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a transdisciplinary journal

MEMORY

Issue 6—2017

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translation, a transdisciplinary journal, is an international peer-reviewed journal published in collaboration with the Nida School of Translation Studies.

Recent developments in our contemporary world (globalization, interculturalism, global and transcultural communication through the web) pose a challenge to every traditional concept of translation. Today, translation has to be considered as a transformative representation of, in, and among cultures and is poised to become a powerful epistemological instrument for reading and assessing cultural exchange.We imagine a new era that could be termed **Posttranslation Studies**, an era of fun-damental transdisciplinarity.

translation invites new thinking about what translation is today, about where translation occurs, and about how we can find new words to speak about translation.

Cover photo: *Memorial to the Murdered Jews of Europe, Berlin, Germany*.
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Presentation

> Translation does not concern a comparison
> between two languages but the interpretation
> of two texts in two different languages.
> Umberto Eco (2001)

Ever since we started publishing this journal I have wanted to dedicate a special issue to memory. Memory and translation are so obviously connected, yet so little studied. Memory—as the retrieval, reconstruction, inscription, and leaving of traces and their effects—plays a central role in any translation process, and translation, in its inherently transformative character, is intrinsic to every memory and memorializing act.

Loss, furthering, circulation, redefinition, distancing, transmigration, rewriting are all possible aspects and effects of translation that could not take place if not for some sort of memorialization.

*

Since the initial planning of this special issue, my editors of choice were also clear to me. I am so grateful to the two fine scholars—and dear friends—Bella Brodzki and Cristina Demaria for having accepted to serve as guest editors for this issue. Their backgrounds and research make them a perfect duo for the present issue.

Bella Brodzki's brilliant *Can These Bones Live? Translation, Survival, and Cultural Memory* (2007) is perhaps the most important publication bringing together translation and memory, demonstrating how "excavating or unearthing burial sites or ruins in order to reconstruct traces of the physical and textual past in a new context is also a mode of translation, just as resurrecting a memory or interpreting a dream are acts of translation." I found reading this book truly illuminating.

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Bringing Bella together with Cristina, who for years has studied memory from the somewhat different angle of the semiotics of culture, was a fortunate choice. Cristina's research is in the most various expressions and testimonies of memory—from reconciliation processes in South Africa and Chile to documentaries of events and experiences of trauma. "Studying memory [as a cultural phenomenon] means considering not only the material conditions, means, or devices through which it is inscribed and transmitted, but also the models, forms, and practices that define those genres that orient, and also retranslate or reenunciate, narrations of the past" (2012, 10; my translation).

*

I would like to thank Bella and Cristina for their wonderful work in putting this issue together. I also want to thank the authors for their contributions, each of which provides new and diversified insights into how translation works through memory. I am also very grateful for their patience during the many publication delays.

Regrettably, it took much longer than expected and originally programmed to publish this special issue. On behalf of the board, I want to apologize to our guest editors, authors, and readers for the unconscionable delay in delivering our journal. Over the past few years, we moved from one publisher to another but now, after a lengthy hiatus, we have finally found a new home with Eurilink University Press in Rome.

*

Reading this issue's essays has enriched my understanding of the relations between translation and memory. I have learned new things, and I have been surprised and pleased. I hope you will join me in appreciating this special issue.

*

This issue is dedicated to the memory of Umberto Eco, who passed away more than a year ago while we were busy preparing this issue. Translation was one of the themes to which he devoted much interest and writing in his last few years, and his contributions on translation as negotiation, based on his experience both as a translator and as a widely translated author, will continue to accompany us. I am most grateful for the

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opportunity he gave me to discover and investigate translation through the lens of semiotics, and Cristina Demaria and I, who both completed our doctorates under his supervision, share fond memories of the lively discussions on translation and its limits during our university seminars.

S. N.

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Introduction

Translation and Memory Across Cultures and Disciplines. Past and Future Tenses

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0. A preface on the translational internationalization of the humanities

This special volume is the result of a very long, exciting, yet rather difficult struggle, involving translations and self-translations. Who writes here is the "effect" of two people's endeavors; two people who have come to know each other to some extent across text, screen, and phone line—who, surely, respect and cherish one another, without ever having met. One is American, the other Italian; they have been invited to write for an International Journal in English, a journal that hosts articles that engage, obviously, not only translation, but that are themselves the product of self-translations. This very process has necessarily become part of the volume's introduction, since one of its authors is not a native speaker. This is a "fact" that nowadays has become routine at least in the Western-Eurocentric worlds, and none dares question it: we must write in English. Otherwise, our international status will be affected, and not only will we go back to being provincial, addressing only a limited audience, but we will be devalued, score lower on all the national evaluations that determine individual and institutional research funding. This seems to be a one-way trajectory that everyone acknowledges, that some occasionally criticize, but is never actually resisted,

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since it is the way the global production of knowledge and educational systems work.

One might wonder why we are foregrounding the obvious, when we should be writing about translation and memory. As many of the essays here demonstrate, however, the relationship between translation and memory has very much to do with not only the position of the person who is translating, but also with that of the person who is writing about translation, and thus creating an archive–memory of all the lives a text might have, along with its histories and narratives, its former and new translated meanings. If all critical analysis and meditation on the differences between languages—which includes the memory that sustains them, and the memory-texts in the languages that manage to survive—are but a translation/self-translation, often erasing nuances and disregarding untranslatability, then in which recesses of translation (from and into English and into every other language) and memory does the future of the humanities reside?

1. Memory and translation of past intercourses

> *Isn't this what a translation does? [. . .] By elevating the signifier to its meaning or value, all the while preserving the mournful and debt-laden memory of the singular body, the first body, the unique body that the translation thus elevates, preserves, and negates [*relève*]? Since it is a question of a travail—indeed, as we noted, a travail of the negative—this relevance is a travail of mourning, in the most enigmatic sense of this word [. . .] The measure of the relève or relevance, the price of a translation, is always what is called meaning, that is, value, preservation, truth as preservation (*Wahrheit*,* bewahren*) or the value of meaning, namely, what, in being freed from the body, is elevated above it, interiorizes it, spiritualizes it, preserves it in memory. A faithful and mournful memory.*
>
> (Derrida 2013, 378)

Among the many theoretical perspectives from which one can look at translation, as well as the many objects that can be

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considered from the point of view of translation theories and practices, the translation/memory nexus is among the most fraught, precisely because memory is by definition contestatory, and always mediated, and thereby the most complex and difficult to qualify on almost every level. Because of their tight intertwining, one runs the risk of reiterating or echoing what has been said and done already (see, for example, the recent book by one of the author of this volume: Brownlie 2016). Oversaturated, we struggle to find what else could come from further confrontations between these two concepts: how to consider and render truly heuristic an encounter between translation *and* memory *now,* in the *age of posttranslation studies* (Gentzler 2017)?

The quoted passage above from Jacques Derrida dates back many years, and, in the domain of translation theories influenced by poststructuralism, it serves as a milestone in the encounter between translation and memory. In what follows, we would like to go back to what might belong to even older history of memory and translation engagements. If for literary critics and translation specialists this history sounds passé, it is not the case for philosophers or scholars working with language and meaning.

One of the first fields of confrontation and exchange between translation and memory was the study of the "meaning of meaning"—semiotics, philosophy of language—whereby the implications of any act of translation became part of many theories and speculations on the working of meaning between languages and cultures (Nergaard 1995). Should this seem peripheral to the main event, we could point to structuralism, and even to the beginnings of poststructuralism, up to its recent neomaterialist transformations, as a way of rethinking languages, cultures, and their relation with history and the "material" world. There we find the crucial work of translation and memory as perspectives and/or as epistemic positions that have enabled the study of languages and cultures and the effects of different temporalities, politics, subjectivities and bodies—that is, of the transformative character of translation in memorializing act.

As clarification, let us start from some basic assumptions underlining not a post-, but a no-longer-

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structuralist, interpretative, and translational conception of how *semiosis* works, looking at the work of Umberto Eco, to whom this issue is dedicated.

Even though his work is recognized as having significantly contributed to the development of Roman Jakobson's three-fold classification of translation (Eco 2001),[1] here we want to mention briefly another concept that he used to explain the workings of *semiosis*, along with that of memory.

