

Retranslation and Literature

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What is re-translation?

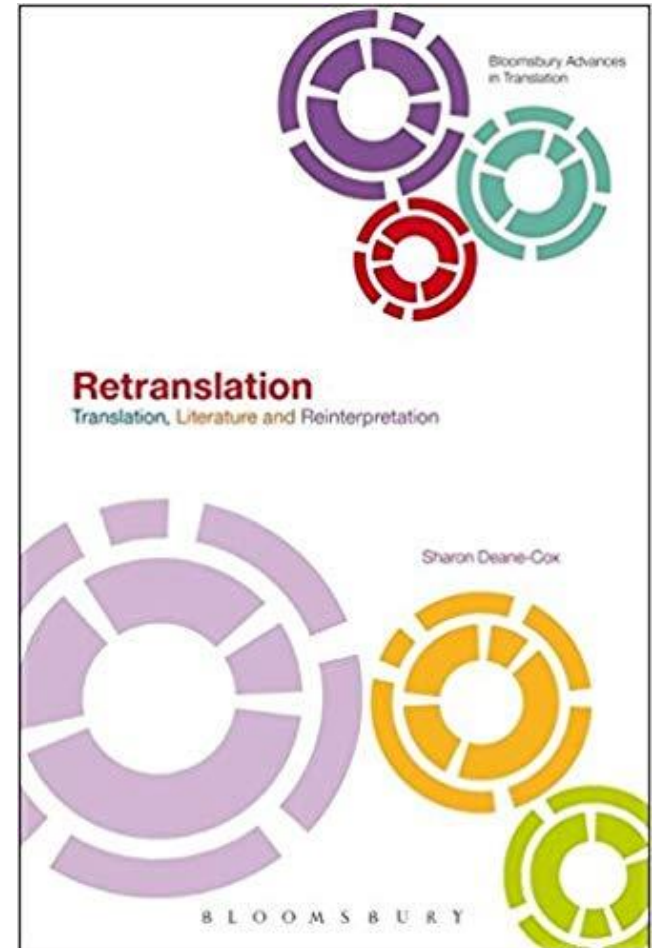


- ▶ Re-translation consists of translating a text which has previously been translated.
- ▶ Types of re-translating a text:
 - To re-translate **an original text** which has already been translated in that foreign language,
 - To translate **in a new language from a translation** (as opposed to from the original text),
 - To carry out **a back-translation into the original language** from a translation.
 - To carry out **an intralingual translation**

What are the most often re-translated books?



- The Bible (more than 450 translations into English)
- Fairy tales
- *The Thousand and One Nights*
- Classics of literature
- Literature of the former colonized people

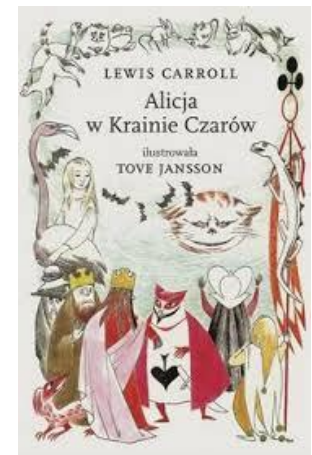
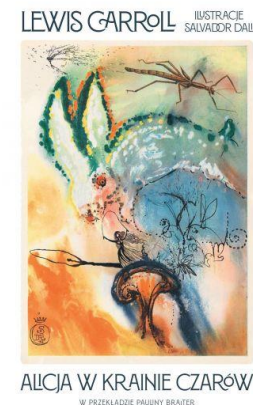


Alicja w krainie czarów

1. **Adela S.** (1910) – *Przygody Alinki w Krainie Cudów*, (*Przygody Alinki w Krainie Czarów*).
2. **Antoni Marianowicz** (1955) – Tłumaczenie odbiega od oryginalnego tekstu, szczególnie dotyczy to wierszy, ponieważ w oryginale są to parodie wiktoriańskich wierszyków dla dzieci,
3. **Maciej Słomczyński** (1965) – pierwszy przekład zgodny z oryginałem, bez własnych dodatków. Charakteryzuje go stosunkowo duża liczba anglicyzmów. Jest to drugie co do popularności polskie tłumaczenie.
4. **Robert Stiller** (1986) – Jako pierwszy w swoim przekładzie opatrzył książkę przypisami wyjaśniającymi niuanse umykające bez dokładnego poznania epoki wiktoriańskiej i genezy książki. Jego tłumaczenie również jest popularne, szczególnie wydanie dwujęzyczne Alicji, nie udało mu się jednak wyprzeć przekładu Słomczyńskiego i skierowanego bardziej do dzieci tłumaczenia Marianowicza.



