who had met the moocow".

The macrotextual *Portrait* suggested by our transtextual reading of the first three sentences is thus by and large a considerably disambiguated one, with perceived roughnesses silently evened out in the interests of a smoother reading. There are one or two exceptions: the Norwegian pairing of "Bassen" and "Tassen", for example, definitely introduces possibilities that – legitimately or not – go well beyond Joyce's English. Assessing the overall effect of this particular group of translations, however, it is clear that the text has been simplified, downshifted towards the more reader-friendly end of the range, translators in various languages evidently seeing their task as not just to translate but also, in varying degrees, to *explain* Joyce's text.

What does all this go to show? Multiplicity in unity is one thing that is certainly shown. Some translations simplify, and others complicate. Some explain what must have happened, and some anticipate what is going to happen. Some arguably don't go far enough, and some arguably go too far. We do not really know exactly what "baby tuckoo" means, and some score or more of the translators, who are of course no less puzzled, provide almost as many suggestions. Translations in a different selection of languages would undoubtedly have left some of these points unanswered and would equally undoubtedly have offered answers for other points left unanswered by the present selection. Our attempts at a macrotextual reading in one sense simply replicate on a larger scale all the uncertainties and indeterminacies, the shrewd guesses and false moves, the gaps and questions and solutions of the act of reading itself as practised by any individual reader in any individual language. It will nonetheless be clear that the competing and complementary versions cumulatively constitute an extension of Joyce's original text. Since these few sentences, moreover, constitute the opening gambit of the narrative to follow, the implication for the reader (in whatever language) is quite clear from the very beginning: *caveat lector*, let the reader beware.

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# Salvadori's Orfeo: Going "Astray / Amid the Flowers"

**Claudio Sansone**
University of Chicago

The recent publication of a new translation of the *Fabula di Orfeo* (1480?) marks an important moment in English-language scholarship dedicated to the Florentine poet Angelo Poliziano (1454-1494). Corinna Salvadori's translation is the first facing-text translation that also takes into account the prosodic variety of the original text – accordingly, it is executed in verse. Her translation permits access to prosodic interactions, giving an impression of the aural variety of the original. Even more significantly, this technique grants access, now also in English, to some of those important meanings in the text that "are not explicit semantically" (Salvadori 2004: 17). The previous effort fell shy of this mark. Elizabeth Bassett Welles translated the *Orfeo* in 1979, mostly into unrhymed iambic pentameter, obscuring the virtuosity of the original. Furthermore, her translation cannot lay claim to remaining eminently playable. In this same respect, Salvadori's translation does not flatten the *Orfeo*, as she acknowledges the crucial fact that "it is *how* the well-known story is told that engages the listeners" (Salvadori 2004: 15).

But the achievements of this translation do not end with its careful attention to the formal features of the *Orfeo*. In the general introduction to *Overture to the Opera* (2013), in which the new translation features, the authors repeat a well-known Dantean maxim: writing is for the reader's "utilitade e diletto" [utility and enjoyment] (*Convivio* III.v.22). In line with this thesis, the *Orfeo* is here presented with careful scholarly attention to *utilitade*, making the text available to those students with an imperfect grasp of Italian, or who are unfamiliar with Poliziano's sophisticated use of formal and informal registers, and everything in-between.

Often we measure the worth of a translation by considering the degrees of approximation to the original. Dante's thesis on the subject, that Salvadori herself challenges, is disheartening. He writes, "nulla cosa che per legame musaico armonizzata si puo' de la sua loquela in altra trasmutare sanza rompere tutta sua dolcezza e armonia" [nothing that is harmonized in musical unity can be transformed from its own language to another without breaking all its sweetness and harmony] (*Convivio* I.vii.14). And yet, while the specific harmonies (stylistic and thematic) are compromised in translation, similar structures can be erected in the target language to recreate them. It is therefore imperative to note the importance also

of divergences (that are often caused by the many formal restraints a conscientious translator will bring on board), which lead the reader back to the original through a careful side-stepping, finding a "solution *apposite* to the meaning" (Savadori 2004: 16, my emphasis).

Salvadori understands her role is to be a versifier schooled in the context in which the text is produced, and she makes this clear both in her introduction to the *Orfeo* and in her earlier essay. Not only do her many years of experience teaching the texts contribute to her translation, but she demonstrates in both her 2004 paper and in the introduction to *Overture to the Opera* that she has meticulously raided Poliziano's innumerable sources for important clues that help make her translation stronger. In her essay, while concisely explaining Leonardo Bruni's *De interpretatione recta* (1423/26?), Salvadori discusses the manner in which "translation follows *interpretation*, which is really identification of meaning…[and] *interpretatio* makes it clear that text is both polysemous and polyphonic, and these features live in symbiosis" (Salvadori 2004: 18). In these instances of symbiosis, where Poliziano's formal skill is inseparably fused with his erudition and his compositional imagination, the translator meets the most complicated challenges – and a skilled re-creation becomes harder and harder to achieve.

In the following pages I shall take a closer look at some key challenging moments, uncovering the transposed elements that function *à la* Poliziano in English, although they may not seem to be explicitly present in the original. I will mostly avoid discussing examples that Salvadori herself has discussed in her own work, as there is no use repeating her already well-stated points. Nonetheless, I will be following her lead on a number of similar examples, although I hope to also draw out some of the wider thematic ingenuity that contributes to making the English text a lively and illuminating rendition. In her introduction to the *Orfeo*, Salvadori describes Poliziano's admirable "*sprezzatura*: the lesson of the masters has been fully assimilated and then cast off in the artist's own ingenious and apparently effortless creation" (2013: 22). In a sense, then, I hope to provide a glimpse into Salvadori's own *sprezzatura*.

Therefore, if we consider the manner in which a formal re-proposition needs to be re-voiced for its contemporary setting, it should make sense that I speak of this text, without wishing to sound disingenuous, as Salvadori's *Orfeo*. Just like Andrew Porter's *Ring of the Nibelung* (1976), this is a text that sets prosodic fidelity high on its list of priorities, evincing an ample range of textual and contextual knowledge, and bringing to bare a scrupulously refined creative sense. But the main reason to compare these texts lies in the fact they are unafraid of their inevitable contemporaneity – i.e., the knowledge that the text has to be rendered such that a

drawbridge to the present is dropped. Therefore, the manner in which Salvadori's re-composition opens up the *Orfeo* to a contemporary reader, in a contemporary way, deserves to be examined. Through this, Salvadori recaptures (in a radically different setting) the *urgency* of a dramatic production produced for a specific event – and helps us keep in mind that when discussing the *Orfeo*, we are dealing with something closer to a masque than a straight play.

Before engaging with her translation there are some preliminaries to address, concerning the *Orfeo* in and of itself. Introductions to the *Orfeo* often point out the not insignificant difficulty of establishing the text of the *Orfeo* 'proper', against the tragedy that it inspired (a *rifacimento* by another hand). This second work has been translated as the *Orfeo* of Poliziano on more than one occasion, both partially (in anthologies) and completely (J. A. Symonds in 1879; L.E. Lord in 1931). Salvadori's translation – of the *Orfeo* proper – is the first facing-text translation to come out in book-form. She bases her translation on the edition prepared by Francesco Bausi for the 1997 *Poesie Volgari*, a text much more recent than Natalino Sapegno's, on which Welles relies.[1]

Attempting to date the *Orfeo* also presents some difficulties, and an attempt is important in order to best appreciate its position amongst a number of factors relevant to Poliziano's life. The *Orfeo* appears to be the result of a complex phase of Poliziano's artistic and political development – if the two can indeed be separated at all. Salvadori convincingly dates the text to the period following the Pazzi Conspiracy (1478), and points out that it is not unlikely that Poliziano may have already drafted the texts in preceding years, but that he polished it upon request (the *Orfeo* was ultimately a commissioned work). This text signals an important step in Poliziano's career – as a mature work – but also because it is the first secular drama (in contrast to the many *sacre rappresentazioni*) written in Italian, the vernacular language of the people, rather than in Latin. Savadori notes that, in his letter to the commissioner of the *Orfeo*, Poliziano himself said that he wrote it "in stilo vulgare perché dagli spettatori meglio fusse intesa" [in the vulgar style such that it would be better understood by the audience] (cited after 2004: 15). Welles notes another important reason to consider the dating alongside the choice to use the *volgare*: the *Orfeo* may very well have been Poliziano's last poetical work in the vernacular (1979: 102).

Poliziano's virtuosity as a humanist complicates things even further, as the *Orfeo* sets before us the over-arching problematic of its genre. The play has long been appreciated as deriving from the Attic tradition of Satyr plays that were performed

[1] The chief difference in Sapegno's edition is the presence of an additional half-dozen lines, spoken by Minos, as well as some more detailed stage directions. But the text has received overall critical review in Bausi's text, also on the basis of other recent scholarship.

at the end of tragic trilogies as farcical denouements. Perhaps 'denouement' is a misleading term, for the resolution of satyr drama is complicated by its adoption of comedic and melodramatic re-hashing of famous myths; they are textually very complicated even if they resolve the tension of the tragic. Poliziano seems to have been keenly aware of the niceties of the genre, especially given the materials available to the scholar in his times. One key philological feature is the manner in which high and low styles were intertwined in satyr-dramas – accordingly, in the *Orfeo*, we find pidgin Tuscan and elements of the *canto carnascialesco* [carnival song] alongside verses of *stil novo*.

Poliziano took the satyr-drama further. Salvadori is careful to note a progression is implicit in the text's self-stylization as *fabula*, carrying it into the realms of allegory and exemplary narrative – notwithstanding the substrate of the satyr-drama's farcicality. In this mélange, pagan and Christian elements come to be intertwined in a morally complicated sense (as they often did in Poliziano's times), and this commingling is carried down the level of individual word choices (cf. Salvadori 2004: 20). Salvadori makes a point of working with key-words, as well as wider themes, that help convey the dynamic interaction between pagan myth and Christian language that makes the *Orfeo* unique, showing that Welles' comments that the Christian element is played down in the *Orfeo* is mistaken. This has led Welles to ignore a number of careful word choices that are key to the *Orfeo*'s polysemous structure.

The play can be read both as subversion of the Orpheus myth and its pagan significance, and a critique of the Christian reading of the myth. As Salvadori argues, Poliziano may have purposefully wound this fundamental ambivalence into the text such that it would please both its masters, Lorenzo de Medici (Poliziano's patron) and Cardinal Carlo Canale (the play's commissioner), in ways that would respectively appeal to them both, even if the text can be also read as a veiled critique.

All these factors conspire in making a polysemous minefield of the *Orfeo*, such that the translation comes under stress from the opening lines in dactylic hexameter, that Salvadori renders in iambic pentameter. Another of the exemplary divergences of Salvadori's style can be found at the end of Mercury's opening speech, which briefly introduces the play's subject-matter (all line references are to Salvadori's text).

> però ma' piú amar donna non volse
> e dalle donne gli fu morte data.

So womankind he shunned, and it befell
That women's ire unleashed a death most raw.[2]
(ll. 13-14)

The Italian is not worded as strongly as Salvadori's translation, where there is also some added periphrasis, the effect of which is our chief concern. Instead of 'death being given to him by women' (a literal rendition), Salvadori's emphatic "death most raw" helps to foreshadow the outlines of the titular myth, and bring into close focus one of the key themes of the text, the complex admixture of pathetic and bathetic gender relations. The problematics of the portrayal of the feminine in the *Orfeo*, which resonates strongly in the translation, is a subject that deserves its own analysis elsewhere. But the emphasis placed on this theme in the opening lines of the translation should be noted. This foreshortening is an example of the way in which the translation seizes on issues to which contemporary ears are sensitive, in order to help the reader bridge the linguistic and temporal divide.

As Aristaeus recalls seeing Eurydice the previous days, he characterises her as such,

una ninfa piú bella che Dïana
ch'un giovane amatore avea seco.

Fair as to make Diana malcontent.
With her a lover […]
(l. 28-29)

Salvadori's addition of Diana's "malcontent" helps to fill-out the line and rhyme, but the anger implicit in the malcontent also recalls her revenge on Actaeon – and his being dismembered again foreshadows Orpheus' "death most raw".[3] Salvadori's addition evinces her affinity to the poetic spirit of Poliziano the scholar and humanist, re-creating the kind of evocative language he adopts through his own intertextual and mythical allusions. This activity recurs throughout the text, as we will see.

[2] Cp. Salvadori's text also to Welles' metrically jumbled rendition of these lines in order to note the importance of a balanced rhythm.
Thereafter he foreswore all women's love;
And was by women finally put to death. (1979: 106)

[3] I cannot be sure whether Welles is adopting a similar strategy of allusion by transforming the lover into a "knight", or whether she is simply mistaken (1979: 107). The matter might be scrutinized more closely elsewhere.

With regard to the aural harmonies of the text, Aristaeus next long speech (and his song) provide us with fertile grounds for an analysis of Salvadori's skilled versification. It is worth reproducing a key tercet of the speech.

Aristeo ama e disamar non vuole
né guarir cerca di sí dolce doglie:
quel loda Amor che di lui ben si duole.

For Aristeus in love will not be led
Away from loving pain, but seeks to praise
That very Love that rightly he should dread.
(ll.47-49)

Salvadori is here forced to bend the meaning, but recaptures the high lyricism of the original. Comparing the tercet to Welles' very literal (and very turgid) translation, we can get a sense of how crucial it is to attempt to recapture some musicality, even if the original cannot be easily transposed:

Aristeus in love, will never want
To try to cure himself of such sweet pain
He praises love the best who suffers most!
(Welles 1979: 107)

As the speech progresses, Aristeus breaks into song. The lines below, taken from the middle the song, are indicative of the relative lyricism within Salvadori's text, showing a heightened stylistic register in relation to the tercet mentioned above.

Carry, ye winds, these gentle lines from me
Straight to the ear of my belovèd maid.
Tell her to cease her heartless cruelty
And pity now the tearful pleas I've made;
Tell her I feel my life's about to fade,
As it now melts like frost in sunlight clear.
(ll. 80-85)

The ability to modulate registers within the translation permits a further aural entry-point, both for the scholarly reader and also (in terms of performance) for a potential audience, as a change in register can (on the basis of how it is enunciated)

carry a similar meaning in both languages. As mentioned, this movement between registers and metrical structures forms a particularly important feature in a text inspired by satyr plays.

When Thyrsis returns to the stage some lines later, Salvadori matches Poliziano's virtuosity by adopting an informal register.

> Sí, cosí gli avessi il collo mozzo!
> Ch'è poco men che non m'ha sbudellato,
> sí corse per volermi dar di cozzo.
>
> Oh did I want to break his neck – the brute!
> Not leave me guts in shreds about the ground,
> He'd charged at me – the beast – in full pursuit…
>
> (ll. 97-99)

It is a true test of her skill that the re-compositional elements, which add to the text in a quasi-imitation of Poliziano, are combined with changes caused pressures of the formal restraints. Indeed, in line 98, we can see that the low-register term "sbudellato" [disembowled] is translated through an evocative circumlocution in Salvadori's "leave me guts in shreds about the ground". This translation is effective because it takes into account Thyrsis' lower register, the metrical demands of the line once rendered into English, and plays into the evocative game of dismemberment mentioned above.

That Salvadori has commanded tonal qualities to the extent of maintaining their most subtle characterizing abilities is evident in Aristeus' address to Eurydice (ll.128-140), where the enraptured and breathless stanzas are re-created. This stanzaic structure (*settenari* – seven syllable verses, intercalated with *hendecasyllables* – of eleven) repeats in ll.245-262, a rather complex passage that Salvadori comments on extensively. Salvadori notes that the speed of a recitative is achieved in this metrical structure, which ought to find an equivalent in translation. Metrically, using iambic pentameter broken by six-syllable lines, her solution works to recapture the pace of the madrigal – as well as its counter-point with the *ottava rima* that precedes it, a game of opening and closures. In the first passage, quoted above, a similar counter-point is recaptured, a stopping and starting in the lover chasing the object of love, pausing to make his intentions known, and to beg that she reason about his love.

In line 152 of the translation, in Orpheus' lament at the death of Eurydice, Salvadori is forced to exaggerate the pathetic fallacy of the original, that

reads "piangiam mentre 'l ciel ne' poli agira" [literally, let us cry while the sky turns on its poles, axes]. The line "while sun will rise and set and take no heed" is, she explains, an addition inspired by Virgil, following the manner in which Virgil had inspired Poliziano (Salvador 2004: 19-20). However, it is also imperative to note how this addition plays even further into the myth – as the passivity of nature is all the more emphasised if we remember the ancients ascribed to Orpheus' song the ability to animate the inanimate. The oblique relation to Ecclesiastes mentioned by Salvadori in her essay may be applied to this example as well, to show how elements of Christianisation of the myth are drawn in on the lexical level – and, indeed, how carefully Salvadori reproduces this effect. As Poliziano will, in Pluto's response some thirty lines later, connect Orpheus' famed skill with the context of an ambiguously pagan-Christian underworld, we can see that Salvadori's apparent divergence from the original is a classic example of the mechanism described in the opening to this paper, a process that allows a new approach to the original that keeps time with both the aural and thematic rhythm of the original.

Later, in supplying the additional words "my light" (l.196), Salvadori does not simply fill out the line, and the rhyme – she also accomplishes a feat similar to the one above. By tying the loss of Eurydice, an archetypal image of the loss of love in a pagan sense, to the originally pagan but heavily Christianised motif of the loss of light (developed in Psalm 38, and used widely, for example, in medieval hagiography whenever a child dies), she has brought new elements to her text in the manner of Poliziano. Furthermore, her addition in lines 189-90 makes up for the weakened emphasis in the opening of this speech. The loss of the "superna luce" [supernal, heavenly light], a warmth not felt by the damned, is tantamount to the loss of God's love (a lesson we learn from Dante). The translation mentions the lost souls are "now in the dark," and while this weakness is caused by the formal demands of the passage, the addition of light to Eurydice's lost re-complicates anew the interactions between Christian and Pagan elements. In fairness to Salvadori, this passage contains some of the most beautiful and difficult lines, and the process of translating it is unenviable – her essay contains many notes on some key issues regarding this section.

Particularly telling is the addition of "astray / Amid the flowers" in lines 202-203 – so telling it is emblematic of Salvadori's project as a whole, and this feature, combined with its compact beauty, compelled me to take it as a subtitle for this paper. The lines, Salvadori explains (2004: 20), are inspired by the fifth book of Ovid's *Metamorphoses.* The connection drawn between Poliziano's words, and the image in Ovid of Persephone being snatched up and dropping the flowers she had plucked, is a poetical one, and one that synthesises the original text with Poliziano's

method of composition, making them both vivid in the English translation. The transformation occurs on too many levels, and to separate them all form one another is as impossible as fruitless, because the translator has gotten in touch *poetically* with her source.

Not much later, Salvadori demonstrates her affinity for capturing the theatrical too. She translates Orpheus' statement directly, as a vow, rather than copying the entreaty of the original (see fn. for a literal rendition).

> Io ve ne priegho pelle turbide acque[4]
> By the rough waters of your Styx unclean
> (l. 221)

This shows a remarkable attention to the theatricality of the line, as (in English) a vow better approximates the tone of an entreaty (in Italian) in this context. Even more incisively, Salvadori seems to be aware of scholarship on the importance of vowing on the Styx (and other infernal rivers) to Neoplatonist philosophy[5] – or she has intuited its importance from the *Orfeo*, and found a convincing way to reproduce the sacred tone of this act.

This is an important moment in translation because it also recaptures an important Christian interaction, as the binding force of the vow in Christian terms is what gels the tragic element of the *Orfeo* together with its satyr play frame. (Salvadori discusses a number of other instances of such interaction in her essays, I have chosen a fresh one here.) In Christian theology, a vow is an unnecessary act, a voluntary submission of the self to divine examination – and the cost should not be underestimated. In Dante's *Paradiso* V – as we are warned to take commitments seriously – we hear Jephthah's vow compared to that of Agamemnon (both men vowed to sacrifice their virgin daughter in exchange for divine intervention). But the difference of which Dante seems not to have been aware is that the latter is compelled by more than just a wish to demonstrates one's piety – the tragedy of Iphigenia lies precisely in how fate has been taken out of Agamemnon's hands by Calchis' utterance, for if Agamemnon will not appease the oracle, then the Greek army will find a way to do it for him – the tragedy lies precisely in the dilemma of which route will lead to Iphigenia's death, not whether she is to die or not.

However, the vow in the Christian sense is not a subject fit for tragedy in the ancient sense, and its force of necessity is displaced by a quasi-hubristic

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[4] Literally, "I pray of you by the turbid waters" [of the Styx and other infernal rivers…].

[5] For a very recent and meticulous treatment, Italian readers can turn to the wealth of essays and materials compiled in Castelletti 2006.

act: the vow is made as a way of letting one be judged of one's own volition. Thus freed from fate and necessity, failure is personal, and telling of one's faith (or lack thereof). This displacement may be one reason why this Christianised examination of the Orpheus myth finds such an evocative home in the satyr play, and why so many further (political and philosophical) meanings have been read into the text. Salvadori's translation shows how much her experience is standing her in good stead, also because in the closing of the vow the request is made of the Fates, rather than directly to Pluto (as it is in the Italian). Having switched round both variables in the equation, Salvadori has safeguarded the complexity of the original in her translation.

Some may read a moment of pathos in the climactic loss of Eurydice as it is presented in Poliziano's text. However, I see it as one of the climaxes of the satyr drama – and I would support this reading by observing how the pathetic and bathetic registers intertwine. The moment is melodramatic – and the very idea of a second entreaty to the lord of the underworld is in a sense laughable. Accordingly, the stern, strict furies cut it short. The furies' epigrammatic speech is co-ordinated by the ellipsis of the verb 'to be', a loss respected in Salvadori's translation, and one that makes the return to the structure of eleven, and seven, syllable lines all the more pronounced. It is in these transitions that Salvadori's translation is able to take us significantly further than Welles was able to. Whether we read this section as tragic or not, by respecting the stylistic interactions, Salvadori puts us in a position to make up our own minds. Even though she herself admits that, overall, the plangent tone of the text suffers in translation, English readers are closer than they ever have been to the swaying tonalities of the original.

And this remains true in the final lines, notwithstanding further difficulties. Salvadori herself notes the obstacle posed by wishing to render the subtle revelation in Orpheus' final lament – that he will abjure the love of women in favour of that of young men – while simultaneously addressing the problematic misogynistic statement in the speech (Salvadori 2004: 21). Later, in the Bacchantes' response to him, the visceral quality of the speech is lost in translation, but the effects of the uncoordinated syntax in the original is reproduced through an urgency that is created by a sense of the language taking part in the chase (the passage, in English, is filled with subordinates but not with many conjunctions – creating this aural layering).[6] These last two examples are given just to drive home the fact

[6] A brief comment on the very final sections of the translation: these were not executed by Salvadori. The final section of the play, the Bacchantes' chorus written in the style of a Tuscan carnival song (canto carnascialesco), is translated by Richard and Gillian Andrews; and the appendix (the Latin song) is translated by Dino Bressan and John Glennon. It is useful that these sections have been rendered with such care to the original meter – their role as performance-oriented set-pieces can't be overstressed. Welles' previous translation of the Bacchic finale was perhaps more directly literal, but it lacked verve.

that line by line, the *Orfeo* never lets up in compact polysemous activity. Arriving, therefore, at the end of the play, having read it side-by-side with the original, in such detail, I am convinced that Salvadori's attention to detail – combined with her wide contextual knowledge – has succeeded in producing something truly deserving of the title Salvadori's *Orfeo*. What we have before us is still recognisably the *Orfeo*, but tailored to an English frame.

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# Liam Ó Rinn: Aistritheoir Ildánach

**Mark Ó Fionnáin**
Ollscoil Chaitleach Lublin, an Pholainn

Má chualathas iomrá nó trácht riamh ar Liam Ó Rinn (1886-1943), is dóichí gur de bharr gurb é a leagan Gaeilgesean den Amhrán Náisiúnta a chantar. Ach aistritheoir ildánach ilbhéarlach a bhí ann agus sa bhliain seo an cheiliúrtha ar an Éirí Amach is fiú cuimhneamh gur fear é a rinne a chion féin ní amháin ar son chultúr agus theanga na tíre, ach ar son a saoirse chomh maith. Throid sé – i dteannta a cheathrar deartháireacha – in Ard-Oifig an Phoist agus chaith seal sa champa géibhinn i bhFrongoch sa Bhreatain Bheag ina dhiaidh sin. Nuair a d'fhill sé ar Éirinn chaith sé a shaol leis an nGaeilge agus le cúrsaí aistriúcháin go háirithe, agus tráth a fuair sé bás bhí sé ina phríomhaistritheoir i dTithe an Oireachtais. Mar léiriú ar an iliomad suimeanna agus buanna a bhí aige níor mhiste féachaint ar an ngiota seo as an *Leader* ón mbliain 1939 a thugann léargas dúinn ar a chuid tallann uile:

> Besides being a painter of promise and linguist who reads such varied tongues as Russian and Welsh, as well as French and German, he is almost the only Gaelic writer with the wide assortment of knowledge and interests to make an ideal journalist […] He will write with equal facility and verve about Gaelic dialects, French architecture, German songs, water-divining, painting, folk-lore, Russian poetry, gardening and fifty other topics. (*Leader*, Aibreán 1, 1939)

Measadh go raibh sé chomh maith sin chun aistriúcháin go raibh sé ar an aon duine amháin 'who could sit down with a new Act of the Oireachtas before him and proceed without hesitation to write out a passable translation.' Agus cur síos é seo a rinneadh tar éis d'Acadamh Ríoga na hÉireann glacadh le pictiúr de chuid Uí Rinn i gcomhair thaispeántas ealaíne na bliana sin.

Tá scéal a shaoil le fáil in áiteanna eile[1] ach is fiú súil a chaitheamh ar an ngort a threabh Ó Rinn lena linn féin ó thaobh an aistriúcháin de, agus ar na

[1] Tá cuntais ar bheatha Uí Rinn in Beathaisnéis (1986: 99-100), agus ar-líne ag www.ainm.ie, in Ó Fionnáin (2014) agus in Daltúin (2013). Tá faisnéis shuimiúil ag an bhfear féin sa chuid dar teideal 'Mar chuas le ceird' ina leabhar So Súd, ina gcuireann sé síos ar an gcleachtadh gunnadóireachta, mar shampla.

tuairimí agus barúlacha a bhí aige ina thaobh agus i dtaobh na Gaeilge chomh maith. Bhí sé tógtha leis an aistriúcháin agus leis an nGaeilge riamh anall, agus a thúisce is a bhí sé in ann aige bhí sé ag foilsiú leis ar na nuachtáin éagsúla a bhí suas san am. Tráth an Éirí Amach, mar sholaoid, bhí sé tar éis Gaeilge a chur ar Phlatón, Kropotkin agus Tolstoy ón mBéarla. Lena linn féin, áfach, d'fhoghlaim sé roinnt teangacha eile – an Bhreatnais, an Fhraincis, an Ghearmáinis, an Spáinnis agus an Rúisis (agus, dar leis an *Irish Times* ina thuairisc ar a bhás, an Ollainnis agus smut den Afracáinis!) – agus cuir sé Gaeilge ar théacsanna ó chuid de na teangacha sin chomh maith, é ar an mbeagán Gaeilgeoirí nár ghá dóibh dul i muinín an Bhéarla i gcónaí le Gaeilge a chur ar an litríocht iasachta. Is saibhride an Ghaeilge leithéidí Julius Benedix (ón nGearmáinis), Ivan Turgenev (ón Rúisis) agus Adam Mickiewicz (ón bhFraincis) a bheith ar fáil inti, agus is liosta le háireamh na téacsanna eile idir bheag agus mhór ar chuir sé Gaeilge orthu. Mar a scríobh a chara Piaras Béaslaí faoi ní ba dhéanaí sa réamhrá don leabhar *So Súd* inar cnuasaíodh scríbhneoireachtaí Uí Rinn, a raibh lear maith dá chuid aistriúchán ina measc:

> Thosnuigh sé ar an aistriúchán go luath. Nuair a bhí sé i n-a chléireach i n-oifig Chonnartha na Gaedhilge ba mhinic ab éigean dó Gaeilge a chur ar litreacha nó ar sgríbhinní Béarla, agus ba mhinic ab éigean dó téarmaí nua a cheapadh. Ach níl annsan ach léiriú ar cheann dá thréithe – a thóir ar eolas agus a spéis i gcultúr iasachta chó maith le cultúr a thíre féin. (Ó Rinn 1953: viii-ix)

## Cur Chuige Uí Rinn i dTaobh an Aistriúcháin

Ba í an Ghaeilge agus an t-aistriúchán an dá chloch ba mhó ar a phaidrín aige riamh anall agus ba mhinic sna 20í agus sna 30í é ag scríobh alt ar na nuachtáin ina dtaobh, uaireanta ag cosaint an dá cheann acu ar lucht a gcáinte. Ba ghéar borb a bhí sé i dtaobh lucht scríofa an Bhéarla in Éirinn go luath ina shaol, ag nascadh an ghrá don tír leis an ngrá don teanga:

> Sílim gur cuma leo gach aon rud ach árdchlú do thuilleamh dóibh féin. Dá mbeadh an sceul ar a mhalairt de chuma aca dfoghlmóidís an Ghaedhilg agus do chaithidís uatha an Beurla. Ní thuigim gur féidir d'éinne aon

> ghrádh mhór a bheith aige dÉirinn má thugann sé cognamh don Bheurla chun greim níos daingne dfháil ar mhuintir na hÉireann agus níl aon tslighe is fearr chuige sin ná muintir na hÉireann do mhealladh agus do bhreugadh le leitríocht leath-Ghaedhlach. (*An Claidheamh Soluis*, Samhain 10, 1917)

Chonaic sé san aistriúchán uirlis chun an Ghaeilge a chur ar a bonna arís tar éis trí chéad bliain den neamart agus den fhaillí inti, lena thaispeáint nár theanga lag bhacach easnamhach í, ach go raibh sí gach aon phioc chomh maith chomh maorga le haon mhórtheanga san Eoraip. Dáiríre, ba chuma leis, ar shlí, cé acu an léifí nó nach léifí aon aistriúchán a dhéanfaí ach comhartha a bheadh iontu ar inniúlacht na Gaeilge mar theanga cheart chóir chumasach (argóint a d'fhéadfaí a úsáid sa lá atá inniu ann nuair a chastar le lucht na Gaeilge nach léitear na leaganacha Gaeilge de cháipéisí oifigiúla!):

> Is minic aduart fadó gur cheart iarracht égin a thúirt ar leabhair thráchtacha d'aistriú, cuid desna leabhra móra toirtiúla a chímíd sa Leabharlainn Náisiúnta, cuir i gcás. Bíodh is ná léfadh puinn daoine iad do bhedís againn mar abhar dóchais, agus mar fhianaise nách "patois" ar fad an teanga so againn nár saohraíodh le trí chéad blian. (*Young Ireland*, Samhain 4, 1922)

Chonaic sé roinnt mhaith buanna ag baint leis an aistriúchán, ag rá go gcuirfeadh sé smacht ar an nGaeilgeoir, mar go bhfeicfí na caighdeáin, na múnlaí agus na rialacha a bhain leis an litríocht idirnáisiúnta: '[…] cuireann sé smacht ar an nGaedhilgeoir dúchais agus as an smacht sin tiocfidh an neart agus an chomhacht atá de dhíth ar a lán acu.'

Bheidís ina samplaí chomh maith le haghaidh an Ghaeilgeora chéanna agus, ina cheann sin, go spreagfadh a leithéidí de shaothar daoine a raibh an Ghaeilge acu chun dul i mbun pinn:

> Measaim ná beidh aon letríocht againn a dféadfaimíd a chur i gcomórtas le letríochta móra an domhain godi go mbeidh somplaí againn nár dteangain féin chun an cheárd dfoghlaim asta, sé sin, aistriú ar chuid desna hoibreacha móra uaisle agus ar anachuid ar fad desna hoibreacha ná fuil cho mór ná cho huasal. (*Young Ireland*, Nollaig 9, 1922)

Is í an tuairim chéanna seo a úsáidtear le scéim aistriúcháin an Ghúim sna 30í agus sna 40í a chosaint freisin, scéim a cáineadh go maith lena sheal. Seo barúil Alan Titley ar an scéim agus ar an maitheas a bhí ann le haghaidh scríbhneoirí Gaeilge, ar macalla é ar thuairimí an Rinnigh:

> [the scheme] provided for both translator and reader alike some sorts of models and an appreciation of the disciplines and literary conventions which certain genres entailed, things which were helpful for them in their original writing and their appreciation of literature. (Titley 1993: 69)

B'é an t-áitiú deireanach a bhí ag Ó Rinn ar son an aistriúcháin go Gaeilge ná, fiú nuair a bheadh chuile dhuine in Éirinn ag labhairt Gaeilge (!), chaithfí an fhaisnéis agus an t-eolas a bheadh i mBéarla a chur ar fáil i nGaeilge. Mura ndéanfaí a leithéid bheadh tionchar an Bhéarla le brath ar gach rud, agus ba ghá, chuige sin, cur ina choinne. Ina fhocail féin:

> Ná deinimis brí beag de leabhraibh a haistrígheadh ó theangthachaibh iasachta. Mara mbeadh iad ní bheadh fhios againn ná gur saghas éigin beithidhigh an Francach nó an Spáinneach nó an Síneach. Níl aon-tseilbh na háilleachta is na huaisleacht againn féin. Níl aon chine de chineacha sibhialta na talmhan ná fuil áilleacht éigin fé leith ina gcuid litríochta acu. Chun go gcuirfimís eolas uirri ní mór dúinn na leabhair ina bhfuil sí do chur i nGaedhilg. Saibhreó sí an Ghaedhilg agus neartó sí léi. [...] túirt fé theangthacha a bhaineann le gach grúpa, Sclábhach, Semiteach, Mongólach, etc., i dtreo go bhfeudfid fíor-uisce gach litríochta do tharrang glan amach as a tobar féin in ionad é tharrang as sruthán an Bheurla. (*The Star*, Lúnasa 17, 1929)

Tagann Michael Cronin leis an mbarúil seo chomh maith i dtaobh na dteangacha mionlaigh: "As languages operating in a multilingual world with vastly accelerated information flows from dominant languages, they must translate continually in order to retain their viability and relevance as living languages" (Cronin 1995: 89).