The operative first assumption is that every act of interpretation that comprises acts of translation has recourse to an *encyclopedia*, in the semiotic sense that Umberto Eco (1976, 1984) has given to the term—that in its turn refers to semantic and iconic memories that are part not only of every *langue* system, but of every act of *parole*, to go back to Ferdinand de Saussure. In other words, the very idea of how meaning works had already changed in the 1980s, thanks also to Eco's perspective for which the idea of a semiotic universe is

> made not so much of signs, but of *cultural units*; entities that absorb and reflect the influence of the culture in which they find themselves, and which are no longer the lemmas [word; term] of a rigid system of content organization (a dictionary), but rather the *nodes of a network* of meanings that can be treaded upon in multiple directions, depending on the inferences and the interpretive connections one chooses: a semiotic universe that takes the shape of an *encyclopedia*. (Lorusso 2015, 81)

In respect to translation processes, this concept is relevant for two different reasons. The first is that, in accepting *semiosis* as operating within encyclopedias, what is most relevant is that every term composing a code is always already interpreted, bringing along the history of its uses and translations; the working of languages moving from its structure to the actual effects and transformations of every signifying practices that define not so much *what is a*

[1] One of the most significant contributions to Jakobson's classification was made by Eco in *Experiences in Translation* (2001), starting from Charles S. Peirce's influence on Jakobson. Even though Eco emphasizes that for Peirce "*meaning*, in its primary sense, is a 'translation of a sign into another system of signs'" (Eco 2001, 69), he also argues that Peirce "uses *translation* in a figurative sense: not like a metaphor, but *pars pro toto* (in the sense that he assumes 'translation' as a synecdoche for 'interpretation')" (Eco 2001, 69).

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language, but what concurs to its different kinds of circulation and transmissions, that is, to its translations. As Patrizia Violi summarizes: "The encyclopaedia marks the transformation of the code from a *rule* that defines signification and interpretation, into the idea of a system of possible inferences, in which even a principle of choice and of freedom may find a place" (Violi 1992, 99).

In a culture conceived as an encyclopedia, *the hierarchies fall*, because the priorities and the dependencies change according to circumstances (thus *locally*, and *bodily*). Meaning starts to be thought of as always already constructed and reconstructed, hence translated, in time (and space), within a dialectic between what is already deposited in the encyclopedia and what is historically and culturally negotiated; between consolidated habits[2] and their possible transformations. And here is the second reason this concept might play a role: collective memories, thought of in their contingent political, social and historical formations, are what is filtered and negotiated and transformed from local, national and cultural encyclopedia. Memory and its processes are what, in different contexts, emerge as different processes of cultural translation.

Every translator, therefore, deals not only with those memories belonging to the cultural and historical contexts in which she operates, and with the different politics of memory surrounding the particular text being translated, but also with the semantic and pragmatic fields (scripts, genres, frames) of which each term, each name, is part. In other words, languages, and not only natural languages but images and sounds as well, are thought of as forms of cultural and historical memory, often capable of directing, but, at least, influencing, what we *now* think of as the fluxes of linguistic traffic that are produced in those border and contact zones—again, temporal and spatial—wherein translation operates.

In other words, whenever we look at the processes of archiving and preserving cultures, we find the *modeling*, and *translating*, nature of memory. Yuri Lotman and Boris Uspensky wrote more than forty years ago that the "implanting

[2] We refer here to the notion of habit as theorized by Charles S. Peirce (see especially *Collected Papers* V.4000).

of a fact into the collective memory, then, is like a translation from one language into another—in this case, into the 'language of culture'" (Lotman and Uspensky 1971, 214). And they add—prior to much more recent theorizations of what an "event" is in light of transmedia and current transnational thinking: "*Events* have multilayered interpretations, they are subject to corrections, revisions. The construction of the historical event is nothing but the translation of something into the language of memory" (Lorusso 2015, 101).

A visual example of such influence is the concept of *Pathosformel* by, recently rediscovered and much discussed in memory studies and aesthetic theory. Developed throughout his life, the unfinished project of the atlas of *Mnemosyne*, *Pathosformeln* refers to all those images and forms of pathos (emotions, passions such as fear, awe, and horror) that survive as a cultural heritage imprinted in our collective memory. There are, in other words, antique roots sustaining modern images, their translations—the very way in which their meaning can be reversed—that is at stake whenever we analyze visual cultures.[3]

2. Memory and translation current transactions

However, even though the intersections and exchanges between memory and translation are undeniable, indisputable, and generative, they do not exclude several critical issues: how can these intersections be truly heuristic? Is any confrontation possible without ironing out the actual differences between the two concepts? That is, on the one hand, to think of translation as a way to construct collective memories, their survival, and on the other hand, of memory as always requiring a transfer of time and space, a recontextualizing of its representations and expressions? And even more so if we think of translation as the transformation of one's own traditions and identity, in itself a process that implies the fatigue of welcoming and of hospitality, the hard work of transmitting one's own otherness;

[3] In the past few years, there has been an increasing interest in Warburg's project and his idea of *Pathosforlmen* in many fields (visual studies, aesthetics, history) dealing with the construction and circulation of memory images. Amongst the many author, see the work of Georges Didi-Huberman (2005, 2011).

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moreover, as a widening of the very concept of multidirectional memory (Rothberg 2009).

One has to remember all the different practices—individual and collective, linguistic and social—that are at stake in every engagement, to think of practices of translation as both a metaphorical transfer and, as Barbara Godard (see Karpinski, Henderson, Sowton, and Ellenwood 2013) suggests, as metonymical links (see also Tymoczko 1999). In other words, one must not forget the implications of using translation as a metaphor standing in for the encounter with the other that is, also, a transformation of one's own tradition and memory. This is a choice that is always conveyed by the real labor that accompanies welcoming not only another language, but also another future and another possible past into the negotiations between the translator, the texts, the discourses, and the *places*, spaces, and times surrounding them. What happens when translation is "translated," transferred as an expansion and an extension of memories through the figure of testimony and witnessing? And how does translation function in the dynamics of postmemory, as conceptualized by Marianne Hirsch[4] and others (see Hirsch 1997, 2012) , in the intergenerational passage that structures both filiation and affiliation?

In as much as the concepts and processes of translation and memory are understood to be mutually implicating, if not interpenetrating, in literary critical studies, philosophy, linguistics, distinctions between individual (or autobiographical memory) and collective or cultural memory are often not acknowledged. Even when the topic is traumatic memory, in particular, and the analytic categories are drawn from the familiar models of psychoanalytic theory, memory as a phenomenon and a practice is considered to operate *across* (hence our volume's title) realms and registers.

Likewise, we—as the editors of this volume—are not inclined to privilege either personal or public memory, or engage in debate over the question of priority or precedence. Our essays treat translation in regard to both social and individual memory, reflecting our conviction that, for our

[4] See the interview with Marianne Hirsch in this issue, in which she revisits the concept of postmemory in its relationship with practices of translation.

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interpretive purposes, both draw from the same well. There is analytic force and ethical impact in studying the uses and effects of each, and their interconnectedness, as autobiographical narratives, fiction, as well as other forms of literary and cultural expression demonstrate. However, in the disciplines of psychology and the social sciences such as anthropology, sociology, political science, and history, these distinctions *do* matter, differently; indeed, they are foundational. Having said that, there appears to be a strong drift now in the direction of stressing the effects of the social and the public on personal memory, or an attempt to bridge social science and psychological approaches.

This is the case in cutting-edge empirical research in the neurosciences and cognitive psychology, where arguably the greatest advances in memory studies have recently taken place. "Mnemonic consequences," or what is otherwise referred to as the dialectic of remembering and forgetting, are attributed to the role of conversation/the impact of silence, the said and the unsaid (Stone et al. 2012); this is also true for studies in the reconstructing of memory, which reached its greatest visibility (and notoriety) in the 1990s. Whereas in psychoanalysis the agent of repression is the unconscious (both singular and collective, though to different effect), recent research in cognitive and neurobiological science finds the suppressing or controlling of unwanted memories to be the product of brain systems similar to the mechanisms that stop reflexive motor responses (Anderson and Levy 2009). In studies that seek to bridge psychology—which is methodlogyically individually based and functional in its perspective—and the disciplines more generally focused on groups, whether they are nations, tribes, generations, or other units, an important connection is psychology's recent affirmation that individuals are embedded in complex social networks. Memory, according to neuroscientists, has an epidemiological dimension in the sense of social contagion, which is now exacerbated by social media. Whether mnemonic formations are primarily biological or social in origin, psychology is not interested in the individual *qua* individual, but in general or universal principles or features that can be extracted. In other words, just because the locus is the

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individual doesn't mean that the investment is in the subject or subjectivity.

Despite this fundamental difference between the various disciplinary approaches that, nevertheless, needed to be mentioned, what steers much of this work back to literary and cultural perspectives on memory and translation of psychic phenomena is the centrality accorded to narrative and identity.

In this respect, Aleida Assmann's (2015) recent reflections on the working of cultural memory merits mention. Assmann comments not only on neuroscience's and media studies' shared "basis in the constructivist hypothesis that events and experiences have no ontological status but are made and remade over and over again" (Assmann 2015, 42), as Lotman and Uspensky (1978) have also said. Her work is also relevant because of her perspective on cultural memory as a domain that must engage with the role of affects—both individual and collective, along with their intertwining—within a diachronic and transgenerational analytical gaze. What does her "model" suggest? Arguably, a sort of rearticulation of the very notion of postmemory, with the added insights of a constructivist point of view. The latter emphasizes the *synchronic* and embedded quality of a memory fabricated according to actual needs and demands in the present, calls for approaches that focus on the affective dimension of memory in a long-term *diachronic* perspective, both at the individual and at the collective transgenerational transmission levels.