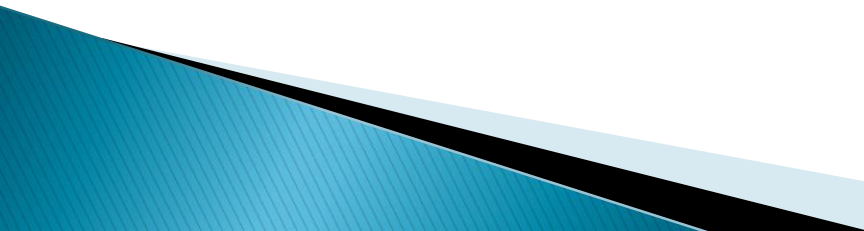
1. **Jolanta Kozak** (1999) –z współczesniony językiem utworu, który ma być przez to łatwiejszy w odbiorze przez dzieci.
2. **Krzysztof Dworak** (2010) – dla wydawnictwa Buchmann.
3. **Bogumiła Kaniewska** (2010) – wersja tłumaczenia bardziej zrozumiała dla dzieci w stosunku do wcześniejszych tłumaczeń, zachowując przy tym finezję tekstu.
4. **Magdalena Machay** (2010) – przekład dla wydawnictwa Greg publikowany w serii Lektura z opracowaniem.
5. **Elżbieta Tabakowska** (2012) – wydanie ukazało się z ilustracjami Tove Jansson.
6. **Grzegorz Wasowski** (2015) przekład wydany na 150. urodziny powieści. Nosi on tytuł Perypetie Alicji na Czarytorium i jest bardziej swobodny niż inne tłumaczenia.
7. **Jacek Drewnowski** (2020) , Warszawa, Wydawnictwo SBM, 2020.



Translation of Jacek Drewnowski's (2020) *Alice in Wonderland*

- ▶ **Contemporary language**
- ▶ **Faithfulness to the Original:** Carroll's humor & absurdity.
- ▶ **Adaptation:** Examples of wordplay and cultural references were either translated or replaced with Polish equivalents.
- ▶ **Target Audience:** The translation is intended for both children and adults.
- ▶ **Adult readers** can appreciate the philosophical and logical nuances, while younger audiences enjoy the adventures and vivid characters.
- ▶ **Accessibility:** Simplified complex linguistic structures make the translation easy to read for contemporary readers.
- ▶ **Preservation of Original Spirit:** Drewnowski retained the quirky dialogues and surreal atmosphere of the book.

Reasons for Retranslation:

- **Linguistic Evolution:** Languages evolve, and earlier translations may become outdated, necessitating new versions that resonate with contemporary readers.
 - **Cultural Shifts:** Changes in cultural norms and values can prompt retranslations to reflect current societal perspectives.
 - **Ideological Motivations:** Retranslations may emerge to align a text with specific ideological or political contexts.
 - **Enhanced Understanding:** Advancements in scholarship can lead to retranslations that offer deeper insights into the source text.
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Antoine Berman: Retranslation as a Process of Correction

- In his seminal essay *Translation and the Trials of the Foreign*, suggests that retranslation serves to "correct" the deficiencies of earlier translations.
- He argues that first translations are often simplified or domesticated to appeal to a new audience, whereas later retranslations aim for greater fidelity to the original text.
- **Key Concepts:**
 - **Foreignness:** Berman emphasizes the importance of retaining the "foreignness" of the source text. Retranslation can restore this foreign element that might have been lost in earlier versions.
 - **Improvement:** Retranslations are seen as evolving towards an ideal or "better" representation of the original, though this idea has been contested as overly prescriptive.