Sa tslí sin is ea a chuirfí an dá theanga ar comhchéim agus ar comhstádas. Ina cheann sin, d'áitigh sé go raibh gá le haistriúcháin nó, ina n-éagmais, ba chuma nó tú féin a chur i mbosca, tú a scaradh leis an saol mór, gan a ligean don litríocht iasachta dul i bhfeidhm agus i gcion ar do litríocht dúchais féin, í a bheathú agus

a neartú, ná í a chur ag fás agus a dhéanamh ilchineálach. B'fhuath leis 'an mheon Ghaelach' agus ba mhian leis go dtabharfadh Gaeilgeoirí aghaidh ar an saol mór seachas ar an asal beag dubh ag an tigín deas cluthair ag bun an chnoic ar thaobh na fothana. Bhí sé seo le feiceáil san aon leabhar amháin gearrscéalta leis, *Cad ba dhóbair dó agus Sgeulta eile*, ina raibh Baile Átha Cliath ina chúlbhrat ag na scéalta agus ar leabhar é a thuill moladh mór ó lucht critice. Chuir an Rinneach clabhsúr ar a argóint ar son an aistriúcháin á rá: "Caithfear príomh-oibreacha litríochta gach cine iasachta, a bhfuil is a mbeidh ann díobh, do chur i nGaeilge, agus ní haon uair amháin é ach arís is arís eile chun go mbeid sa bhfoirm is fearr do gach aois dá dtiocfaidh" (Ó Rinn 1956: 136).

Ó thaobh na teoirice a bhí ag Ó Rinn i dtaobh an aistriúcháin, cheap agus chum sé deich gcinn de threoracha le haghaidh an ábhair aistritheora, treoracha a d'oibrigh sé amach ina chuid alt ar na nuachtáin agus a foilsíodh ina dhiaidh sin ina leabhar *Peann agus Pár* sna 1940í, ar lámhleabhar é chun litríocht a cheapadh is a chumadh. Sa leabhar seo, i measc na gcaibidlí *Ag lorg smaoinimh*, *Bris sean-nósanna* agus *Stíl*, chomh maith le cinn ní ba loighciúla, leithéidí *Filíocht*, tá caibidil iomlán ar *Aistriúchán*. Léiriú é sin ar a thábhachtaí agus a bhí an t-aistriúchán, dar leis. Bhíodh sé riamh ag cur ina luí ar an léitheoir nach féidir rialacha a leagan síos, mar "An riaghal a bheadh oiriúnach in áit ní dhéanfaidh sí ach an obair a lot in áit eile" (*The United Irishman*, Aibreán 29, 1933) óir "Ní comharthaí algéabracha na focail ach rudaí beo agus, mar is eol do gach file, athraíonn siad ina ngné, ina mbrí, ina ndath, ina gcumhacht, ina dteas, ina bhfuaire, de réir na cuideachtan ina gcuirtear iad" (Ó Rinn 1956: 138).

Mar léiriú ar an gcontúirt a bhaineann leis an aistriú litriúil (ar chóir é a dhéanamh "go fíor-annamh", dar leis) tógann sé air féin líne cháiliúil Yeats 'I will arise and go now, and go to Inisfree', agus cuireann sé Gaeilge air trí bhabhta agus cíorann sé na fadhbanna a bhaineann le gach ceann acu ó thaobh focal, rithime, comhardaidh, stíle, srl. Mar thoradh air sin go léir leagann sé síos na deich gcinn dá threoracha, lena n-áirítear na cinn seo a leanas:

- "Tabhair aire don litir ach tabhair a sheacht n-oiread aire don spiorad" óir "is leor duit smaoineamh an bhun-údair, agus fós an t-atmosféir ina bhfuil sé, do bhreith leat go cruinn san aistriú" mar "[m]á bhíonn tú ad iarraidh bheith ró-chruinn déanfir feall ar spiorad na bun-oibre (agus is uaisle an spiorad atá sa bhfocal ná an focal féin) agus beidh t'iarracht mí-thaithneamhach don léitheoir – agus don bhun-údar, leis, má thuigeann sé Gaedhilg" (The Star, Márta 8, 1930).
- 'Jungle English', mar a thugann sé air, ina ndeirtear an rud ceannann céanna an iliomad uair, a sheachaint. Ina cheann sin, gan cúig fhocal

déag a úsáid más leor cúig cinn agus más gá, abairtí fada casta sa Bhéarla a mhionbhriseadh agus dhá cheann nó trí cinn a dhéanamh díobh
- I gcás na sean-nathanna cainte seoraí, amhail 'the psychological moment' nó 'a look of baffled rage', smaoinigh ar an rud a déarfadh an Gaeilgeoir ina leithéid sin de chás.

Treoracha iad nár mhiste fós leathshúil a choinneáil orthu nuair a bhítear i mbun aistriúcháin ón mBéarla go Gaeilge sa lá atá inniu ann.

Ina cheann sin níor leasc leis a thuairimí mar aistritheoir i dtaobh focal áirithe a nochtadh ina chuid saothair ó am go chéile. San fhoclóir a ghabhann lena aistriúchán ar stair na nÓglach leis an gCol. Maurice Moore, deir sé go neamhbhalbh teannfhoclach: "Is ó lucht an Airm a fuaras furmhór na dtéarmaí míleata atá annso. Tá cuid de sna téarmaí annso ná haontuighim leo, e.g., "aicme" ar *party*" (Ó Rinn 1936: 339).

Agus in *Leabhar na Polainne* tá sé seo le feiceáil sa *Réamh-fhocal*: "[B]éidir gurbh fhearr "có-uaisleacht" mar Ghaedhilg ar 'égalité' uaireanta". Agus sa téacs féin, nuair ba ghá coincheap doiléir ar leith a mhíniú (.i. *Críochnú an Fháinne*), faightear é seo:

> Dar liom féin, isé brí atá leis ná tíortha, nó coda de thíortha do chur leis an bPrúis féin chun gach bearna i dteorainn na Prúise (nó i gcomhacht na Prúise) do dhúnadh, fé mar a dheinid lucht estáití móra in Éirinn páirc anso is páirc ansúd do cheannach chun na n-estáití do chríochnú. (Ó Rinn 1920: 28)

Tuairimí neamhbhalbha an aistritheora féin sa téacs féin i dtaobh na bhfocal domhínithe do-aistrithe. Samhlaigh a leithéid sa lá ata inniu ann!

## Críoch

Bhí barúlacha agus tuairimí Uí Rinn i dtaobh na Gaeilge le feiceáil ina chuid aistriúchán féin, mar a bhí: lena thaispeáint go raibh an Ghaeilge in ann ag an tiontú téacsanna; le caighdéan agus ábhar litríochta ó thíortha eile a chur os comhair an Ghaeilgeora nó an ábhair scríbhneora agus, dar ndóigh, chun nach ndéanfaí neamhní nó neamhshuim de théacs díreach mar go raibh nó go mbeadh sé ar fáil i mBéarla. Mórchuid blianta ina dhiaidh sin scríobh Michael Cronin an rud céanna: "Cuireann aistriúchán béim ar leithleachas an traidisúin Ghaelaigh ach sa chaoi is go n-aithneofar buanna an traidisiúin sin. Os a choinne sin, aimsíonn an t-aistriú

'bearnaí' i litríocht nó i bhfealsúnacht na sprioctheanga" (Ó Cróinín 1998: 148).

Is é sin, cuidíonn an t-aistriúchán na bearnaí atá sa tradisiún dúchais a aimsiú agus a líonadh mar go bhfeiceann na hábhair scríbhneoirí na caighdeáin atá i dtíortha eile. I gcás na mionteangacha féin, tá an Cróiníneach ina mhacalla ar bharúil Uí Rinn chomh maith, barúil a cuireadh in iúl agus i ngníomh beagnach céad bliain ó shin: "Níl aon amhras ná go bhfuil an t-aistriú i gcroílár fhorbairt teanga, litríochta agus cultúir". Is tráthúil cuimhneamh air sin agus ar an gcion a rinne Ó Rinn ar son shaoirse agus chultúr na tíre seo i mbliain seo an cheiliúrtha ar an Éirí Amach.

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# Interpreter Provision at First Antenatal Appointments in Ireland: A Qualitative Study

**Mary Phelan**
Dublin City University

## Abstract

This research explores how maternity hospitals in Ireland cater for pregnant women with limited English proficiency (LEP) at the first antenatal appointment and how midwives manage communication. Midwives ($n$ = 10) who work at first antenatal appointments in four maternity hospitals in Ireland participated in semi-structured, individual interviews. Transcribed interviews were analysed using thematic analysis and appropriate quotations were used to illustrate the themes. The four maternity hospitals had different systems of interpreter provision with just one consistently calling interpreters; the remainder relied heavily or exclusively on family members. The findings have implications for quality of care, patient confidentiality, clinical governance and risk management. It should be noted that interpreters have no training opportunities in Ireland and are not tested to assess their competency. This study argues there is a need for greater awareness of the communication needs of women who have limited English proficiency (LEP) and for greater provision of trained interpreters. Recommendations are made to improve the service by seeing all women separately from accompanying family members and friends. It is suggested that midwives would benefit from training in how to work with interpreters. Similarly, it is essential that interpreters undergo training and testing.

## Introduction

Immigration to Ireland increased substantially during the two decades from 1995 to 2015. According to the 2011 census, the total population of 4.5 million included 544,400 immigrants. While 70% of immigrants were from ten countries, the remaining 30% were from 186 different countries around the world (Central Statistics Office 2012). In 2013, 20% of births were to women from outside Ireland and the United Kingdom (Healthcare Pricing Office 2014:32). While many immigrants are proficient in English, others will need an interpreter to access

services. However, under Irish law there is no right to an interpreter in healthcare (Phelan 2009).

In Ireland, maternity care is provided free of charge to all women who are 'ordinarily resident' in the country. The Health Service Executive, which runs all public health services in Ireland, recommends that family members and children should not be used as interpreters in medical settings and instead, that "professional interpreters" should be called (2009: 7). Their guidelines acknowledge that "the quality and range of services can vary greatly" because there are "no accreditations, standards or qualifications" for interpreters (10). Interpreters are recruited on the basis that they are bilingual and are not tested to assess their competency at interpreting in healthcare. Some interpreters may be competent, but there is no system in place to ensure that all interpreters meet certain standards.

Clinical practice guidelines for obstetricians and midwives in Ireland recommend that "[a]ll pregnant women should have one consultation with a professional involved in her care which is not attended by her partner or by any adult family member" and that "[i]n individual cases where a woman is unable to communicate in English, it may be necessary to arrange translation [sic] for both verbal and written communication and it is not appropriate to use an accompanying person as the translator [sic]" (Institute of Obstetricians and Gynaecologists 2014: 5). Best practice is to see pregnant women at least once on their own (Stenson et al. 2005, Dhange et al. 2013) because they may not wish to share information about previous pregnancies, terminations, sexually transmitted diseases, smoking, drug or alcohol consumption with a family member. It is also important for midwives to find out if a pregnant woman has a pre-existing diagnosis of mental illness (Phillips et al. 2015).

The Confidential Maternal Death Enquiry in Ireland 2009-2012 (O'Hare et al. 2013) found that while 24.2% of all maternities related to women who were born outside Ireland, a disproportionate number of maternal deaths, 38.7%, occurred in this group (2013: 20). The Enquiry highlighted the importance of "a comprehensive booking interview", stating that "there is a particular importance in ascertaining any history of previous medical or mental disorders, and substance abuse" (24). In addition, it recommended that "interpretative [sic] services should be developed to ensure that the care of any patient is not compromised by lack of communication and misunderstanding" (8). These recommendations are similar to those previously made for the United Kingdom (Lewis 2007; Centre for Maternal and Child Enquiries 2011).

The aim of this study was to find out how maternity hospitals cater for LEP women and how midwives manage communication.

## Literature Review

There has been substantial research, particularly in the United States, to show that professional interpreters make a difference. Karliner et al. (2007) reviewed a large body of literature on the topic and concluded that there was a link between professional interpreters and improved quality of care, with professional interpreters having a greater impact on quality than family members and friends who acted as *ad hoc* interpreters.

However, some researchers have found that for some service users family members are preferable. In a UK study, Greenhalgh et al. (2006) interviewed family member interpreters "who considered that the high degree of trust, the ability to draw on their own knowledge of the patient's history, and the fact that the patient's health problem would be kept 'in the family' gave them a significant advantage over professional interpreters" (1176). Similarly, a study by Edwards et al. (2005), also in the UK, found that most of the 50 people interviewed "generally preferred informal sources to professional interpreters" (90). In contrast, MacFarlane et al. (2009) found that limited English proficiency (LEP) immigrants seeking primary healthcare in Galway, Ireland, had to identify people they knew who had good English and whom they could trust to act as interpreters. Some had to resort to people with good English whom they did not trust totally. Still others asked friends who also had very little English to attend the surgery in the hope that together they would manage to communicate with the General Practitioner. The latter group expressed a preference for professional interpreters.

Another solution that is used on occasion is for children to act as interpreters for their parents and other relatives. Research on child interpreters (often referred to as child language brokers) is mixed. In a large study, Free et al. (2003) found that young people who took on a role of responsibility by helping family members experienced emotional benefits and benefits to self-esteem (531). However, some young people reported feeling embarrassed when asked to interpret sensitive information for their parents and found it difficult to transmit bad news (532). It is also likely that mothers are careful what they say in such situations. Rainey et al. (2014) compared young adults who had acted as language brokers as children with their bilingual peers who did not have this experience and found higher levels of anxiety and depression among the former group. They also found higher anxiety levels among those who had commenced acting as language brokers between the ages of nine and 13 than among those who started when they were older. It is unlikely that children would have the language skills to be able to interpret accurately at first antenatal appointments.

The topic of interpreter provision in maternity settings has been the focus of a number of studies in the last decade. Essén et al. (2002) carried out an audit of medical records of 183 perinatal deaths in Sweden for 1990-1996. Sixty-three deaths were of children born to women from Ethiopia, Somalia or Eritrea (ESE). An expert panel found that ESE women were more frequently late in booking for antenatal care and that only 12% of mothers reported the absence of foetal movement within 24 hours, compared to 71% of Swedish mothers. They also found that 64% of deaths in ESE cases were potentially avoidable, compared to 11% in the Swedish group and that these "may be related to maternal pregnancy strategies, deficiencies in maternal care and verbal miscommunication" (680). They concluded that some deaths "could have been avoided if an interpreter had been present during emergency situations". They also found that cultural issues played a role: as a Caesarean Section in the Horn of Africa could be a death sentence for a mother, many of the women who moved to Sweden were very anxious to avoid C-sections and believed that if their babies did not grow too big, there would be less likelihood of their having to undergo the operation. The women needed more information and obstetricians needed to understand the women's perspective.

Meddings and Haith-Cooper (2008) suggest there is a risk of psychological harm to women when midwives cannot provide psychological support (2008: 55). Thomas et al. (2010) carried out a retrospective cohort study of records of 4,741 face-to-face appointments with midwives in Brisbane, Australia. Of these, 562 expectant mothers did not have mother tongue English and 461 women were provided with an interpreter. The study found a link between adverse outcomes and "race, self-identification as a refugee, being born outside Australia and New Zealand, woman's primary language and use of interpreter services" (420). Interpreter provision was associated with a reduced frequency of adverse outcomes. Yelland et al. (2016) carried out a study of the experience of Afghan refugees in Australian maternity settings and found that while professional interpreters were usually booked for the first antenatal appointment, thereafter men interpreted for their wives either face-to-face or over the phone.

There have been two studies focusing on the situation in Ireland. In a study of Dublin maternity services, Lyons et al. (2008) found that the biggest problem experienced by service providers was communication, particularly when taking a medical history and for informed consent. They found it difficult to establish a rapport with women who did not speak English and expressed concern about their over-reliance on family members and friends as interpreters. Tobin et al. (2014) carried out a study of 22 asylum seekers' experiences of childbirth in Ireland; all but two interviews were conducted in English. They found that access to

interpreter services was 'sporadic' and recommended 24-hour access to interpreters along with the translation of information leaflets.

## Methods

### *Study context*

This study focuses on first antenatal appointments because they present particular communication challenges. First antenatal appointments are quite long, lasting 25-35 minutes, and involve sensitive information and informed consent. Set questions are asked to cover the woman's past medical and surgical history, past obstetric history (previous pregnancies, miscarriages, terminations), and the current pregnancy. Blood tests are performed to check the woman's blood group, Rhesus factor, haemoglobin levels, immunity to German measles, immunity to chickenpox, hepatitis B, syphilis, and HIV/AIDS. Explanations are provided for why blood tests are performed and informed consent is obtained for the taking of blood samples. Questions are asked about sexually transmitted diseases, smoking, drug and alcohol consumption, domestic violence and mental health. These appointments also provide an opportunity for the woman to ask questions and for information to be given on exercise, diet, and the risks attached to smoking and drug and alcohol consumption.

### *Data collection*

The aim of this study was to explore midwives' experiences of first antenatal appointments with women with limited English proficiency (LEP). As not all midwives participate in first antenatal appointments, this meant that the potential pool of interviewees was relatively small and access proved to be more complicated than hoped. Research ethics committee approval to conduct in-depth semi-structured interviews was obtained from the researcher's home university. One hospital accepted this and did not require separate ethics committee approval. The research ethics committee of a second hospital gave its approval. Personal contacts were used to contact four midwives who worked in two other maternity hospitals. Data collection was conducted from September 2011 to January 2012 and a total of ten midwives participated in the study.

A qualitative approach was used to explore midwives' experiences and to find out more about how they felt about communication with LEP women. Before the individual interviews, the participants were provided with a plain language statement explaining the purpose of the research and were free to withdraw at any stage. Informed consent was obtained. All interviews were recorded digitally and field notes were taken. Interviews were held at three hospitals, in two midwives' homes and in a library.

Interviews held at hospitals were constrained to between 20 and 30 minutes because they were held at the beginning or end of the working day. Interviews held elsewhere lasted between 30 and 60 minutes All interviews centred on open-ended questions such as those contained in Table 1.

| When a woman who doesn't have much English arrives for her first booking, what happens? |
| --- |
| Tell me about a first booking with a woman who didn't have much English that went well. |
| Tell me about a first booking that didn't go well. |
| How do you feel about communicating with patients who don't have much English? |
| Overall, what do you think of the provisions for interpreting at your hospital? |

*Table 1: Example questions from the interview guide*

Transcripts of the interviews were sent to each participant by email for their approval. A €25 shopping voucher was later sent to each participant as a small token of appreciation.

A matrix was constructed with the research questions used as headings and information from the ten interviews was copied and pasted so all the responses to each question could be easily viewed (Gaskell 2003: 54). The data were analysed using thematic content analysis. Major themes were established across the ten interviews. Quotes from participants were used to illustrate differences in approach to communication across the four hospitals. Pseudonyms have been used throughout this article.

### *Study Participants*

The ten participants were all female, all Irish, and seven had experience of working outside Ireland, mainly in the United Kingdom. Only two spoke languages other than English. None had ever had any training in how to work with an interpreter. Table 2 summarises their characteristics.

| | Years of experience of first antenatal appointments | Previous work outside Ireland? | Knowledge of foreign languages? | Training in how to work with an interpreter? |
|---|---|---|---|---|
| Amy | 4 | Yes - UK, Australia | No | No |
| Anne | 6 | Yes - Middle East | Yes, Arabic | No |
| Breda | 12 | Yes – UK, US | Some Spanish | No |
| Belinda | 2 | No | No | No |
| Cora | 3 | Yes - UK | No | No |
| Cathy | 2 | No | No | No |
| Carol | 20 | No | No | No |
| Clare | 3 | Yes – UK, US | No | No |
| Dawn | 3 | Yes - UK | No | No |
| Donna | 6 | Yes - UK | No | No |

*Table 2 Demographic data*

## Results

### *Institutional Responses*

Amy and Anne worked in Hospital A; Breda and Belinda in Hospital B; Cora, Cathy, Carol and Clare in Hospital C and Dawn and Donna in Hospital D. Even though most pregnant women see a general practitioner first, and are then referred by letter to a maternity hospital, the ten midwives rarely knew before first antenatal appointments if women could not speak English. The main finding was that there was considerable disparity between the four hospitals when it came to interpreter provision.

- Hospital A: no interpreters at first antenatal appointments ever
- Hospital B: midwives felt encouraged to use family members as interpreters and discouraged from calling interpreters
- Hospital C: husbands/partners/friends were usually used but if there were communication issues an interpreter could be provided over the phone (with handset passed back and forth) or in person at a later date.
- Hospital D: administrative staff screened service users to assess their level of English and if necessary called an interpreter.

Amy and Anne, who both worked in Hospital A, had never had interpreters at first antenatal appointments and both described their approach as "muddling through". They depended on husbands, partners, friends, strangers, and occasionally children, to act as interpreters. The only time interpreters were ever called was if a baby was sick or when a midwife needed to give discharge instructions on breastfeeding, sleeping patterns and immunisations when mother and baby were going home.

Breda and Belinda worked in Hospital B; Breda in the semi-private clinic and Belinda in the public section. Breda explained that interpreters had to be pre-booked, and as she did not know beforehand whether or not a woman spoke English, she could not book an interpreter. Consequently, she went ahead with husbands or partners, many of whom had very good English, acting as interpreters. In her experience, the women did not ask questions or seek out information. She expressed concern about first trimester screening for chromosomal abnormalities, which women have to opt into, something that they cannot do if they are unaware of its existence. Similarly, Belinda explained that if the woman was accompanied by someone who spoke English, that person would act as interpreter. If the woman

attended on her own and did not have much English, the appointment had to be rescheduled so an interpreter could be booked; the problem with this solution was that women did not always attend the rescheduled appointment. While there were a number of Polish midwives in the hospital, there was no system in place whereby Polish women were scheduled to meet with them. Belinda tried to ensure that each woman had some time on her own with her but this was not possible when women did not speak English well. She had just one experience of working with an agency interpreter in the case of a woman who had been diagnosed with HIV. Interpreters were booked to interpret information on discharge but Belinda commented that these sessions tended to be quite rushed.

Cora, Cathy, Carol and Clare worked in hospital C where husbands, partners and relations, but not usually children, acted as interpreters, with the woman's agreement. Midwives in Hospital C could book a telephone interpreter over the phone on the same day or face-to-face at a later date in certain circumstances:

(a) If neither the woman nor the person accompanying her had sufficient English.

(b) If the husband or partner was answering on behalf of the pregnant woman.

(c) If the woman did not appear to understand the purpose of the blood tests.

However, the real extent of interpreter provision was unclear; the comments below from Cora and Carol would suggest that in some cases, midwives kept trying to communicate, using techniques like paraphrasing, drawing and 'sign language'. Even if interpreters were called for the first antenatal appointment, they would not necessarily be booked for all subsequent visits, unless for example, there was 'bad news' such as a diagnosis of syphilis or HIV.

In Hospital D, where Dawn and Donna worked, the computer questionnaire interview was always done with the pregnant woman on her own. To ensure confidentiality, the hospital policy was to book interpreters for LEP women. The administrative staff asked women for their details, and probed a little further to establish if they could communicate well in English; if there were any communication issues, they would call an interpreter. If an interpreter was not booked, and a midwife was concerned about communication, an interpreter could be booked at any stage. This hospital also scheduled, for example, Arabic speakers to an Arabic-speaking midwife. The difficulty with booking an interpreter for the same day was that it took some time for the interpreter to get to the hospital and rather than leave the woman waiting, she would be sent for a scan if she was accompanied by an English speaker. However, if there was any bad news at the scan,

it could be problematic, and the woman would have to wait for the interpreter. At later stages, in clinics and the labour ward, staff would manage as much as possible with family members and friends acting as interpreters.

## *Family members and friends as interpreters*

Anne explained that if communication was proving impossible, she would ask people in the waiting area "Is there anybody here who's Polish and speaks English?" and if there were no volunteers, she would ask the woman to come back another day with someone who spoke English. She was very aware of the problems associated with asking a stranger to interpret: "confidentiality went right out of the window" and the pregnant woman "might have been embarrassed to say [certain things] in front of this lady who's a total stranger".

Amy had concerns about the accuracy of interpreting done by friends:

> *one of the biggest issues that I would see is with friends, are they translating exactly what you want and are they giving the answers exactly because sometimes when you say something like 'Did you ever have chickenpox?' and they're going on for ages and you're like, they couldn't be asking them that question, they must be asking something else as well, and you go 'okay, don't know what happened there', you know they were probably saying 'Oh when I was younger now I think I did' or they might just be talking but you're just hoping that this is accurate.*

She attempted to justify why she was willing to have the person accompanying the woman act as an interpreter:

> *I suppose I've always thought that they have brought this person and they would know if they had a termination or they would know if they had something and that they wouldn't tell me if they didn't want to, if they didn't want to disclose it.*

Cora expressed some doubts as to the amount of information being interpreted by partners:

> *Sometimes you do feel though that when you put the bloods to the partner maybe he's just "Yes", nodding for them, he's not actually translating what the*

> *bloods are back to the woman.*

Cathy expressed similar views:

> *The husbands or the partners can tend to just answer the questions and not talk to the woman at all. […] Or they'll just sit back and then you'll ask her a simple question and she hasn't a clue what you're talking about.*

In such cases, Cathy would end the appointment and book an interpreter.

### *Child interpreters*

Children occasionally acted as interpreters in Hospitals A and B. Anne reported that teenage children acted as interpreters on some occasions, including one case where the mother did not admit to her fourteen-year-old daughter that she had had syphilis.

Young Roma boys had acted as interpreters a number of times, something Belinda found 'awkward' but justified as follows:

> *I mean, the fact that it's not their first child means they must know a little bit about what to expect, they must know some of the things they're going to be asked, and the fact that they've brought this person to interpret for them, you know, shows to a certain extent that they've chosen to interpret, so you know, you kind of just have to go for broke and see where it gets you. And it can be very awkward.*

### *Strategies used by midwives*

Midwives in Hospitals A, B and C had all developed their own strategies to communicate with LEP women. Amy explained how she manages:

> *I kind of use Google Translate a good bit because I have the computer so I try to use words like chickenpox is ospa in Polish and I would say you know ospa and they would say yes or no.*

Amy would sometimes ask a Polish or an Indian staff doctor to help out for a few minutes with gathering information. She emphasised, however, that she asked the

same questions of all women, whether they spoke English or not.

A number of midwives mentioned their use of 'sign language' or mime to communicate. In order to explain the reasons for blood tests such as for Rh factor, Anne would

> *end up drawing diagrams, that's what I do, how to explain it, I mean I'm not very artistic but I'll try and draw diagrams to explain why you should maybe get this injection.*

Belinda had to resort to 'sign language' on occasion:

> *It can get tricky when you're talking about surgeries and stuff like that, they're trying to explain to you what they've had and that can get awkward. I mean, sign language for surgery, you know yourself, it's not great.*

Similarly, Cora explained that

> *you're using your hands, and drawing maps for them, and things like that, you are trying to use anything but language, anything but speaking.*

Carol, from hospital C, also used her own 'sign language':

> *the other thing is breastfeed babies,* [mimes breastfeeding] *things like that, we sign ourselves our own little ways. We're not qualified in sign language I don't think. We need you to write* [mimes writing] *a consent, to do bloods, okay, and we're going to send you for a scan, that's what I would do.*

Cora paraphrased information and repeated it in different ways to ensure that her questions were understood:

> *I would use a lot of different phrases, you put it to them in as many different ways as you can to try and get the answer, till I was happy with the information that I got, yes. That's basically how I would do it. So, say like something like "Was the baby born on… " – "What was the due date for the baby?" or "Was the baby born before it should have or after it should have?" Things like that.*

### *Agency interpreters*

Cathy's experience of agency interpreters was somewhat mixed, with some "very, very good" interpreters and others who apparently engaged in extended discussion with LEP women without explaining to her what exactly was being said:

> *Some of them are very, very good. Some like that, if you just feel that they've gone on, and you really don't know what they're discussing, I'd say, does she really understand what I'm trying to say here, and then they'll ask again and she's fine.*

Cathy and Carol were very positive about the agency interpreters who had worked with the. According to Carol:

> *Generally speaking, yes, they are all excellent.*

Cathy commented that:

> *I haven't had an interpreter that I've felt hasn't done their job. There's one or two that I'm so used to seeing, and I know that they come they probably do the booking with me, and I'd be in the room so I do feel that there is adequate information being passed in the same language. And their English is excellent, I suppose that's a huge thing, their English is very good.*

However, Cathy also said that, when working with agency interpreters, she:

> *might put it in layman's terms rather than the questions that would be on our booking so that it's easier for them to understand exactly.*

When asked about agency interpreters, Dawn described good practice such as interpreters requesting a printout of the questionnaire so they could prepare for future assignments and said that

> *Some of our interpreters could nearly do it on their own, they're so good.*

However, when it came to less frequent languages, interpreters tended to have less experience and were not familiar with the questionnaire or needed explanations of medical terms.

> *I felt that they didn't know some of the words, particularly the medical terminology or the diseases that you're asking the woman about, that they didn't actually know them and they were looking them up on their iPhones.*

Donna described what could be considered as bad practice in a rather positive fashion. Like Cathy, she had observed extended discussions between agency interpreters and LEP women:

> *they understand so much more when the interpreter is there because they can explain it to them, and sometimes it can be a great conversation that goes on between the interpreter and the woman, and then I'm on the outside, but you're there and you're listening and watching between the two of them, to see what's what, to see that it sounds like – what the interpreter is going to tell me – they have to settle between themselves first of all.*

Donna demonstrated her awareness of what was happening in interpreted appointments, even when she did not understand a lot of what was being said:

> *particularly when you have somebody that doesn't look like they're happy with the questions, or someone says at the end of the interview "I'm not sure about that" or if the interpreter themselves doesn't understand, doesn't seem to understand you know, they're asking you loads of questions, then they need a certain amount of training, because they're supposed to have it as far as I'm concerned before they come here.*

## *Informed Consent*

Informed consent was a significant issue for midwives in Hospitals A and B who were concerned that women, despite not understanding everything that was being said, had to sign consent forms for blood tests. While rolling up one's sleeve can be considered as consent to having blood taken, it cannot be considered as consent for tests for syphilis, HIV and hepatitis if the woman does not understand the reasons why she is being asked to give a sample. The fact that informed consent forms were

only available in English was a further complicating factor.

Midwives who did not have access to agency interpreters expressed concern about consent to blood tests.

Amy: *That would be a situation where it possibly wouldn't be explained.*

Anne: *Where do we stand if somebody brings a case against us and they have signed a consent and they didn't know what they were signing?*

Breda: *How can you consent if you don't really know what you're consenting to, I mean, you're not able to balance those issues?*

Belinda: *You have to just explain you're taking bloods, try and explain what it's for, but I don't think they know what they're signing for.*

### *Midwives' concerns*

Midwives in Hospitals A and B were very concerned about what they perceived as a poor service to women who attended first antenatal appointments at their hospitals:

Amy: *You can't help but feel it's substandard.*

Anne: *I think, you know, we're failing these women – they deserve just the same care as an English speaking woman does. I feel very strongly about it.*

Breda: *It's a huge risk-management issue. […] And the same in relation to clinical governance, particularly if we're trying to foster this culture of safety, one of the pillars is that you can inform patients, that they are aware, they are involved in this process too. If they're not, they don't have access to the full information, how can it then be safe for them, how can it be acknowledged that it's safe for them, they're not aware of other choices as well. I think it has huge implications.*

Belinda: *I think the care is appalling to people who don't have English as their first language. If you're lucky enough to get to have somebody there who speaks your language,*

*you'll get the same level of care that we would give to anybody, which is I would say excellent.*

These midwives wanted to provide the best possible care to all pregnant women but experienced great difficulties in communicating with LEP women.

## Discussion

The information collected by midwives at first antenatal appointments is important for each woman's treatment during her pregnancy, labour and beyond. If midwives are unable to collect vital information such as previous postnatal depression, they cannot ensure that women will receive appropriate treatment. Midwives expressed concerns about mental health; it is important to ascertain if there is a pre-existing diagnosis of mental illness (Phillips et al. 2015). Informed consent was a particular concern for those midwives who did not have access to agency interpreters.

It is evident from the results of this study that communication was seriously compromised in many cases with midwives frequently drawing, using their own 'sign language', or miming and repeating questions a number of times using different words to ensure that they were understood. One midwife used Google Translate, and while this approach may be helpful for individual words that are causing difficulty, its level of accuracy in medical communication can be as low as 58% (Patil and Davies 2014).

The most common option in three of the maternity hospitals in this study was for the person accompanying the woman to act as interpreter. Many midwives were keen to see pregnant women on their own for at least part of the interview, whether or not this was hospital policy. This is seen as best practice for all pregnant women (Stenson et al. 2005, Breeze and Kean 2009). A pregnant woman may not wish to share information about previous pregnancies, terminations, sexually transmitted diseases, smoking, drug or alcohol consumption with a family member. If she is experiencing domestic abuse, it is highly unlikely that she will mention this, if her abuser is acting as interpreter.