It is probably in this very rearticulation of the relationship between cultural memory and postmemory that processes of translation and rewriting of memories are not only significant because they create an "*afterlife* of repeated transformations, but also a *prehistory*": what is at stake are the ways in which "memory traces interact with previous experiences and cultural patterns; how both of these provide templates that gain a steering function within our mental cosmos" (Assmann 2015, 43).

Resonance is thus a form of "stimulating and strengthening the affective charge in the process of remembering" (44), where

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> [t]he concept of resonance implies the interaction of two separate entities, one located in the foreground, one in the background. In this case, the element in the foreground does not cover up or elide what exists in the background; on the contrary, the element in the foreground triggers the background and fuses with it. We may also speak of a cooperation, in which the background element nonconconsciously or unconsciously guides, forms, shapes the foreground element. My emphasis here is on the hidden correspondence and the tacit agreement between a surface stimulus and its response on a deeper and nonconscious level, which can enlarge our understanding of the nonconscious but not necessarily unconscious, let alone occult, dynamics of memory. (Assmann 2015, 45)

Resonance and a prehistory of memories can be found in the ways in which translation processes, when dealing with the past, are forms of cooperation between background and foreground that might differ, involving both temporalization and spatialization strategies, as our essays and interviews amply demonstrate. As the interview with James Young that we present online (http://translation.fusp.it) amply suggests, ongoing interest in the link between language and landscape, memorial sites, ruins, and layered translations points to the manifold ways that translation is instrumentalized for different memorializing ends, whether they be in the service of creation, reclamation, or effacement of a memory or former version (one's own or another's). Arguably, every act of translation displaces a previous one; sometimes, they continue to coexist, even if one of the languages or versions is in the ascendant or dominant position. Translation works in two directions, toward both remembrance/reification and oblivion, along a *continuum* which is, of course, subject to change over time. Although, for example, we witness the erasing and mistranslating of place names in Brian Friel's (1981) famous play *Translations*—in which in 1883 British surveyors are redrawing the map, that is, converting Gaelic names to English ones—in 1922 both Irish and English were made the official languages of the Republic of Ireland and Northern Ireland. Linguistic appropriation is the primary form of displacement of the other; linguistic imperialism in this form has been one of the great weapons of choice in history. It is important to note, however, that

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translation involves reaction and resistance, as well as aggression and enactment. Isabelle Jenin's essay in our volume addresses the replacement of place names in Leslie Marmon Silko's novel *Ceremony*, in which the original Indian names for the American landscape are changed to English and Spanish ones. The text, she argues, shows that the "translated" landscape is in some way fundamentally untranslatable, that the Laguna Pueblo spirits that haunt the European settlers' imprint are exercising their own dominion, keeping their names alive.

Toponymy isn't inherently political, but the history and meaning of place names are dramatically associated with changes of regime, occupation, settlement, and linguistic/ cultural imperialism in general; acts of translation—renaming—are complicit with memorializing and monumentalizing efforts that represent symbolic as well as economic capital investments. They shape, even distort, cultural memory and identity by ensuring certain legacies while effacing, sometimes even burying others.

4. Traces of translatability and untranslatability

The working of memory and translation as a kind of urban archaeology has recently been reclaimed and further developed by Sherry Simon (2012). Simon's overarching project deals with those urban spaces that are divided and polyglot, such as Nicosia, Trieste, and Montreal, addressing translation studies in relation to its growing engagement with those cultural, economic, and political disparities and variations that act on each process of "mediation". According to Simon, "[s]uch an enlarged understanding of translation includes acts of mediation which are not language transfers in the conventional sense, but are more broadly practices of writing that take place at the crossroads" (8), and "[t]ranslation is a useful and often neglected entry point into questions of diversity and accommodation, identity and community, and the kinds of durable links that can be established across histories and memories" (156).

Processes of translation are capable of mobilizing and circulating divergent, indeed conflictual, memories. Therefore, if translation can be thought of as an act that contributes to

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redefining not only cultural spaces, but also the very spaces where citizenship is identified, it becomes something more than the acknowledgement and the expression of differences.

It is also in this sense that translation become a mode, a *dispositif* in the Foucauldian employment of the term, thanks to which what has passed away, what is apparently past, disappeared, removed, and suppressed, overtakes and exceeds its own predetermined destiny through a rebirth in other contexts, in other times and places, with renewed images.

At the same time, the very nature of a *dispositif* might direct us to reflect again on the status and condition of translatability and untranslatability, whereby speaking of untranslatability does not mean to deny the potentiality of any translation; on the contrary, it means accepting, and always interrogating translation as an actual transformation and interpretation of the memory of cultures or, better yet, of the cultures of memories, their resilience and their resonances.

It means continually interrogating the discontinuities and heterogeneities inhabiting every memory construction and tracing of borders, in regards to which we should always exercise not only the work of comparison but, as Marianne Hirsch expresses in her interview in this volume, an effort to imagine new possible political connections and affiliations, new ways of mobilizing memories and their visual, verbal, and performative translations.

For Simon, it is undeniable that in every context in which there is a strong awareness of the border—of different languages coexisting, along with competing and often conflicting memories—the suspicion of the "other language" prevails, the other language here acquiring another kind of "untranslatability" entailing any deviation from one's own, or any inclusion of the translated histories and stories of those living across the material or symbolic border that separates them from us. Both acts of inclusion and exclusion are charged with deep ideological valence: how can we translate what we do not want to translate? Most times, the enemy is the one whose story we do not want to hear; that we do not want to recognize and actually translate, since we might *understand* it, thus allowing the other's memory possibly to haunt us. However, as Simon says, cities crossed by linguistic borders—

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more Trieste and Montreal (to mention her examples) than Jerusalem, or Cape Town (to mention *other* examples)—are places in which translation can become a very powerful tool, first by bringing along in its very practice the social force of *distancing*. That is in the confirmation of alterity in the emphasis on social and cultural differences, in the recognition and yielding to religious and national belonging. Second, by calling on the force of *furthering*, that is, in the creation of new links and bonds through deviant and excessive forms of cross-over: interferences, self-translation, rewriting, transmigration, and countermemorialization. The practice of furthering does not entail a presupposition of sameness; on the contrary, it presumes the integration of memories in conflict or, rather, of their relocation within their own cultural and historical contexts. But is this really possible?

5. Trauma and translation

Many of the essays we present here reflect on the practice of translation as a means of managing not only internal borders and conflicting memories. At the same time they address the challenges any translator faces when converting traumatic memories into diverse contexts and spaces with different or competing Histories, whether of the Shoah, the Native American, or the Armenian genocide.

It is risky to enter here into a multifaceted debate that some may regard as already "old," or over-utilized as a trope. However, some of the most significant contemporary "thinking [about] trauma's future" (Rothberg 2014, xii) includes voices that try to understand the ways in which the category of trauma as an interpretive model might still have an impact on our experience of temporality and its structure. One option is to look at trauma along with its implicated concept of *belatedness* (Freud's idea of *Nachträglichkeit*) This suggests *reading* trauma not in and for itself, but for its possible representations—verbal, visual, spatial—for when it tries to express a *structure of feeling* for a *(no longer unclaimed) experience*; it also implies looking at the coming together of different times, whereby the category of trauma does not point to the disruptive nature of experienced time, but to how we write about it, translate it. These are the complexities of

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belatedness weaving into the writing, or the (re)calling and the repealing, of past experiences within which trauma is made manifest: questions of narrative and time that are inseparable from ethical and political questions.

A further level of confrontation between "new" trauma theory and translation studies emerges once it has become almost unavoidable for any discourse on trauma to travel elsewhere, geographically and geoculturally, to go beyond a Eurocentric and monocultural orientation, to move to another affect-world, in order to better apprehend its impact (Rothberg 2014); to test its future-tense and its *slow violence* (Kaplan 2015). In so doing, a paradigm in which translation and trauma meet might also start to answer different questions: how do states colonize a disruptive temporality into sovereign chronologies, and how do they translate them; or how is the changing biopolitical horizon in which trauma is both produced and policed affecting its very experience—an example of which is when what is produced and policed regards different people, different places, refugees and exiles; different bodies?

There is no doubt that the contemporary technological versions of subjectivity and identity have moved the idea of trauma through many translations and transmutations. We must contemplate the cultural and historical specificity of the concepts and categories of trauma, thanks to its translations, as Michael Rothberg reminds us: "The category of trauma ought to trouble the historicist gesture of much contemporary criticism as well as its concomitant notions of history and culture" (Rothberg 2014, xv). As much as the category of trauma might enable the political, cultural, and social impact of translation, it involves the dislocation of subjects, histories, and cultures. And even though there could be multiple forms of dislocation, deriving from "punctual" events (a massacre, for example) or from systemic violence or transhistorical structural trauma (LaCapra 2001), there is continuity, nonetheless. The task of "theory" is to find it, to look for connections, overlaps, similitude, and translation across the cultural and historical contexts under scrutiny. We discern connections and similarities in the current climate of *History* and its forms of violence involving different scales of

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temporality and modes of subjectivity; these are pertinent to both in trauma and in translation studies, but they have probably not, thus far, been addressed sufficiently.