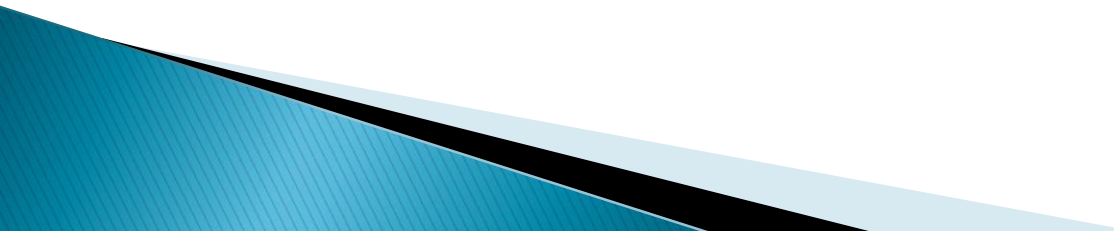
Lawrence Venuti: Domestication vs. Foreignization

- Venuti's concepts of domestication and foreignization offer a lens to analyze retranslation:
 - **Domestication:** Making the text familiar to the target culture.
 - **Foreignization:** Preserving the cultural and linguistic differences of the source text.
- **Retranslation's Role:**
Retranslation often shifts the balance between these two strategies. For example, earlier translations might domesticate the text to ensure its acceptance, while later retranslations may adopt a more foreignizing approach to reflect the source culture more faithfully.

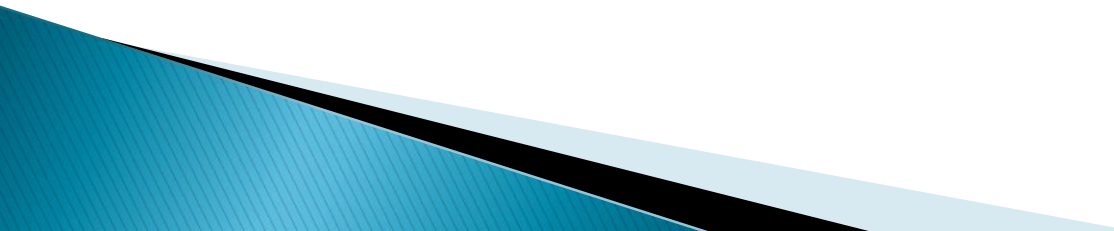
Postcolonial Theory and Retranslation

- **Core Idea:**
Postcolonial scholars highlight the role of retranslation in decolonizing literature. Earlier translations of texts from colonized cultures may reflect colonial biases, while retranslations can seek to:
 - Restore marginalized voices.
 - Challenge hegemonic interpretations.
- **Example:**
Retranslations of indigenous folklore or postcolonial novels often aim to correct Eurocentric distortions present in initial translations.

Translations of fairy tales and folk tales

- ▶ A non-recognition of translation (Jack Zipes)
 - ▶ A three-point strategy for child-friendly translation:
 1. To free hybrid stories of confusing passages
 2. To use repetition for clarity
 3. To employ dialogue where the narrative is too dense for children
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Strategies for translating folk and fairy tales

- ▶ Is the translated collection intended for child/adult/both types of readers?
 - ▶ What kind of translation is to be undertaken? Free translation, literal translation or adaptation?
 - ▶ A longstanding connection with the culture of the source
 - ▶ Working with translators–intermediaries
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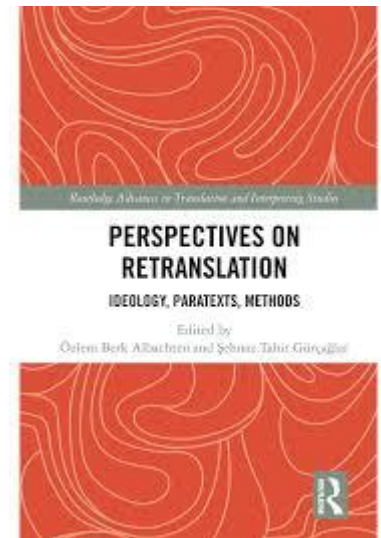
The Retranslation Hypothesis

P. Bensimon & A. Berman (1990)

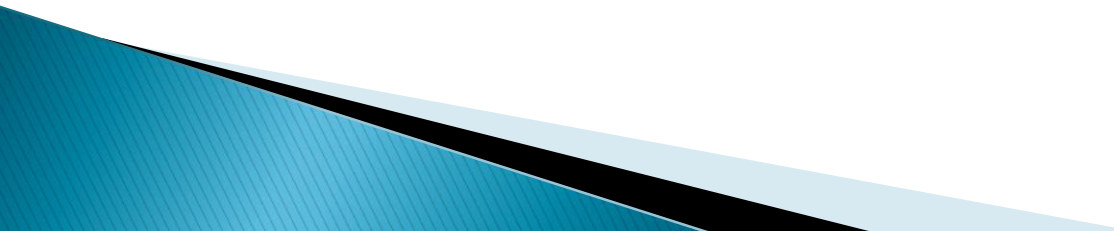
- ▶ „The first translation of a text into a given language **tends to adapt the text to the norms and conventions of the target language and culture**, while **later translations tend to stay closer to the original.**”
- ▶ **Debate:** Studies have both supported and challenged this hypothesis, indicating that retranslation is influenced by multiple factors beyond mere fidelity.