None of the midwives in this study had received training in how to work with an interpreter. Such training could lead to greater uptake of interpreting services (Bischoff et al. 2003) and better preparation for communication with patients with limited English proficiency (McEvoy 2009). However, not all midwives in this study had the power to access an interpreter. Management may be concerned about the extra costs involved in interpreter provision but such extra

costs are likely to represent only a tiny percentage of the total cost of each woman's maternity care.

The midwives who participated in this study assumed that agency interpreters were qualified professionals. However, this is not the case in Ireland. Despite this, midwives in hospitals C and D were in the main satisfied with interpreter provision, with some reservations from midwives in Hospital D about interpreters who had difficulty with medical terminology. It could be argued that there is little difference between family members with a good level of English who act as interpreters and untrained, untested agency interpreters. The advantage of agency interpreters for this particular setting is that women may be more willing to disclose certain information in their presence that they prefer not to disclose in the presence of husbands, partners or friends. It is a conundrum for the authorities and management: manage with family members or pay interpreters whose competency may vary from excellent to very poor. Family members are generally available and there is no cost involved, although the use of young teenagers as interpreters for their mothers is more problematic.

Pregnant women who are allocated interpreters may have concerns about misinterpretation and confidentiality (Davies and Bath 2001: 237). Such concerns are even more justified when allocated untrained, untested interpreters. LEP women in Ireland must find it quite confusing when on some occasions they are allocated an interpreter, but when they return for another visit, their husband, partner or friend is expected to act as interpreter.

In this study, some agency interpreters requested copies of the questionnaire used by midwives; this was a good example of interpreters being proactive in obtaining information that could help them prepare for future assignments. However, some interpreters engaged in lengthy conversations with pregnant women and did not interpret what was being said to midwives; this is an example of poor practice. Similarly, some interpreters were unprepared and had to resort to using their iPhones to translate certain terms. This is not meant as a criticism; interpreters are often called at the last minute and given minimal information. The difficulty is that health professionals may view the use of electronic resources during an interpreted session negatively.

A number of implications for maternity hospitals and for midwifery arise from this research. Midwives in hospitals A and B did not have much choice; they did not have access to interpreters and had to manage with whoever was available. This is poor quality of care as acknowledged by the four midwives who worked in those hospitals. However, management at the hospitals are responsible for the absence of a service-level agreement with a translation company in hospital A and

for the reported reluctance to use interpreters in hospital B.

## Conclusion

This study is based on interviews with ten midwives working in four out of a total of 19 maternity hospitals in Ireland. It is clear that these maternity hospitals do not follow the guidelines issued by the Health Service Executive, the Institute of Obstetricians and Gynaecologists, and the Confidential Maternal Death Enquiry in Ireland mentioned in the introduction to this article. Better communication between General Practitioners and maternity hospitals could ensure that hospital staff are aware of the need for interpreters before the first antenatal appointment.

There may well be a link between unsatisfactory provision of interpreters and the disproportionate number of maternal deaths of women born outside Ireland. Even when agency interpreters are provided, they have not been trained or tested to ensure they can carry out the work they are hired to do. The findings, which demonstrate that LEP women are treated very differently from women who are proficient in English, have implications for clinical governance and risk management in hospitals.

Midwifery education and continuing professional development should address the needs of women who have limited proficiency in English and should include training in how to work with interpreters.

While this study is based on a small sample, and cannot be considered representative of all maternity hospitals, it does illustrate considerable variations in interpreter provision across four hospitals. A second limitation of this study is the focus on one particular event – the first antenatal appointment – and one particular group – the midwives. Despite these limitations, this study illustrates some of the difficulties faced by midwives, who all too often are reliant on family members, friends and sometimes children to act as interpreters. Further research could focus on the journey of pregnant women through subsequent appointments, antenatal classes, childbirth, the stay in hospital, neonatal ward, discharge from hospital, six-week check-up, immunisations and interaction with public health nurses. A large research study exploring the journey of pregnant LEP women through maternity care and their interaction with different health professionals would be of interest.

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# Poetry

# Coco

## An essay and poem by Richard W. Halperin

## Poem translated by Michèle Ambry and Jean-Dominique Vinchon

# Coco

## Richard W. Halperin

My first poetry collection *Anniversary*[1] has been translated, in abridged versions, into Japanese and French. In this article, I shall express my viewpoint about having poetry (mine) translated. Two examples will serve:

- the translation into Japanese and into French of the title of the collection;
- the translation into French of one short poem, 'Polly.' The poem became 'Coco.'

In my view, the recipient language – its rules, its nuances, its aesthetic expectations – must arbitrate every decision. If my original poem has to change, a) so be it; and b) three cheers for that, because it gives an opportunity to re-create the poem from its original inspiration outward, in the opportunities for profundity, surprise or beauty which the second language affords. Neither my poems nor I are set in stone. We are alive. Every day is a new grape.

Because these are my values, I had basically the same experience with the translation into Japanese, a language I do not know at all, as into French, the language I have lived in daily for over two decades (but cannot write poetry in, and have no desire even to try).

I start from one fundamental given: the recipient language is qualitatively different from the sending language, even if the two languages are of the same family. The receiving language is not the first language a little bit pregnant. It is *other.* Either the recipient language has to give, or my poem has to give. *I want my poem to give*.

I am a poet – in English. As such, I am here to shake up the English language, not to shake up French or Japanese, whose traditions are none of my affair. If a sensitive translator tells me that changes must be made because the recipient language organises reality differently from English – the same profile of a steer on a poster in any butcher shop, but cut up differently in every culture – then that's that.

[1] Salmon Poetry, Cliffs of Moher, Ireland, 2010.

## Into Japanese

In 2010 at a poetry festival in Ireland, Ms. Sakiko Tagaki, a gifted Hopkins translator whom I did not know, approached me: "I heard you read and have bought your collection. Your poems go forward in leaps and jumps like those of Hopkins. I would like to translate your book. I think Japanese people might relate to it. Only the poems which appeal to me, of course". I agreed, astonished. Over the next months, she selected 38 of the 84 poems. After work sessions via email and in-person in Paris, where I live, the result was published under a title which means something like *Rose Anniversary* or *Roses in Commemoration of a Beloved Person.*[2]

## Titles

There are no roses in my book. Ms Tagaki informed me that 'anniversary' cannot be used. In Japanese, the noun conveys the sense of the commemoration of an institution. However, the association of 'rose' or 'roses' with commemoration transforms the idea into the personal, the private, the very dear.

Indeed I already had known that 'anniversary' would not serve. My life as a poet is entirely in Ireland. I used 'anniversary' in primarily the Irish sense – the anniversary of a death; but I also used it for its American echoes (a wedding) and its French echoes (*anniversaire*: a birthday). The translator knew, of course, that these echoes cannot be captured in Japanese by a single word. But sadness and beauty can be captured. Her title does that.

Words take on slightly different associations and emotional weights in other languages. Sometimes, more than slightly. A dramatic instance of the latter occurred in the translation of a bereavement poem 'In This Room.' The poem ends with a two-line stanza: "but in this room of no / you are". Ms Tagaki informed me that in Japanese, there are several words for 'no,' so she had had to make a choice. She chose the most powerful of these, a 'no' which conveys the sense "there will eternally be 'no'" and how did I feel about that? My response was "Please use it". I found Ms Tagaki's change, in the good sense, powerful. She had drawn upon an aspect of finality which, yes, was in my original poem – in the inspiration for it – but which I had not used, in preference for a lighter more neutral use of the word, so that the reader could calibrate the weight of the poem's last two lines, which are respectively negative and positive. I like to leave my poems incomplete, so that

[2] *Rose Anniversary*, or 《詩》薔薇命日Kindaibungei-sha Press, Tokyo, 2012.

the reader may complete them. But in the Japanese version, that stunning 'no' assertively guides the reader. Well, why not? The operative part of my thinking was that Ms Tagaki, not as a translator but personally as a reader, felt tragedy, hard, at that line. Other readers would, too. So, good to have the poem read like this. The resulting poem is still mine. On the other hand, it is no longer mine. When I think of her re-creation of 'In This Room,' I am no longer The Poet. I am just another reader. And a very moved one, at that.

My experiences with the French translators were the same.

## Into French

There were two translators working as a team: Ms Michèle Ambry and Mr Jean-Dominique Vinchon, long-time friends of mine. Mr Vinchon and I have never spoken a word of English together but I knew he was fluent in it. Ms Ambry, a poet, speaks no English. It turned out that Mr Vinchon had translated a few of my poems for her as a present. One day in 2013, they approached me: "We love some of your poems. Could we translate them? Would you join us for that?" Again, astonished, I agreed. They chose 30 poems of the 84. I had nothing to do with the choices, nor did I want to.

## Titles, again

In French as in Japanese, 'anniversary' would not do. When used alone, *anniversaire* means birthday. If one adds *d'une disparition* – of a death – the book becomes a lugubrious lump. The word *commemoration* is pompous. And so on. The poem 'Anniversary' which I had chosen as the title poem for my collection is – as regards that title – an impossible nut to crack. Indeed, although the French translators included the poem in their manuscript, they changed the poem's title.[3]

For the title poem of their manuscript, they chose my short poem 'Presence'.[4] In French, *présence* denotes and connotes the same things as in English.

[3] In the poem, the speaker describes a shawl which is either there or not there and which conveys associations with the dead beloved. In fact, Ms Tagaki had discarded the title and had chosen instead: 'The Shawl'. Ms Ambry and Mr Vinchon, without knowing this, did the same thing: *Le Châle*. I was especially pleased – twice – because that poem is one of my calling cards. When I get requests at readings, people sometimes ask me to read "the one about the shawl".

[4] "When I shut my eyes I see you / When I close my ears I hear you / When I miss a train you're on it / When I catch my breath you are it / When I'm asked my name and go blank / I say yours".

I was delighted. I aim to poise my poetry on the cusp half-way between this side and the Other Side – up to readers to choose which. The French title gives readers latitude for this, quite as much as *Anniversary* does. The two books inhabit parallel universes.

Our translation work took about two years, off and on. No one was in a hurry. It was a labour of love. The final product is an 80-page bilingual manuscript entitled *Anniversary / Présence*, for which we are currently seeking a publisher.

## Coco

Here follow some nuts and bolts from our work session on 'Polly':

- The name. I learned that Polly would be an unusual name for a parrot. In France, it is Coco. So, long live Coco!
- "*Polly veut un gâteau*": "Why *gâteau*?" I asked. "Because," the translators said, "that is what one teaches a parrot: *Coco veut un gâteau, Coco veut un gâteau*".
- "Pease porridge any temperature will do": I thought that this line should be omitted. Hardly any French reader would be familiar with the English nursery rhyme. In fact, I myself had to recite the rhyme to the translators, while Mr Vinchon simultaneously interpreted it for Ms Ambry. "But this has charm," they said, "we have to keep something of it". They came up with "*le joli Coco veut de la purée de poids*": pretty Polly wants mashed peas. I asked them if French readers would have to pause at the line. They said "No. And it's a nice touch". Which it is.
- "*Coco ne veut pas arrêter / Sauf s'il le décide*" [Coco doesn't want to cease / Unless he decides to]. This, like the powerful 'no' in Japanese, is much more dramatic than in my own version which goes, "Polly doesn't want cease / or does Polly?" The mordant humour is entirely gone. "*Sauf s'il le decide*"actually stunned me. It gave a deeper sense of dignity to the speaker; to anyone, in fact, who is contemplating suicide. Once Ms Ambry and Mr Vinchon were aware that they had changed both the sense and the mood of my original, they retranslated the line into "*Ou peut-être le veut-il ?*" [Or maybe Polly does?]. But it was too late. I was hard hit, as a reader, by "*Sauf s'il le decide*". I actively wanted to allow it. The translators had felt tragedy, and their instinct was to bend the poem to express that. The poem would now express that, for other francophone readers.

- *Aesthetics:* I did not want my poetry to elbow its way into French aesthetics. I am a guest in French, as I am in Japanese. I wanted nothing bizarre concerning English poetic form (even free verse in English has form) to come between the natural expectations of a francophone reader of poetry and the direct emotional and intellectual discharge of my poems.

In 'Polly,' the line-lengths would give pause to French readers. They would think, before gamely proceeding, "Well, we don't do things like this here, this is a sort of English or Irish or American mess, but hey-ho I'm reading a foreign poet in French". I do not want readers to pause. I aim to give all my poems narrative pull. If a reader has to pause even for a second, puzzled about some issue of form, my poem is dead in the water. I absolutely gave the translators the green light to alter the line-lengths to fall within parameters of French expectations. This they did, without making the poem one whit less experimental. Similarly, they divided the poem into stanzas ('Polly' has none). They also indented certain lines, the indents marvellously just a little off-balance from each other ('Polly' has no indents).

## The Artists

Three books, of which I am only the artist for the first:

- *Anniversary*
- 《詩》薔薇命日
- *Présence*

I do not recognise the latter two books as mine. Yes, without me, they would not exist. But neither would they exist without the translators. With sensitivity, discipline and all the proper tools of translation, the translators rendered themselves invisible, insofar as is humanly possible, to present my poetry directly to Japanese and French readers. *But invisibility is not humanly possible*. Their choice, their *ear*, is evident in every translated line.

Language is a sacred living thing. When you split the atom of a word, take care because it explodes. Artists can do this. When I look at the Japanese book, the French book, the translators are the artists – not I. The fact that most poetry publishers and readers, and a fair number of translators themselves, think it acceptable that the translator's name appear in smaller type than the name of the poet is, to me, not only saddening, it is *incorrect.*

Something wonderful happened in Japanese and in French to a book I once wrote. I had little to do with that. That is all I can assert. That is all I can feel.

## Polly

Polly wants a cracker, says Sylvia Plath.
Polly wants to know what's going on.
Polly wants a nice slice of peace.
Polly doesn't want to cease.
Or does Polly?
Pretty Polly pease porridge any temperature will do.
Hello you.
Polly wants affection.
Polly wants dissection.
Polly wants a cracker.
Polly wants a cracker.
Polly wants a cracker
In the worst way.

## Coco

Coco veut un gâteau
        Dit Sylvia Plath
Coco veut savoir ce qui se passe
Coco veut avoir la paix
Coco ne veut pas arrêter
        Sauf s'il le décide

Le joli coco veut de la purée de pois
Quel que soit le temps

        Salut toi !
Coco veut de l'affection
Coco veut une dissection
Coco veut un gâteau
Coco veut un gâteau
Coco veut un gâteau
        Plus qu'on peut imaginer.

# Caitlín Maude

## Two poems translated by Doireann Ní Ghríofa with a note by the translator

## Impí

A ógánaigh,
ná tar i mo dháil,
ná labhair...
is binn iad
briathra grá –
is binne arís
an friotal
nár dúradh ariamh –
níl breith
gan smál –
breith briathar
amhlaidh atá
is ní bheadh ann
ach 'rogha an dá dhíogh'
ó tharla
an scéal mar 'tá…
ná bris
an ghloine ghlan
'tá eadrainn
(ní bristear gloine
gan fuil is pian)
óir tá Neamh
nó Ifreann thall
'gus cén mhaith Neamh
mura mairfidh sé
go bráth? –
ní Ifreann
go hIfreann
iar-Neimhe…
impím arís,
ná labhair,
a ógánaigh,
a 'Dhiarmaid',
is beidh muid
suaimhneach –
an tuiscint do-theangmhaithe

## Plea

Young man,
don't approach me,
don't speak…
sweet are
the words of love –
sweeter still
the understanding
which was never spoken –
no birth occurs
without stain –
the birth of words
is the same
and it could only ever be
a choice between 'the lesser of two evils',
given
how things are…
don't break
the clean glass
between us
(glass cannot be broken
without blood and pain)
For Heaven
or Hell is beyond
and what good is Heaven
if it doesn't last
forever? –
no Hell
until Hell
post-Heaven…
I plead again,
don't speak,
young man,
oh 'Diarmaid',
and we will be
serene –
the understanding of the unbegun

eadrainn
gan gair againn
drannadh leis
le saol na saol
is é dár mealladh
de shíor –
ach impím…
ná labhair…

between us
no need for us
to meddle with it
for ever and ever
though it entices us
forever –
but I plead…
don't speak…

## Caoineadh na Mná Tí

A theach bhoicht
i do fhothrach
ceal lámh
a shlíocfadh do dheann
fulaingíonn tusa freisin
fís
Tugann tú dídean do throscán sí
ag fanacht leis an lá
go spíonfaidh an loinnir fhiáin
ina solas sámh

## Housewife's Lament

Poor house
you're a wreck
without a hand
to stroke your paint
you, too, suffer
visions
You shelter enchanted furniture
waiting for the day
that the fierce shimmering will exhaust itself
into a calm light

## Some Notes on my Approach to Translating the Poems of Caitlín Maude

### Doireann Ní Ghríofa

As a bilingual poet, I have become accustomed to translating my own poems from Irish to English. The translation of one's own work often feels very much like an extension of the initial creative spark that first created the poem, and as such, I have felt free to interpret and translate my own poems in a broad and often quite bold fashion. However, I had not until recently contemplated attempting the translation of poems by another poet. I was apprehensive that I would be able to commit to the level of fidelity required to provide a comprehensive translation and do the primary poem justice.

Several months ago, while re-reading the work of Caitlín Maude, I experienced a sudden change of heart. I have long been a passionate reader of her work, and have spoken often of how sadly under-read and under-sung her work is, particularly among my own generation of writers and readers of poetry.

Caitlín Maude was a poet of exceptional passion and eloquence, a gifted voice of her generation. Sadly, she died in her early forties, and as a result, we are left with a relatively small number of poems from this talented voice who, given different circumstances, would surely have become a poet of great recognition and cultural contribution.

I decided to attempt to translate some of her poems. The process itself has felt at times like a dialogue between us, both as poets, as women, as mothers. I have learned a great deal about translation during the course of this project, and I feel that the process of engagement with these texts has enriched my own work, and helped me to sharpen my own skills as a writer. I am also grateful to Caitlín Maude's husband Cathal Ó Luain, for providing some constructive, concrete suggestions that helped me to further tighten my translations.

I am filled with gratitude for this opportunity to engage deeply with the work of another poet whose work I so deeply admire. Thanks to the generosity of her son, Caomhán Ó Luain, I am very pleased to present this selection of her poems in translation to a broader audience.

# Kimberly Campanello
# &
# Kit Fryatt

## from *Hymn to Kali*

## Editor’s note

I have excerpted the same verses *Hymn to Kali* from larger sequences submitted by the two translators for ease of comparison, though it will immediately be evident that both are the result of very different intralingual translation processes. I would have preferred to print both sequences in full, though this was impossible not just because of length, but also because the dazzling use of page space characterising some of Kimberly Campanello’s translation requires a format larger than the A5 of this journal to do it justice. The interested reader is recommended to refer to her final published version of the Hymn, available from Eyewear Publishing. Kit Fryatt’s translations are printed here for the first time.

**John Kearns**

## 1. *Kit Fryatt*

This project began with S.J. Fowler's invitation to me and Kimberly Campanello to devise a collaborative text and performance for *Yes But Are We Enemies*, bringing together pairs of poets from Ireland and Britain as a part of Fowler's Enemies Project, a wide-ranging experiment in the possibilities of literary collaboration.

Kimberly and I decided to compose a version of the Sanskrit *Hymn to Kali: Karpūrādi-Stotra*, using the translation made by the British Orientalist Arthur Avalon (Sir John Woodroffe, 1865–1936) and published in 1922. This was to be essentially a work of intralingual translation, transforming Avalon's sometimes euphemistic idiom into a new register. My version of the *Hymn* uses a refrain playing on Woodroffe's pseudonym.

We also consulted other translations and scholarly sources, including John R. Dupuche's version of the *Hymn*, published in the *International Journal of Tantric Studies* in 2012. Initially we worked on alternate verses, in isolation, bringing them together only on the day of the performance at the Rich Mix in London in September 2014. We then both produced a version of the whole work, which we performed in Dublin for New Dublin Press's Performing Poetry Project in November 2014. The resulting work explores the tension between personal sexuality and the disinterested practice of sexual acts for religious purposes.

**Kit Fryatt**

## 1.

oh You!

joke caster
motherwife
who laid low
three cities

OK CASTE

this is poetry
streaming from my gob like blood
thunderwoman

i am your arthur i am your arthuress you are my avalon

## 2.

oh You!

dangly earring girl
whose earrings are boy bodies
whose earrings are punk spunk
whose earrings are arrows

(oh my very dear)

cum into the mouth of speech
cum into my mouth the argos-eyed
votary of the argos jewellery counter

i am your arthur i am your arthuress you are my Avalon

**6.**

oh You!

gold-top tits
skull ruff
give me wood
cum into the mouth of speech

i am your arthur i am your arthuress you are my Avalon

**10.**

oh You!

if i think of you alone in my room at night and i'm naked and my hair's a dread nest
with ultrafirmhold gel and my hands are idle if i think of you then

so what?

i am your arthur i am your arthuress you are my avalon

## 16.

oh You!

if i think on you on a tuesday when i'm alone mooching round the cemetery smoking or when i razor my sides and slick up my hawk with sugar water i might just cum on the ground if i think of you then

so what
doesn't make me a poet does it?
is there an elephant in this room?

i am your arthur i am your arthuress you are my avalon

## 18.

oh You!

if i think of your smile when my hands are idle it turns into one of those corpse-fucking skull-fucking trances

not sleeping
dead
drowning
burn my boats

i am your arthur i am your arthuress you are my avalon

**19.**

oh You!

my ever thing
becomes the accomplishment

because i adore your meat
jump your bones

a ruff of bright hair

would be my gift to you

& cats & camels & sheep & buffaloes

& men

i am your arthur i am your arthuress you are my avalon

**22.**

oh You!

the world is full of deer girls with animé eyes
and i could have any of them
drag kings
to my cell block ache
#total ecstasy
i've drowned my boats
not sleeping
dead

i am your arthur i am your arthuress you are my avalon

## the obeisance

oh You!

saviour & someone's wife
on my knees for you
on my face

i am your arthur i am your arthuress you are my avalon

## the colophon

oh Hymn!

true mirror of my dangly earring girl
arthur arthuress
traitor translator
total ecstasy votary
taste her tang
in your throat

in say culo say culo o ram

## 2. *Kimberly Campanello*

With this new version, I hope to have created an evocative text for contemporary readers who may or may not have any familiarity with Kālī, or indeed with Tantra, whilst still embedding the tradition's core spiritual concepts and practices. I was moved to undertake this translation by an encounter with the 1922 translation by Arthur Avalon (Sir John Woodroffe). I felt that the essence of Kālī – which would have been highly evident to listeners experiencing the penetrating soundscape of the original Sanskrit – was lost in the florid English of this first translation. Rather, I sought to offer an experiential way in to this devotional hymn, which is ascribed to Shiva, Kālī's consort, himself. Throughout my writing process, I researched Tantra, which led me to a number of scholarly and crossover texts, including Christopher Wallis's *Tantra Illuminated: The Philosophy, History and Practice of a Timeless Tradition* (2012) and *Encountering Kali: In the Margins, at the Center and in the West* (2013) edited by Rachel Fell McDermot and Jeffrey Kripal. John R. Dupuche's 'The "Scandalous" Tantric Hymn to Kālī/Karpūrādi-stotra: An Unexpurgated Translation' in *The International Journal of Tantric Studies*, 8(1) (2012), and a subsequent correspondence with the author, were essential to my process.

**Kimberly Campanello**

## 1.

O Mâ<br>
you destroy<br>
body city<br>
city of body<br>
cityfrombody

I think-say your mantra<br>
three times

the ease<br>
now<br>
in my<br>
hollow mouth

you

the dark<br>
cloud

## 2.

O Maheśi, O Moon

your mantra in my mind and I make it<br>
                                        with wise women<br>
                                                            wealth<br>
                                                                      words

**6.**

O Devî
ever breast
ever throat
ever tongue
ever secret
ever shine

**10.**

now it's my turn

to take a lover

your mantra

in my mind

I become

a seer

## 16.

on Tuesdays I tear out a strand
of my beloved's hair
cover it in my wetness
bring it to the graveyard at noon

for you O Kâlî  with you

I don't give a shit
about death
my feet don't even
touch the ground

## 18.

making love I am absorbed in you
absorbed in making love with Śiva
lying flat out like a corpse

**19.**

O Dark One
for you
I burn
the enemies
cat
camel
sheep
buffalo
man
goat

I
give
you
flesh
and
hair
and
bone

**22.**

no danger
no disease
no death

a band of eager lovers
streams after me

I am bliss
may I never be born again

## OBEISANCE

to Kâlî
spouse of Kâla
who is Kâla
who is Târâ
who is Brahmavidyâ
who is Śrîvidyâ
who is Devî
who is all things

## COLOPHON

the words of Mahâkâla
describing the true Kâlikâ

OṀ, TAT SAT, OṀ

completed on Ṣaṣṭhī, Bhadrapada, Śrāvana Krişna pakṣa, Saṃvat 2071
(August 15, 2014)
at the Residency at the Studios of Key West,
Key West Florida

# August Stramm

# Five poems, translated by Susanne Fiessler

## Mondschein

Bleich und müde
Schmieg und weich
Kater duften
Blüten graunen
Wasser schlecken
Winde schluchzen
Schein entblößt die zitzen Brüste
Fühlen stöhnt in meine Hand.

## Moonshine

Pale and snoozy
Snug and smooth
Catkins winding
Blossoms murmur
Waters lapping
Winds aweeping
Shine unveils the tipped breasts
Feeling moans into my hand.

## Verhalten

Meine Augen schwingen in deinen Brüsten
Dein Haupt beugt glutrot weichen Schatten
Drauf!
Der Atem schämigt hemmend
Das Gewoge.
Mich krallt die Gier
Und herbe Dünste bluten
In seinen Ketten
Rüttelt
Der Verstand.
Fein
Knifft die Scheu die Lippen lächelnd
Kälter!
Mein Arm nur
Faßt
Im Schwung
Dich
Heißer heiß!

## Etiquette

My eyes are swaying in your boobs
Your head bows glowing velvet shade
ontop!
The breath abashes inhibiting
the weighty surge.
Lust hooks me
and raw aromas bleed
Reason
rattles
in its chains.
Civil
Shyness pinches the lips smiling
colder!
Just my arm
seizes
You
swirling
hotter hot!

## Freudenhaus

Lichte dirnen aus den Fenstern
Die Seuche
spreitet an der Tür
Und bietet Weiberstöhnen aus!
Frauenseelen schämen grelle Lache!
Mutterschöße gähnen Kindestod!
Ungeborenes
Geistet
Dünstelnd
Durch die Räume!
Scheu
Im Winkel
Schamzerpört
Verkriecht sich
Das Geschlecht!

## Pleasurehouse

Lights wanton from the windows
Contagion
sprawls at the door
and poses broads-moaning out!
Women-souls blush lurid laughter!
Motherwombs gape infant death!
The Unborn
vapourly
sprites
between the rooms!
Shy
in the nook
shamedisraged
the genis
shrinks away!

## Verabredung

Der Torweg fängt mit streifen Bändern ein
Mein Stock schilt
Klirr
Den frechgespreizten Prellstein
Das Kichern
Schrickt
Durch Dunkel
Trügeneckend
In
Warmes Beben
Stolpern
Hastig
Die Gedanken.
Ein schwarzer Kuß
Stiehlt scheu zum Tor hinaus
Flirr
Der Laternenschein
Hellt
Nach
Ihm
In die Gasse.

## Rendezvous

The gateway lures with stripey ribbons
My staff chides
Clink
The cheeky-splayed kerbstone
The chuckle
Spooks
Through darkness
Cheat-angled
Into
Warm quivers
Stumble
Hastily
The thoughts.
A black kiss
Shyly thieves off out the gate
Whirr
The street-light's glint
Flashes
After
It
Into the lane.

## Der Ritt

Die Äste greifen nach meinen Augen
Im Einglas wirbelt weiß und lila schwarz und gelb
Blutroter Dunst betastet zach die Sehnen
Kriecht schleimend hoch und krampft in die Gelenke!
Vom Wege vor mir reißt der Himmel Stücke!
Ein Kindschrei gellt!
Die Erde tobt, zerstampft in Flüche sich
Mich und mein Tier
Mein Tier und mich
Tier mich!

## The Ride

Branches grasp my eyes
In the monocle swirl white and purple, black and yellow
Bloodred vapour tanging cautious tendons
Creeps sliming up and cramps into the joints!
Off my path ahead the sky rips pieces!
A childcry shrills!
Earth rages, pounds itself in curses
Me and my beast
My beast and me
Beast me!

# Translating the Inner Experience – August Stramm's *You. Lovepoems*

**Susanne Fiessler**

Born 1874 in the Westphalian city of Münster, Germany, August Stramm was a poet and playwright at the dawn of Expressionism. After finishing his third level education, he got married and started a family and became a post inspector at the ministry for postal services in Berlin. Yet in contrast with his somewhat mundane professional life, Stramm is an exciting writer. In 1914 he was published by the most influential arts magazine of his time, *Der Sturm* in Berlin.[1] His encounter with the promoter and publisher Herwarth Walden proved mutually influential for the development of Stramm's writing and that of *Sturm* poetics. After several of his poems appeared in the magazine, two plays by Stramm were launched as the first ever *Sturm-Books* in June and July 1914. Then in August, in the midst of this literary rise, he was drafted to active duty as a Captain in Alsace, fighting his first battles in September. Before the year was out, two further plays were printed as books by *Sturm.* While in the trenches, Stramm's first collection of poems *Du. Liebesgedichte*,[2] four of which are selected here, came out as a *Sturm-Book* in February 1915. He received a copy after days of heavy fighting in Northern France.[3] Stramm would not witness his posthumous impact on "Word-Art" and on other writers of his time, nor the publication of his war poems as *Tropfblut* in 1919,[4] nor the productions of his plays throughout the 1920s. And he was not there when the Nazis put his writings on their index of Degenerate Art, just one year after the University Library Münster (ULB) had purchased his literary estate. On 1st September 1915, August Stramm died on the eastern front after more than 70 battles in World War I.

My personal connection with Stramm began over twenty years ago with a project at the University of Hildesheim. Little did I know where my research into this relatively unknown writer would take me. Not only did I study at his archives

[1] Walden, Herwarth (Ed.), *Der Sturm. Zeitschrift für Kultur und die Künste.* Berlin: Der Sturm. Published in Berlin-Halensee 1910-1924, vol. I-XV.

[2] August Stramm, *Du. Liebesgedichte*. Verlag Der Sturm, Berlin 1915, 1st ed.; See Staatsbibliothek Berlin: http://digital.staatsbibliothek-berlin.de/dms/ppnresolver/?PPN=PPN715464647.

[3] Jeremy Adler (Ed.), *Alles ist Gedicht.* Briefe, Bilder, Dokumente, Zurich 1990, letter No. 40 (14/2/1915), 38.

[4] August Stramm. *Tropfblut, Gedichte aus dem Krieg*, ed. Herwarth Walden, Berlin: Der Sturm, 1919.

at the ULB Münster and took my MA exams on his writing, but I also wrote my thesis about his poetry, examining it from every possible poetical angle. What fascinated me most was his deeply emotive, condensed and abstract style.

The radical breaking of grammatical structures reflected a general trend at the root of modernist art in Europe at the time. In search of new expression, the arts focused on their own materiality, which in literature was the word itself. Stramm's poetry stands out as an early example of poetic practice at a time when Expressionists and Futurists were still developing their theories in manifestos. He captures an 'inner experience' by melding his words into a concise kind of expression, loaded with meaning and emotion. Detached from subject or object, the reader and listener can feel the process flowing through themselves.

With my fascination came the wish to open Stramm's poetry to a broader audience, and to make him more widely known in Ireland. The idea of translating his love poems was born. My motivation was the challenge of bending the English language to Stramm's extreme expressive needs. As a celebration of his literary legacy and a commemoration of his death 100 years ago, the volume *You. Lovepoems & Posthumous Love Poems* was published with the ULB Münster on 1st September 2015.[5]

Stramm's experimental grammar and word creation make his poetry quite cryptic, which strongly impacted on his contemporary, posthumous and international reception. The poems are a challenge for any translator. Stramm employs techniques like word-class changes, compounds, word-fusion, and prefix-constructions to create his dense language. He uses rhythm and line-breaks to structure his poems to the spoken word, create pauses, define speed, and even rhythmically depict the content of his lines. This goes along with an intense melodic orientation in his play with vowels. Not only does he use 'primal sounds' of emotional expression to construct neologisms, he also applies this to lines and passages in his poems. Figures of rhythm and melody together create a flow that emotionally transports the 'inner experience'. Many of Stramm's poems provide excellent goose-bump moments – those passages that touch us most, the 'hearts' of the poetry.

The few available translations, mostly of his war poetry, are too focused on language as a material to convey these 'hearts' of the poems. Since René Radrizzani

[5] August Stramm, *You. Lovepoems & Posthumous Love Poems. A Centenary Commemoration*, translation and essay by Susanne Fiessler, Münster 2015. See: http://miami.uni-muenster.de/Record/953a1ec9-c1c4-4f2d-86dc-eaacef94308a.

edited *Das Werk*,[1] experts like Michael Hamburger,[2] Patrick Bridgwater,[3] or Jeremy Adler[4] have made Stramm available in the Anglophone world with great effort. However, some of their versions don't quite manage to bring the 'inner experience' home to the reader. To achieve this in my translations, while staying close to the originals and employing Stramm's own techniques where possible, many of his grammatical experiments are simplified, and the chosen words meld into the nuances of English for the benefit of a better flow in sound and rhythm. In conveying the emotional vibrancy of Stramm's poems, I hope to get the 'goose-bump moments' across.