In sum, the challenge seems to be how to critically engage with classical trauma theory's dominant paradigm by rethinking and rewriting how to connect events of extreme violence, disjunctive structures of subjective and collective experience, and discursive and aesthetic forms of rewriting and translation.

6. Media transmediality and the archive

Yet another question comes to mind: what is specific to the concept and practices of translation when the current mobilizing of memory results in new and different representations of form and content, which are transformed by what is being called *a post-roadcast era* (Hoskins 2011)? What does it mean t*oday* to move from the unknown to the known, to render something from the past familiar, within the ever-changing forms and formations of contemporary *mediascapes* and *memoryscapes*, or else to accept their untrans-latability?

In order to answer these questions in their intertwining with memory, one could engage in dialogue with Media-Specific Analysis, which deals mainly with contemporary examples of how a literary genre, as Hayles states, "mutates and transforms when it is instantiated in different media [. . .] MSA insists that texts must always be embodied to exist in the world. The materiality of these embodiments interacts dynamically with linguistic, rhetorical, and literary practice to create the effects we call 'literature'" (Hayles 2014, 21).

Or, also, it could confront itself with a more sociologically oriented tendency that maintains that media "functions" have been unhooked from both the tools and the objects with which they have been traditionally associated. To give the most common example, what we once normally thought of as television has now gone beyond the television set itself, its content released from its "container," from its specific embodiment, its own materiality. In other words, what used to be defined as a media product—even what is labeled as "literature"—is now a transmedia set of translated events and

practices of consumption: programs are seen through streaming or downloaded from the Internet in different countries, fandom providing almost instantaneous subtitles; books and their characters cannot be launched without a YouTube trailer that immediately receives global comments; programs have websites and Facebook pages, their actors living many other lives as characters of a proliferation of narratives produced and archived in fan fiction websites from all over the world, where they become adaptations and local versions of the "original," of a matrix that is changed through on-going transmedia storytelling (Demaria 2014).

What we have briefly described here is now almost a cliché in Media Studies; it is part of a phenomenon that has been called, and from then on overtly quoted as, a convergent and participative culture, of media *spreadability* (Jenkins, Green, Ford 2013) that endlessly rewrites the return of history and memory through prosthetic tools (Landsberg 2004). The narrative complexity on one hand and the transmedia overflows exemplified by fanfic websites on the other supposedly constitute the evidence of a participatory and spectator-centered culture of *prosumers*, of a diffuse audience whose agency has helped to blur the boundaries between an original "text" (such as, for example, a TV series) and its transformations and *local translations* (how the characters and their stories are transformed and reimagined, and their format readapted in different countries).

Hence, we still need a reflection on *a language of the text* that does not exclude the "materiality" of the screen or the computer, as well as the effects of the notion that content outside its containers might induce the very thinking of new forms of translation. The different media and screens implicated in all studies of contemporary digital transmutations, their specificity but also their *syncreticity*—that is, the simultaneous presence of different languages and their particular intertwining effects and affects (verbal, visual, textual, aural)—can allow us to reflect on the peculiar ways in which content might migrate from one digital space to another. Moreover, different—or else very similar—stories might be told. What might be at stake are the main transformations undergone by narrative imaginations (Montani 2010)—from a

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mimetic account of time (as in epic or ancient theatre), to a more productive projection, first helped by the narrative configurations allowed by the novel and cinema, and currently by contemporary media narratives—remediations and translations of all previous forms and genres (the novel, cinema, TV, and so on) and of the memory of all the antique images (*Pathosformeln*), languages, and cultures they involve.

What is the role of translation in those processes of selection and management of what becomes part of an archive as a set of rules and criteria, as a collection, as a process of distribution and delivery of memory?

This problem involves a critical reading of those technologies of memory that are supported by different politics of digital archives, whereby one faces the double and ambivalent dimension of archive as origin and archive as law, *of the authority and authorship of the archive*. It is the case, to quote but one example, of the recent transfer of CIA and other former classified verbal, visual, and audiovisual documents dealing with the US involvement with the Pinochet dictatorship to the Museo de la Memoria y los Derechos Humanos in Santiago de Chile.[5] These political documents rest on a techno-ethical paradox: between providing free access to memory as a civil or human right and the opacity of a history preserved as a trace of and a testimony to its very secrecy. More generally speaking, when translation meets the archive, it encounters its possible displacements and various transnational administrations of memory (NGOs, humanitarian agencies that demand to speak and designate, to classify and preserve documents in the name of other people's memories). Hence, how can one analyze such performative acts, this verbal and visual documentality? This refers to the exercises of power that affect subjective and collective investments, the comprehensive power of knowledge-production in relation to the rights and meanings of contemporary archives.

[5] For more on this project led by Cristián Gomez-Moya on the archive and human rights, see http://hemisphericinstitute.org/hemi/en/e-misferica-91/gomezmoya#sthash.g0wBGq8a.dpuf; and http://www.wordsinspace.net/lib-arch-data/2013-fall/?ai1ec_event=declassifying-the-archive-declassification-documentation-human-rights&instance_id. Accessed July 1, 2016.

In conclusion

The articles that make up this issue of *translation: an interdisciplinary journal* offer indeed a range of meditations on an intriguing set of case studies that bring new perspectives on many of the topics we have raised. Each elaborates, in its own fashion, on the author's respective engagement with the act of translation and transmission as an act that opens up memory's archive and its various resonances.

Instead of individually summarizing the contents of our volume's contributors' articles, we have chosen to continue weaving our shared considerations by incorporating some of their principal insights as an ongoing discussion and highlighting the questions they have provoked us into posing. The essays are bookended by interviews with Marianne Hirsch and James Young, respectively. Their impact on this most consequential field of study, as it engages history, architecture, literature, and art, has been extraordinary. Indeed, the field of Memory Studies as such would not exist without their definitive, groundbreaking work. One regards the role of memory when the author is both a translator and a critic of translational processes, as in Adams Bodomo's essay, in which we find the author's own poems that he himself translates, and Bernard McGuirk's article, where he meditates on his own translation both of Haroldo De Campos's poems and of Brazilian protest songs. Here we find the challenge posed by the echoes, influences, hybridities, and intertexts of contemporary transculturations, whereby the task of the translator involves not abandoning but suspending certain spontaneous choices of literal translation in favor of interaction and indeed transaction. Moreover, underlying all the works, the role translation plays in changing—and even in radically transforming—local, national, and global memories emerges in all its effects, as in the case of the Armenian genocide thanks to the many translations and the cinematic version of Antonia Arslan's 2007 novel *Skylark Farm*, which Sona Haroutyunian analyzes, focusing on the relationship between the historical event and its various kinds of representations.

Along with these questions, what is put under scrutiny is both the role of the writer as the translator of a fading oral

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memory (as in Bodomo's, Jenin's, and McGuirk's articles) and of the translator as a witness or a second-degree witness (Deane-Cox); coming into contact with—and sometimes betraying—the memory of the texts and the memory the texts sought to convey. Or else preserving memory by transforming it into a new genre, a new type of storytelling, as Isabelle Jenin shows us in her analysis of Silko's novel.

These questions are raised and further problematized in Brownlie's article, where she addresses the ways in which two autobiographical stories by Katherine Mansfield—"Prelude" and "At the Bay"—reflect in style and structure the processes of autobiographical memory. They are also articulated in David Amezcua Gomez's study of Muñoz Molina's novel *Sefarad***,** in which he traces how in multidirectional memory (of the Spanish Civil War, World War II, and post-Civil War Spain) "empathetic connections" are translated into monumental fiction. Or yet into monuments *tout court*, as James Young here (see infra) discusses with Bella Brodzki and Siri Nergaard, pointing to how, in order to understand traumatic memories and their translations, topography, literature, diaries, ruins all collapse into a fragmented yet resonant text, of which one element cannot be read without the other.

The problem of accountability and responsibility remains paramount: how much do we really want to translate? And how much can we translate when it comes to postmemories of the Holocaust? Language issues and questions emerging from the translation of first and second generation testimonies are at the core of memory studies, as both Young and Hirsch comment in their interviews, referring both to their own work, and to the influence that a graphic novel such as Art Spieglman's *Mauss* and a documentary such as Claude Lanzmann's *Shoah* had on their own thinking. Moreover: what to give to, or for, the "other"? How is the other constructed as such? How is the other interchangeable with oneself under diasporic conditions; is it a fluid category or status? How is nostalgia translated across these different contexts?

Here we go back to the very ambivalent notion of who is a witness in translation and to what she is a witness of, and for whom, given the complexities of postmemory, and the

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consequences of legacy and identification that this category invokes (see the interview, *infra*), since processes of transmission and forms of aesthetic affiliation are both modes of translation.