Palimpsests

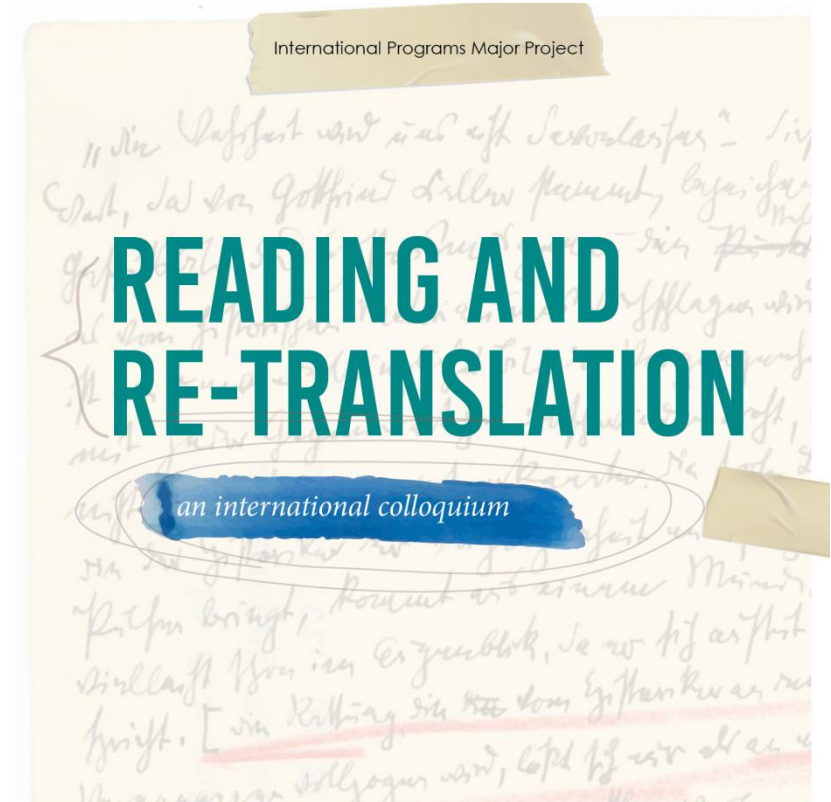
- ▶ Ideological and political motives of retranslation.
- ▶ Patronage and patrons of retranslations
- ▶ Reception/readership of retranslations
- ▶ Retranslation in different media, i.e. audiovisual and electronic media
- ▶ Intralingual retranslation



Questions

- ▶ Do you agree that a first translation always tends to be more assimilating?
 - ▶ Does it tend to reduce otherness in the name of cultural or editorial requirements?
 - ▶ Can you see retranslation as a return to the source text?
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Reading and re-translation?



How do re-translations shape transnational, literary and cultural relations?

What is the role of reading in shaping literary, and cultural signifying processes?

CINDERELLA'S METAMORPHOSES:

- ▶ “Cinderella: or, The Little Glass Slipper,” published by Robert Samber in *Histories, or Tales of Past Times* (1729)
- ▶ Angela Carter’s “Cinderella: or, The Little Glass Slipper” in *The Fairy Tales of Charles Perrault* (1977)