*You. Lovepoems* reflects the many faces and facets of love in a symbolic dualism of 'you' and 'I'. The original provides beautiful inner experiences, and between 1917 and 1922, four further editions were printed. The poems go far beyond the context of a personal relationship and depict love in its sensuality and eroticism as well as its social and spiritual dimensions.

The poem '*Der Ritt*' ('The Ride') was the first to be printed in *Der Sturm*, Vol. V, No. 2, April 1914 along with three other pieces. It is known as one of Stramm's early poems and is not included in *You. Lovepoems*. Anthony Vivis and Will Stone translated it in 2007 in their tiny, beautifully bound edition *Tropfblut:*

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[1] August Stramm. *Das Werk*, René Radrizzani (Ed.), Limes Wiesbaden 1963.

[2] In 1962 the first English translations of Stramm's poems *'Begegnung'* ('Encounter') and *'Schwermut'* ('*Melancholy*') from *Du*, and '*Schlachtfeld*' ('Battlefield') from *Tropfblut* were anthologised in *Modern German Poetry 1910-1960: An Anthology with Verse Translations*, eds. Michael Hamburger and Christopher Middleton, London: Macgibbon & Kee, 1962, 20-23. They were re-printed in *German Poetry 1910-1975*, translated and edited by Hamburger and Middleton, Manchester: Carcanet, 1976. This book also contains Hamburger's version of '*Frostfeuer*' ('Frost Fire') from *Tropfblut*, 9-10. Hamburger later mentored Vivis and Stone in translating Stramm's war poems.

[3] Patrick Bridgwater included the poems '*Abendgang*', '*Krieggrab*', '*Patrouille*', and '*Schwermut*' by Stramm in his anthology with prose translations *Twentieth Century German Verse*, Harmondsworth: Penguin, 1963. He further anthologised Stramm in *The German Poets of the First World War*, London/Sydney 1985, 38-61.

[4] Jeremy Adler (professor emeritus at King's College London) is a major contributor to Stramm's reception in Germany and abroad and has done tremendous work to promote his writings. He published the most recent complete edition of Stramm's works: *Die Dichtungen. Sämtliche Gedichte, Dramen, Prosa*, Munich: Piper, 1990. In the same year, he brought out Stramm's letters in *Alles ist Gedicht*. Adler's excellent translations of Stramm's poems show his expert insight and knowledge of the work. They were published in the anthology *The Lost Voices of World War I*, edited by Tim Cross, London 1988. It includes nine poems from *'Du'*: '*Liebeskampf*' ('Love-Fight'), '*Mondblick*' ('Moongaze'), '*Verzweifelt*' ('Despair'), '*Freudenhaus*' ('House of Pleasures'), '*Heimlichkeit*' ('Secrecy'), '*Schwermut*' ('Melancholy'), '*Allmacht*' ('Almighty'), '*Wunder*' ('Wonder'), '*Dämmerung*' ('*Twilight*'), 134-138; and 12 poems from *Tropfblut*, 139-143.

*Selected War Poems of August Stramm*.[5] 'The Ride' displays many typical attributes of Expressionist writing. It focuses on imagery and colour, yet its metaphors remain simple. Nature is active and creates an eerie atmosphere of fear, and the subject dissolves into an object of the action. Exclamation marks support the emotive expression. Although Stramm chooses daring adjectives and condenses the structure, his grammar is still complete at this stage.

Translating 'The Ride' was a case of easing into the challenges Stramm's poetry provides, and only a few words needed transcreation. Among the most interesting examples is the third line, where Vivis and Will translate "Blood-red mist tenderly touches my sinews". My version "Bloodred vapour tanging cautious tendons" creates a verb for "*betastet*" from the noun "tangent" for a "faint touch", while its adverb "*zach*" is transferred to the adjective "cautious", which moves its fear-factor from the environment to the human body. The final lines of the poem "Me and my beast / My beast and me / Beast me!" are an example of Stramm's intense use of rhythm, depicting the wild canter in which the subject almost merges with his horse. As a born Westphalian, the experienced rider knew what he was writing about.

In June 1914 *Der Sturm* (vol. V, no. 6) printed the poem '*Verhalten*' ('Etiquette') as one of seven pieces by Stramm. The erotic theme was revolutionary at the time, as the poem captures a flirtatious moment in a dance. It gives evidence of how the physical desire for love is restricted by society's expectations, and depicts the struggle of the subject with his attraction to his dance partner. Drawn in by her décolletage, the first lines call up warm erotic images in motion with soft melodic sounds. The poem escalates into raw lust caught within convention, as the subject internally wrestles with reason to come to a socially acceptable smile. Expressing his passion in the dance, the poem swings out with a beautiful "goose-bump moment": "Just my arm / seizes / You / swirling / hotter hot!"

The English language does not formally distinguish between a grammatical subject and object in a sentence. To allow the poem to flow on the rise to its climax, this translation required a re-structuring of the many inversions of object and subject in the original. The word-material itself is relatively straightforward. Particularly inspiring is the noun "*Gewoge*" with its ambiguous meaning of weight and a waving movement. To keep this double-meaning, I split it into "the weighty surge". A special challenge was transferring the sound of Stramm's lines. Choices like "boobs" instead of "breasts", or "velvet" instead of "soft" contribute to the erotic tone of the first lines. After harsher sounds with hard consonants and short vowels

[5] *Tropfblut': Selected War Poems of August Stramm*, translated by Anthony Vivis and Will Stone, Barnstaple: Taw Press, 2007. Some of their translations were also published in: David Miller and Stephen Watts, *Music While Drowning: German Expressionist Poems*, London: Tate Gallery, 2003.

during the subject's struggle with reason, his move to conventional behaviour is reflected in tight and light sounds, beginning with "civil" for "*fein*". To re-create the 'heart' at the poem's end, rather than a direct translation like "My arm only / grips / in full swing / you / hotter hot!", I chose the active continuous form "swirling" for "*im Schwung*", and a regular rhythm and soft sounds to mirror the buzz.

A second piece in the same issue of *Der Sturm* is the most radical of Stramm's love poems. '*Freudenhaus*' ('Pleasurehouse') which initially connotes positive associations in its title, but follows through with a dense description of the most disgusting aspects of sexual need, which Jeremy Adler later describes as "debased sexuality".[6] The poem depicts sickly sounds, smells and images, including the hovering death of unborn infants in a brothel. This impression kills any desire with shame and outrage.

'Pleasurehouse' is probably the most famous of Stramm's poems. Not only is it among the translations included by Patrick Bridgwater in his beautiful edition *August Stramm: Twenty Two Poems* (1969),[7] but it also became famous through a letter which Stramm wrote to Herwarth Walden in June 1914.[8] Here, the poet's constant effort to find the "single all-saying word" becomes most evident, down to the sound of the expression "*pö*" in his word-fusion "*schamzerpört*". Melding the words for shame and outrage together into an intense synaesthesia, this neologism uses the destructive, hard sounding prefix "zer" with a meaning of "crushing", as Stramm explains in his letter. My translation "shamedisraged" comes no-where near his impressive sound composition.

The poem dares the translator from the first line. Its verb "*dirnen*", made from a noun for "whore", is an example of Stramm's word-class changes. In fact, all verbs in the piece derive from existing words with slight alterations. A major challenge was translating the common noun "*Geschlecht*", which represents genitals and gender, and includes a broader meaning of "mankind". With a wink I applied Stramm's method and invented the noun "genis".

Jeremy Adler also translated '*Freudenhaus*' in the anthology by Cross.[9] The differences between his and Bridgwater's versions are interesting. While Bridgwater concentrates on getting the meaning across, Adler additionally mirrors Stramm's use of rhythm. In my focus on transferring the "heart" of the poem, I chose existing English vocabulary and reduced grammatical word-play, while transcreating Stramm's use of sound.

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[6] Adler in: Tim Cross, *The Lost Voices of World War I*, London 1988, p. 125.

[7] Patrick Bridgwater, *Twenty-Two Poems by August Stramm.* Drawings by Graham Rigby. Wymondham: Brewhouse Press, 1969.

[8] Adler/*Alles ist Gedicht* 1990, letter no. 8 (11/6/1914), 15.

[9] Adler/Cross 1988, 136.

In August 1914, when Stramm went off to the front, the poem *"Verabredung" (Rendezvous)* followed in *Der Sturm* (vol. V, no. 9). It stands out, as it contains neither a "you" nor an "I". The poem pictures a secret rendezvous in a backstreet doorway recorded like a scene in a film. It is mainly the environment which is active, while the subject is merely present as the owner of his walking-stick. The two lovers appear in movements, giggling, their warmth and thoughts. After a hidden kiss, they part and only the dimly lit lane remains.

Again, the first translation was published by Patrick Bridgwater in 1969. Stramm's original has a mischievous and erotic undertone, most evident in the bright, whispering sounds of its first part. The centre passage changes to warm, soft sounds with longer vowels and voiced consonants. Where Bridgwater's version reads "trickteasing / hastily / my thoughts / stumble / into / warm trembling", I remained close to the original and kept Stramm's inversion.

It was especially interesting to re-create Stramm's compounds "*frechgespreizt*" (naughty + spread out) and "*trügeneckend*" (trick + cornered). I translated them as "cheeky-splayed", where Bridgwater uses "straddled", and "cheat-angled" for their double meanings. Other choices, like "lures" for "*einfangen*" instead of the direct translation "catches", or "chuckle" instead of "giggle", "spooks" for "frightens", and "warm quivers" capturing excitement rather than fear, also reflect the seductive tone of the scene. Onomatopoeic words "*Klirr*" ('Clink') and "*Flirr*" ('Whirr') describe the action of the poem's dominant aspects of sound and light surrounding the hidden promiscuity.

In December 1914, while Stramm was still in Alsace, the poem *"Mondschein"* ('Moonshine') came out in *Der Sturm* (vol. V, no. 17/18). Describing a veiled erotic moment in nature, it is one of the shortest pieces in *You. Lovepoems*. It opens with two lines of paired adjectives with a slowly undulating rhythm reflecting a cosy, relaxed situation. Four lines of short subject-verb sentences follow, depicting the outer environment in soft melodic sounds. In its final lines the poem peaks in a beautiful goose-bump moment that melts in the reader's mouth: "Shine unveils the tippled breasts / Feeling moans into my hand".

First translated in Bridgwater's 1969 edition, 'Moonshine' raises the question of how to transfer the third-person plural verbs, formally equivalent to infinitives. The infinitive has a special relevance in Stramm's poetry, as it displays an ongoing process that can flow directly through the reader. The English continuous form comes closest to this intention and allows keeping the rhythm of the originals. Due to his choice of the third person form, Bridgwater's translation is quite a-rhythmical: "Pale and languid / snuggle and soft / tomcats pong / flowers gloom / waters seep / winds sob". Translating the verbs in the centre passage with the

continuous form avoids the staccato effect of bare monosyllabic word-stems and mirrors the soft flow of the poem.

My translation of the third line "*Kater duften*" might be slightly controversial. However, knowing how Stramm selects his words, it is possible that he is not depicting the pungent "pong" of tomcats here. Within the poem's context, he may be referring to the sweet scent of "catkins" instead. The German word *'Kätzchen'* for 'catkins' is synonymous with 'kitten', a diminutive of the female *'Katze'* for cat. Rather harsh in sound, neither would fit the soft sound pattern of the poem, so Stramm might indeed have turned to the male word *"Kater"* with its long vowel. To complete the line, a synaesthetic verb captures the wafting scent in the English version: "Catkins winding" carries both smell and movement in the wind.

In the following line "*Blüten graunen*", Stramm applies his technique of word-fusion. Based on onomatopoeia, "*graunen*" mixes the colour grey with the verb "*raunen*" for "murmur". As the image of "Blossoms" already addresses the visual sense, I transferred only the acoustic aspect of the verb. For rhythmical reasons, this is the only line in the passage using the verb in the third person. To reflect the image in the penultimate line, where the adjective "*zitzen*" stems from a noun for 'teat', the translation uses my own word-fusion "tippled" ('tip+ nippled'). The heart at the poem's end is created with long vowels and soft consonants in regular iambic four-beat lines. Bridgwater's translation "light bares the nippled breasts / feeling moans in my hand" breaks this flow and the intensity of the original. With softer sounds and matching syllable counts the 'inner experience' can flow to the listener.

# Stella Rotenberg

# Six haiku translated by Donal McLaughlin

**HOKKU**

Das Hokku
sagt mir zu.
Wenn mir nur eins einmal gelingen wollte...

*                                  *

**HOKKU**

Kann er nur geben
teilen aber nicht
- ist er doch ein armer Wicht.

*                                  *

**TRAUM**

Ich träumt'
du hättest einen Vers von mir gelesen,
jetzt bin ich wach.

## HAIKU

The haiku
suits me too.
If only I could pull one off...

*            *

## HAIKU

Give, he can do
but share, he cannot
- the poor wretch.

*            *

## DREAM

I dreamt
you'd read a line of verse I wrote,
now I'm awake.

## AUF DER WEIDE

Sie grasen, friedlich kauend, still,
und wissen nichts vom Messer.
Morgen.

*   *

## REISEN

Reisen arretiert die Zeit
und hält sie fest
eh es sie laufen läßt.

*   *

## LETZTER WUNSCH

Nenne mir ein Gedicht
das je eine Untat
verhindert hätte ...

*from:* **Stella Rotenberg,** ***An den Quell. Gesammelte Gedichte*****.**
Vienna: Theodor Kramer Gesellschaft, 2003.

## AT GRASS

They graze, chew in peace, silent,
and know nothing of the knife.
Tomorrow.

*                                   *

## TRAVEL

Travel arrests time
and fixes it, fast,
then lets it rush on, past.

*                                   *

## LAST WISH

A poem, Name me
one poem that ever prevented
a crime…

# Céline Arnauld

## Six poems translated by Sarah Hayden

## Dans l’abîme

Tout le passé fut épongé par l’abîme
Enfermé dans quatre vers comme dans un cerceuil
Cette sève démocratique
                                        Contournant le niveau de tant de cimes
Eclate en circus fabuleux des cavernes et légendes
Abstruses comme des mimes

Il faut trente jours ô terriens
Pour faire le tour du vieux moulin-à-vent
Un de plus c’est la démence
                                                            c’est le ronron qui commence
Enroulement d’une grimace sauvage
Entre quatres planches isolées dans l’espace
Cueillir ensuite le miel – ronron des comédies…
Vos quatre vers maudits

Ensilage de grains d’amour
Le long du mur – le long du mur…
Railler la parade railleuse – gagner la promotion
La promotion de l’amour – au pied du mur
Le cheval gagnant – un pur sang
Extra-dry des amazones

A mort l’inopportune – quelle bizarre comédie
Purifier le monde de ce rayon de cygne
Pour ces quatre vers bus jusqu’a la lie
Ces quatre vers maudits

## In the abyss

All the past was absorbed by the abyss
Enclosed in four verses as though in a coffin
This democratic vigour
Bypassing the multipeaked place
Bursts in a fabulous circus of caves and legends
Abstruse as mimes

It takes thirty days o earthlings
To go around the old windmill
Any more is madness
It's the hum that starts
Winding up of a wild grimace
Between four planks isolated in space
Then gather the honey – the hum of the theatres…
Your four cursed verses

Storing up of grains of love
All along the wall – all along the wall…
Mock the mocking procession – win the promotion
The love promotion – back against the wall
The winning horse – a thoroughbred
Amazonian Extra-dry

Death to the untimely one – what strange theatre
Purify the world of this swan light
For these four verses I drank down to the grit
These four cursed verses

## Surtout ne regarde pas

Surtout ne regarde pas avec indifférence
Les morts te trahiront
Ce sont eux les loyaux les rêveurs d'opium
La transparence de notre esprit
Qui ne supporte pas le tombeau
Ni le suicide du coeur...

Mais les bras qui se tendent
Possession immense de ce moi d'amour
De verve intérieure et d'incompréhension...

Ton orgeuil résumé en quelques fonds de fumée...
Puis le saut du calcul – des sciences
Vieux – vieux – vieux – les oeillades des roses sombres
Les passions errantes à l'haleine de lavande
Ces morts l'oeil collé aux claires-voies...
Si tu veux faisons un saut au-dessus de ces tombes

Cet enchevêtrement de lierre et de tonneaux
Abandonnés au vent...

Qu'avons-nous fait ici
Tout en jasant du temps – Ohé et jà
J'ai découvert ma croix

## Above all do not look

Above all do not look with indifference
The dead will betray you
They are the loyal ones the opium dreamers
Our soul's transparency
Which cannot bear the grave
Nor the heart's suicide…

But the arms which tighten
Immense possession of this me of love
Of interior wit and incomprehension…

Your pride summed up in a few wisps of smoke…
Then the arithmetic leap – of learning
Old – old – old – the winking of dark roses
Wandering passions with lavender breath
These dead ones eyes glued to openworks…
We can jump the graves if you like

This tangle of casks and ivy
Abandoned to the wind

What have we done here
Babbling about time all the while – oy vey
I have found my cross

## Symphonie

Parmi les malédictions et les cris de joie
Pitoyable la symphonie traverse les savanes
Aux herbes agenouillés
Une parade illuminée de pierrots en démence
Mordait dans une orange couverte de vert-de-gris
Essence ornement de la vie
Le rire et le rêve suivent aussi leur chemin
Parmi la raison les ennuis
Et le massif poids de la mort

Ma jeunesse entourée des tombales ormaies
Se dresse vers la tanière aux claires-voies de harpe
Javelles dressées pour la messe des orvets
Maintenant tout m'est égal je suis le porte-bourdon
Au bout de mon voyage une mousse de faux cieux
Grandit et tend les bras comme de fausses idées
A travers l'opacité de ces colères déchirées
J'ai vu parmi l'herbe morte
Une âme courbée cherchant la lumière
Le jonc se plier sous la plainte des branches lourdes
Puis joyeusement l'allée de la musique
Tendre de sobres cordes.....

Porté par des bras aux reflects lyriques
Pierrot avale l'orange
Se laisse aimer et ne dit plus un mot

## Symphony

Among the curses and the cries of joy
Pitiful the symphony crosses the plains
Of genuflecting grasses
A lit-up display of mad sparrows
Bit into an orange covered with verdigris
Life's ornament essence
The laughter and the dream follow their path too
Worries amid reason
And the massive weight of death

My youth surrounded by graveyard elms
Turns towards the lair with the harp's openwork
Grass-swathes drawn erect for the slow-worms' Mass
Now it's all the same to me I am the bumblebee-bearer
At the end of my journey a foam of false skies
Expands and stretches its arms like false ideas
Through the opacity of these torn furies
In the dead grass I saw
A bowed soul searching for light
The rush bending beneath the dissent of heavy branches
Then joyously the music's passage
Tender with dark strings.....

Carried by arms with lyrical reflections
Sparrow swallows the orange
Lets himself be loved and says nothing more

## Tempête

L'escadre sous-marine
Florissait sous les signaux
Des porte-voix embrassant l'espace
Des paroles en abrivent
Qui garantissent l'enrobement des forêts de lune
Eclatent en fanfare mirage point de mire
Arcs-en-pleur jeu d'ennuis

Farouches on grandit autour des lierres
Sous les arcanes la fierté s'agenouille
La parade va son train – Agenda des courroux...
Il n'y a pas d'ennemis sans fatigue ni oubli
L'accalmie s'approche – le paysage est lavé
Sous l'alarme muette la tempête vide ses poches

Puis vient le jour où l'on cultive l'injure
Oxyde qui rouille l'ardeur
Ce jouet méconnu des poètes et des enfants
Eternelles plaintes et plumes au vent...
Or sus et jà ohé le printemps s'en allait par la futaie
Vers la rive de mai...
Sous le clapotement des vagues
Qui s'entretuent sur leurs pas
Les bohémiens las de soleil
portent ailleurs leur pacotille

## Tempest

The submarine squadron
Flourished beneath the signals
Of megaphones embracing space
Words in a windbreak
Ensuring the enwrapping of lunar forests
Burst in fanfare mirage focal point
Tear-bows game-of-woes

We grow up wild among the creepers
Pride kneels supplicant to the mysteries
The procession plays out – wrathful purpose
No foe never tires never forgets
Calm is coming – the land is cleansed
Under the mute alarm, the storm spends its last

Then comes the day to cultivate the slight
A fervor-rusting oxide
This neglected toy of poets and children
Endless complaints and feathers in the wind…
Then on and yà ahoy, spring went woodward
Towards the shores of May…
At the lapping of the waves
Which extinguish each others' traces
The sunstroked bohemians
take their trinkets elsewhere

## Fête

Bal-musette à la débandade
Enluminée par l'escouade
Batailleuse des sauve-qui-peut
Suffocantes sources de paroles enfilées autour du cou
Comme des lampions cligne-musettte
Entourant cette cible criblée de coups...
La pêche d'étoiles

Tout cela pour vous
Larmes grosses comme des joies novices
Sur toutes les joues le long des rues
C'est l'appel des colères vaines
Et l'en-marche des parades humaines
Faut-il que l'on vous aime...

Mais le mur à l'élégance de clocher
Sépare la fête du reste
Les liserons-épées s'éveillent – les larmes s'ouvrent
Je viens de loin – la montée nous attend
L'ambition frappe aux fenêtres
Les objets se déplacent – la lune descend en trémolo
Le balayeur ramasse les paroles superflues
Des cris de joie me montent au coeur
Buvons à la haine et à l'injure
Le fiacre 31 est le mien...
La pêche d'étoiles

## Fete

Ballroom exodus
Lit up by the riotous troop
Of every man for himself
Suffocating origins of words strung round necks
Like the winking party lanterns
Surrounding this shot-riddled target...
Starfishing

All for you
Tears fat as neophyte pleasures
On all the cheeks along the roads
It's the call of hollow rages
And the course of human pageantry
Must we love you...

But the wall elegant as a belltower
Separates the party from the rest
The bindweed's swords are drawn – tears are spilled
I come from a distant place – the ascent awaits us
Ambition taps on the windows
Things shift about – the moon goes down all atremble
The sweeper gathers the superfluous words
Cries of joy rise in my heart
Let us drink to hatred and the slight
Mine is carriage 31...
Starfishing

## Les ronge-bois

Tout près de l'angoisse
les moustiques en folie
Autour de l'ampoule la mort de l'oiseau
Dans l'atmosphère les atomes en oripeaux s'envolant avec la pluie
trainent dans une parade novice des moulures harmoniques
Tandis qu'au pays de Mendoza
les mandores chassent les chevaux de bois
à travers champs
et les grandes roues sone poussées
par des éléphants
Au Collège de France
ils s'endorment sur les bancs

Moi je ne sais rien que maudire
et divaguer contre l'hypothèse…

## The Wood-Gnawers

Intimates of anxiety
Manic mosquitoes
Bulb's orbit bird's death
In the atmosphere atoms in flitters
evanescing with the rain
trail a green display
of harmonic mouldings
While in Mendoza's land
mandoras hunt carnie-horses
cross-country
and great wheels are pushed
by elephants.
At the Collège de France
they doze on benches

All I can think to do is curse
and jabber against the hypothesis…

# Paul-Jean Toulet

## Six Poems

## Translated into English and Scots
## by A.C. Clarke

## VII

Le microbe : Botulinus
Fut, dans ses exercices,
Découvert au sein des saucisses
Par un Alboche en us.

Je voudrais, non moins découverte,
Floryse, que ce fût,
Vous que je trouve, au bois touffu,
Dormante à l'ombre verte ;

Si même l'archer de Vénus
Des traits en vous dérobe
Plus dangereux que le microbe
Nommé: Botulinus.

## VII

Some German scientist in his researches
            discovered botulism
lurking in Yankee sausages,
            right at the heart of them.

I wish, Floryse, that you could be the one
            I find uncovered
asleep in a green spinney,
            waiting to be discovered.

but Love hides sheaves of arrows
            in your bosom
far deadlier than the germ
            called botulism.

* * *

There's a wee bug they ca' botulism -
a Yank foond it yin day as he wis messin'
wi' his bottles an'sich, richt there
in the breist uv a sausage, couldnae wait

tae tell the world. Well, ah'd like fine
lassie tae fin you in the scud
onder a tree, sleepin' lik a wean.
An' if that Yank leuked deip in yer breist

he'd find weppins gey mair deadlie
than the wee bug they ca' botulism.

## VIII

Dans le silencieux automne
D’un jour mol et soyeux,
Je t’écoute en fermant les yeux,
Voisine monotone.

Ces gammes de tes doigts hardis,
C’était déjà des gammes
Quand n’étaient pas encor des dames
Mes cousines, jadis ;

Et qu’aux toits noirs de la Rafette,
Où grince un fer changeant,
Les abeilles d’or et d’argent
Mettaient l’aurore en fête.

## VIII

As a mild, silky day draws quietly
to its close, I hear
on the edge of sleep, your fingers
thrumming next door

brash and monotonous, at scales
not changed a bit
since my cousins were girls,
days when, at La Rafette

where a weathercock creaks
on the black rooftop, the hum
of gold and silver bees
enlivened dawn.

* * *

A saft autumn day; the sun's droopit
an' ah'm droopin'. Nae noise at aw but
they thrummin fingers o' yours, ma thrawn neibour
burlin awa at scales that's niver cheenged
syne ma cousins wis lassies. Ah mind
how at the auld place, whaur the weddercock
skreeks on the blek roofs, bees'd
start up lik dawn wis somethin tae bum aboot.

## IX

*Nocturne*

O mer, toi que je sens frémir
A travers la nuit creuse,
Comme le sein d'une amoureuse
Qui ne peut pas dormir ;

Le vent lourd frappe la falaise...
Quoi ! si le chant moqueur
D'une sirène est dans mon cœur –
O cœur, divin malaise.

Quoi, plus de larmes, ni d'avoir
Personne qui vous plaigne...
Tout bas, comme d'un flanc qui saigne,
Il s'est mis à pleuvoir.

## IX

*Nocturne*

Sea whose breast quivers
    in night's emptiness
like a woman who's in love
    and sleepless;

wind thrashes the cliffs...
    if a siren's mockeries
sing in my heart -.
    O heart, divine unease.

No more tears - no-one
    to share your pain...
softly, as from a wounded side,
    it has begun to rain.

* * *

Ah hear the sea switherin
thro nicht's emptiness
lik a lassie wha cannae sleep
fur thochts o' love.

Wind's whuppin' the cliff
sae it hurts. See me
there's a mockin' sang in ma hert
winnae leave me alane.

Whit's this? Greetin'? Wheesht!
Wha gies a toss?
Saftly lik fram a wound
rain starts tae fa'.

## X

*Fô a dit…*

« Ce tapis que nous tissons comme
« Le ver dans son linceul
« Dont on ne voit que l’envers seul
« C’est le destin de l’homme.

« Mais peut-être qu’à d’autres yeux,
« L’autre côté déploie
« Le rêve, et les fleurs, et la joie
« D’un dessin merveilleux. »

Tel Fô, que l’or noir des tisanes
Enivre, ou bien ses vers,
Chante, et s’en va tout de travers
Entre deux courtisanes.

## X

*Fo said it*

"The silkworm weaves his shroud:
    we weave a tapestry
seeing only the back.
    It is our destiny.

With other eyes perhaps
    we'd see a pattern -
all flowers and dreams and joy -
    a magical design."

So sings Fo, as he staggers on
    between two courtesans,
drunk on the black gold
    of heady brews – or poems.

* * *

'Like a wee silkworm that spins
its hoosie oot itsel'
we niver see the pattern we're makkin',
on'y the wrang side.

If somewan'd gie us ither een
we maucht see diff'rent,
aw flooers an' drames, it'd be
pure brilliant.'

That wis how Fo sang
as he wambled atween
twa hooers, oot his skull on skank -
or mebbe poems.

## XI

*C'était longtemps avant la guerre*

Sur la banquette en moleskine
Du sombre corridor,
Aux flonflons d'Offenbach s'endort
Une blanche Arlequine.

... Zo' qui saute entre deux MMrs,
Nul falzar ne dérobe
Le double trésor sous sa robe
Qu'ont mûri d'autres cieux.

On soupe... on sort... Bauby pérore...
Dans ton regard couvert,
Faustine, rit un matin vert...
... Amour, divine aurore.

## XI

*It Was Long Before the War*

On a mock-leather bench
in a gloomy corridor
a white Harlequine dozes
to Offenbach's blare.

Zoe high-kicks between two gentlemen.
No trousers can disguise
the double treasure underneath her dress
ripened by other skies.

People come and go, eat supper. Bauby
pontificates... Faustine,
a green morning laughs in your hooded glance...
love, divine dawn.

* * *

Offenbach's blastin' oot
doun the dreich corridor
an' a lassie in a Pierrot dress
slooms on a bench that's nae rael leather.

Kirstie's lowpin' atween twa fellies.
Nae trews fur hir!
She's flauntin' twa beauties
that didnae grow in these pairts.

Folks is ganging in an' oot,
Macbrayne is bletherin'.
A green mornin' lauchs
in yer een, Jeanie

as ye gies me a leuk.
Luve's dawin' lik it wis heiven.

## XII

*Le Garno*

L'hiver bat la vitre et le toit.
Il fait bon dans la chambre,
A part cette sale odeur d'ambre
Et de plaisir. Mais toi,

Les roses naissent sur ta face
Quand tu ris près du feu...
Ce soir tu me diras adieu,
Ombre, que l'ombre efface.

## XII

*The Furnished Room*

Winter batters the window and the roof.
        It's snug enough indoors
- except the whiff
        of musk and pleasure.

But roses bloom in your cheeks
        when you laugh in the glow ...
tonight you will leave me
        shadow effaced by shadow.

* * *

The windies blatter in the skirl.
Braw widder in the room
forby the stink o' chape
perfume an' sex.

but yer chowks is aw rosie
whaur ye coorie doon by the fire.
Ye'll leave me the nicht
Shaddae rubbed oot by shaddae

## Some Notes on Paul-Jean Toulet

**A.C. Clarke**

Paul-Jean Toulet was born Paul Toulet at Pau in the Béarnais region of France in 1867. According to him, he added the name 'Jean' because the initials sounded better (and perhaps looked more elegant) when embroidered on his handkerchiefs. This kind of remark is typical of the deliberate pose as dandy which he adopted early in his writing career and cultivated particularly during the 14 years he spent in Paris.

His family owned estates in Mauritius and his parents travelled from there to Pau so that their child could be born in France. However, his mother died two weeks after his birth. His father returned to Mauritius and Toulet was brought up in and around Pau by relatives. From this early quasi-orphaning may stem the profound sense of melancholy and dislocation which runs through his work. He has been described as "a man alienated from himself", but perhaps the best summary of him as both a man and a writer is the title given by Michel Bulteau, the son of one of his admirers, to a collection of reminiscences: *L'enchanteur désenchanté.*

Toulet, a poet, novelist and essayist, was, according to William Rees in his collection of *French Poetry* for Penguin Classics, "the most talented and durable member" of a group known as the *Fantaisistes* who were in reaction against the Symbolists. Rees says that "they were determined... to reintroduce simple popular lyricism into French verse. They renewed the traditions of ballad, fable, humour, satire, sentiment, eroticism and the witty use of the vernacular." Toulet's work, full of evocative and resonant images, many of which recur associated with specific moods and places, is remarkably free from symbols and exemplifies the "elegiac and understated tone" which Rees sees as characteristic of this group. A marked feature of his work is the tension between classical pastoral motifs (using names such as Floryse, Faustine for the women who appear in his verses) and modern settings, between exotic fantasy (often opium-fuelled) and ironic undercutting, elegant, if elliptical French being interspersed with argot and dialect expressions. In the poem in which Floryse appears, for instance, the arrows of Cupid's bow are compared to the recently discovered bacillus Botulinus. Faustine appears in poems populated by sleazy circus-performers and spitting shopkeepers.

Toulet produced only one book of poems, *Les Contrerimes*, named after the poetic form which he used for the seventy poems which are regarded as his

masterwork. This was not published until 1921, the year after his death. It was originally to have been published in 1914, but the war intervened, and it has been suggested that in a sense his poetry 'missed its moment'. By the time the poems were published, French poetry had moved on. However, at all times his poems, some of which were published in his lifetime, seem to have attracted only a small, though very enthusiastic following. He himself said, "I am completely unknown [as a poet] except to a small number of readers [who] have outrageously flattered me." He is still read in France (a complete edition of his works, both poetry and prose was issued as recently as 2003) but the more recent French critics focus more on the exceptional technical virtuosity of his work, than its subject matter and tone. I think Rees (the only English commentator I have been able to locate) is more accurate when he says that in the *Contrerimes* "Toulet has the capacity to expand a fleeting experience into a complexity and depth that satisfy both intuition and intellect."

# Interview

## Enrico Terrinoni
## in conversation with John Kearns

Enrico Terrinoni is one of the leading Italian translators of Irish literature. He has translated James Joyce's *Ulysses* into Italian (2012) and is currently working on translating *Finnegans Wake* with Fabio Pedone (to be published between 2016 and 2019). He has also translated such Irish authors as Brendan Behan, James Stephens, Francis Bacon, and Gerard Mannix Flynn, as well as the contributors to the recent *Dubliners 100* project. In addition, he has translated works by Muriel Spark, Nathaniel Hawthorne, B.S. Johnson, John Burnside, Miguel Syjuco, and Simon Armitage. He lived in Dublin for several years, where he completed a doctorate on the occult in *Ulysses* and he now teaches English literature at the University for Foreigners in Perugia. He has held a Mendel Fellowship at Indiana University and was a Government of Ireland Fellow at UCD and a Long Hub Room Fellow at TCD. At the time of the interview, he was working in Dublin as a Marsh's Library visiting fellow.