What emerges from all the contributions is that public, cultural, and national memories (with all the due distinctions) are rewritten every day no matter how previous institutionalized versions have prevailed. The construction of homogeneous cultural and national memories takes place notwithstanding their potential translations, ruins, and ghosts; yet, new translations can affect and determine different politics of memory, changing their archival prospects.

What keeps translation itself alive is the tension between self-referentiality and extrareferentiality; it is simultaneously an open and a closed system. There are countless examples throughout history of the dialectic between preservation and destruction (through neglect as well as abuse), and, as a result, of active struggles for restoration of sites of memory, however contested their value. But memory, given that it projects both forward and backward, provides residual rewards for those who desire the new. For this volume's editors and contributors, the question of how we translate translation—as a *carrying over* and a *covering over* of the past—is the means by which, the gesture towards which, we name and rename until infinity.

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Parallel text: a theoretical and methodological strategy for promoting African language literature in the twenty-first Century

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Abstract: This paper proposes a theoretical and methodological strategy for reconceptualizing African literature in the twenty-first century. Twentieth-century African literature was characterized by colonial concepts through which literature in indigenous African languages was largely neglected while literature in colonial languages was promoted with problematic notions such as "Anglophone African literature," "Francophone African literature," and "Lusophone African literature." African literature needs to be reconceptualized as Afriphone literature, where the notion of African literature must prototypically subsume literature in languages indigenous to Africa. African literature must be reconceptualized first and foremost as African language literature. Many scholars interested in the documentation and revitalization of African languages and cultures, which constitute attempts to preserve the collective memory of these African traditional knowledge systems, are largely in agreement with this, but how to go about doing Afriphone literature remains a research challenge. This paper proposes an approach to addressing the problem based on the theoretical and methodological notion of parallel text.

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1. Introduction

The Ivorian writer Ahmadou Kourouma, author of the novel *Les Soleils des indépendances* (1968), has invented the term "diplosie" (Kourouma 1991) to express what he considers to be the reality that the vast majority of African writers presumably think in one language and express themselves (speak, enchant, or write) in another. It is indeed true that many African writers of the twentieth century and earlier did speak their native African languages on the one hand and then wrote many of their works in the former colonial language of their countries, including English, French, or Portuguese, on the other hand. It is also true, however, that while this has continued into the twenty-first Century more and more writers, conscious of the need to document their traditional verbal art and other collective cultural memories of their societies, are beginning to "translate" their own work.

This exercise is what I call parallel text practice or parallel-texting. More and more African writers have resolved that the only major way forward to produce literature in African languages and thus preserve these languages, big and small, is for Western-educated writers who still speak their African languages to write parallel texts—that is, produce the same texts that they wrote in English, French, or Portuguese in their African language following the theme, genre, and style of the original as much as possible but not necessarily a word for word translation. Of course, more importantly, they should write first in the African language and then translate into English or other languages, but irrespective of which language the original text is in it has the same effect of producing literature in African languages and making it available for a wider readership because the practice of parallel texts means that the two or more texts must be published concurrently and contiguously—that is, side by side.

Parallel text practice as described here is part of a comprehensive agenda by myself (Bodomo 2013, 2014a, 2014b) and a group of academics dedicated to the promotion of African language literature, as part of the general program of documenting the languages and cultures of Africa to reconceptualize African literature and general humanities in the twenty-first century.

One of the earliest African writers to set the agenda for producing literature in African languages is the Kenyan writer,

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Ngugi wa Thiong'o. Ngugi started his writing career by writing in English but then later realized that the best, and indeed most natural, way to promote African literature is through writing in African languages, so he started writing in Kikuyu and Swahili and translating many of his works into English, especially with works such as *Caitani Matharabaini* (translated as *Devil on the Cross*). Indeed, Ngugi at some point did not recognize as African literature any literature that was not produced in indigenous African languages, preferring to call literature in European languages written by Africans Afro-European literature, and decried the constant "Europhonism" of African writers (Ngugi 1986, 2009). The following excerpt from his seminal work of literary criticism, *Decolonizing the Mind* (1986), captures this thinking:

> What is the difference between a politician who says Africa cannot do without imperialism and the writer who says Africa cannot do without European languages? While we were haranguing enemies in European tongues, imperialists have continued to spout their lies in our native tongues (such as translating the Bible into all African languages...). So, we're losing the battle because we haven't been fighting. And the literature that's been created should be called Afro-European, not African. (Ngugi 1986, 26)

From this angle, then, it does not make sense to Ngugi and many African writers who push for an African language literature agenda to describe African literature in seemingly obsolete, contradictory terms such as "Anglophone African literature," "Francophone African literature," or "Lusophone African literature," terms whose definitions we will have to reconsider in the "Discussion" section of this essay.

Of course, other African writers had and still have a very different position from that of Ngugi and other campaigners for an African language literature agenda. They often give reasons for why we must not worry about writing in African languages and why we must continue to write in European languages. Some of these include the fact that not all African languages have a script, and that the market share for a writer of African literature in African languages would be insignificant. They also point to the fact that European languages continue to be official languages in African countries where they serve as a lingua franca to

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speakers who speak a diverse set of languages, so writing in English, French, or Portuguese would be a way of developing a certain kind of "national" literature.

The late Chinua Achebe, one of Nigeria's and Africa's most renowned novelists, belongs to this group and, in a long polemical argumentation with Ngugi, expressed many of his counterpoints to Ngugi in his seminal "Politics and Politicians of Language in African Literature" (Achebe 1989).

Defending why he writes in English in terms of its serving as a unifying "national" language, he states the following:

> I write in English. English is a world language. But I do not write in English because it is a world language. My romance with the world is subsidiary to my involvement with Nigeria and Africa. Nigeria is a reality which I could not ignore. (Achebe 1989, 100)

Ngugi, however, points to the glaring "abnormality" of arguing for writing African literature in European languages in the following telling statement:

> The very fact that what common sense dictates in the literary practice of other cultures [to write in your own spoken language] is being questioned in an African writer is a measure of how far imperialism has distorted the view of African realities. It has turned reality upside down: the abnormal is viewed as normal and the normal is viewed as abnormal. Africa actually enriches Europe: but Africa is made to believe that it needs Europe to rescue it from poverty. Africa's natural and human resources continue to develop Europe and America: but Africa is made to feel grateful for aid from the same quarters that still sit on the back of the continent. Africa even produces intellectuals who now rationalise this upside-down way of looking at Africa. (Ngugi 1986, 28)

The foregoing shows that there is clearly a great debate going on within African literature about which language/s is/are best suited for African literature. It is of course not simply an "either–or" scenario, and it is indeed possible to write in both African languages and in European languages.

In this essay, I propose how we can write in African languages and still not lose the visibility that is implicit in many of the arguments against the use of African languages. In section 2, I define and sketch the idea of parallel texts as a theoretical methodology for doing African language literature which

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involves actually having parallel texts in African languages and in European or other languages of wider communication. The theory subsumes the following definition of African literature:

> African literature is any form of artistic creation produced in the medium of African languages, first and foremost, or any other natural language (written, spoken, or enchanted) by an artist or group of artists with substantial enough experiences of the landscape of the continental landmass of Africa and its associated islands, along with diasporic exportations of the cultures of this continental landmass. (Bodomo 2013, 2014a, 2014b)

This definition,[1] as can be seen, emphasizes the importance of African languages without necessarily excluding a role played by other natural languages, and the literature can be written, spoken or even enchanted as done in libation pouring practices in West Africa. The authors do not have to be African, but must have enough substantial experiences of Africa to be able to express its cultures, both as seen on the continent itself and also in its diaspora communities.

In section 3, I use two of my poems written in both Dagaare—my mother tongue, a language spoken by some two million people who live in northwestern Ghana and adjacent parts of Burkina Faso and Ivory Coast—and in English. The two are poems about important events in recent African history that might continue to be in the collective memory of many Africans for a long time: the death of Nelson Mandela in December 2013 and the kidnapping of about three hundred schoolgirls by Boko Haram militants in northeastern Nigeria in April 2014. Section 4 contains a brief discussion of the consequences of such an approach that involves the redefinition of a number of issues in African literature and the renaming of African language literature as Afriphone literature, along with a relation of this discussion to a society's collective memory, while section 5 concludes the essay with a recap of the major points, and points to how we might sustain the agenda for Afriphone literature in the future.

[1] Other ways of defining African literature include cataloguing the major themes and stylistic devices that recur in texts by African writers (magic, witchcraft, proverbs, etc). Ayuk (2014) is an example of such an approach.

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1. Parallel texts: theory and methodology

A parallel text, as used here, is a set of texts in which written (or even spoken and sung) literary expressions in two or more languages are mediated in the form of translation at various levels, including the graphemic, the morphological, the syntactic, the phonological, and certainly the semantic. In effect, the end result of the translation at one or more of these levels is a set of texts existing side by side for ease of cognitive processing by the recipient.

A theory of parallel texts is postulated as follows: in a bilingual and biliterate (or multilingual and multiliterate) environment, for more effective and optimal knowledge and information dissemination, language users should produce contiguous texts in at least two of the languages within the bilingual and biliterate environment.