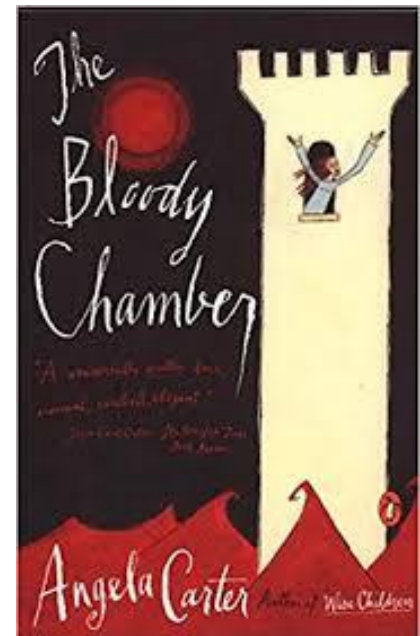
Angela Carter – as a translator

- ▶ the second translation reflects **the educational project** and **feminist sensibility**
- ▶ this translation is Carter's first step towards a rewriting of the tale entitled "Ashputtle or The Mother's Ghost" (Carter 1987)
- ▶ Carter's (re)translation responds to Perrault and Samber as it gives the Cinderella tale and its moral **a new relevance and freshness.**
- ▶ Carter's modern retranslation is **coloured** by Samber's classic translation
- ▶ **Sleeping Beauty and Other Favourite Fairy Tales**, were reprinted in Penguin paperback in 2008 with two distinct covers, one aimed at children, the other at adults

Angela Carter – rewriting tales

- ▶ The success of Carter's fairy tale rewritings for adults in *The Bloody Chamber and Other Stories* (1979)
- ▶ „My intention was not to do 'versions' or, as the American edition of the book said, horribly, 'adult' fairy tales, but **to extract the latent content from the traditional stories.**”

Angela Carter



The Bloody Chamber and other stories – cultural retranslation

- ▶ The Bloody Chamber – **Bluebeard**
- ▶ The Courtship of Mr Lyon – **Beauty and the Beast**
- ▶ The Tiger's Bride – **Beauty and the Beast**
- ▶ Puss-in-Boots – **Puss in Boots**
- ▶ The Lady of the House of Love – **Sleeping Beauty**
- ▶ The Werewolf – **Little Red Riding Hood**



Harry Potter

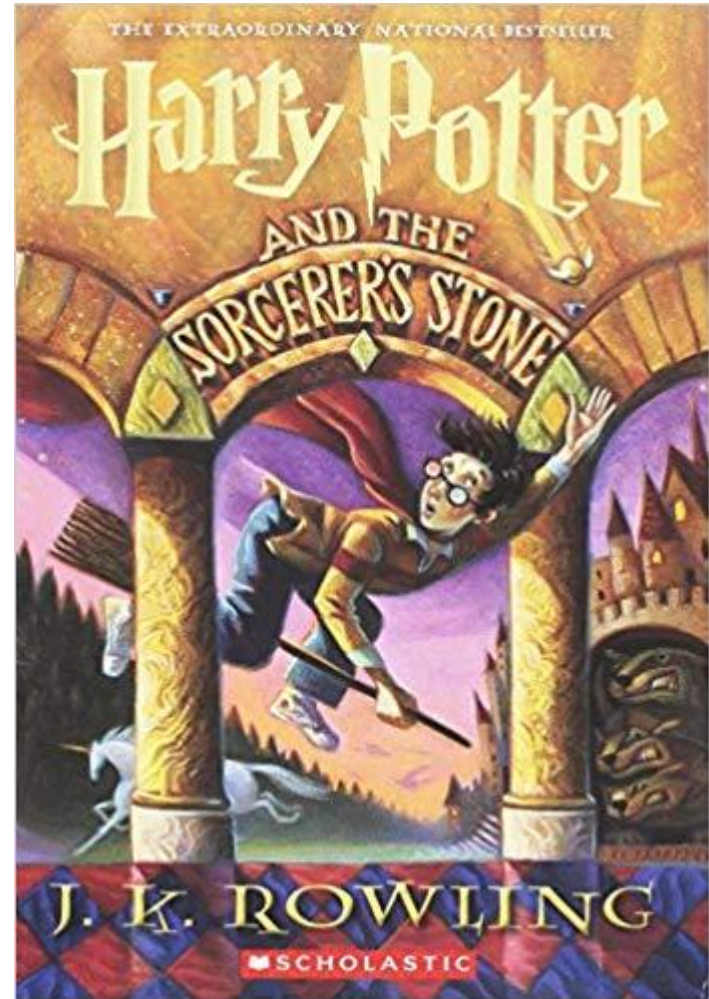
(intralingual translation)

- ▶ The American English editions transform the text to make it more easily accessible for their readers
 - by removing any cultural references that are deemed to be too difficult,
 - by adding explanations to the text itself.
- ▶ Such a practice inevitably modifies the voice of the narrator and those of the characters.





Rowling, J.K. Harry Potter and the Philosopher's Stone. London: Bloomsbury, 1997.



Rowling, J.K. Harry Potter and the Sorcerer's Stone. (1997) New York: Scholastic, 1999.