The interview took place in the Kiely Room of the Irish Writers' Centre on the evening of November 25th 2014, and was introduced by the Italian Ambassador to Ireland, His Excellency Giovanni Adorni Braccesi Chiassi.

**John Kearns**: To start off with, I'd like to go back to the early days. What got you interested in foreign languages and translation?

**Enrico Terrinoni**: That's easy – girls! No, my parents sent me to England, Scotland and Ireland when I was very young. So on the one hand it was a duty to learn English, but also I tried to make the most of those experiences and, of the English-speaking countries that I visited, Ireland was the one that became the most important for me. You want to know why?

**JK**: Girls?

**ET**: No, the Guinness! [*laughter*] No, it was actually music. I was very fond of The Pogues, not only for their music but also for their lyrics. I always considered Shane MacGowan the second-best poet in Ireland after Seamus Heaney. So when I came to Ireland I had this knowledge of Irish music and I was very lucky that a

friend of the family I was staying with was a musician, Martin Ryan, so we would spend nights playing and singing Irish music in the house. So I grew very fond of Irish traditional music and it was this that kept me close to Ireland in the years that followed.

**JK**: So that was before you studied at university. You studied in Rome, yes?

**ET**: Yes, I started going to English-speaking countries when I was 15, but the first time I came here to study it was July 1995, around the time of the first [IRA] ceasefire. And then I would come every year, sometimes twice a year. I did my Erasmus exchange year in the last year of university, which would have been 1998 and after that I did my Masters, PhD, and the post-doctorate, all in UCD.

**JK**: And for your doctoral work you chose the occult in Joyce.

**ET**: I actually chose Yeats in the beginning. The proposal that was accepted by Declan Kiberd, then Head of the Anglo-Irish Literature Department, was 'Yeats and Neoplatonism'. But you know, when you apply for a postgraduate degree your initial proposal can change, so I started with Yeats and Blake and Neoplatonism. And then I started also looking at Joyce and it struck me that such an enlightened writer as Joyce would have had a lot of occult books in his library. So I tried to make the connection there and I moved from Yeats to Joyce.

**JK**: So it was at that stage that he became an obsession for you?

**ET**: Yes, and he still is. I'm doing *Finnegans Wake* now, though I'm not doing it on my own. There's a friend of mine, Fabio Pedone, and we're translating the book together. *Finnegans Wake* is a book you probably shouldn't translate. On the other hand, there are some unexpected countries that have translations of *Finnegans Wake* and Italy was Joyce's second country. You know, he lived there for ten years and he spoke Italian with his kids, but we don't have a full Italian translation of *Finnegans Wake*.

When they asked me to do it initially, I said no. And then I had a think about it and I asked Fabio if he wanted to do it with me, and he agreed.

**JK**: You're the second translator of *Ulysses* we've had here – Jin Di, the Chinese translator, visited us about nine years ago – and we also had an event with the publishers of the Polish translation of *Finnegans Wake* two years ago. It seems that

translating Joyce is really in quite a different league to translating any other writer. Do you think there's any comparable Italian writer posing that kind of translation challenge?

**ET**: I don't think that writers like Dante would be easy to translate. Ciaran Carson did a great job with the *Inferno* here in Ireland. But at the same time those writers would pose different kinds of problems. With Joyce the problem you have is actually to understand the thing, to understand the way he reshapes language. With other writers the problem is more the cultural references or the style. I do think there probably are a lot of writers as difficult as Joyce.

The thing that strikes me here in Ireland is that you rarely study Joyce in high school, whereas in Italy kids *have to* study Dante. You've got compulsory Irish, we've got compulsory Dante. Sometimes this works. I don't think that Dante is easier than Joyce. Probably you'd be in a better position to answer this question – why don't kids study Joyce in high school here?

**JK**: It's a very good question – if I had my way, they'd definitely study him! But it seems like the *Wake* is in a category of its own, even among Joyce's works. It seems like, for a translator, it presents a real psychological challenge. To maintain your sanity you almost need to work on it with someone. You and Fabio started *Finnegans Wake* last year and the deadline is 2019?

**ET**: Well we started working on it in August but the negotiations started ages ago because, as you can imagine, translating *Finnegans Wake* is a long process, and you don't do it for free, and nobody's prepared to pay huge fees to translators, as we all know. But in our case we translate two lines per day, and that takes about five hours. So the negotiations took a lot of time. And, as regards funding, we've still only got the first year covered – then we have to go looking for other arrangements.

The thing is, translating *Finnegans Wake* means you either go crazy or you die, like the other Italian translator, Luigi Schenoni, who died almost 30 years after finishing two books of it – and he was working alone. [*laughter*] He was a great man, a great translator of many works, but Joyce was his mission, and to devote almost all of your life to one single work or one single author is a very strange thing to do. Of course he was doing it in different times – he published his first volume of *Finnegans Wake* (the first four chapters of the first book) in 1982 and he was working with paper dictionaries, whereas we have digital ones. On the other hand, the Brazilian translator of *Finnegans Wake* did the whole thing into Portuguese in three years, and I think the Chinese translator did it in something like eight years.

We'd be happy with ten years.

**JK**: Krzysztof Bartnicki took ten years to translate it into Polish, though as you say there's a lot of negotiating involved and there's the look of the finished volume to consider as well.

**ET**: We didn't need to worry about that because we're translating it in instalments chapter by chapter. The first chapter should be out next year. It's really a financial problem – no publisher would be in a position to invest the kind of money needed to do the whole book in one go. So they're putting some money into it, but they're also looking for sponsors and patrons. If there are any patrons in this room, your help would be much appreciated! [*laughter*]

**JK**: It seems to me from the reception your translation of *Ulysses* got that it was quite a media event in Italy – it got extensive coverage and you made quite a lot of personal appearances. Do you think you'll be able to count on that level of attention for *Finnegans Wake*?

**ET**: No, I don't think so. I think we have to 'invent' a reader of *Finnegans Wake*. But paradoxically, when [the original edition of] *Ulysses* came out in 1000 copies, they cost a lot of money and it never sold much. When *Finnegans Wake* came out, it became 'Book of the Week' in Britain. So it sold a lot for a week because there were high expectations there. But if you look at the actual market for Joyce's books now, *Ulysses* and *Finnegans Wake* are sold in so many international editions and they sell a lot of copies. In Italy what we had was also a cultural problem, because Joyce was perceived to be a writer for experts only. And this was a peculiarly Italian thing. Italians are the inventors of the *principio di autorità*, which means 'the authority principle.' So if somebody dictates a rule, the rest of us must just obey. And in translation and academia this was what happened – Joyce was the private property of a few intellectuals and the message that they sent out was that this book has to be interpreted first before being read. It's a bit like the way the Catholic Church works. [*laughter*]

So this was the problem with *Ulysses* and I guess with *Finnegans Wake* too. What we tried to do with *Ulysses* – my publisher, my editor and myself – was to try to reverse this trend and make it available without simplifying the book, but also without sending out the message that the book is just for experts. Because if you read it in English, whether you like it or hate it, it's mostly a very colloquial book. There are occasionally epic parts that have quite a high style, but it's generally quite

colloquial. Whereas with the previous Italian translations, the register was high throughout the book and it sounded very classical.

**JK**: It strikes me that it would be very difficult for any translator to attempt *Ulysses* without having lived in Ireland and being familiar with the speech rhythms, the idioms and so on.

**ET**: Yeah, I agree with that, though there are a lot of translators who wouldn't. For instance, the Italian translator of Alice Munro, Susanna Basso. She's a great translator, but she hadn't been to Canada. So one night I told her "You really need to pay a visit to the country – Canada's a great country." Brendan Behan used to say that it'll be a great country when it's finished, so it's probably a great country by now. [*laughter*]. With me, I lived in Dublin for many years. I got my education in a north Dublin pub, so I was at an advantage. Things that were not understood by the previous Italian translator for me were really easy. I do think that a translator in a way has to live the life of the author they're translating.

**JK**: At the moment you're here in Ireland as a Visiting Fellow for Marsh's Library. Do you find when you're living in an Anglophone world that you translate differently? Does it affect the way you think or do you think you have the same working practices here as you have in Italy?

**ET**: Ah it's difficult because at the moment I'm just doing *Finnegans Wake* so it's a different kind of book. I finished translating James Stephens's *The Insurrection in Dublin* in September and it's a book that's almost forgotten. There aren't too many editions of it around, but it's a great book. It's a diary of the Easter Rising by a man who was there.

**JK**: And also Stephens was very important to Joyce.

**ET**: Yes very important. So with a book like that I would say yes, living in a foreign context would affect the way you translate. But with *Finnegans Wake* no, it's different, because you're really spending a lot of time trying to study the book, reading the annotations and the criticism, writing emails to people who might give you an explanation for this or that. But I must say that being at Marsh's Library has been very helpful because I discovered a lot of things that Joyce might have known just by looking at books that were there. Without even reading them, I can still make the connections and correspondences. There are so many that I've dug out in

the past three weeks.

**JK**: You've mentioned Stephens and obviously Joyce. The other writer who I thought would probably pose quite a major challenge for a translator in terms of his use of the Dublin idiom would be Brendan Behan. Did you translate Behan before Joyce?

**ET**: Yes Behan's *Confessions of an Irish Rebel* was the first book I ever did.

**JK**: And how did you find that to start off with?

**ET**: Again, I don't know if this works in an English-speaking context but in Italy there are two types of translator. There are those who write out the proposals and say "Ok, I want to translate this book – do you want to publish it?" And then there are the translators who just *get* the proposals from the publishers. I was the first type, so I proposed Behan to them because I had done my BA thesis on Brendan Behan's oral books, so I was very interested in him. And I must say that to do Brendan Behan was more of a political choice because the book that I translated was totally underestimated – it was a taped book, the man was about to die, he was an alcoholic and so on, but he still managed to send out a few important political messages in the book. So when I did that, I didn't even think of myself as a translator. I just wanted to do Behan and that was that. I wanted to make this book available to Italian audiences and it did very well. I was very lucky, though obviously the success wasn't because of me, it was because of Behan. But at the same time this opened a lot of doors because there were not too many Italian translators who were acquainted with Irish literature. It's a problem not just in Italy but in a lot of countries – Irish literature is not translated by people who know the Irish tradition, but often just by normal translators or, even worse, by English literature scholars. And this is a problem with a writer like, say, Flann O'Brien – when a book like *An Béal Bocht* was translated into English the English translation is problematic, and a lot of translations into other languages are done from *The Poor Mouth* and not directly from the Irish-language source text, so you can imagine the way this creates a lot of cultural misunderstandings. I'm not talking about knowing the language, but understanding the cultural connotations of things.

**JK**: The other thing that occurs to me with Behan and certainly with *Ulysses*, maybe to a lesser extent with *Finnegans Wake*, is the music of the language – the

cadences and the speech rhythms. When you're doing that into Italian, do you have to recreate a new speech rhythm for it in Italian rather than trying to emulate the Irish one?

**ET**: There are two main ways to do it. There's the way translators normally translate *Finnegans Wake*, which is trying to reproduce as much as they can as faithfully as possible. I always find the idea of faithfulness very suspicious, especially with open texts. Faithfulness works in social relationships, but with a book? What does it mean to be faithful to a book?

With *Finnegans Wake* what happened was that Joyce himself had translated some bits from the *Anna Livia* chapter into Italian. He was working with an Italian friend of his and explaining to him everything that was in the book and then they were negotiating the translation. I'm pretty sure that Joyce would accept a lot of the suggestions coming from the Italian guy because the finished version reads totally Italian – totally Italian – not like this compound of different languages that you get in the English version. So when Joyce decided that this was to be the version of the main chapter of his book in Italian, he went for the music and he went for readability first and foremost. I'm not saying that Joyce's Italian version is *understandable*, I'm saying that it's *readable* – it sounds Italian. Very much like *Finnegans Wake* when it is read aloud by someone. If you read it on the page, it looks impossible, but when somebody reads it aloud, it sounds like English. So basically what we're trying to do is to go the way Joyce went – to try to transpose everything that we get into a readable Italian experience. And so far the readers of the eight pages that we've done in the past three months [*laughter*] have said that it reads ok.

**JK**: You mentioned one thing there about the way Joyce uses many other languages in *Finnegans Wake* – how do you deal with these other languages, and how do you deal with Italian when you come across it in the English version?

**ET**: It's a big problem. And it was also a big problem with *Ulysses* because there's also a lot of Italian in that too. Sometimes it's really outspoken – you see whole sentences written in Italian. Sometimes it's just cryptic – things that an Italian would understand on the spot, but an English person wouldn't get. For example, in the 'Circe' chapter of *Ulysses* there's a reference to a society called 'Friends of the Emerald Isle'. And the acronym for it is FOTEI. Now this, in Italian, means 'I fucked'. [*laughter*] So if an Italian person reads this, they'll know that Joyce was very familiar with Trieste dialect. Joyce was playing on many levels. With an example

like this, I kept the acronym FOTEI, but I changed the actual words to make them mean something similar to the original meaning, but what was most important to me was the final effect. But it's certainly problematic because when you do these things the English reader would be defamiliarised with the context; the Italian reader would understand it on the spot. But on the other hand you compensate on many other occasions where you have weird languages. You know Umberto Eco said that to translate is to say *almost* the same thing. I don't even agree with that – it's not even to say *almost* the same thing. It's actually to say a *different* thing.

When Stephen Joyce – the guy who owns the Joyce estate – finally agreed to the second French edition of *Ulysses*, after getting a lot of money from the team of translators who were doing it, he told them "Ok, you can do it, but do not change a single word of the book". [*laughter*] It might sound stupid, but it's an assumption that a lot of readers of books in translation make. When we read, say, Dostoyevsky in English or Italian because we don't know Russian, we naturally assume that the translation is the same thing as the original, whereas it is not. When a book is translated it becomes something else, to the extent that Borges would say that *his* books were not faithful to their translations.

**JK**: Do you ever think a translation can beat the original?

**ET**: I think so, yeah. In literary translation it's kind of difficult unless you have a really bad writer – though there are a lot of bad writers around. But when we talk about translation in general, then yes. Especially when we think about the translations of political speeches – sometimes they read much better in translation than in the original. I don't know whether you as a translator are allowed to improve a text. But what I know is that publishers and editors want translators to create a better text, especially with commercial literature like chick lit or fantasy. Italian publishers and editors don't give a damn about the original – they want a readable text, one that reads *better* than the original.

**JK**: And of course when a famous writer translates a text, they often translate it into their own idiom. If you look at Seamus Heaney's translations, a lot of them read exactly like Heaney's own poetry in English.

You've translated many other writers aside from Joyce – Muriel Spark, Nathaniel Hawthorne, and I notice you've done the English experimental writer B.S. Johnson – an unusual choice. I was wondering whether you chose him yourself or whether it was an assignment you were given by a publisher?

**ET**: Johnson was a writer who probably committed suicide in 1972 and Beckett told the world that Johnson was his heir. But for some reason his books never sold and when he died he was just forgotten. And then about ten years ago Jonathan Coe wrote his biography *Like a Fiery Elephant* and now we have a few editions of his books. I always wanted to know about him but I was unable to get his books when I was here in Dublin. Copies of *The Unfortunates* were very rare.

So in Italy what happens is that a lot of translators – especially those who do ten books per year – reject difficult stuff because it takes more time, it's more challenging and so on. If translation is the way you make your living, then you do have to make these choices. The result is that there's often nobody to translate the more difficult books – so the publishers call me! [*laughter*] And this happened with Johnson, but also with a great book by a Canadian-Filipino writer called Miguel Syjuco, who was the winner of the Man Asian Literary Prize in 2008 for a beautiful book called *Ilustrado*. Nobody wanted to do it, so they called me. But it's also a commercial thing because when you ask a university professor to translate a book you know that they already have their salary, so they can work in tranquillity. Whereas a professional translator who needs to do ten novels a year to make ends meet will have to go for the easy stuff.

**JK**: As you were doing *Ulysses* you were doing these other books at the same time, and as you'll be doing *Finnegans Wake* you'll be doing other books too. Do you ever find the different books overlap in your mind? Or can you keep them completely separate?

**ET**: You don't keep them separate. It's like if you drink a pint and then a glass of whiskey! At the moment I'm doing *Finnegans Wake* for about five hours in the morning. Then I play with my daughter and then in the evening I'll spend a couple of hours on *The Spoon River Anthology*, which is really easy and helps me to go to sleep. So yeah, you keep these things separate, but they do eventually overlap in your mind. But I like to do something difficult and something easy at the same time.

**JK**: You've done two poets – Simon Armitage and Michael D. Higgins. How do you find translating poetry in comparison with prose?

**ET**: It's 'more impossible'! I think translating poetry is more difficult, partly because of stylistic and semantic considerations, but mainly because you are dealing with the poet's inner self, so you've got to be very careful about what you do. Also, I

don't know about here but in Italy poetry is published in parallel texts – source language on one side and Italian on the other. So this puts a bit of extra pressure on you because you want to make the poem read well and sound musical on its own, but you also have the source text there watching you all the time. This might sound banal from a literary point of view, but prose is obviously less condensed – with poetry you have very few words, very few lines, and you need to work to distil the feelings that you've discovered in the original.

**JK**: When you translated Michael D. Higgins, was he already President?

**ET**: Oh yes, the book only came out last week, and it was foreworded by one of Italy's foremost philosophers, Giulio Giorello, a man who decades ago introduced Italy to [John] Mitchel's *Jail Journal*. The idea was around for a while, but I had no way of getting in contact with him. So one day I was in Tuscany having a beer with Declan Kiberd, and I mentioned to him "You know this guy who's become President? I like his poetry, especially the political stuff. He's got things to say. Why don't we translate him?" So he called Michael D., but he just got an answering machine because Higgins was away in Galicia and wasn't due back till the next day. So Kiberd gave me his number and told me to call him the next morning. And I felt quite awkward – I can't call the President of Ireland! But I did and he was very nice and very happy that we were translating him and very helpful too.

**JK**: So you have a hotline to the President! Did the fact that he was President cause you any extra stress when you were translating him?

**ET**: Not really because he's very down to earth. When I went to Áras an Uachtaráin, he phoned for a taxi himself, so he's very approachable.

**JK**: Throughout all the time that you're doing your translation, you're also teaching in the university in Perugia.

**ET**: Yes, I mainly teach Irish literature. I do two courses – one on Joyce and the other on Irish poetry. Then I do a third course on translation theory too. For a year I even took over somebody's course on Business English – I find it very poetic, actually!
**JK**: And when you teach translation, do you actually have students doing translations themselves?

**ET**: The first thing I say in my translation classes is "Give up! Don't translate!"

Because it's a really badly paid job and it takes up a lot of your time and a lot of your energy. So the few that stay after that tend to be very good and very dedicated. So I get them to all translate the same text and then we compare their translations to the source text and, if a translation of this original has already been published, then we can compare their translations with that published translation too. The interesting thing is that even really easy texts can be translated so differently by different people.

**JK**: And this is all into Italian.

**ET**: Yes, I'd never be able to teach translation into English.

**JK**: I was just wondering because your university is one for foreigners?

**ET**: Yes it's called the 'University for Foreigners', but the name is slightly misleading because while part of it is devoted to teaching Italian language and culture to foreign students, the rest is just Italian degrees. So our students would either be Italian nationals, or very fluent in Italian.

**JK**: Aside from Joyce, are there any other writers whom you'd really like to translate?

**ET**: I'm very unhappy with the Italian translation of Blake, so I'd love to do a bit of that – not only because I love the man, but also because I don't like the translations. There's no single complete edition of Blake by one translator available in Italian. So to produce something like that before I die would be my dream.

**JK**: Sounds like a wonderful project. And any other Irish writers that would appeal to you?

**ET**: A lot! One who really appeals to me, but is becoming something of a forgotten writer, would be Benedict Kiely.

**JK**: We're sitting in his room! This room was named the Kiely Room a couple of years ago to commemorate him.

**ET**: Ah really? I didn't know. But anyway, I don't think he's received the attention he deserves and I'd like to translate his short stories.

**JK**: Are there any questions from the audience?

Audience member: I wonder could you say something about the process of collaboration between yourself and Fabio Pedone on *Finnegans Wake* – how does it work?

**ET**: We fight! [*laughter*] No, but really we only started in September so it's still early days. We work on the same passages, but at a distance. And then we comment on each other's translations and we exchange the files and comment on each other's comments. And then we meet in a pub and drink a lot and try to hammer out a final translation. So far it's been working because we've got two different approaches. I would be more into Irish culture, Fabio would be more into Italian culture. But we work in a way that's similar to the way Joyce worked with his Italian friend. And so far it's been ok.

**JK**: I think that a working method like that really brings home to you what a difference technology makes. Collaborators working 30 or 40 years ago had to just write letters to each other or phone each other constantly.

**ET**: It's true, though translation has always been collaborative. Historically, Bible translations were done by many people. The King James translation of the Bible was done by eight monasteries and in each of them there were seven monks and one would be the co-ordinator. And then the eight co-ordinators would meet and decide what the translation should be, so translation has always been an attempt to communicate. Now in our late capitalist era we see it as a narcissistic affair, but translation was born out of the need to reach "others that we know not of", to quote Hamlet. And to collaborate is actually the best thing – translation is a form of Communism! [*laughter*]

Audience member: You mentioned that bilingual texts place translators under additional pressure – why is this? Is it because they have to maintain the same look?
**ET**: In a way it's because publishers require your translation to be maybe not exactly the same length as the original, but usually not much longer. But also because with poetry, for example when Shakespeare's blank verse was translated into prose in Italian, it really added a lot of text and it couldn't be used for the theatre. Poetry is like this – it's a condensation, it works with economy. You can't really do what you want, you have to respect a kind of balance. As a translator, I'm not a poet. A lot of poetry is translated by poets and they feel that they can do whatever they want

with the original and I don't agree with this. I don't agree that a translator can just replace the original. The translator lends his or her voice to the original author, but we don't have to replace the author. So we have to be very humble with the original text, but I know that a lot of poets wouldn't agree with this. As I was saying, Blake had been translated many times into Italian and the iambic pentameter of Blake was always disrupted by his Italian translators, who translated him very liberally.

**JK**: Is it possible to keep things in iambic pentameter when you translate into Italian?

**ET**: You can't really, but at least visually there has to be some kind of relation between the original and the translation, at least for me. And this is particularly true if you're producing a parallel text because then what's important is actually your text, not the translation. Your translation has to understand the original, but translation is ancillary – it's there to help.

Audience member: Has translating Joyce given you an added appreciation of him as a writer? And also, how do you deal with the humour in a book like *Finnegans Wake*?

**ET**: This will take a month to answer! [*laughter*] On the first part, yes I'm a reader of Joyce. After translating *Ulysses*, I re-read the book three or four times over about two years because I really grew to like him more and more. And I know that this might sound strange because there are a lot of people who don't like *Ulysses* and I'm totally OK with that. I don't like Béla Bartok, but I like Stravinsky; you might like Beethoven, but you hate Bach. I do like Joyce – the way he manages to make you open your eyes and understand things that wouldn't be easy to understand otherwise. I'll give you an example: you remember in the sixth episode of *Ulysses* we have Bloom who lost his child when he was eleven days old. And he's thinking about the funeral and about how there's a tradition in Ireland that when a mother and child both died in childbirth, they would bury both mother and child in the same coffin. The actual reason for that was probably that poor people couldn't afford two coffins, but the way Bloom explains it is that the mother wants to protect her child in the grave. And this is interesting because Joyce makes you realise that, while he might be inventing a story, he's opening your eyes. And translating Joyce means working with the text in a way that makes you like it more and more.

The humour? Well that's difficult because Irish humour is very difficult to reproduce and it's very different from Italian humour. So, at the end of the day,

what you want to do is to give the general impression that the book is humorous. So you crack a few jokes here and there – hopefully in the same places as Joyce cracks his jokes. But this is probably the most difficult thing to do, because Irish humour is not like English humour – English humour is easy in comparison.

**JK**: One of the things that really comes out when you describe it is that you really love Joyce – you start from a love of the literature. Recently I had to translate and author whom I didn't really like, whom I couldn't relate to. Do you think you could translate an author whom you didn't like?

**ET**: I did once, when I translated Muriel Spark. I'm not fond of her at all. And unfortunately she died soon afterwards so maybe she didn't like me either! [*laughter*] But I accepted the job, I don't know why – I must have needed the money – and it's not a great translation. It was very well reviewed and loved by people, but there was also massive editorial work to be done on it. The editor really re-worked it because I wasn't able to translate some of the things that I didn't like. But in a way this is an advantage for somebody who picks certain books. I don't have to translate Muriel Spark any more not only because she's dead but also because I turn down certain offers that I don't like now. But I'm the exception because 99% of translators at least in Italy *do* have to accept almost everything. Even if they hate the writer or hate the book they have to accept the job because they have to make a living out of it.

<u>Audience member</u>: With a writer like Joyce, you must have to really study the book more than most people would study it to understand it. Do you end up feeling that you have found the one way to put it best in Italian as a translation or do you more often feel that there are any number of ways that could be the correct interpretation and you don't know which one would be the right one to have chosen.

**ET**: It's an interesting question. I think that in many instances with Joyce there is no one single interpretation that is valid. What Joyce does all the time is to play with ambiguity. He is a master of ambiguity – he may say one thing but at the same time this thing may mean many other possible things. And this is especially true in the *Wake* – with the first line, you could write ten books on it. It's true in *Ulysses* too. Sometimes in interior monologues where there's no punctuation, you can read the same sentence in many different ways. But you've got to make a decision at some stage and this is why translation can never be perfect, can never be complete. Translation is always an attempt to reproduce something, but it can never recreate the definitive text. My metaphor for translation is that it works like a prism: light

comes to a prism and it gets refracted into many other different lights, and those are the translations. So in order to appreciate a text from reading it in translation, you should read a lot of translations of it. But I'm also aware that in many countries you don't have many translations of the same text. It Italy we have – in 2012 we had five translations of *The Great Gatsby*. When I did my *Scarlet Letter* a few months ago, this was probably the fifteenth translation of the book, of which probably about five translations are available on the market. But in many other countries, especially Nordic countries, the idea of translating a book amounts to reproducing the actual text as it is.

I can remember a funny encounter once, when I was in Brussels as a member of a board of assessors of literary projects along with translators from many other countries. The first day we introduced ourselves and said what we do and who we are and I said that I had translated *Ulysses*. And this girl from Norway, I think, said "So you've translated *Ulysses*? How come it's taken until 2012 for an Italian translation to appear?" And I said, very humbly, "Well, it was already translated back in 1960." And then she said, "So there was no need for another translation! Why did you do it?" And I said "No, there's always a need for many different translations." "But was the other one bad?" "No, it was actually good!" "So you really wasted your time". This made me sad. Was she right? She assumed that the book had to only have one translation, which is a very romantic thing, a very idealistic thing. But nowadays a good book *deserves* many different translations, because no one translation can reproduce the whole of it. So I was very disappointed by this because I wasn't able to answer her. But later I thought it out and I said "There are many ways to love a book, in the same way that there are many ways to love a man or woman. No book deserves only one lover – it deserves as many lovers as possible, just as men and women deserve as many lovers as possible." [*laughter*] There were lots of things I could have said, but yes a good book deserves many different translations because a translation is not going to replace the original. A lot of other translators think they're on a mission from God to translate a book definitively, but of course they can't.

**JK**: I was thinking of this yesterday when the IMPAC shortlist was announced and one of the books on it was Pedro Lenz's *Naw Much of a Talker*, in which Lenz's Swiss German is translated by the Irish-born translator Donal McLaughlin into Glaswegian English – wouldn't it be lovely if 'Glaswegian' translations were to become a new standard! But, as you say, there can never be one definitive version.

Do we have any more questions?

Audience member: You raised the question of why Irish students don't study Joyce in school. I recall that a few years ago *A Portrait of the Artist…* was on the school curriculum as an optional text, but very few students chose to study it, which I thought was a great pity as it's the ideal coming-of-age book. I suspect it's because Joyce frightens people.

**ET**: Yes, I think you're right. That's why critics have to do what people like [Declan] Kiberd is doing here in Ireland – writing books like *Ulysses and Us*. If you read that book, you understand that *Ulysses* is a readable text, and this is not because Kiberd makes it easy, but because his book challenges past privatistic readings of Joyce's masterpiece. You've got to understand that a lot of Joyce critics in the twentieth century, particularly in America, were post-modernist and post-structuralist critics and they used Joyce for career advancement. To do Joyce in an English department would secure you tenure, and this went on for many years. It's only recently that Irish readings of Joyce have become available, so this was another colonization of Irish culture, though from America rather than England.

Audience member: I've lived here in Ireland for twenty years and when I came here first I thought that most people would have read Joyce. I was surprised when I discovered they hadn't and I'm still surprised that so few people read him. But I find that Joyce has become this kind of product – he's been commercialised. With translations, at least there is a new life being put into Joyce and in a bizarre kind of way, people abroad may enjoy his literature more than they do here. As to Behan, so little has been done to commemorate the fiftieth anniversary of his death this year, so I'm glad to hear that *Confessions of an Irish Rebel* worked in Italy, and maybe there'll be a few more translations?

**ET**: Oh yes, we have a few more translations. There was a big international conference in Rome a month ago organized by John McCourt and Barry McCrea – one of the few big Behan conferences this year. John Brannigan, the major Irish Behan scholar, came, as well as Janet Behan, who wrote *Brendan at the Chelsea*, which had a really good run in New York. But it is a pity that not more has happened in Ireland. With Behan the problem was also political, especially in his last books – he's attacking DeValera and the church all the time, and now the archival research has shown that the British were after Behan in the 1950s not because he was a Republican, but because he was giving money to the British Communists. So there were a lot of political issues there that prevented the Irish establishment from actually appreciating Behan – and also obviously the fact that

he was an alcoholic and didn't take the time to correct his proofs and so on. But what I was saying about Joyce – about how he makes you open your eyes – I think that this applies to Behan too. For example, he was asked once "Why do you like Beckett? Your theatre is completely the opposite of Beckett's – it's so much easier to understand." And he responded "I don't understand Beckett's plays. But I don't understand why I like swimming in the ocean either – I just like it!" And it's true – I like Beckett too, but I don't know why. [*laughter*]

<u>Audience member</u>: You mentioned the IMPAC prize and 30% of the novels on the list this year are novels in translation and, as you probably know, if it's a translated novel that wins then 25% of the prize goes to the translator. I remember telling some Italian translators about this some years ago and they were astonished because apparently up until relatively recently the translator's name didn't even appear on the book. So I'm wondering whether the profile of the literary translator in Italy is improving, or is it still a battle for recognition?

**ET**: It's still a battle for recognition, but like I said when you work in the translation market, you work under market conditions. Publishers are not intellectuals – most of the time it's like they could be selling meat, but they happen to be selling books. So it's very difficult to be recognised as a translator. But at the same time publishers do give recognition to *famous* translators. About 90% of the offers I turn down are then assigned to somebody else, who gets half the time and half the money to do it, and then half the recognition for it. This is the way capitalism works – it's not just the translation market. My translation of *Ulysses* was published by possibly the most commercial publisher in the country and 99% of the stuff they do is pure garbage. But then they do one prestigious project – like they did a very good edition of *Zibaldone* by [Giacomo] Leopardi and they did my edition of *Ulysses* and they use these to build their reputation on. This is the way capitalism works unfortunately. So we have a trade union in Italy and I'm a member, though we still don't have too many people, but the problem is that somebody in my position is able to negotiate because if I don't do a book, I still have a job. But with someone else a publisher can blacklist them for not accepting a project or just not call them again and this is really a problem.

**JK**: Thank you!

# In Memoriam

# Peter Jankowsky: A Man of Many Talents

## Hans-Christian Oeser

Peter Jankowsky, member of our Association, who died 17 September 2014 at the age of seventy-five, was a true gentleman – gentle and mannerly. Born 9 May 1939 in Berlin, he ought to have been the possessor of what is commonly known as the 'Berlin gob', but instead he was soft-spoken and chose his words with care, his mien and demeanour tinged with a trace of *melencolia*. Might the source of that melancholy have been the loss of both his father and stepfather during the war? Might it have been his own experience of air raids and hunger? Might it have been an acute awareness of the horror of Jewish suffering and the extent of German guilt?

As his multifarious activities and the diversity of his work testify, Peter Jankowsky – always thoughtful and at times reclusive – was a man not of modest determination but of determined modesty. He did not try, and did not need, to impress anyone, least of all himself, and seemed to have carried around with him a deeply ingrained knowledge that whatever we do is done in vain, leaving no room for personal vanity.

How he, who for more than three decades taught German classes day in, day out at the Goethe Institut Dublin, found the time and the leisure to engage in so many different fields remains a deep riddle. His students – at the end of his long career they must number in their thousands – will certainly have greatly benefited from the fact that he was so much more than a mere language teacher explaining the difference between, say, dative and accusative. *He* was a giver, not an accuser. His vast knowledge of history, literature, music and the arts will have turned the most routine lesson into a feast of culture.

An actor by training, a teacher by profession, a performer by temperament, a broadcaster by invitation, a voice-over artist by inclination and a photographer by passion, he excelled in all those areas. Unforgotten are his recital evenings dedicated to the works of favourite writers such as Johann Wolfgang von Goethe, Franz Kafka or Heinrich Heine, literary one-man shows that brought to an Irish audience the riches of a foreign culture, his last and final one – only a couple of months before his own demise – being about the trial and death of Socrates, the seducer of youth. Unforgotten are his contributions to RTÉ's popular radio series *Sunday Miscellany*, in which he paid great attention to the small things in life, those that trigger a memory, those that anchor a person's sense of identity. Unforgotten are his lead role

as Nazi spy Dr Hermann Goertz in RTÉ's TVdrama series *Caught in a Free State*, his part as a German photographer in four episodes of *Glenroe,* and his cameo role as mad King Ludwig of Bavaria in *Her Name Was Lola* – acting engagements which resurrected the thespian in him, albeit speaking in a foreign tongue.