The raison d'être for translation is in the fact that multilingualism within a speech community doesn't necessarily guarantee that all individuals within a community will be polyglottic. There is often a rather intricate distinction between plurality of language at the community level and plurality of language at the individual level. An individual who has lived all her life in a rural area and speaks only one language fluently who now arrives to live in a city where many languages are spoken may be called a monoglot in a multilingual community; on the other hand a person born in a multilingual city and most likely speaking many languages who now gets posted as a civil servant to a rural area where only one language is spoken would be a polyglot functioning within a monolingual community.

Theoretically then, since multilingualism is not synonymous with polyglottism, in a multilingual environment where one might have some monoglots, parallel texts as a form of translation are justified if we want to achieve optimal knowledge acquisition and information dissemination within the community.

The concept of parallel texts is both a theory and a methodology in the sense that, theoretically, it mediates any dissonance that exists between the number of languages at the community level and the number of languages within individuals; parallel texts mediate and try to resolve the discords between multilingualism and polyglottism, between "lingualism" and "glottism." Methodologically, it gives writers an opportunity to

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optimally express themselves by "placing" oral or written texts side by side within a given context, so simultaneous translation or interpretation is a parallel text, and poems written on the same theme and style and placed side by side constitute a parallel text, as I will illustrate in the next section.

2. An illustration with two poems

Two important events that attracted much of Africa's and the world's attention and are now arguably part of our global collective memory occurred in December 2013 and April 2014—only about four months apart. The first involved the death of the legendary South African freedom fighter, Nelson Mandela, which occurred on December 5, 2013. The other event involved the capture of almost three hundred schoolgirls in the town of Chibok in northeastern Nigeria, where Islamic militants calling themselves Boko Haram are fighting for a separate polity.

I captured each of these events in the form of a parallel text, first writing in my mother tongue, Dagaare, spoken in Ghana as mentioned above, and in English. So each of these two poems about important African events are parallel-texted in Dagaare and English—and here parallel-texting actually means producing them side by side. A piece of work written and published in a volume and later written and published in another volume is not a parallel text, it is simply a (delayed) translation. Pairs of text about the same topic and genre qualify as parallel texts only if they exist side by side, on the same page or on contiguous pages.

With this background clarification, I now present the two parallel texts, beginning first with the "Mandela" poem to be followed by the "Chibok girls" poem:

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MANDɛLA GAA LA DAPARE

N bakori mine woi	Friends
N mabiiri woi	Children of one Mother
Zenɛ Dizemba beraanuu	Today December 5
bebiri	News coming in bodes not
Te yelpaala na ba taa nimiri	well
N gaa la BBC	I flipped unto BBC
Ka N noɔre maa fɛlɛlɛ	And the news was tasteless
A gaa CNN	Clicked unto CNN
Ka N polaa teɛ kpelele	And my heart pumped
A yuo CCTV ka a ne a zu	CCTV was not any different
A gaa GBC ka a le ang deɛ	And GBC confirmed it all:
la	Grandfather, ancestor
Ka te saakoma Mandɛla	Mandela
Deɛ ba la be a tengɛ nyɛ zu	Is no longer with us on
	Earth
Te GANDAA Mandɛla na	It is our HERO Mandela!
la!	There he goes as always!
O paa yaa deɛ wa yie la!	Majestically, in his
Dagakparoo, Gangalang!	dagakparoo!
Kurilane, Sangsalang!	Gallantly, in his kurilane!
A zɛle tammo ne logiri	Bow, army of arrows in tow
A te kulo o yiri	He is on his way home
A kyaare sapare	Facing East
A te gɛrɛ Dapare	On the ultimate journey to
	Dapare

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CHIBOK MAMINE

Yɛ Mamine Bebiri Yaane!
Deyang:

A yɛ pɔgsarebilii kɔɔre ata
Da wa age mare yɛ la
A vare poɔre yɛ
A yeli ko yɛ:

Mma, ne fo Mamine Bebiri Yaane!
N puori fo la yaga
Ne fo nang wong tuo
Kaa ma ka N baa
Kyɛ zenɛ
A yɛ pɔgsarebilii kɔɔre ata nyɛ

Yɛ deɛ ba la wong ba yɛlɛ
Togitogitogi
A mang boɔle ka
Ligiligiligi

Yɛ na teɛre ka ba wa yele yeli zaa

Kyɛ yɛ kyɛlle, a kyɛlle velaa
Kyɛlle a Chibok saseɛ nang fuuro lɛ
Kyɛlle a Maidugri nuuli nang kono lɛ
Kyɛlle a Jos tangazu salingsobo nang voorɔ lɛ

HAPPY MOTHER'S DAY WHISPERS FROM BOKO HARAM

A year ago
300 sweet little voices said to you:

Mom, mama, mma,
Happy Mother's Day!
You saw them smile, cry tears of love
Plastering you with ever so gentle hugs of gratitude
In Nico Mbargan language:
"Sweet Mother, I no go forget you,
I no go forget this suffer wey you suffer for me"
Today
300 sweet little voices are quietened, you may think
But listen, listen carefully
To the gentle caressing winds of Chibok
To the chirping little birds over the hills of Maiduguri

To the hissing sonics of the praying mantis up on the Jos plateau

And you will hear 300 sweet little voices
From Boko Haram dungeons

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Yɛ na wong la a yɛ
pɔgsarebilii kɔɔre ata kanga
na zaa

Boko Haram nang pɔge
bare
Kyɛ ka ba nang sɔgle yele:
Mma, Ne fo Mamine Bebiri
Yaane!

(Veɛna, Mee 2014)

Obstinately whispering to
you:
Mom, mama, Mma,
Happy Mother's Day!

(Vienna, May 2014)

In the "Mandela" poem, after hearing breaking news on most of the news media of the world, we are imagining how Mandela, our newly minted ancestor, is preparing for the journey to Dapare—the mythical homeland of all departed spirits, of our ancestors—like all men, all warriors in our Dagaare culture, he would have had to wear the smock, our war uniform, arm himself with bows and arrows, face East, and walk away majestically. . .

The smock is not only the traditional dress of the Dagaaba, the people who speak Dagaare, it is also a warrior dress etymologically, and is thus appropriate for a man like Mandela who has been a warrior all his life. Indeed, when Kwame Nkrumah, the first President of Ghana, was declaring the independence of Ghana on March 6, 1957, after a long struggle, he and his lieutenants wore the smock as a dress for the victorious warriors they were. The bow and arrow are further symbols for a great warrior but also meant to help him protect himself as he goes home, and even to hunt for some game if he so desires. As for the symbolism of facing East in Dagaare culture, it expresses the idea that a good man, a good farmer must always rise early in the morning, and make sure he goes before sunrise to the farm. Women in the culture are metaphorically facing West since they stay at home and must particularly check that by sunset they prepare food for the man who comes back home from the farm, from the hunting grounds, or from the war front after a hard day's job in the wilderness.

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The "Chibok girls" poem is imagining how the mothers of these girls would have enjoyed their company on Mothers' Day and other days when they stayed close together and enjoyed each other's company. It then imagines how it would be without them when the next Mothers' Day comes around and they would be without these children.

The poem, which may be termed a "telepathic poem," then evokes instances in which the girls may be communicating with their mothers through the medium of the birds, the winds, and the singing insects in the vicinity of the Jos plateau, the most important landmark in that region of Nigeria.

3. Discussion

What are some of the consequences for an agenda of parallel texts for the promotion of African literature, and how might we relate the need to produce literary works in African languages to the issue of a society's collective memory?

Reconceptualizations. First, a number of reconceptualizations have to take place to put things in perspective as a consequence of this agenda. We agree with Ngugi that the "normal" for African literature should be African language literature. We reconceptualize that here as Afriphone literature, and claim in this paper and in previous work (Bodomo 2013, 2014a, 2014b) that the most prototypical form of African literature is Afriphone literature.

This does not in any way exclude the use of European languages in African literature, but those cannot be the norm. Indeed, terms like Anglophone African literature, Francophone African literature, and Lusophone African literature are obsolete, twentieth-century colonial notions about African literature. Rather, we reconceptualize that Anglophone African literature as used in the twentieth century is literature that was written about Africa in English. It is essentially English literature about Africa. The new conceptualization of Anglophone African literature is one of translated literature. A piece of work is, first and foremost, considered Anglophone African literature if it was first written in an African language and then translated into English. Any piece of work that was first written in English about Africa (whether or not by an African) is English literature about Africa. However, if a piece

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of work is written in English and translated into an African language, that translated version is African literature.

In the same vein, Francophone African literature as used in the twentieth century meant literature that was written in French about Africa. But we shall not refer to it like that now—we shall refer to it as French literature about Africa (whether or not written by an African). In the twenty-first century, the reconceptualization of Francophone African literature is literature that was first written in an African language and then translated into French. If a piece of work is written in French about Africa and translated into an African language, that piece of work qualifies as African literature.