His love for art and literature, especially poetry, was overwhelming, surpassed only by his love of nature. Whenever he was in need of refuge from urban or indeed suburban life, he retreated to Clare Island, Co. Mayo, his most beloved spot in the whole of Ireland, where he had settled in 1971. If Dublin had become a home from home for him, then Clare Island, whose very essence he captured in magnificent black-and-white images, clearly became a home from home from home. Pieces of wood or bogwood found on the island decorated his house in Stillorgan – a miniature countryside deposited within his own four walls.

Where does this leave Peter Jankowsky, the literary translator? His œuvre as a translator is comparatively small and more or less confined to poetry. There are only two full-length books to his credit: *65 Poems* (1985) by that most fiercely difficult of German-language poets, Romanian-Jewish Paul Celan hailing from Cernăuți in Northern Bukovina, and *Easter Snow* (1993), 39 poems by his close friend, the Irish poet and novelist Brian Lynch.

One reason for this almost meagre output might be that Peter Jankowsky did not accept commissions but, in order to embark upon a translation, had to be passionately in love with a text; another reason may be that with his customary quiet dedication he laboured on each of his translations for a fairly lengthy period until he felt that he had done justice to the tone and texture of the poem and had brought forth a new entity imbued with a new breath of life. Since in both instances he collaborated with Brian Lynch, it is difficult to ascertain his share in the final shape of a text or the guiding principles underlying his approach. Suffice it to say that, unassuming and unpretentious though he was, everything he wrote was permeated with the flavour of his personality. The word on the page corresponds precisely to the distinctive timbre of his voice.

Brian Lynch, who worked with Peter Jankowsky for two years on the Celan project, attests to his exactitude as well as his feeling for the poetic: "Peter was absolutely resistant to any kind of unfaithfulness to the text, but what made our collaboration so rewarding was his recognition that literal translations weren't enough; we would have to attempt to produce English poetry, an echo of Celan's German voice." And he adds: "In doing this it was an enormous help that, as his memoir *Myself Passing By* shows, he had taught himself to write in a remarkably clean and lucid English prose style." And indeed, that memoir reveals not only a painterly eye for detail but also a superb command of literary English. As is the

case with so many immigrants, and an immigrant he was, it was the arrival in a foreign land and the exposure to a foreign tongue that released within him hitherto hidden creative energies both as a writer and a translator, and it is indicative of Peter Jankowsky's versatility and breadth of skill that he wrote in both languages and translated in both directions.

His and Brian Lynch's versions of Paul Celan demonstrate that very sense of accuracy which informed all of his endeavours as a translator. For instance, whereas an earlier rendition had "gravel" for "Geröll" and "floods" for "Flüsse" and whereas it suppressed the concept of "Heimat", so crucial for Celan's pained sense of expatriation, the German-Irish dyad restores the exact wording of the original:

MUSCHELHAUFEN: mit
der Geröllkeule fuhr ich dazwischen,
den Flüssen folgend in die ab-
schmelzende Eis-
heimat,
zu ihm, dem [...]
Feuerstein [...]
*(Paul Celan)*

HEAP OF SEA-SHELLS: I
intervened with the gravel-club,
following the floods to the final
iceland
melting
towards it, towards the
firestone [...]
*(tr. Katharine Washburn / Margret Guillemin)*

MUSSELSHELL-MIDDEN: with
the stone-club I burst into it,
following the rivers up to the
melting ice-
homeland,
towards the fireflint [...]
*(tr. Brian Lynch / Peter Jankowsky)*

I was very glad to be able to assist Peter Jankowsky in finding a German outlet for his ambitious enterprise *Easter Snow*, an artistic dialogue between poetry and photography. Thus I could write in a review published in *Translation Ireland* under the heading "The Abstract Beauty of Clare Island":

> The team that presented us with an 'Hiberno-English' Paul Celan have again combined their efforts in a most unusual manifestation of literary co-operation: *Easter Snow.* This is a unique collection, a book of many dualities: involved in its making are two authors, two art forms, two publishers, two languages and two countries. Peter Jankowsky, as creator of the photographic imagery which served as a source of inspiration for Brian Lynch, is also the re-creator of the latter's poetry – a circular process of mutual interpretation and transposition which has resulted in a veritable *Gesamtkunstwerk.* Rarely has a translator been elevated to the role of both initiator and perfecter, proving himself in all respects to be his author's equal. This kind of fruitful collaboration is testimony to an intimate spiritual bond between the two men, which allows the poet to pervade persuasively the imaginary space opened up for him and the figure of the photographer/translator to be featured in the poems themselves. [...] If the translator at times seems to stray some distance away from the letter of the original, it is only in order to get closer to it in spirit and in mood and because no contemporary German can deny the legacy of literary expressionism. Hence the often colloquial tone of the originals tends to be raised in register [...].

This is a confirmation of what Brian Lynch says about the translation being an 'echo' of the original. Peter Jankowsky, as a literary translator, succeeded admirably in producing many such 'echoes' or 'reverberations', as Walter Benjamin called them. I am sure that he would have found many more worthwhile objects to try his hands on, had not Death uprooted him from Clare Island, from the island of Ireland and from this earth.

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## Michael Smith (1942-2014): An Appreciation

In December 2013 for the ITIA Christmas party I conducted a public interview with the Irish poet and translator Michael Smith at the Irish Writers' Centre. Little did we know at the time that that was to be Michael's last Christmas as he was to lose his battle with cancer in November 2014.

As well as making a significant contribution to Irish literature as a poet and editor, Michael Smith was one of the most important Irish translators of poetry of his time. His friendship with Trevor Joyce that lasted from their first meeting in 1966 to Michael's death is one of the most important collaborations in recent Irish poetry, resulting not just in the setting up of New Writers' Press and the journal *The Lace Curtain*, but also in a symbiosis that was of huge importance to the work of both writers.[1] They founded the Press in summer 1967 initially to publish their own work (the first collections were by Joyce, Paul Durcan and Brian Lynch), and later branching out to other poetries in an attempt to combat the parochialism of the Irish scene and the expectations of many English publishers that Irish poetry was "a provincial literature, unambitious in its concerns, formally conservative and rural in its outlook" (Joyce 2004: 16). As such, it was an enterprise to which translation was to be central. As Smith wrote later

> New Writers' Press was outward-looking in its aims and ambition, often looking beyond the Irish and British poetry worlds in search of what was exciting ANYWHERE. Speaking for myself, I focussed mainly on the Spanish-speaking world, while Trevor Joyce looked broader afield to such worlds as that of ancient China, and Brian Coffey kept us in touch with French poetry.
>
> Smith, 2004.

Irish critic Declan Kiberd has written of New Writers' Press "it has honoured the conviction of Michael Smith that poetry is no mere ornament of the comfortable world but rather a radical and challenging force which must become an element of our everyday vision of life" (Kiberd 2004). The first translation published by NWP was Anthony Kerrigan's translation of Borges's *Selected Poems*, the first collection in English published anywhere completely given over to Borges's poetry. This dedication to translation was to become a characteristic of NWP's policy: the press published Michael Hartnett's interpretations of *The Hag of Beare* and of the

[1] For a fuller account of Joyce's relationship with Smith and the genesis of New Writers' Press, see Joyce 2004 and 2016. Also Smith 2004 and 2016.

sixth century Chinese *Tao*, Pearse Hutchinson's translation of Galaicoportuguese love poems, Trevor Joyce's working of the *Poems of Sweeny Peregrine*, Brian Coffey's translations of Mallarmé, as well as Smith's own translations of César Vallejo, Francisco de Quevedo, Antonio Machado, Garcilaso de la Vega, San Juan de la Cruz, and two collections of love poems from the Irish and Greek. Among the NWP's most significant achievements was the reintroduction into the Irish canon of neglected poets of the 1930s, particularly Thomas MacGreevy and Brian Coffey (see Joyce 1995).

For 33 years Smith taught Latin and Spanish in St. Paul's College in Raheny and was popular with his students – one of his more famous past pupils was Declan Kiberd, who remembered him as "an audacious Latin teacher, who treated every text as written from felt experience and not just as a basis for learning language. His mischievous streak led him to teach Catullus as enthusiastically as Horace. The boys in his class loved him." Another former student in Raheny, writer and editor Neil Belton, commented on the love of poetry that Smith managed to communicate: "You felt that you were being exposed to poetry as an extremely serious art and that the stakes were high, as they were for Eliot, Joyce and Beckett; any work that was less willing to confront the existential and linguistic limits of writing and the human seemed almost trivial" (*Irish Times*, 2014).

Nevertheless, he remained active in artistic circles: he spent a year as writer-in-residence in UCD, served on the Arts Council from 1984 to 1989, and was a member of Aosdána. In 2001 he was awarded the prestigious European Academy Medal for his work in translation. He was a reviewer and features writer for the *Irish Times* for many years and edited several issues of *Poetry Ireland Review*. And, as the bibliography below shows, he continued to be hugely prolific as both a writer and translator up to his death (and several more posthumous volumes are planned from Shearsman in the near future). Of Smith's own poetry Peter Sirr has written that

> [it] is spare, avoiding any kind of formal or rhetorical flourish; it's a bare-bones aesthetic and it suits the cool regard of these poems. [...] [The poems which focus on Dublin] count the cost of poverty, failure, oppression, registering the human imprint on the city, and are full of sympathy and a kind of buried anger at the treatment meted out to the slum children, beggars, messenger boys or street singers his eye fall on:
>
> The past comes with a thousand voices
> and the bricks and walls hold spectral faces."

In an introduction to a special edition of the *Irish University Review* devoted to Irish experimental poetry and dedicated to Smith, guest editor David Lloyd writes:

> From the foundation of the New Writers' Press in 1967 and the journal *The Lace Curtain* in 1969 to the monumental translations of the Peruvian modernist César Vallejo and his own late volume *Prayers for the Dead* (2014), Mike never wavered in his commitment to continuing that modernist and innovative dimension of Irish writing which drew its resources from a wide-ranging and inquisitive engagement with international currents that have always, if not always prominently, coursed through Irish writing […] Such a passionate catholicity of taste kept alive a sense also of alternative modernities, those not forged in the cosmopolitan centres, but in what Vallejo termed the 'semicolonial', in peripheries that could be those of Latin America or Spain or Greece as they could be of the Liberties of Dublin that Mike so loved.

Irene, his wife and New Writers' Press co-founder, died in 2016. Michael and Irene are survived by their three daughters and several grandchildren.

**John Kearns**

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## Words for Michael Smith

**Carol Maier**

Michael Smith and I met in July 2009, in Dublin, at an international conference focused on the legacy and aftermath of the Spanish Civil War (1936-39) and the Republican defeat. We read one evening in the same event of poetry, prose, and music; we had a long conversation or two; and he kindly gave me several of his books. Later we exchanged a few messages but had not been in contact for some time when I happened to read John Kearns's tribute to Michael in the *ITIA Bulletin*. Michael, his reading, and our conversations had made a strong impression on me, as had meeting his wife Irene. Once home, I read his translations and poetry with admiration, intrigued and moved by his apparent ability to experience the translation of others' writing and the writing of his own as integrated, perhaps inseparable activities or even a single activity. Surprised and saddened by the news of Michael's death, I wanted to reestablish contact. Thanks to the DVD sent by the conference organizers at Trinity College, I was able to do that.

Michael read five poems, three by Charles Donnelly and two from his translations of work by Spanish poet Miguel Hernández. Listening again to him read, I could not but note that both his selection of poems and his reading of them exemplified well Michael's work as a translator. His introductory explanations were brief, his voice measured and intense as he spoke the words, looking frequently at the audience. That the two poets were from different countries or that two of the poems had been translated (by Michael himself) were details left unstressed in the first instance, unmentioned in the second. His gesture was one of inclusion not delimitation, just as the Irish and Spanish poet-soldiers had fought and died for the same cause, the poet-translator made no mention of the challenges inherent in translation: the same gesture that could be said to define his work as a whole. Slipping into the words of one poet after another, as if to inhabit effortlessly whatever is individual style – a feat that few translators accomplish – he seldom made reference to his own participation. The quintessential collaborator, his introductions to the books he translated, when the books included introduction (Hernández's *Prison Poems*, for example) were incisive, informative and eloquent; his thanks to fellow poets and translators numerous; the few comments about his work as a translator concise. It would be an error, however, to think of Michael as self-effacing. Rather, I would describe him as a translator who experienced both

translation and writing as collective, communal efforts in which the presence of one individual makes itself felt as part of gesture grander than one's own. One reads poems such as "On Reading San Juan de la Cruz," or "Antonio Machado in Segovia," or "Dwelling," or the many poems that bear no specific allusion to the work of other poets, and understands that the bells and birds in "And Don Luis Spoke of Transcendence" sound "in time/ and out of time," "nowhere beyond somewhere."

## Michael Smith: A Select Bibliography

Michael Smith was a garrulously prolific writer and translator and this bibliography makes no attempt to list all the articles and reviews he wrote over the years, nor the future publications of his work planned by Shearsman, nor indeed the articles and reviews written about Smith and his oeuvre. A comprehensive bibliography of Smith's publications – similar to a comprehensive study of his work – has yet to appear. I am grateful to Trevor Joyce for his assistance in compiling this.

**John Kearns**

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### Translations

1970 César Vallejo – *Un Hombre Pasa*. Dublin: New Writers' Press.
1974 Antonio Machado – *Del Camino*. Dublin: Gallery.
1976 Antonio Machado – *Early Poems*. Dublin: New Writers' Press.
1986 Miguel Hernández – *Unceasing Lightning*. Dublin: Dedalus.

1986 Francisco de Quevedo – *Eight Love Poems*. Dublin: New Writers' Press.
1987 Garcilaso de la Vega – *Flower of Nido*. Dublin: New Writers' Press.
1987 *Dánta Gradha / Irish Love Poems*. Dublin: New Writers' Press.
1987 San Juan de la Cruz – *Dark Night*. Dublin: New Writer's Press.
1989 Francisco de Quevedo – *On the Anvil*. Dublin: Dedalus.
1991 *Twenty Love Poems from the Greek Anthology*. Dublin: New Writers' Press.
1995 Luis de Góngora – *Selected Shorter Poems*. Anvil Press.
2004 *Maldon & Other Translations*. Exeter: Shearsman.
2002 Federico García Lorca – *The Tamarit Poems*. Dublin: Dedalus.
2005 (with Valentino Gianuzzi) César Vallejo – *Trilce*. Exeter: Shearsman.
2005 (with Valentino Gianuzzi) César Vallejo – *Complete Later Poems 1923-1938*. Exeter: Shearsman.
2006 (with Valentino Gianuzzi) César Vallejo – *Selected Poems*. Exeter: Shearsman.
2007 (with Valentino Gianuzzi) César Vallejo – *The Black Heralds & Other Early Poems*. Exeter: Shearsman.
2007 Gustavo Adolfo Becquer – *Collected Poems (Rimas)*. (Ed. Luis Ingelmo & Michael Smith). Exeter: Shearsman.
2007 Rosalía de Castro – *Selected Poems*. Exeter: Shearsman.
2008 Miguel Hernández – *The Prison Poems*. Anderson, SC: Parlor Press, Free Verse Editions.
2008 (with Luis Ingelmo) Claudio Rodriguez – *Collected Poems*. Exeter: Shearsman.
2009 (with Luis Ingelmo) Verónica Volkow – *Arcana & Other Poems*. Exeter: Shearsman.
2009 (with Beatriz Villacañas, ed. Luis Ingelmo) Juan Antonio Villacañas – *Selected Poems*. Exeter: Shearsman.
2010 Enrique Juncosa – *Bay of Flags & Other Poems*. Dublin: Dedalus.
2012 (with Valentino Gianuzzi) César Vallejo – *Complete Poems*. Exeter: Shearsman.
2012 (with Luis Ingelmo) *Cantes flamencos – Flamenco Songs*. Exeter: Shearsman.
2013 (with Luis Ingelmo) Aníbal Núñez – *Selected Poems*. Bristol: Shearsman.
2014 (with Luis Ingelmo) Fernando de Herrera – *Selected Poems*. Bristol: Shearsman.
2015 (with Luis Ingelmo) Antonio Machado – *Solitudes & Other Early Poems*. Bristol: Shearsman.

## Anthologies

1973 *Selected Poems of James Clarence Mangan*. Dublin: Gallery.
1983 (With Brian Coffey) *Irish Poetry: The Thirties Generation*. Dublin: Raven Arts Press in association with New Writers' Press. (Originally published as The Lace Curtain 4, 1974.)
2004 (With Martin Dolan) *New Writers' Press Anthology/Antologia*. Dublin/Poznań: New Writers' Press/Motivex.
2010 *Selected Poems of Sir Thomas Wyatt*. Exeter: Shearsman.
2011 (With Luis Ingelmo) *Poems from Other Tongues: Translations from the Greek, Latin, Arabic and Irish*. Exeter: Shearsman.

## Textbooks

1975 *Anglo-Irish Poetry for Leaving Certificate*. Dublin: Gill & Macmillan.
1994 *Pathfinder: Skills in Language and Literature*. Dublin: Educational Company of Ireland.
1995 (with Eleanor Ashe) *Tracks: Language and Literature Skills for Leaving Certificate English*.
1999 *Language Matters: Language and Literature Skills for the New English Leaving Certificate Syllabus*. Dublin: Educational Company of Ireland.

## Journals

1969-1978 *The Lace Curtain* (Six issues. Issues 1-3 co-edited with Trevor Joyce; issue 4 co-edited with Brian Coffey.)

2002 *Poetry Ireland Review,* editor of issues 73-75.

# Book Reviews

## *The Severed Head and the Grafted Tongue: Literature, Translation and Violence in Early Modern Ireland*, Patricia Palmer. Cambridge: Cambridge University Press, 2014. 193 pp. ISBN 9781107041844 (hbk) / 9781107614703 (pbk) / 9781107454743 (ebk). £64.99 (hbk) / £19.99 (pbk) / $24 (ebk).

Atrocity is rampant in current literary and cultural studies. Massacres are enthusiastically examined, while dismemberment seems even more attractive; it's a fashion that has lasted for several years. While human awfulness is not far to seek in our own age, the periods which appear to attract particular scrutiny are the late medieval and early modern. More records survive from those centuries than the earlier ages, and being still well removed in time and feeling from our own day, they seem to demand scholarly explanation. And it is in the years after about 1200 that we get a view of the development of dismemberment as spectacle. One example, the full treatment for traitors, which came to be known as hanging, drawing and quartering, and which was only abolished in the nineteenth century, involved the dispersion of the victim's body parts to widely separated places, so that he completely lost identity; castration and disembowelment were extra flourishes which annihilated crucial bodily functions. It was the revenge of a centralised state personified in the king, for the crimes which were aimed specifically at royal power; it assumes the body of the traitor is that of a deviant subject, thus properly *subjected* to torture and dispersal. In colonial situations, in Ireland or South America for example, the question arose: were the rebellious Irish unsatisfactory subjects? Or were they a different kind of enemies, who might be killed in battle but who could claim some respect and protection from the laws of war? It depended on which side you found yourself on.

Interest in extreme aggression shows no sign of abating among literary scholars; already this year I have reviewed a book on castration in the Middle Ages, full of unpleasant punishments, routine enslavement, imaginative methods of martyrdom or revenge. Patricia Palmer's *The Severed Head and the Grafted Tongue* discusses decapitation in late sixteenth-century Ireland. She relates numerous shocking instances of not just decapitation, but spectacular uses of the detached head for purposes of terror or propaganda, and the ways it could be practically employed in straightforward bargaining. She dwells on events which are distressingly familiar to the student of early modern Ireland, from the exhibition of Sir John of Desmond's head over the gate of Cork, to the massacres at Smerwick and Rathlin, to the English commander in Munster, Sir Humphrey Gilbert, who

when he received Irish visitors had them pass through a double row of heads so that they saw "the heddes of their dedde fathers, brothers, children, kinsfolke, and freendes, lye on the grounde before their faces". Also familiar enough to the student of the period is the equally savage behaviour of the Spaniards in America, as is the intellectual dishonesty which produces accounts of the natives/victims as savages, their conquerors as Christian and civilised.

What has such behaviour got to do with the peaceful and benevolent activities of the translator? And what distinguishes this book from others, such as *Disembodied Heads in Medieval and Early Modern Culture* (edited by Catrien Santing, Barbara Baert, and Anita Traninger: Brill, 2013), and many others I could name? Well, the English-born servants of the Crown who served in Ireland, many of whom advocated and often practiced all-out war, starvation and massacre (with decapitation of rebel leaders marking their successes) were well placed to see the metaphor of 'cutting off heads' made actual. These same men frequently turned to translation in their leisure hours, and in the works they translated or adapted they were sometimes confronted with fictional beheadings in narrative settings. Palmer's discussion of these translators and their literary activities raises some fascinating questions, about both translation and translators. Did Geoffrey Fenton's experience of translating the anti-Papal history of Guicciardini from Italian, which may have helped him in getting his job in Ireland, add an edge to the zeal with which he tortured Bishop Dermot O'Hurley in 1584? What does the often-cited encounter between Hugh O'Neill, Queen Elizabeth's godson John Harington (translator of Ariosto from Italian), and the O'Neill children's tutor Aodh MacAingil (later to be the pioneer of Irish-language prose in print) tell us about the encounter of languages, Irish bilingualism and the political function of translation? And did Edmund Spenser's debt to Ariosto – whose beheadings, as is possible in chivalric romance, are on occasion comically casual – include a deliberate darkening of the chivalrous ethic? Ariosto's protests against the butchery of all-out war in the Italian sixteenth century are, Palmer argues, muted by Harington and obliterated by Spenser, in the uneasy shadow of the way war was conducted in Ireland.

Her account of Book V of Spenser's *Faerie Queene,* where the argument throughout is in favour of the use of lethal force to the point where the enemy is "Torne all to rags, and rent with many a wound, /That no whole peece of him was to be seene…" is nimble and learned; she zigzags between English and Gaelic sources, between historical detail and poetic fiction with admirable dexterity, analysing allegorical identities, especially those of women, in counterpoint to "a story that has been largely left untold … the miseries which the conflict visited on women". While Spenser allegorizes the war in Ireland as the *rescue* of a woman,

Irena (='Peace') from her oppressors, and the execution of Mary Queen of Scots as a debate between Zeal (Sir Arthur Grey, who ordered the massacre at Smerwick) and Mercilla ('Mercy', Elizabeth), women and other non-combatants were deliberately killed in the historical war, and several allegorical females end up headless in his imaginary world.

Another English soldier in Munster, an associate of Humphrey Gilbert, was Sir George Carew, who served the Queen's government in Ireland in the 1580s, and again at the end of the Nine Years' War against Hugh O'Neill, and later advised on the Plantation of Ulster and the packing of the Dublin parliament with Protestant members. His entry in the *Oxford Dictionary of National Biography* refers to his 'pacification' and 'reduction' of Munster after O'Neill's defeat. Palmer supplies a detailed account of his proceedings; his army killed, destroyed crops and buildings and created desolation, but he was also adept at intrigue, setting factions among the Irish against each other; for him, the war was "like a monster with many heads" and the decapitation was both metaphor and reality. Carew had perhaps acquired Spanish books looted in the Earl of Essex's raid on Cadiz; he entertained and exchanged gifts with the defeated general of the Spanish forces at Kinsale, Don Juan del Águila. He too was a translator, and the themes of colonial war with its attendant horrors have their most illuminating encounter with translation in Palmer's discussion of Carew's version of Alonso de Ercilla y Zúñiga's *La Araucana,* an epic poem published in 1569, on the Spanish conquest of Chile. It was not his only literary foray; in his early days in Ireland he had persuaded a married lady into bed with a mixture of love poetry and threats to her husband. He collected medieval Irish manuscripts – though not out of interest in Gaelic culture, rather for information on land ownership. And at some point he also translated the Norman-French poem on the invasion of Ireland, the *Song of Dermot and the Earl.*

Carew's version of *La Araucana* in Palmer's view illustrates the instrumentality of his approach to translation: as pragmatic as his approach to war. In her words, he transforms "an increasingly anti-imperialist epic" into an "'arte' of war". Where Ercilla had empathised with the Mapuche warriors, appreciated their courageous defence of their homeland, and imagined their assembly as a "Senate" analogous to the Venetians' (one of the most admired political systems in sixteenth-century Europe), Carew refers to them as "savadges" and their heroic resistance as "obstinatie". And unlike Harington and Spenser who respond to the gay music of Ariosto's verse, and the joyful prolongation of his narrative through description, Carew abbreviates efficiently and translates into prose.

Patricia Palmer has written a passionate, erudite and original book. The ground has been already gone over more often in some places than others; her

treatment of Carew in particular is welcome, and new to me. She is not corralled into a theoretical framework by her discovery of the links between colonisation and translators; she includes the career of Richard Stanihurst, the Catholic Dubliner who translated Virgil. But her focus is properly tight, concentrating on the translators of heroic literature, and thus no room is found for men like Meredith Hanmer or Lodowyck Bryskett, who worked on more peaceful texts.

Her conclusion, titled 'Elegy and Afterlives', gives her own close and moving translations of excerpts from bardic poems of lamentation for executed chieftains: the shock in Domhnall MacEochadha's poem on seeing the bodiless head of Fiach MacHugh O'Byrne is eloquent. I can't fully agree with her statement that the literary discourse on these matters includes "the inevitable privileging of the English-language record". Poems as good as these need to be brought to the attention, not least of Irish scholars of this bilingual age, who may continue to translate and to appreciate them. She gives us a new approach to the motives and purposes of translation, applied to a striking instance of bodily involvement in struggle that is like the struggle with language, if less lethal.

**Eiléan Ní Chuilleanáin**

## *Kafka Translated: How Translators have Shaped our Reading of Kafka*, by Michelle Woods. New York, London: Bloomsbury, 2014. x+283 pp. ISBN 9781441149916 (hbk) / 9781441197719 (pbk), $100 (hbk) / $29.95 (pbk) / $25.99 (ebk).

"We read Kafka in translation," Michelle Woods writes in her introduction, "not only, as we might imagine, in a linguistic form of translation, but also in a network of translation: a translation of the man, Franz Kafka, into an icon, a critical translation of his works into various schools of theory, a commercial translation of the man and his work, and popular [translations] – screen translations – of his work and himself. All of these function, to some extent, together, and help form our sense of Kafka and his work even before we might have read any Kafka" (3). Woods later specifies that the concept of translation will be understood in this book as involving, rather imprecisely stated, "linguistic translation, cultural translation, untranslatability, screen adaptation, iconization, literary rewriting and adaptation, critical interpretation" (10). The central contention is that all these activities "are part and parcel of each other, that a multivalent translation process is going on all

at the same time. In other words, that we cannot just speak about translation as a simple comparison between a source and target text, but need to be at least aware of all these issues and, especially, aware of the translator as an embodied agent" (10-11).

Kafka is of course not by any means the only writer to whom this very broad understanding of 'translation' would in principle be applicable. The key question would appear to be whether it is useful to expand the concept of translation to such a degree.

In attempting to come to grips with that question, Woods's book consists, after a twelve-page introduction, of four chapters. The first, 'Translating Kafka' (13-127), amounting to almost half of the entire text, is devoted to discussion of four individual translators, two female translators of the early years of the Kafka phenomenon, Milena Jesenská and Willa Muir, and two male retranslators of recent years, Mark Harman and Michael Hofmann. The second half of the book consists of three chapters of unequal length, devoted to 'Kafka Translating', 'Adapting Kafka', and 'Interpreting Kafka' respectively. The book, which dispenses with a formal conclusion, closes with a substantial bibliography and a workable index.

The first of the four translators considered in connection with the need to be "aware of the translator as an embodied agent" is Milena Jesenská (1896-1944), who discovered Kafka's story *The Stoker* (*Der Heizer*) in 1919 and wrote to Kafka asking permission to translate it into Czech. The ensuing exchange of letters quickly developed into an impassioned love affair – though very largely epistolary in nature, since they were able to meet as lovers on only two occasions. Woods's discussion of Jesenská constitutes a sustained refutation of the widespread myth surrounding her as being most significantly Kafka's lover, a myth largely created by Kafka's own *Letters to Milena*. Woods argues convincingly that Jesenská, who became a prominent journalist (and eventually died in a Nazi concentration camp), was a significant Czech cultural figure entirely in her own right. Her role as translator, moreover, was in fact a crucial one, both in that she introduced the Prague-born Kafka's work to Czech-language culture in the newly established Czechoslovakia and in that the translations themselves, mainly of *The Stoker* and *The Judgment*, are of a considerably higher standard than has traditionally been assumed. The latter claim is supported by detailed analysis of excerpts from Jesenská's work.

If Woods sees Jesenská as needing help to escape the overwhelming shadow of her one-time lover Kafka, she portrays the Scottish Willa Muir (1890-1970) as equally needing rescue from the dominant shadow of her husband, the likewise Scottish Edwin Muir (1887-1959). Both of the Muirs were published novelists, Edwin was also a well-known poet, and both of them saw translation

largely as a rather unwelcome means to an all too necessary financial end. Their many joint translations, beginning with *The Castle*, nonetheless firmly established Kafka's reputation in the English-speaking world, and because Edwin Muir provided introductions to the translated texts, he has been almost universally regarded also as the primary translator. Woods argues forcefully and convincingly, based on archival research, that the contribution of Willa Muir, a "working-class Scots feminist" (65), has been radically undervalued, swallowed whole by a patriarchal establishment.

Considerable emphasis is placed on the fact that Willa Muir grew up as a speaker of Shetland Scots rather than standard establishment English – though it is certainly an overstatement to claim that she "was not a native English speaker" (5). Mark Harman's "ears grew up in Ireland" (79), and Woods, who grew up in Ireland herself, detects in his retranslations of *The Castle* and *Amerika* "the background of an Irish literary tradition attuned to linguistic subversion and with a propensity for dry and absurd humor" (80). She sees one central effect of this contention as being that while the Muirs, catering to audience expectations of their own day, deliberately made Kafka's language smoother and more "normal", evening out its many linguistic peculiarities and idiosyncrasies, Harman, opting some half a century later for foreignization rather than domestication, equally deliberately retains those elements of linguistic roughness, frequently to humorous effect. Woods mounts a spirited defence of Harman's methodology, which had given rise at the time of publication of his translations to a number of high-profile detractors.

The fourth translator considered, Michael Hofmann, was born in Germany and moved to England with his parents as a small child. Well known as a poet, his Kafka translations (including *The Metamorphosis* and *Amerika*) have occasionally been attacked as being too disruptively adventurous, as when, for example, they playfully mix British and American English to achieve particular textual effects not necessarily apparent to all readers. In the case of all four translators considered, Woods strongly defends what she sees as the translator's right to such a degree of personal visibility, reflecting the translator's personal sensibility, coloured by his or her particular cultural background, as an embodied agent in the literary transaction.

The second chapter, 'Kafka Translating' (129-90), shifting attention from translators *of* Kafka, focuses first on the fact that Kafka's work itself "is studded with exegetes and hermeneutical interpreters caught in worlds in which both they and the language they use are not quite up to the job" (129). The resultant failures of understanding are seen as frequently involving a rich vein of humour, to the degree that they invite reading as a parody of Kafka's characters', readers', and translators' all too determined searches for determinate meaning. Here the

concept of translation is stretched to become synonymous with interpretation, reading, and, indeed, with understanding *tout court*. A second focus is on Kafka's "transformation or translation" (152) of the source texts used for his picture of an imaginary America and of his own lived experience as transmuted into his portrayal of K.'s encounter with his castle. For all that, one element of that lived experience is argued to have been Kafka's love affair with his translator Milena Jesenská, Woods's subtitle, promising a focus on "how translators have shaped our reading of Kafka", is without any real relevance in this chapter.

While 'Kafka Translating' is a competent if somewhat diffuse exercise in close analysis of Kafka's own texts rather than their translations, the third chapter, 'Adapting Kafka' (191-239), moves back into the realm of translating Kafka, dealing specifically with film adaptations of Kafka's texts and films about his life. Citing Lawrence Venuti's dictum that "adaptation is essentially a form of intertextuality" (192), engendering a dialogue in which source text and adaptation are mutually interpretive and interrogative, Woods explores the particular cinematic difficulties of Kafka adaptations, especially their almost inevitable over-visualization of Kafka's linguistic effects, such as the reported transformation of a man into a gigantic insect. Detailed discussions of Orson Welles's *The Trial*, Michael Haneke's *The Castle*, Federico Fellini's *Intervista*, Vladimír Michálek's *Amerika*, Steven Soderbergh's *Kafka*, and Peter Capaldi's Monty-Python-inspired *Kafka's It's a Wonderful Life*, and of their various and multifarious relationships to Kafka's life and works, make for a stimulating and informative chapter.

The final (and shortest) chapter, 'Interpreting Kafka' (241-64), involves a richly layered reading of Kafka's final story, 'Josefine the Singer, or the Mouse-People', focusing on the enigmatic nature of the eponymous mouse diva's 'singing', which may also be considered as merely squeaking or piping or whistling, the enigmatic nature of the narrator's presentation, the difficulties faced by translators in rendering both of these factors, the degree to which both Josefine and the narrator may also be considered as translators, and the relevance of all of this to Kafka's friend Max Brod's editorial 'translation' of an iconized Kafka into literary sainthood.