Finally, Lusophone African literature in the twentieth century meant literature written in Portuguese about Africa. However, in the twenty-first century, where there is a robust agenda for the promotion of Afriphone literature, Lusophone African literature qualifies as such if the original text was written in an African language. Lusophone African literature is not literature first written in Portuguese but that which was translated into Portuguese from an African language. If however a piece of work originally written in Portuguese now gets translated into an African language, the translated text is African literature.

As can be seen from this reconceptualization of Anglophone African literature, Francophone African literature, and Lusophone African literature, the parallel text pair is a pair comprising Afriphone literature and Europhone African literature; in the case of the "Mandela" and "Chibok girls" poems, a Dagaare-phone African literature and an Anglophone African literature. Afriphone, then, in itself is a cover term for the many African language literatures that are expected to blossom from the Afriphone literary agenda in the twenty-first century.

Parallel texts and collective memory. The practice of parallel texts as outlined in this paper is clearly a specialized form of translation. This specialized form of literary translation connects to an important discussion on the relationship between literary translation and cultural memory (what I call collective memory here), as espoused in works like Long's (2008). In Long's paper, she investigates "the

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relationship between literary translation and cultural memory, using a twentieth century film version of one of Shakespeare's plays as a case study in inter-semiotic translation" (1). The work goes on to clarify that the

> common perception of translation is often confined to its use as a language learning tool or as a means of information transfer between languages. The wider academic concept embraces not only inter-lingual translation, but both intra-lingual activity or rewording in the same language and inter-semiotic translation defined by Roman Jacobson as "the interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson 1959, 114). (Long 2008, 1)

If more and more African writers do parallel-texting, as proposed here, the end result of this literary practice would be the documentation of the verbal art and other traditional linguistic knowledge systems, including ideophones, proverbs, and other kinds of verbal indirection towards preserving and enriching the collective memory of contemporary African societies.

The term "collective memory" as I use it here could form the basis of what one may term "African memory"[1] in the sense that it evokes some typically traditional African ways of remembering the past—including not just the oral transmission modes involved but also of recognizing some older individuals with experiences of the society's past as repositories of the history and culture of their society. In short, knowledgeable elders are considered as authoritative custodians of each rural African society's past. This fact is encoded by an African saying that whenever an old man dies it is like a library that burns down! These traditional collective memory practices have formed the basis of memory documentation in contemporary African polities, with two of the most prominent ones being attempts to document the painful apartheid past in South Africa through its Truth and Reconciliation Commission (TRC) sittings (Gade 2013), and the attempt to document the collective

[1] I would like to thank Critina Demaria, one of the editors of the present journal, for suggesting that I connect my idea of parallel text as a translation/writing process to the idea of memory documentation, and for questioning whether one can indeed talk of an "African memory."

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memory of the 1994 Rwandan genocide (Rettig 2008) in which more than half a million people lost their lives.

Parallel texts in the Curriculum. To summarize this discussion section, further consequences for the practice of African literature in school and university curricula are that African literature programs ought to focus on African language literatures and not literature in European languages about Africa. They may, obviously, do courses on Anglophone African literature, Francophone African literature, and Lusophone African literature but, in line with the twenty-first-century definition of these literatures, these must be translations into English, French, and Portuguese respectively from African language literature.

In sum then, African literature in the twenty-first century is literature that is written originally in an indigenous African language or that has been translated from an African language into other languages. It is Afriphone literature if it stays in the original African language, Anglophone African literature if it is translated from an African language into English, Francophone African literature if it is translated from an African language into French, and Lusophone African literature if it is translated from an African language into Portuguese.

5. Conclusion

In this paper, we have proposed the concept of parallel texts as a theoretical and methodological strategy for reconceptualizing African literature in the twenty-first century.

As described in the paper, a theory of parallel texts stipulates that in a multilingual and multiliterate environment, for more effective and optimal knowledge and information dissemination, users of language should produce contiguous texts in at least two of the languages within the said environment.

Drawing from this, a parallel text would then be a set of texts in which written literary expressions in two or more languages are mediated in the form of translation at various levels, including the graphemic, the morphological, the syntactic, the phonological, and certainly the semantic. Conclusively, the end result of the translation at one or more of these levels is a set of texts existing side by side for ease of

cognitive processing by the recipient, and may serve to document the collective memories of African traditional societies in the form of preserving various kinds of indigenous verbal art.

Two poems by the author have been used as illustrations of these concepts and it is expected that more writers would set about practicing parallel-texting, and indeed that publishers will from now onwards encourage the publication of parallel-texted volumes.

Many scholars of African languages, linguistics, and literatures are interested in the documentation and revitalization of African languages and their associated cultures. They are largely in agreement that this is an urgent task, but how to go about doing this remains a research challenge. This paper has proposed an approach to addressing the problem with the theoretical and methodological notion of parallel texts. It is hoped that more parallel-texted volumes will be published within the next ten years for the promotion of Afriphone literatures.

This parallel-text approach as a special kind of writing and translation process could indeed be contributing to the construction of a new and richer collective memory which is an instance of the idea of African memory, as discussed above.

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Trans-Memories of Heaven and Hell. Haroldo de Campos and "the angel on the left of history"

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Abstract: "Get thee behind me Satan, I want to resist". . . To translate memory across cultures and disciplines is an act of defiance, a proud sign of disobedience, tacitly performed by one of the most celebrated and internationally renowned practitioners and seminal theoreticians of the tasks facing the translator, the Brazilian poet Haroldo de Campos. In "On Mephistofaustic Transluciferation," he writes: "If it has no Muse, it could be said to have an Angel; translation has an angelical function, that of bearer, of messenger. It is a messianic point or a semiotic place of convergence of intentionality." Addressed here are the challenges posed in translating memory, memories, as the retrieval, reconstruction, inscription, and leaving of the traces and effects of a markedly memorializing act. The task of the trans(at)l(antic)ator involves not abandoning but suspending certain spontaneous choices of literal translation in favor of inter- and trans-action. The responses are: differ, defer, never with indifference, always without deference; address not only urgently political issues of *The Movimento dos Sem Terra*, primordial in Brazil, but also the transactions, with and in the Movement, of so many poets and songwriters and now, perhaps even more defiantly, with a Brazilian-inflected countertheory to the rescue.

Remembering (belated) versions

The invitation to "establish a dialogue with and among scholars working on the intersections between translation studies and memory studies as they are presently configured and might be envisioned in the future," keynote of this special issue on translating memory across cultures and disciplines, proleptically, had been tacitly accepted *avant la lettre* and throughout his career

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by one of the most celebrated and internationally renowned practitioners and seminal theoreticians of the tasks and challenges facing the translator, the Brazilian poet and transcreator, Haroldo de Campos.

In "Committing Translation or the Task of the Trans(at)l(antic)ator," the introductory essay to my translations of the ineradicably political memories and cultural expressions of ideological indignation of the MST (Movement of the Landless Rural Workers in Brazil) in *Landless Voices in Song and Poetry. The Movimento dos Sem Terra of Brazil* (Vieira and McGuirck 2007, XXI–XXIV), I addressed and now return to the challenges posed in translating memory, memories, as the retrieval, reconstruction, inscription, and leaving of traces and their effects of a markedly "memorializing act" (Vieria and McGuirck 2007); in and for a Brazil confronting its own secular inequalities and injustices, alerted to that sovereign state's and that nation's continuing struggle to emerge from the cliché-ridden inscription on its national flag, the ever-ironic "Ordem e Progresso." Under whose orders and for the progress of whom was national memory to be reinscribed, translated, indeed transferred from the hegemonies of a very recent twenty-year military regime and its transitional legacies in the period of rebuilding a democracy from 1984?

Further, on undertaking this commission, I recalled the advice of Umberto Eco as I reflected on the experience of having worked, together with the Brazilian critic and translation theorist, Else Vieira, in preparation of *Haroldo de Campos in Conversation* (McGuirck and Vieira 2009), the volume that arose, *in memoriam*, not least from the numerous meetings that, as editors, we held between 1999 and 2002 with Haroldo and his wife Carmen Arruda Campos in the hospitality of their Library of Babel home:[1]

> I frequently feel irritated when I read essays on the theory of translation that, even though brilliant and perceptive, do not provide enough examples. I think translation scholars should have had at least one of the following experiences

[1] This volume contains renderings in English of the following Haroldo de Campos essays touching variously on his theories of translation: "On Translation as Creation and Criticism," "Constructivism in Brazil: Concretism and Neo-Concretism. A Personal Post Scriptum," "On Mephistofaustic Transluciferation," "On Homerotherapy: Translating *The Iliad*," and "The Ex-centric Viewpoint: Tradition, Transcreation, Transculturation."