Whether or not one agrees with so radical an expansion of the concept of translation, the book has a number of uncontestable strengths – including, for example, the discussions of Milena Jesenská and Willa Muir, both of them all too often unfairly relegated to the literary historical shadows. The book is not served particularly well either by its rather ungainly structure, or by its lack of a conclusion, or by its title and subtitle: the main title has very little to do with Chapter 2, for example, while the subtitle has real relevance only to the first chapter. A better title

might perhaps have been *Kafka and Translation*.

The book is written in a comfortably informal style that makes for easy reading, but also leads to a certain degree of rambling, repetition, and rather casual grammar. Occasional oddities, which should have been spotted by a copy editor, occur, as when "the Muirs' translations" repeatedly becomes "the Muirs's translations" or when the character Karl Rossmann's name is consistently misspelled as "Rossman". Other typographical and punctuational errors occur from time to time. Oddly enough, the centrally important claim that we need to be aware of the translator as an embodied agent is consistently undermined by the particular form of parenthetical citation employed throughout. Mark Harman's version of *The Castle*, for example, is cited as "Kafka 1998a", as if Kafka had actually written this English-language work. While this citational usage is of course acceptable in a variety of academic contexts, in a book specifically on translation the embodied status of the translator would more appropriately be signalled either by "Kafka/ Harman 1998" or, less cumbersomely, just "Harman 1998", with appropriate adjustments in the final bibliography. All of these are merely minor blemishes, however, and are far outweighed overall by the book's substantial contribution to Kafka studies.

Though the book does not engage in the Brod-bashing that has become almost *de rigueur* in Kafka studies in recent decades, at least one statement is highly unfair (though probably unintentionally) to Kafka's first editor, Max Brod. Our general sense of Kafka's work, Woods comments, is "shot through with loss and tragedy and suffering," and one aspect of that sense is "the loss of his texts – not all burned per his request, but unfinished and tinkered with by his friend Max Brod" (3). The fact of the matter, of course, as Woods herself is undoubtedly aware, is that if Brod had not undertaken, largely at the expense of his own career as a novelist, to 'tinker' with the manuscripts of the three major novels, Kafka would very likely be remembered today only as a rather odd peripheral figure of Central European literary history, author of a handful of rather odd short pieces. In Woods's expanded understanding of the concept of translation, Max Brod has a greater claim than any other individual considered here to be *the* key figure in how translation has shaped our reading of Kafka.

**Patrick O'Neill**

## *Translation in Language Teaching and Assessment*. Dina Tsagari and Georgios Floros (eds). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013. xi+257 pp. ISBN 978-1-4438-5044-5

Over the past thirty years, increasing scholarly attention has been directed to a mode of foreign-language pedagogy that incorporates the learner's mother tongue and translation in ordinary classroom practice. Underpinning this resurgence of interest in a hitherto vilified instructional pattern has been an unprecedented reappraisal of the benefits interlingual work can bring to teaching and learning a foreign language. This reappraisal has been recorded in an ever-expanding literature, which presents strong theoretical and increasingly evidence-based arguments in favour of translation in language education, along with a wealth of methodological suggestions. This volume certainly counts as a significant contribution to this body of knowledge, for a number of distinctive features that make it a valuable resource for a wide readership of scholars and practitioners alike. Probably the most immediately appreciable one is that, unlike most existing publications on the subject, scattered across books and journals as loose articles or chapters, this book touches upon a wide spectrum of issues within a sort of one-stop read, thus following in the footsteps of previous authoritative predecessors, like for instance Witte et al.'s (2009) work.

The twelve chapters are divided into two parts. The first explores various possibilities of using translation to develop core language competence areas and presents fresh perspectives on how to research this teaching tool. The second addresses the often contested relationship between translation and assessment, which to our view represents a peculiarly innovative feature of the work overall.

Part I opens with a contribution by Tzu-yee Lee, which reports on a semi-experimental study meant to test the axiomatic view that translation into the L1 enhances reading comprehension skills. In the experiment, thirty-five undergraduate students of an English/Chinese translation course at a Taiwanese university were asked to read two short texts, to translate only a portion of them, and then answer a number of language-related and content-based questions on both the translated and untranslated parts. The findings seem to confirm the assumption that translation prompts students to read closely and to mull over single language items instead of simply browsing a text, a strategy that resulted in generally high scores on the reading comprehension tests. Besides these considerations, the chapter presents translation as applicable also beyond the skill domain of reading, in particular as a diagnostic test of inappropriate approaches to word polysemy or of poorly controlled formal features.

This last point ties in closely with Chapter 2, by Melita Koletnik Korošec, which shows – albeit not in highly statistically significant terms – how a mode of explicit grammar instruction that allows for the contrastive use of the L1 combined with written translation into L2 of form-focused language chunks can enhance the development of the L2 grammar competence in university environments where formal knowledge of the languages being studied is required.

The following two chapters shift the focus onto the area of lexicon and phraseology, both adopting innovative perspectives. In Chapter 3, Ana Ibáñez Moreno and Anna Vermeulen report on an exploratory study on the impact of Audio Description (AD) on advanced undergraduate students of Spanish at a Belgian university. AD is a form of intersemiotic translation that consists in orally describing non-spoken scenes of audio-visual products for the benefit of blind or visually impaired recipients. Given a number of constraints intrinsic in this real-life practice (e.g., speed, objectivity, non-disturbance), descriptions must be concise and extremely accurate from the viewpoint of lexical choices, so as to portray the details of the scene in the clearest way possible. The report emphasizes in particular how a class project organized around the AD of clips from a Spanish film offered participants the opportunity to reflect critically on L2 lexical accuracy and collocational appropriacy, to expand their active repertoire of vocabulary and phraseology, as well as to realize the importance of this competence area as an essential part of one's communicative competence.

Flavia Belpoliti and Amira Plascencia-Vela expand on this topic in Chapter 4, which presents an experimental study on the benefits translation tasks can bring to the mastery of two particularly challenging lexical categories: idioms based on conceptual metaphors, and false cognates. The pre/post-test results indicate relevant changes in the experimental group's management of both categories under examination, in terms of increased resort to accurate translation strategies (i.e., equivalence, generalization, paraphrasing, transposition, and adaptation) and lower usage of inappropriate ones (borrowing, literal transposition, and deletion). Beyond the specific findings, the value of this contribution lies in its unique focus on a peculiar group of students – heritage language learners. These learners belong to the second or third generation of immigrant families, who live in contact zones between languages/cultures and formally study an L2 to which they have previously been exposed through their parents, relatives and friends. Recent research has shown that, due to a number of contextual factors (mode of initial acquisition, minority status of the L2), these learners develop a problematic interlanguage, with most problems concentrating in the lexical domain. The authors suggest that translation – something heritage language learners already do on a regular basis for

family interpreting – can help them consciously and critically address some weak areas of their L2 knowledge, enhancing at the same time their mediation skills.

The learners' interlanguage is central also to Christine Calfoglou's contribution (Chapter 5). Here the author discusses an experimental approach to translation as a way of contrasting formal aspects of L1 and L2 (in her case Greek-English) and, in the transfer process, treating errors or marked renditions as gradual, developmental approximations of the desired L2 forms. Interestingly, she suggests prioritizing affinities over divergences and presents the case where structures fully common in Greek but uncommon in English, like post-verbal subjects, are indeed used in English under certain circumstances (e.g., emphatic inversion, poetic style) and can thus be rendered in line with L1 patterns. Through carefully planned follow-up work, students' awareness is raised of the unique contexts in which certain marked L2 structures occur and are helped gradually move away from the generalization of the marked forms. This approach enhances the idea of an L1-L2 continuum and introduces a more lenient view of errors as constituent parts of the language learning process.

With Marie Källkvist's contribution (Chapter 6), the focus shifts onto the impact of translation activities on classroom dynamics, in particular on the density and nature of student-teacher interaction. Building on previous research (Källkvist 2013), the author compares two student groups – one completing a translation task and the other a written composition task – in terms of the respective interactional behaviours during post-task whole-class discussions in the L2. Her findings show that translation activities generate far denser turn-taking on language-related issues and above all more student-initiated interaction than is the case with the written composition task. This demonstrates the great potential of translation work for bolstering prompted and unprompted metalinguistic reflection as well as student engagement in the learning process.

After a predominant focus on university settings, the article by Silva Bratož and Alenka Kocbek (Chapter 7) addresses the use of translation in early foreign language education. Upon discussing the relevance of this pedagogical tool against the background of cognitive linguistic theories, the authors propose several ways to engage young learners in interlingual activities with a view to impacting on three key areas of FLT: cross-cultural awareness, cross-linguistic awareness and vocabulary expansion. In response to the widely held belief that translation is too challenging, inauthentic and counterproductive for children, they argue that its incorporation can respect pedagogical progression, helping to minimize possible negative transfer right from the initial stages of learning, and building on something that children already do, sometimes in terms of language brokering or more generally as the

result of a natural tendency to relate unknown to known input, more marked in children's cognitive processes.

In a similar vein, Raphaëlle Beecroft (Chapter 8) argues in favor of embedding translation in secondary language education. More precisely, she describes a task-based approach to translation work, in which students are confronted with L2 culture-specificity and the negotiation of otherness as a way of developing intercultural communicative competence.

The first part of the volume ends with Anna Kokkinidou and Kyriaki Spanou's contribution (Chapter 9) discussing a small-scale survey of teacher trainees on attitudes to the inclusion of translation in courses of Greek as a foreign language. The findings show a generally positive attitude towards this pedagogical tool and a wide variety of perspectives on its possible application in the language classroom. The authors conclude by highlighting the importance of carefully planning the different stages of any translation activity (before, during and after), of making translation work relevant to and interconnected with other learning contents, and finally of respecting pedagogical progression.

Part II is entirely devoted to translation and assessment. Contrary to what one would first expect to find, Samira El Atia's article (Chapter 10) discusses the role translation plays in the adaptation of standard tests for administration in different geographical settings (e.g., literacy tests like PISA, or psychometric and health-related tests). After describing the technicalities of this practice (i.e., international guidelines, common procedures), the author highlights the fact that the translation process can heavily impact on test equivalence across locales and hence on test validity and reliability. In order to minimize bias, she stresses the importance of tailoring test contents to the socio-linguistic as well as cultural specificities of the receiving locales, thus moving away from sheer linguistic transpositions. In closing, she suggests some best practices towards this purpose.

This very issue is further elaborated on by Sultan Turkan, Maria Elena Olivieri and Julio Cabrera in Chapter 11. The authors focus in particular on educational settings characterized by large percentages of linguistically diverse students, like the United States, and discuss the role translation can play in making assessment tasks fully accessible to students whose limited proficiency in the test language might compromise overall performance, independently of their actual knowledge of the disciplinary contents being tested. Arguing along lines similar to El Atia's, the greater part of the article tackles fundamental issues of comparability and validity in the process of translating tests, and provides recommendations on how to identify the right expertise mix for the task, minimize translation errors, consider diatopic variation, and administer the translated tests. Directions for future research are also

discussed.

The volume ends with Youyi Sun and Liying Cheng's article (Chapter 12) on translation as a tool to assess language competence, an area of study certainly less unheard of than the one presented in the two previous chapters but still largely under-researched. The authors report on a large-scale survey of Chinese second-year undergraduate students taking the College English Test, which added a translation component in 2006. The responses reveal a generalized perception of the particular translation task featuring in the CET as a suitable measure of the subjects' language skills and as a device able to lighten the cognitive load, thus allowing them to concentrate more on the accurate use of target language structures in context.

The underlying message that can be extrapolated from this anthology is one of the extraordinary versatility of translation and its vast application spectrum. All twelve contributions, in fact, clearly show that this foreign-language teaching technique lends itself – probably like no other – to being molded into a wide variety of instructional activities and to complementing work in virtually all areas of language knowledge and skills. In addition, as illustrated in some of the chapters, it can also prove valuable when it comes to course delivery, content accessibility and assessment. Further, some authors demonstrate that translation is uniquely flexible also with respect to the theoretical and methodological lenses through which it can be approached and researched. In this case, the perspectives range over Optimality Theory, Nexus Theory, Scenes and Frames Theory, Focus on Form, Intercultural-Communicative-Competence-based teaching, to name a few.

The fact that the volume offers predominantly empirically researched views is certainly among its strongest assets, distinguishing it from much (early) literature on the subject characterized by a more theoretical orientation. One gripe that could be made against the book about this very aspect is that, on some occasions, the reported findings might have been slightly more telling or conclusive if the research designs had included a comparison component (e.g., a control group, before-and-after measurements) or if the criteria supporting certain statements had been made more transparent. For instance, on page 55 we read "The answer to our main research question on whether the application of [this activity] in the FL classroom is an adequate tool […] is definitely affirmative", which leaves one wondering 'adequate' according to what criteria or compared to what 'inadequate' tool? These, however, are aspects that may catch the eye of readers accustomed to rock-solid empiricism, but will certainly recede if and when the book is resorted to as a resource of practical and innovative ideas for everyday teaching practice in the language classroom, which we believe it is. Probably what we would have liked to read more extensively about – given the anticipation created in the book's

title – is the rather controversial issue of language testing through translation, which is tackled in just one chapter and from the students' standpoint only, with little reference to the lively debate surrounding it in the academic community (cf., Klein-Braley 1996, Balboni 2012).

Finally, the book would have benefited from more rigorous editing and proofreading and better care to minimise repetition across chapters, especially with regard to the omnipresent historical overviews of translation in foreign-language teaching. Overall, however, it provides insightful suggestions on how to use translation throughout the entire language-learning process, from the initial stages with young learners to advanced levels with university students. As such, it appeals to a wide readership: it can be a useful reference tool for both neophytes and experienced teachers, as well as for researchers in foreign-language education and translation studies.

**Costanza Peverati**

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## ***Introduction to Healthcare for Interpreters and Translators*, Ineke H.M. Crezee, 2013. Amsterdam / Philadelphia: John Benjamins. xxvi + 338 pp. ISBN 9789027212054 (hbk), ISBN 9789027212061 (pbk), ISBN 9789027271501 (ebk). €99 (hbk/ebk) / €36 (pbk).**

While judging a book by the cover may be ill-advised, appraising it by its foreword – or foreword author – may provide a good starting point. As far as community interpreting and translation is concerned, preface contributors do not come much more prestigious, and indeed, more exacting, than Sandra Hale. So if there were any doubt over the quality of the book under review, it should be dispelled by this seal of approval right from the beginning.

It is quite difficult to write about Crezee's latest contribution to the field of community interpreting (CI), especially with reference to healthcare, without getting lost in superlatives at one extreme, or underselling the product on the other. The book is clearly a 'product' of the highest order in the word's original sense, 'brought forth' to be shared with a wide(r) public following a long labour of commitment. Crezee's love and enthusiasm for the subject as well as her desire to pass on her knowledge oozes from the book, as does her unquestionable expertise.

The volume is written "by a health professional, practicing interpreter and educator" (xv), comments Hale in the foreword, and therein is the key to its success. In terms of actual interpreting situations, Crezee has intimate knowledge of at least two of the participant roles: that of the service provider and the interpreter. The fact that she has worked in the Netherlands and in New Zealand as a healthcare professional *and* as an interpreter has given her a perspective not many can boast: she understands the workings of different healthcare systems in two multi-ethnic and multilingual societies where, quite probably for the same reason, CI provision, training and research are more advanced than in other countries.

In addition, due to her involvement as a well-qualified interpreter trainer, the author understands the needs of practicing and future interpreters in no small part because, despite the wealth of her own experience, she is willing to listen to the suggestions of others. As she remarks in the introduction, both the content and the structure of the book are a result of close consultation with her own students.

Indeed, the publication is exceptionally reader- and user-friendly at all levels. Structurally, the tripartite arrangement allows for easy navigation, with the first part offering a general introduction to interpreting issues, the second providing an overview of the healthcare systems in English-speaking countries, and the third

focussing on specialisations. This means that, for example, the reader can get a sense of the main issues regarding CI in healthcare in the first part, read on units, staff and procedures in intensive care in the second, and brush up on a description, explanation and related terminology regarding the digestive system if called to a particular assignment in the third.

As regards content, Crezee explains healthcare paradigms from an historical perspective, warns of legal implications, such as the circumstances of gaining informed consent prior to invasive surgery that "may be fraught with issues which may catch the interpreter unawares" (90), and gives clear definitions for a given context with regard to procedures or the staff an interpreter may encounter, the various levels of patient care (sensitive to local context). From the healthcare professional's perspective, she touches on the dangers of using untrained interpreters. For the benefit of all concerned, she also continually reinforces the significance of cultural issues while never losing sight of the interpreter's responsibility to interpret accurately both primary speakers' contributions to the interpreted event.

For example, discussing a problematic situation where communication broke down due to a cultural misunderstanding, she suggests that if there had been an interpreter present "they might have been able to prevent this breakdown in communication by explaining cultural differences to both parties. [… interpreters] will need to repeat any cultural background information provided in both languages. This way both the patient and the professional will know what was said and will be able to express their agreement or disagreement if need be" (30).

This quote perhaps sums up the essence of Crezee's human rights-based approach in which all participants in the interpreted event have the right to understand the other party and to be understood. Posited in this paradigm, it is hardly surprising that there is an entire chapter dedicated to cultural issues including various conceptualisations of health, illness and cure (including natural remedies, traditional healers or diet), the coping mechanisms around illness or bad news, the expectations around family involvement or learnt behaviour that have become visceral to members of particular cultural groups, which may manifest in differing understandings of eye contact, physical closeness and contact, facial expressions, hand gestures or volume of speech.

However, as the book aims to provide a practical reference guide more than anything else, it is filled with examples, anecdotes, "implications for the interpreter" sections, or recommendations on further reading should the user be interested in educating themselves more in depth on a particular subject. Furthermore, the author comments on interpreters' ideal and real working conditions (65), and includes health warnings for squeamish interpreters who may

feel faint at the sight of blood and, therefore, should probably stay away from assignments that include delivery.

As terminology is one of the most crucial elements in the interpreting process, especially when it comes to healthcare settings in which apparently tiny mistranslations may have even fatal consequences, Crezee makes sure that there is abundant material to learn from. She defines, describes and details procedures, lists the most useful acronyms and abbreviations, once again, in country-dependent sensitive lists. In a chapter on medical terminology she offers a digestible introduction to the morphology, etymology, phonology and orthography of medical terminology.

Additionally, each chapter on a specialised area contains a section on subject-specific Latin and Greek vocabulary as well as invaluable distinctions between terms easily confusable either across various jurisdictions or between differing usages, such as apparently easy terms like 'intern' (62) or 'medical' (79). She also shares medical euphemisms (78) or rephrases 'official' versions of medical communication and suggests how they might be presented to patients (69) so that interpreters can prepare themselves for the communicative event.

All in all, the book exudes the calm and cool of a very competent professional who makes it clear that with proper training and preparation and a professional attitude paired with cultural and personal sensitivity, interpreters can be prepared to handle the most challenging situations. Her dedication to training is obvious as she advocates using a variety of teaching methodologies including theoretical knowledge of healthcare settings and terminology; theoretical and practical knowledge of the professional code of conduct; and providing semi-authentic simulated opportunities for interpreting practice.

As an experienced trainer, she also has some good advice on other techniques that can be employed in order to train future healthcare interpreters. For example, she encourages working in interpreter / health professional training teams, using realia (such as simple medical equipment) in class, discussing and analysing codes of conduct in order to explore ethical issues, providing immediate feedback to students (through role play exercises), organising field trips as well as exploiting the interpreter's family members' linguistic knowledge to ask for language-specific feedback (8-9).

While some of the information, for example why healthcare staff may not call for an interpreter in certain situations, may not be entirely new to those who have read or been informed of problems arising in CI, the material has rarely, if ever, been so well organised especially with regard to healthcare interpreting. Thus the only thing the reader may wonder about is whether there is anything Crezee has

actually not thought of – she even gives internal or intratextual references to guide the reader towards further information within the book, e.g. on specialisations. As an obviously conscientious professional and ethical practitioner, she duly references her co-contributors not only in general terms, but also at the beginning of particular chapters.

Finally, the book is not lacking occasional humour to enliven this otherwise serious topic, so among the questions that might be asked in a pre-op conversation, "Do you wear dentures?" is included with a wry commentary: "This question is asked for the same reason as the previous question – the patient will have to leave both pride and dentures behind in a named container on top of his/her locker" (94).

One suggestion that I would make for future editions is that the book receive a final thorough copyediting to ensure that referencing guidelines are properly adhered to (either in chronological or alphabetical order, in the case of in-text references, for example), and that correct punctuation is used, as these tiny errors are distracting and detract from what is otherwise an excellently written text. In conclusion I notice that in a very welcome development the book is now also available in electronic format, making it less cumbersome to carry – it can now fit on a mobile phone in your pocket. In addition, there are now new editions tailored for Spanish-English interpreters, and the Chinese- and Arabic-English versions are scheduled for publication later this year. Crezee's book as it stands is certainly a major contribution to this important area.

**Krisztina Zimányi**

## *Impossible Joyce: Finnegans Wakes* by Patrick O'Neill, Toronto – Buffalo – London: University of Toronto Press, 2013. x+322 pp. ISBN 978-1-4426-4643-8 (hbk) / 978-1-4426-6568-2 (ebk). £37.79 (hbk) / £35.90 (ebk).

It's quite possible that Umberto Eco was playing the gadfly when he wrote that *Finnegans Wake* may be "the easiest of all texts to translate, in that it permits a maximum of creative liberty" on the part of the translator (Eco 1996, cited by O'Neill, 4, O'Neill's transl.). While tipping his hat to Eco, Patrick O'Neill in this excellent study leans more towards the conventional wisdom that holds *FW* to be "an essentially untranslatable text in any normal understanding of the concept of

translation" (4). It was not until 1982, 43 years after the book's initial publication, that the first complete translation of *FW* appeared (in French, by Philippe Lavergne) and it was to be another eleven years before the publication of the second and third complete translations of the book (by Dieter Stündel into German and by Naoki Yanase into Japanese), though a plethora of translations of excerpts from the book appeared down through the years, particularly of the opening and 'Anna Livia Plurabelle' sections. Nevertheless, at the time when O'Neill was writing there were still only seven published translations of the complete book.[1]

O'Neill's stated objective in this study is to examine some ways "in which attempts across a range of a dozen or so European languages to translate Joyce's astonishing text can be said to result cumulatively in an *extension* of that text into a multilingual macrocontext" (5, italics in original). While focussing on European languages has the obvious downside of parochialism, it does allow O'Neill to bring his own considerable multilingual knowledge to bear, bolstered by assistance from other language experts where necessary. The "extension" that O'Neill refers to is a conceptual model presented in his earlier book *Polyglot Joyce: Fictions of Translation*, in which *FW* is conceived of as not only "a unique and historically specific work (the *prototext*)" but also as a *macrotext* giving rise to extensions backwards in time (to earlier manuscripts and excerpted publications) and also forwards (to translations, though also interpretations in other forms such as film and art) (2013: 6). Translations, as such, are not secondary traces, but independent texts in their own right with complex relations not just to the original translation, but also to other competing translations of it.

Following the Introduction, O'Neill's study is divided into four sections. The first chronicles the history of *FW* and its translation, from the initial sketches of *Work in Progress* in 1923, through Samuel Beckett and Alfredo Péron's early French translation of the opening pages of 'Anna Livia Plurabelle' in 1930 (not published until 1985), the first publication of *FW* in 1939, and then the many translations of the book – in whole or (mostly) in part – up to 2012. It is in the second section 'Words in Progress' that the comparative textual analysis begins. Some sense of the punctiliousness with which O'Neill approaches the task at hand maybe gleaned from the fact that four full chapters – nearly 120 pages – are devoted solely to comparing translations of just 14 lines of text – the first two paragraphs of the book, from "riverrun, past Eve and Adam's…" to "…ringsome on the aquaface". The book's third section 'Rivering Waters' looks at the translation of 'Anna Livia Plurabelle', with one chapter devoted to renderings of ALP's opening

[1] Though, as the author notes, Krzysztof Bartnicki's Polish translation *Finneganów tren* (2012) appeared too late to be considered in this study.

lines and a second examining ways in which HCE is referred to in English and in translation, mostly from the first two pages of ALP. The three chapters of the final section 'Naming Names' each focus on the translation of references throughout the novel to HCE, Anna Livia Plurabelle and to Dublin the city itself. These are followed by a Conclusion tying many of the strands together and reiterating O'Neill's central thesis – "that one may interestingly conceive of a macrotextual *Finnegans Wake* including not only Joyce's original text but also, in principle, all its existing translations" and that a comparative reading of these translations with reference to the source will provide interesting access to this macrotext (287). Overall, O'Neill's study is written more in the tradition of comparative philology and transtextual analysis than in that of translation studies, though his eagerness to stress that his enterprise is not to judge the translations according to perceived degree of fidelity or otherwise to the original would appear to be sympathetic with Touryan descriptivism. Notwithstanding this, he is forced to admit what he finds to be "the obvious fact that some translations will inevitably be better or worse than others" (6).

This may be true, though the standards by which we judge this quality are, I would contend, less obvious than O'Neill suggests. This is particularly germane in considering the three different currents he observes in *FW* translations. There are *explanatory* versions, endeavouring to "identify what appears to the particular translator to be at least the surface meaning of the text" (288). The example is cited of Victor Pozanco's abbreviated 1993 Spanish version which is "much less an attempt at a translation in any normal sense than an attempt merely to 'make intelligible' what he takes – not always convincingly – to be the central narrative thread" (289); something similar could probably also be said for C.K. Ogden's early intralingual translation of an excerpt from 'Anna Livia Plurabelle' into Basic English. Such translations aim "to preserve merely a surface narrative coherence rather than [strive] for multiple textual resonances" (289). Then there are *imitative* versions "attempting to reproduce as faithfully as possible the play of the text, including as far as possible some rendering of its pervasively flaunted polysemy" (288). Thus source-text wordplay is replaced by target-text wordplay, rather than explained. An intriguing example is that of the Italian translator Luigi Schenoni who, in attempting to maintain the HCE motif in Italian while battling with the paucity of Italian words beginning with *h,* simply affixes a silent *h* onto a standard Italian word – an approach that sometimes looks amusingly incongruous: "Her Chuff Exsquire" for example becomes "il Hsuo Chúggticone Esquire" in one of his translations and "il Hdilei Ciufciuffolone Esquire" in a later translation ('suo' and 'dilei' meaning 'your' and 'her' respectively) (230).

Finally O'Neill identifies *competitive* versions, which attempt "to outdo Joyce at his own game, utilizing the original text as a springboard for displays of verbal pyrotechnics" (288). Interestingly, the translator most intent on out-Joyceing Joyce is Joyce himself. O'Neill cites the 1931 French translation of part of 'Anna Livia Plurabelle', a revision and extension by different translators under Joyce's supervision,[2] of a translation from the previous year by Samuel Beckett and Alfred Péron; a second example is the 1940 Italian translation of the same text, which Joyce translated with Nino Frank. O'Neill notes that the "most interesting aspect of Joyce's renderings of his own work… is his almost completely cavalier attitude to any necessity of translatorial fidelity to the original text in any normal sense" (290). As evidence, one can take the example noted by Umberto Eco of the huge reduction of fluvial references in the Italian version of 'Anna Livia Plurabelle': "having spent almost ten years looking for many hundreds of river names to include in 'Anna Livia Plurabelle', Joyce simply 'discarded nearly nine-tenths of them'" (O'Neill 290, citing Eco 2001: 115).

Should these translations be regarded as exceptional, given the author's involvement in their creation? After all, authors can probably claim a certain freedom to do what they wish with their own texts. Alternatively, should we regard them as paradigmatic, displaying the approach Joyce *expected* from his translators? From a critical perspective, this is important: if we regard them as exceptional, then we can still rely on more traditional yardsticks of translation quality in assessing other *FW* translations; yet, if Joyce's translations are to be thought of as models, then we must revise our precepts of fidelity and about what makes a good translation. This brings us back to the Eco quote about *FW* being the easiest book to translate – there is a fundamental disconnect between seeing the translation of *FW* as an exercise in which the original text calls the very challenging shots (so that even though imitative versions may permit a degree of creativity on the part of the translator, they do not fundamentally challenge the traditional notion of fidelity) and one in which the experimental impulse behind it determines the translator's approach, up to and including challenging what is meant by fidelity (Eco's position).

This is not a debate that O'Neill pursues, content to provide his observations firmly from the former camp – translations which depart radically from traditional norms of translation and fidelity, such as Dieter Stündel's 1993 German translation, are acknowledged as making interesting contributions to a macrotextual *Wake*, yet Stündel's "aggressive idiosyncracy" is ultimately criticised

[2] This translation appeared in the Nouvelle Revue Française (May, 1931). The original version had been translated by Alfred Péron and Samuel Beckett and was reworked and extended by Paul Léon, Eugène Jolas and Yvan Goll supervised by Joyce; this was further revised by Joyce, Léon and Philippe Soupault and was revised again by Jolas and Adrienne Monnier (O'Neill 14-15).

for its excesses:

> The apparent intention to keep readers continually on their interpretive toes… can of course be considered a worthy one – but to have the point made in almost every single line of every single one of the 628 pages becomes extraordinarily tedious and very quickly self-defeating. (293-294)

Nevertheless, Stündel could easily rejoin that he was following Joyce's example as translator, rather than his text, thus adhering to a model of fidelity admitting a far greater level of creativity, bringing us full circle back to Eco. Certainly the more traditional or conservative our conception of translation (and perhaps of *untranslatability*), the more impervious the novel appears to translation – the opposite of Eco's position. And Joyce's own position on the matter? While he never commented publicly in any detail on his translation preferences, he does not appear to have subscribed to such conservative notions – Ellmann reports him as saying "There is nothing that cannot be translated" (1982: 632) and this would certainly be supported by O'Neill's observations.

It is interesting to note that in total O'Neill bases his whole discussion on, by my calculation, slightly under 450 words of source text. That these are selected from a novel weighing in at not much below a quarter of a million words, and that O'Neill devotes to these 450 words slightly under 300 pages of analysis, gives one a sense of the level of meticulousness involved. It is an attention to detail that extends (insofar as can be told by one who is conversant in only a small number of the languages cited) to his treatment of target texts – with reference to Polish, Irish and French, I found citations to be accurate and elaborations cogent and insightful. Nevertheless, the ratio of examined to unexamined source text does suggest that this remains a valuable seam to be mined by translation scholars in the future, particularly when one considers the recent increase in the number of *FW* translations published or in preparation (a growth owing as much to Joyce's estate coming out of copyright in many jurisdictions in 2012 as it does to the development of digital tools and resources making this type of translation slightly less intimidating). O'Neill's is a magnificent study, though in considering future comparisons of *Wake* translations in multiple languages in terms of the sheer size of the task to be undertaken, one is reminded of a quote cited twice by O'Neill, made with reference to Philippe Lavergne's translation: "the translating of the *Wake* was indeed a labour of love, but so was the monster for Dr. Frankenstein" (291/295).

**John Kearns**

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## What We've Been Up To:
## A Report on ITIA Activities 2014-2016

Since the launch of the last *Translation Ireland* in May 2014, the ITIA has continued its wide range of activities promoting translation and interpreting in Ireland. Indeed the first of these was the launch we held for that special issue itself, organised in conjunction with the Polish Embassy and the Irish-Polish Society at Dom Polski in Fitzwilliam Place, featuring readings from poets Kate O'Shea and Fióna Bolger, dramatist and short-story writer Graham Tugwell, translator and academic Ewa Stańczyk, and translator and editor John Kearns. The publication of the special issue was a major event in Irish-Polish cultural relations that year and John Kearns, representing the ITIA, also gave talks on the volume and on Irish- Polish translation and interpreting in general, at the International Humbert Summer School in Ballina and at the conference 'Why Are We Here? 35 Years of the Irish-Polish Society' in UCD, both in September.

In November 2014 John Kearns conducted the latest in a series of public interviews with literary translators. This time the translator was Enrico Terrinoni, the Italian translator of a wide range of Irish literature, including James Joyce's *Ulysses* and *Finnegans Wake* – the interview is reprinted in this issue.

In December 2014, at our annual Christmas party, we conferred honorary ITIA membership on the Irish Sign Language (ISL) interpreting advocate and scholar Prof. Lorraine Leeson, head of the Centre for Deaf Studies at Trinity College Dublin. In her acceptance speech Lorraine spoke eloquently of the importance of recognition for ISL as a language in its own right, and the necessity of acknowledging the efforts of ISL interpreters.

There were also two successful collaborations with *T-JoLT – The Trinity Journal of Literary Translation*. In November 2014 we were represented by John Kearns on a panel discussion on literary translation held at the Irish Writers' Centre – other panellists included translators Borbála Faragó, Elizabeth McSkeane, and Nicholas Johnson and the discussion was chaired by *T-JoLT* editor Áine Josephine Tyrrell. In February 2015 we joined forces once again with *T-JoLT* and with poet and editor Christodoulos Makris for the launch of *Centrifugal*, a collection of experimental translations by Irish and Mexican poets of each others' work. Poets reading on the evening included Makris himself along with Alan Jude Moore, Catherine Walsh, Anamaría Crowe Serrano, Kit Fryatt, and John Kearns.

The ITIA collaborated with the Trinity Centre for Literary Translation in May 2014 on an event to mark the launch of the collection *Translation Right or Wrong*, edited by Susana Bayó Belenguer, Cormac Ó Cuilleanáin, and Eiléan Ní

Chuilleanáin (Dublin: Four Courts Press). The launch speech by John Kearns was subsequently published in the September 2014 issue of the *ITIA Bulletin*.

The 30th September 2015 was a busy day with a number of events organised for International Translation Day. Anne O'Connor from NUI Galway and Mary Phelan from the ITIA co-organised an event titled 'Human Rights and Interpreting: The Irish Legal System' at the Royal Irish Academy. Anne O'Connor chaired the event and the speakers were Prof. Lorraine Leeson from the Centre for Deaf Studies in Trinity College, who spoke about sign language interpreting; Mary Phelan who spoke about interpreting for spoken languages in the courts; Bernadette Ferguson, a sign language interpreter with many years of experience of interpreting in the courts; Colin Smith, a barrister, who spoke about lack of standards in interpreting in asylum cases, and Ulrike Fuehrer, conference interpreter and co-owner of Context.ie, who spoke on the challenges in providing interpreters in a context where the most important criterion is cost rather than quality. The event was very well attended and a short report is available on the ITIA and RIA websites. That evening, the theme at an event organised by the JustiSigns project at Trinity College Dublin focused on court interpreting in the nineteenth century: Cormac Leonard gave a presentation on how the courts dealt with deaf witnesses and defendants and Mary Phelan gave a presentation on the treatment of foreigners who did not speak English. For International Translation Day in September 2016, Annette Schiller chaired a round table on the work of the professional translator at an event organized by Dr Anne O'Connor of NUI Galway at the Royal Irish Academy.

In November 2015 Enrico Terrinoni returned to Dublin and participated in an event co-hosted by the ITIA and Ireland Literature Exchange and held in Trinity College Dublin. Former chairperson and honorary member of the ITIA Giuliana Zeuli chaired a round table event with Enrico, Irish novelist Catherine Dunne who has experienced great success in both Ireland and Italy, and Andrea Binelli who has translated Donal Ryan, Patrick McCabe, Andrew Fox and John Kelly into Italian. Sinéad Nic Aodha, chairperson of Ireland Literature Exchange (now Literature Ireland), gave a very interesting talk at the ITIA Christmas Party in early December 2015.

A number of ITIA Professional Development events were held in 2014, 2015 and 2016. In April 2014 Dutch translator and localizer Nico Van de Water conducted a workshop on terminology. Later, on the morning of the AGM in October, ITIA Professional Member and ITIA certified translator Sarah Jane Aberásturi ran a workshop on certification for professional members considering becoming ITIA Certified Translators. In April 2015 we had a return visit form

our friend Jean-Pierre Mailhac of the University of Salford, who gave a training seminar on 'Culture in Translation'. In October Miriam Watchorn gave a Trados workshop in a computer lab at Dublin City University and Clare Fay gave a workshop on taxation on the day of the ITIA AGM. In November, the Starting Out event was held once again. ITIA Professional Member Ann-Marie Bohan gave an interesting account of the day-to-day life of a translator and how to set up as a freelance translator, Susan Folan from NUI Galway spoke about the MA in Conference Interpreting there, Mary Phelan gave a presentation on training courses for translators and interpreters and Sinéad Healy, the director of Nova Language Solutions in Cork, outlined what translation companies are looking for in translators and interpreters. In May 2016, Sarah Jane Aberásturi gave another workshop on the translation of certificates and in June, Kirsty Heimerl-Moggan (University of Central Lancashire) covered notetaking for interpreters. Eyvor Fogarty of FIT Europe gave a masterclass on revision and on the day of our AGM, Caroline Lehr gave a presentation on emotional intelligence for translators.

A major development in 2014 was the revision of the ITIA Constitution. With the advent of the thirtieth anniversary of founding of the Association in 2016, it was felt that the Constitution needed to be updated to take stock of the work of the ITIA and the contemporary climate in translation and interpreting. A sub-committee was formed of Anne Larchet, Mary Phelan, Annette Schiller, and John Kearns, who met on several occasions in the summer of 2014 to discuss and revise the Constitution in detail. The new Constitution was voted on and accepted by members at the Annual General Meeting in October 2014 and is now available on the ITIA website.

In response to calls from many members over the years who were unhappy with the very broad nature of the ITIA Associate Membership category, the 2014 AGM voted to revise the criteria for associate membership and to introduce a new category – 'Affiliate Member' – which came into effect in June 2015. Membership of the associate category now requires a qualification in translation, interpreting or languages, or failing that, a third-level qualification and relevant experience in translation or interpreting.

The examination for Professional Membership involves a considerable amount of work on the part of the Professional Membership Sub-committee and therefore can only be held once a year. The work involved includes reviewing and preparing the criteria, procedure and application documents each year, processing and vetting applications, contacting applicant referees, organising exam papers, co-ordinating the time/dates of exams for various language combinations, organising assessors and providing them with guidelines, and contacting applicants throughout

the process.

In 2014 there were 22 applicants with 25 language combinations; of these applicants 16 were approved to take the exam, resulting in 9 new professional members. In 2015, there were 14 applications with 16 language combinations; of these, 12 were approved to take the exam, resulting in 3 new professional members. In 2016 there were 16 applications for Professional Membership. However, a large number did not include enough evidence of qualifications and/or experience and, as a result, the Professional Membership Sub Committee only allowed two new applications to go forward, along with two repeat candidates. In addition, two full AIIC members (International Association of Conference Interpreters) were approved. In consultation with ITIA certified translators, the title was changed to ITIA Certified Legal Translators. The examination for ITIA Certified Legal Translator (for legal and state documents) which is open only to professional members of the Association, is also held once a year and also involves considerable work for the Certification Sub-committee. In 2014, 4 members took the exam, resulting in 3 new ITIA Certified Translators: Japanese to English; Danish to English and Croatian to English. In 2015, 3 members took the exam, resulting in 2 new ITIA Certified Translators: French to English and Serbian to English.

The Executive Committee is currently reviewing both the Code of Practice and Professional Ethics and the Code of Ethics for Community Interpreters. While they have stood us in good stead over the years, it is time to review the documents to ensure that they are relevant to the changing world of translation and interpreting and fit for purpose.

The ITIA continues to be represented at international translation and interpreting events. In 2014, the triennial Statutory and Open Congresses of the International Federation of Translators (FIT) were held in Berlin, at which the ITIA was represented by Mary Phelan. The AGM of the Conseil Européen des Associations de Traducteurs Littéraires / European Council of Literary Translators' Associations (CEATL) was also held in Berlin that summer, at which our Association was represented by Máire Nic Mhaoláin. John Kearns attended the CEATL AGM in Milan in June 2015 (see his report in the *ITIA Bulletin* 2015/4), while Anne Larchet represented the Association at the AGM in Barcelona in 2016.

In September 2014 the ITIA was represented by Annette Schiller at the 'Translating Europe Forum – Linking up Translation Stakeholders' organised in Brussels by the Directorate General for Translation of the European Union. The aim of this annual event is to give more "visibility to the world of translation, sharing good practice, developing common projects, and promoting a diversified and sustainable market for professional translators in Europe" by bringing together

all stakeholders, and Annette's report on the event can be found in the November edition of the *ITIA Bulletin*. Annette was elected to the board of FIT Europe in the autumn of 2014 and represented the Association at the FIT Europe General Meeting in Athens in November 2014 and in Brussels in September 2015. She also represented the ITIA in March 2015 at the General Assembly of EULITA, the European Legal Interpreters' and Translators' Association in Opatija, Croatia – for a report see *ITIA Bulletin* 2/2015. Annette also represented the association at the FIT Europe meeting in Hamburg in April, the European Legal Interpreters and Translators Association (EULITA) AGM in Strasbourg in May and the Translating Europe Forum in October.

In May 2014 ITIA Chairperson Mary Phelan, in her article 'New EU Directive on Interpreting and Translation in Criminal Proceedings' (*ITIA Bulletin*, May 2014) reported on Ireland's status with regard to the transposition into Irish law of EU directive 2010/64/EU on the right to translation and interpretation in criminal proceedings. The concerns raised here led to a 'Submission on the Transposition into Irish Law of Directive 2010/64/EU on the Right to Interpretation and Translation in Criminal Proceedings' made by the ITIA to the European Commission in October 2014, which is now available on our website. Mary also wrote about the 'Garda Síochána Request for Tender for Interpreting Services' in the September issue of the *Bulletin*.

Other recent submissions made by the ITIA have included a response to the Department of Education and Skills on its 'Draft Strategy for Languages in Education', in which we stressed the importance of foreign language learning, the value of raising awareness of the benefits of multilingualism for children in migrant communities, the necessity of L1 grammar and writing skills particularly in primary school, access to interpreters, language classes for newcomers etc. We would like to thank ITIA members for their contribution to this document. In March 2015 we made a submission to the government working group reporting on improvements to the protection process, including direct provision and support for asylum seekers. In it we stressed the need for improved interpreter provision and more interpreter training, as well as the importance of translation and interpreting provision and quality in the processing of asylum applications and appeals and the low levels of interpreter qualification required of service providers in the tendering process. Again, both of these submissions are available on our website.

In 2016 we celebrated 30 years of the ITIA. To mark this occasion, we organized a translation competition for secondary school students. Alex Harding and Elena Giardini from Maynooth Post-Primary School were the winners for Spanish and Italian respectively while Chiara del Greco from the Presentation

Secondary School, Loughboy, Kilkenny, was the winner for French. The winners and guests joined members of the ITIA Executive Committee for dinner at the Clarion Hotel in Liffey Valley where we hosted delegates attending the FIT Europe meeting.

At the ITIA Christmas Party in December 2016, Eileen Battersby, literary correspondent at the *Irish Times* was conferred with honorary membership to mark her contribution to the world of translation in the form of weekly reviews of translated novels. Her work has raised and continues to raise awareness of translation from many languages. Prof. Michael Cronin of Dublin City University spoke about Eileen's contribution and the importance of translation and Mary Phelan interviewed our new honorary member. An excellent evening was had by all.

Also in 2016, we carried out a survey of members to collect information on clients, use of translation memory, areas of specialization, marketing, networking and areas of interest for continuing professional development. A total of 133 members took the time to complete the questionnaire. One of their suggestions for improvement is a new website, something that we have been working on.

The ITIA has often referred to the unsatisfactory situation regarding court interpreter provision in Ireland due to the absence of training courses and testing. In 2016 Mary Phelan and Prof. Lorraine Leeson from the Centre for Deaf Studies at Trinity College Dublin were invited by District Court President Rosemary Horgan to give a presentation on interpreter provision for spoken and signed languages at the annual district court judges' conference. This was a great opportunity to voice our concerns.

Susanne Dirks, Karl Apsel and Miriam Abuin Castro formed a marketing subcommittee and created two brochures about the Association, one directed at prospective members and one for clients. Mary Phelan gave a talk about the ITIA at Queen's University Belfast in December 2016. The ITIA sponsored the IPCITI postgraduate translation conference at Dublin City University.

There have been a number of changes to the ITIA executive committee. Susanne Dirks joined in 2014, Karl Apsel in 2015, and Ken Waide, Marina Bilak and Lichao Li in 2016. In September 2015, John Kearns, editor of *Translation Ireland* and organizer of many events over the years, resigned. Over the course of 2016, three executive committee members – Tatiana Kovalenko, Miriam Abuin Castro and Adam Brożyński – also stepped down. Their contribution is greatly appreciated by the executive committee and Adam continues to work on the layout of the bi-monthly *ITIA Bulletin.* The ITIA would not exist without the executive committee who volunteer their time and energy to make it work.

The ITIA continues to be based in the Irish Writers' Centre in Parnell Square. In December 2014 novelist and former Labour TD Liz McManus took over from Jack Gilligan as Chairperson of the IWC Board of Directors, on which our representative is Executive Committee member Anne Larchet.

We continue to communicate our activities through our website and mailing lists, as well as through the *ITIA Bulletin*, which is free and available to all – to subscribe, simply send a blank email to itia-ezine-subscribe@yahoogroups.com. You may unsubscribe at any time by sending a blank email to itia-ezine-unsubscribe@yahoogroups.com. The bulletin is edited by Anne Larchet, with former co-editor Adam Brożyński taking care of the layout. Contributions on all matters relating to translation and interpreting are welcome, so do get in touch if you'd like to write an article: theitiabulletin@gmail.com. Current and back issues of the bulletin are available on our website, as are back issues of *Translation Ireland*. We also announce news and events on Facebook, Twitter (@itia_ireland) and LinkedIn. We always welcome feedback from our members so, if you can think of any ways in which the ITIA can help you as a translator or interpreter or if you would like to get more involved in the Association, do let us know: secretary@translatorsassociation.ie.

**John Kearns & Mary Phelan**

## A Thank You to John Kearns

The executive committee of the Irish Translators' and Interpreters' Association would like to thank John Kearns for his contribution to the Association over more than a decade, in particular for his work as editor of *Translation Ireland,* but also for his interest in translation, his network of connections in the world of translation, his ideas for events and his organisational skills.

John Kearns was a key member of the executive committee from 2003 until 2015. He speaks Polish fluently and has translated extensively from Polish to English. He lived in Poland for many years where he was latterly Associate Professor at the Kazimierz Wielki University, Bydgoszcz. In 2006 he completed his PhD entitled *Curriculum Renewal in Translator Training* at Dublin City University. At one stage, he divided his time between Poland and Ireland, returning regularly for monthly ITIA committee meetings. John edited the *ITIA Bulletin* from January 2004 to March 2005, before moving on to edit the *IATIS Bulletin*. He took over from Marco Sonzogni as editor of *Translation Ireland* in 2005 and has edited seven volumes:

- *Translation Ireland* 17: 1 *New Vistas in Translator and Interpreter Training* (2006)
- *Translation Ireland* 17: 2 *Translation and Irish in the Twenty-first Century* (2007) (Guest editor Iarla Mac Aodha Bhuí)
- *Translation Ireland* 18: 1 (2009)
- *Translation Ireland* 18: 2 *Community Interpreting in Ireland and Abroad* (2010) (Guest editors Mary Phelan and Krisztina Zimányi)
- *Translation Ireland* 19:1 (2013)
- *Translation Ireland* 19:2 (2014) *Polish/Irish Issues in Translation* (with guest co-editor Robert Looby)
- *Translation Ireland* 20:1 (2017)

John was reviews editor of the journal *The Interpreter and Translator Trainer* and chaired the training committee of the International Association for Translation and Intercultural Studies (IATIS).

John has an amazing network of contacts in translation, academia, poetry and literature and drew on these contacts to invite various speakers and trainers to give readings and workshops for our association. Examples included Anita Jones-Dębska who gave a bilingual performance of Polish poetry accompanied by harpist Aisling Ennis, and Úna Bhreathnach of Fiontar, Dublin City University, who spoke about new websites focal.ie and logainm.ie (now tearma.ie). In 2009, Scottish-

based poets and translators Gerry Loose, Peter Manson and Donal McLaughlin gave readings. In 2010 Pádraig Breandán Ó Laighin read from his collection *Catullus Gaelach*. In 2011 Trevor Joyce read his translations from Middle Irish, Chinese and Turkic and Finno-Ugric languages while Jorge Díaz Cintas gave a workshop entitled 'A Practical Approach to Subtitling'. Anita Jones-Dębska returned to read translations from her anthology 'A Study of Poland in 60 Poems', interspersed with music by Polish composers.

On Bloomsday 2012 Katarzyna Bazarnik and Zenon Fajfer gave a talk on their publication of the first Polish translation of Joyce's *Finnegans Wake*. Also that year, Anglo-Norwegian poet Annabelle Despard read with Dutch-Irish poet Judith Mok. Ronan Sheehan and a number of Irish poets read from *The Irish Catullus or One Gentleman of Verona*, a collection of translations into Irish and English.

John's links with the Irish Polish Society and Ewa Stańczyk of TCD led to a collaboration with the ITIA on an event in 2013 devoted to the work of Polish poet Jerzy Harasymowicz and included a discussion by John on the translation of some of his poems.

John conducted interviews with well-known translators, which he recorded and transcribed for *Translation Ireland*. In 2012 he interviewed Frank Wynne who was awarded ITIA honorary membership that year. In 2013, he interviewed celebrated Spanish-English translator Edith Grossman, who was also awarded honorary membership and who gave a masterclass on literary translation. Also in 2013, John interviewed Michael Smith (1942-2014), poet and translator from Spanish to English. In February 2014 he interviewed Polish-English translator Antonia Lloyd-Jones, who also gave a translation masterclass. In November 2014 he conducted a public interview with Enrico Terrinoni, printed in this volume.

John represented the ITIA at the 17$^{th}$ FIT (International Federation of Translators) World Congresses in Tampere, Finland, in 2005 and in Shanghai, China, in 2008. He was also a member of the FIT Committee on Translator Training.

The Irish Translators' and Interpreters' Association is privileged to have been associated with John Kearns and on behalf of the executive committee, I would like to thank him for his exceptional contribution.

**Mary Phelan, ITIA Chairperson, June 2017**

## Notes on Contributors

**Michèle Ambry** worked until her retirement as an administrator in the Laboratoire National d'Essais, the French national institute for metrology. She is a gifted poet in French and worked closely with Jean-Dominique Vinchon on the translation of Richard W. Halperin's *Anniversary*.

**Céline Arnauld** was born Carolina Goldstein in 1885 in Călăraşi, Romania. Her first published volume of poetry appeared in 1914 – *La Lanterne magique*. There followed *Poèmes à claires-voies* (1920), *Point de mire* (1921), and *Guêpier de diamants* (1923), all heavily influenced by the climate of Dada in Paris, where they were written. She published until 1948, though all of her texts are rare and some are considered lost. Her first and only published novel, *Tournevire*, is an experimental text of 1919. She was published in the Dada journals *DADAphone*, *Cannibale*, and *Z*. She was a director of the short-lived but influential journal *Projecteur* and a collaborator in *391*, *Z* and other Dadaist journals. She also participated in Dada performances: in March 1920, she is credited in the programme of the Manifestation Dada de la Maison d'Oeuvre as "the pregnant woman" in "La Première Aventure Céleste de M. Antipyrine" [The First Heavenly Adventure of Mr. Antipyrine] by Tristan Tzara. She was married to the Belgian writer and literary critic Paul Dermée. She died by suicide in Paris in 1952. A pamphlet of her poetry *The Gospel of Celine Arnauld* [sic] was published by Clayton Eshleman in 1977.

**Kimberly Campanello** was born in Elkhart, Indiana, and is a dual American and Irish citizen. Her poetry publications include *Spinning Cities* (Wurm Press, 2011), *Consent* (Doire Press, 2013), and *Imagines* (New Dublin Press, 2015). In October 2015, The Dreadful Press published *Strange Country*, Campanello's full-length collection on the sheela-na-gig stone carvings. Eyewear Publishing released her version of the *Hymn to Kālī* (*Karpūrādi-stotra*) in May 2016. ZimZalla will publish *MOTHERBABYHOME*, a book of conceptual and visual poetry in 2017. She has a BA *summa cum laude* in English and French from Butler University, an MFA in Creative Writing from the University of Alabama and an MA in Gender Studies from the University of Cincinnati. She earned a PhD in Creative Writing from Middlesex University. Kimberly has taught creative writing and literature courses at various institutions and in autumn 2015 she joined York St John University as a lecturer in creative writing.

**A.C. Clarke** is a poet living in Glasgow. Her latest collections are *A Natural Curiosity* (New Voices Press), shortlisted for the 2012 Callum Macdonald Award, and *Fr Meslier's Confession* (Oversteps Books). She is a member of Scottish PEN and has won several prizes, most recently the 2012 Second Light Long Poem competition, and was commended in the 2009 Stephen Spender competition for poetry translation for a translation of Baudelaire since used by George Szirtes, one of the judges, in a talk given at the University of East Anglia, which she understands is to be published.

**Susanne Fiessler** – aka spoken-word performer Rosalin Blue – was born near Köln in 1973. She studied at the University of Hildesheim, where she began performing poetry and co-organising literary events. In 2000 she came to Ireland on a work-experience programme at the Munster Literary Centre. She eventually settled in Cork, working for several years in the Triskel Arts Centre and performing her poetry throughout Ireland. In 2012 a collection of her work, *In the Consciousness of Earth,* appeared from Lapwing, and in 2015 her translations of poetry by August Stramm – *YOU. Lovepoems & Posthumous Love Poems: A Centenary Celebration* – was published by the University of Münster.

**Kit Fryatt** was born in Tehran in 1978, grew up in Singapore, Turkey and England, and was educated at the University of Cambridge and Trinity College Dublin, where she completed her PhD on Louis MacNeice, Austin Clarke and Thomas Kinsella in 2003. In 2006 she was appointed lecturer in English at Mater Dei Institute of Education (now DCU). Her research interests include poetry in English, critical theory with an emphasis on the theory of allegory and early- to mid-twentieth-century British fiction. Her own published collections and chapbooks include *turn push | turn pull* (corrupt press, 2013), *Rain Down Can* (Shearsman, 2012), and *The Co. Durham Miner's Granddaughter's Farewell to the Harlan County Miner's Grandson* (Knives Forks and Spoons Press, 2013).

**Richard W. Halperin**, an Irish/US dual-national, is widely published in journals and magazines in Ireland and the UK. The collections *Quiet in a Quiet House*, *Shy White Tiger* and *Anniversary*, respectively 2016, 2013 and 2010, are published by Salmon. The latter book appeared in Japanese translation in 2012 (Kindaibungei-sha Press, Tokyo), and has recently been translated into French under the title *Présence*. Six chapbooks have been published by Lapwing, Belfast, of which the two most recent are *Prisms* (2017) and *The House with the Stone Lions* (2016). Mr Halperin debuted as a reader in 2006 at Glenstal Abbey and at Glencree

Centre for Reconciliation, and has since read at most major venues in Ireland. He has begun giving bilingual readings in Paris, where he lives. Before retirement from humanitarian work in 2005, he was chief of section for teacher education with UNESCO. Mr Halperin holds a PhD in English Literature from the City University of New York.

**Sarah Hayden** is a lecturer in American Literature and Culture at the University of Southampton. She completed her doctoral research on Mina Loy at University College Cork. In 2012, she held a DAAD Visiting Fellowship at the Freie Universität, Berlin where she carried out research on American literary responses to 'Degenerate Art'; she has also been the recipient of a New Foundations grant for a project on marginal Modernists. In 2013, she was awarded a Government of Ireland Postdoctoral Fellowship to work on her first book. Her research interests include transatlantic modernism, little magazines and manifestos, art writing, minimalism, avant-garde movements and experimental poetics. She is also the author of the chapbooks *Exteroceptive* (Wild Honey Press, 2013) and *System without Issue* (Oystercatcher Press, 2013).

**John Kearns** has published poetry in a variety of publications and his long poem 'begs dull' was selected for inclusion in the recent Irish edition of Viersomes (Veer Press, London). He has worked extensively as a translator from Polish and edited the journal *Translation Ireland* for 10 years. He also edited the collection *Translator and Interpreter Training: Issues, Methods, Debates* (London, Continuum: 2008). He holds a PhD from DCU and worked for several years in academia. He is particularly interested in issues relating to mental health support and is currently training as a psychotherapist.

Derry-born **Donal McLaughlin** is the author of two short story collections – *an allergic reaction to national anthems* (2009) and *beheading the virgin mary & other stories* (2014) – and a founding member of the Scottish Writers' Centre. His translations include over one hundred writers for the *New Swiss Writing* anthologies (2008-2011) and numerous novels. His translation of *My Father's Book* by Urs Widmer was shortlisted for the Best Translated Book Award 2013 (USA). In 2015, he was awarded the Max Geilinger Prize in Zurich in recognition of his translations of Swiss literature. He maintains a website at www.donalmclaughlin.wordpress.com

**Carol Maier** is Professor Emerita of Spanish and Translation Studies at Kent State University, where she is affiliated with the Institute for Applied Linguistics. Her research interests include translation criticism, theory, practice, and pedagogy. She has translated work by Nuria Amat, Octavio Armand, Nivaria Tejera, and Severo Sarduy, among others. She has also edited several collections of essays, including the seminal *Between Languages and Cultures: Translation and Cross-cultural Texts*, co-edited with Anuradha Dingwaney. In 2015 SUNY Press published *Two Confessions* by María Zambrano and Rosa Chacel, which she translated with Noël Valis. Currently, she is editing a volume in honor of the late Helen Lane, a translation of Armand's Clinamen, and new work by and about Rosa Chacel. She serves as the reviews editor for *TIS: Translation and Interpreting Studies* and is a member of the advisory boards of *The Translator*, and the book series 'Literatures, Cultures, Translation' (Bloomsbury); she has also served as a member of ALTA's board of directors.

**Caitlín Maude** (1941–1982) was an Irish poet, activist, teacher, actress and traditional singer. She was born in Casla, Co. Galway, and reared in the Irish language. She attended University College Galway, where she excelled in French. She became a schoolteacher, working in various schools in Ireland, and also worked in other capacities in London and Dublin. Her poetry is characterised by a lyrical style closely attuned to the rhythms of the voice, and often displays her interest in spirituality. Her collections include *Caitlín Maude, Dánta*, ed. Ciarán Ó Coigligh (Coiscéim, 1984), *Caitlín Maude* (Coiscéim 1988) and *Caitlín Maude: File*. Her poetry and sean nós singing, for which she was also noted, were issued on record as *Caitlín Maude – Caitlín* (Dublin, Gael-Linn, 1975). She was also highly regarded as an actress and dramatist. She died of complications from cancer in 1982, aged just 41.

**Eiléan Ní Chuilleanáin** (b. 1942, Cork) was educated at UCC and Oxford before spending her working life in Trinity College, Dublin. She was a founder member of *Cyphers*, a literary journal. She has won the Patrick Kavanagh Award, the Irish Times Award for Poetry, the O'Shaughnessy Award of the Irish-American Cultural Institute which called her "among the very best poets of her generation", and the International Griffin Poetry Prize. Her collections include *Acts and Monuments*, *Site of Ambush*, *The Second Voyage*, *The Rose Geranium*, *The Magdalene Sermon* (1989) and many others. Her *Selected Poems* appeared in 2008. Her most recent collection is *The Boys of Bluehill* (2015). She is the translator of *Legend of the Walled-up Wife* by the Romanian writer Ileana Malancioiu. She is a Fellow and Professor of English

(Emerita) at Trinity College, Dublin and a member of Aosdána. She was recently appointed as the new Professor of Irish Poetry (2016).

**Doireann Ní Ghríofa** is an award-winning bilingual poet, writing both in Irish and in English. Paula Meehan awarded her the Ireland Chair of Poetry Bursary 2014-2015. Her Irish language collections are published by Coiscéim, and a bilingual chapbook *A Hummingbird, Your Heart* is available from Smithereens Press. *Clasp*, her first collection of poems in English, appeared recently from Dedalus Press. Her work is regularly broadcast on RTE Radio One. Her poems have previously appeared in literary journals in Ireland and internationally (in Canada, France, Mexico, USA, Scotland and England) New poems have recently or will soon appear in *Poetry Ireland Review*, *Poetry Magazine* (USA) and *Room Magazine* (Canada). Two of her poems are currently Pushcart Prize nominated.

**Hans-Christian Oeser** (b. 1950, Wiesbaden). In 1980 he moved to Ireland, where he worked for many years as a literary translator, author and editor. He now divides his time between Ireland and Germany. He has written several travel books on Ireland and Dublin, biographies of Oscar Wilde and James Joyce, and edited a number of anthologies. He has translated into German numerous novels, short story and poetry collections by Irish, British and American authors, such as Brendan Behan, Maeve Brennan, Bernard MacLaverty, John McGahern, Paul Muldoon, William Trevor, etc. With Gabriel Rosenstock he has published a series of contemporary German-language poetry in German, English and Irish. For his translation of Patrick McCabe's *The Butcher Boy* he was awarded the European Translation Prize in 1997. In October 2010 he was awarded the Heinrich Maria Ledig-Rowohlt Prize for his contribution to translations into German from the English language. He is an Honorary Member of the ITIA.

Tá **Mark Ó Fionnáin** ag teagasc Gaeilge agus Béarla san Ollscoil Chaitliceach i Lublin na Polainne. Tá leabhar foilsithe aige ar na haistriúcháin a rinne Liam Ó Rinn ar Księgi Narodu Polskiego le hAdam Mickiewicz, dar teideal *Translating in Times of Turmoil* (2014). Ina cheann sin, is aistritheoir cáilithe Gaeilge é a chuir Gaeilge ar ábhar ón Rúisis (Folcadán Airciméidéis le Daniíl Kharms agus Aleksándr Vvedénski; Amón-Rá le Víktor Pelévin) agus ón bPolainnis (Sławomir Mrożek) araon. Tá ailt ar ghnéithe éagsúla den Ghaeilge agus den aistriúchán i gcló aige.

**Patrick O'Neill** is originally from Ireland, but taught for many years in the German department at Queen's University in Kingston, Ontario, where he is now

Professor Emeritus. He is the author of many books, including several studies on Günter Grass and two on the translation of James Joyce. His volume *Impossible Joyce: Finnegans Wakes* is reviewed in this volume. His most recent publication is *Transforming Kafka: Translation Effects* (University of Toronto Press, 2014).

**Costanza Peverati** teaches in the English Department of the Faculty of Foreign Languages and Literatures at the Università Cattolica del Sacro Cuore at Brescia, Italy. In 2014, under the supervision of Anthony Pym and John Kearns, she completed her PhD research at the Universitat Rovira i Virgili in Tarragona, Spain on teachers' attitudes to translation in university foreign-language curricula with reference to vocational and transferability criteria.

**Mary Phelan** is Chairperson of the Irish Translators' and Interpreters' Association and a lecturer at the School of Applied Language and Intercultural Studies at Dublin City University, where she completed her doctorate titled *Irish-language Court Interpreting 1801-1922*. She is the author of *The Interpreter's Resource* (Multilingual Matters 2001), and co-author with Mette Rudvin and Hanne Skaaden of *Ethics in Public Service Interpreting* (Routledge 2017). She has also co-edited with Krisztina Zimányi a special issue of *Translation Ireland* on community interpreting.

**Stella Rotenberg** was born in Vienna in 1915. Following the annexation of Austria in 1938, she fled via Holland to England and lived in Colchester, Devonshire, Somerset, and Darlington before settling in Leeds in 1948. Her main publications are *Gedichte* ('Poems'), Tel Aviv 1972; *Die wir übrig sind* ('Those of us who remain') Darmstadt 1978; *Scherben sind endlicher Hort* (a line from a poem, translated as 'what remains is still there, if in shards') Vienna 1991; *Ungewissen Ursprungs* ('Of Uncertain Origin') Vienna 1997; and her collected poems, *An den Quell* ('To the Source') Vienna 2003. *Shards*, the first book of her work to appear in English (translated by Donal McLaughlin & Stephen Richardson) was published in Edinburgh in 2003. Stella died in Leeds in 2013.

**Paule Salerno-O'Shea** is Assistant Professor of French at Trinity College Dublin. She has published on strengths and weaknesses in the French translation of Irish literature, the lexicography of electoral terminology, teaching negotiation in French, and French and Irish parliamentary insults.

**Claudio Sansone** earned his B.A. (Hons.) in English Literature from Trinity College Dublin in 2014, and was also awarded a Scholarship Degree (Sch.) from

the same institution in 2012. He wrote his dissertation on Ezra Pound's poetics and the Greek hero Palamedes. He was accepted to the PhD Program in Comparative Literature at the University of Chicago in 2014, and began the Joint PhD program with Classics in 2015. At the University of Chicago he runs the *Finnegans Wake* reading group, and the Chair of the Student Government Committee on Student Employment. He is an active member of the Ezra Pound Society, for which he is an Assistant Editor of *Make it New!* and the Chief Editor of the *Online Bibliography of Pound Studies*.

**August Stramm** (1874-1915) was a German poet and playwright. He worked in the German Post Office Ministry, later doing military service 1896–1897. He then travelled to the United States several times before settling in Berlin. In 1912-1913, he wrote several plays, among them *Sancta Susanna* (subsequently used as a libretto for an opera by Hindemith) and *Die Haidebraut*. As a reservist, he was called to active duty in 1914. In 1915 he was awarded the Iron Cross for his service in France and was later sent to the Eastern Front, where he was killed in hand-to-hand combat near Kobryn (present-day Belarus). He was discovered by the editor Herwarth Walden, who published all of Stramm's poems in his journal *Der Sturm*. A collection of Stramm's poems, *Du* (*You*), was published whilst Stramm was at the front in 1915 and a second, *Tropfblut* (*Dripping Blood*), appeared posthumously in 1919.

**Enrico Terrinoni** is a leading Italian translator of Irish literature. He has translated James Joyce's *Ulysses* into Italian (2012) and is currently working on translating *Finnegans Wake* with Fabio Pedone. He has also translated such Irish authors as Brendan Behan, James Stephens, Francis Bacon, and Gerard Mannix Flynn, as well as the contributors to the recent *Dubliners 100* project. In addition, he has translated works by Muriel Spark, Nathaniel Hawthorne, B.S. Johnson, John Burnside, Miguel Syjuco, and Simon Armitage. He lived in Dublin for several years, where he completed a doctorate on the occult in *Ulysses* and he now teaches English literature at the University for Foreigners in Perugia.

**Paul-Jean Toulet** – see A.C. Clarke's biographical note in text. The French text of his poems reproduced here is taken from his *Œuvres Complètes*, Paris: Éditions Robert Laffont, S.A, 1986, republished in the Bouquins series, Robert Laffont 2003.

**Jean-Dominique Vinchon** worked until his retirement as a Professor of French at the École Alsacienne in Paris. His two other languages are Spanish and English. He worked with Michèle Ambry on the translation of Richard W. Halperin's *Anniversary*.

**Krisztina Zimányi** completed her doctoral research on community interpreting in Irish mental health care settings at Dublin City University and is currently teaching at the Universidad de Guanajuato in Mexico. She has recently completed a research project on interpreting settings and ethics in view of visual representations of la Malinche. In 2012 she co-edited with Mary Phelan a special issue of *Translation Ireland* on the topic of Community Interpreting in Ireland and abroad.