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> during their life: translating, checking and editing translations, or being translated and working in close co-operation with their translators [. . .] Between the purely theoretical argument that, since languages are differently structured, translation is impossible, and the commonsensical acknowledgement that people, after all, do translate and understand each other, it seems to me that the idea of translation as a process of negotiation (between author and text, between author and readers, as well as between the structure of two languages and the encyclopaedias of two cultures) is the only one that matches experience. (Eco 2003, 36)

In such "a process of negotiation," in that multiple "in-betweenness," here evoked by Eco but previously the subject of an indispensable meditation on a specifically Latin American project, the "entre-lugar" of Silviano Santiago, "between sacrifice and play, between prison and transgression, between submission to the code and aggression, between obedience and rebellion" (Santiago 1978, 11), and as translator of the poems and songs of the *Movimento dos Sem Terra* (MST, or Movement of the landless rural workers), I soon confronted commitment, in various of its encyclopaedic forms.

What had they done to my song?

The preceding decades had witnessed the revitalizing of popular music as a vehicle for political activisms in Brazil. One obvious source had been the *música sertaneja* of land-deprived migrant workers, driven to the cities and taking with them their country music, be it traditional or, more recently, influenced by the commercial brands of the southern cultures of the United States. No less influential had been the *pagode* movement's samba-esque registering of the violent tensions of poverty in hardly couched critiques of repressive regimes, military or otherwise. The performances echoed, consciously or subliminally, the prosodies—high and low—of Brazilian Portuguese and the broadsheet and *cordel* strains of popular imaginaries from across and beyond the nation. For Brazil has never ceased to explore and express its sensitivity to the ideological power of the protest song; not least, and latterly, against the imagined and projected versions of what is to come peddled, for many of its displaced, unrepresented and unlikely-to-be-remembered victims, by the invasive myth-makers of a nation awarded the Trojan horses of a World Cup and an Olympic Games.

At the time of committing myself to undertake the translations of unabashedly radical texts, it was the centenary of the birth of the celebrated Chilean poet Pablo Neruda. Inspiration of politically committed poetry and song for not a continent but a world, he had long ago been described by Federico García Lorca as being closer to blood than to ink. It was on such a note—often indissociable from tears or from wine—that the anguish and euphoria, the despair and hope that suffuse the texts I translated were approached and embraced. My locus of transcreation was, and is, unavoidably and unapologetically, Anglophone; it is also, though tempered, European. As a critic and translator of, primarily, literatures in Portuguese, Spanish, French, and Italian, I exploited the availability of translation alternatives from those traditions as well as from any Brazil-specific contexts that informed the choices made. *Pace* Umberto Eco, I often wrote as both *Mouse* and *Rat*, chewing or munching in a further in-betweenness or the negotiated hybridity that I had experienced in tussling with Haroldo de Campos himself.[2] For part of our "translating, checking and editing translations, or being translated and working in close co-operation" had been the daunting enterprise of revisiting "o anjo esquerdo da história"; beginning with the resonantly intertextual reference to Walter Benjamin's "angel of history. His face [. . .] turned towards the past" (Benjamin 1999, 249), broached at once in the title of this long de Campos poem. Written to commemorate the victims of the notorious massacre in 1996 of nineteen protesting members of the MST at El Dorado dos Carajás in the State of Pará, and originally rendered into English by Haroldo as "the left-winged angel of history."

Engagement with the calculatedly syntagmatic discontinuity and attendant staccato rhythms of the Brazilian Portuguese text also had to take into account a context of commitment and contributions, to and in the Movement, of such distinguished Brazilian artists as Chico Buarque, Caetano Veloso, Gilberto Gil, Milton Nascimento, Frei Betto, and many others, including Haroldo de Campos himself, and thus readdress previous tasks of the other—cultural inseparably from linguistic—translator(s).

[2] See the facsimile of Haroldo de Campos's scribbled distinction between chewing and munching with reference to my translation of "quoheletic poem 2: in praise of the termite," in McGuirck and Vieira 2009, 339.

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The Latin American protest song explosions of the late 1950s, 1960s, and 1970s, of which Robert Pring-Mill reminded us in *"Gracias a la vida" The Power and Poetry of Song* (1990), had hardly left Brazil unaffected by the echoes, influences, hybridities, and intertexts of contemporary transculturations. He listed civil rights, the peace movement, and the anti-Vietnam war demonstrations in the US; Italian CantAcronache; the Greece of Theodorakis; the Catalan Nova Cançó; the Portuguese Nova Canção; Irish songs of "the troubles"; and Asian and African instances from the Philipines, East Timor, and Mongolia, to Mozambique and Angola. Not least of the intertexts of Brazilian protest song and poetry were the Cuban, Argentine, and Chilean expressions that sprinkled the MST artists with inspirations taken from the archives of the Fidel Castro, Che Guevara, and *nueva canción* traditions. If any one element of Pring-Mill's seminal analysis can be said to have informed the texts of the MST, it is this evocation: "Asked about his own songs (in 1973), the Uruguayan Daniel Vigliette said firmly that they were as much *de propuesta* as *de protesta*: designed not merely to protest but to propose—in other words not merely to 'tear down fences' (quite literally so in Viglietti's own anti-*latifundista* 'A desalambrar!') but also 'to build bridges' and to be constructive" (Pring-Mill 1990, 10). Pring-Mill identified three functions of such texts: "response to an immediate environment"; "instrument of political and social change"; communicating a "horizon of expectations" and "presuppositions." Yet he was quick to add a vital rider on cultural difference: "the whole rhetoric of such poems and songs is very different from ours, partly because Spanish [and here read Portuguese] handles issues more violently—more dramatically and emotionally—than English (sometimes in ways which we may find indecorous)" (Pring-Mill 1990, 10–14). He continued:

> The messages of individual Latin American songs function within the framework of belief they foster and reinforce, in that extremely different social context. In countries where illiteracy is as high as it is in most of Latin America, where censorship and repression are so often at work, and where the official media are so rarely to be trusted, the message-bearing function of *poesía de compromiso*—sung or unsung—has an importance which it is not easy for a more literate academic audience to appreciate. Its messages perform a varied series of useful social functions [. . .] all of which are doubly

> important in the context of predominantly oral cultures. Thus they serve both to report and to record events (interpreting them, naturally enough, from specific points of view, which will strike all those who disagree with them as prejudiced); they praise, or lament, heroes and denounce tyrants; they protest against abuses and propound solutions (whether these are viable or not); and they teach many kinds of practical lessons, which their listeners are encouraged to put into practice. (Pring-Mill 1990, 77)

Pring-Mill, a decade or so on, would hardly have been surprised not to have the last word. He might also have smiled at the risky certainty, in respect not only of rhetoric but also of politics, of Perry Anderson, as a heady mixture of denunciation and the recuperation of misappropriated national memories promised to turn to propounded solution in the form of a first left-wing figure, Luiz Inácio Lula da Silva, democratically elected in 2002, on the crest of the MST wave of popular protest: "the symbolism of a former shoe-shine boy and street vendor achieving supreme power in the most unequal major society on earth speaks for itself [. . .] A climate of popular expectation surrounds Lula that no President of the New Republic has ever enjoyed at the outset of his mandate. Hope of relief from the misery of the last years will not vanish overnight" (Anderson 2002, 21).

Get thee behind me Satan, I want to resist. . .

The risk of failing to render the textual wrath of a poem written in the indignation of 1996 protest amidst the 2002 days of heady triumphalist expectation—with popular memory of tyranny and criminality and a consciousness of the threat of impunity all too readily fading—seemed but one looming contention. The task of the trans(at)l(antic)ator therefore involved not abandoning but suspending certain spontaneous choices of literal translation in favor of inter- and trans-action. The challenges were: differ, defer, never with indifference, always without deference; address not only issues dear to the MST, primordial in Brazil, but also the transactions, with and in the Movement, of so many poets and songwriters and now, perhaps even more challengingly, but with a Brazilian inflected countertheory to the rescue, of Haroldo de Campos himself, from his essay on "On Mephistofaustic Transluciferation":

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> Translation, like philosophy, has no Muse [. . .] says Walter Benjamin ("Die Aufgabe des Uebersetzers"). And yet, if it has no Muse, it could be said to have an Angel [. . .] translation has an angelical function, that of bearer, messenger [. . .] it is even, for the original [. . .] a messianic point or, in lay terms of modern theory of signs, a semiotic place of convergence of intentionality [. . .] Benjamin inverts the relation of servitude which, as a rule, affects ingenuous conceptions of translation as a tribute to fidelity. Fidelity (so-called translation literal to meaning, or, simply, inverted, servile, translation) [. . .] Therefore, in the Benjaminian perspective [. . .] the original is what in a certain way serves the translation, at the moment when it unburdens it from the task of transporting the unessential content of the message [. . .] and permits it to dedicate itself to an other enterprise of fidelity [. . .] the "fidelity to reproduction of form" [. . .] It is oriented by the rebellious slogan of *non serviam*, of non-submission to a presence which is exterior to it, to a content which remains intrinsically unessential to it [. . .] a satanic enterprise. The "cursed" counterpart of the angelical nature of translation is *Hubris*, the semiological sin of Satan, *il trapassar del segno* (*Paradiso* XXXVI, 117), the transgression of sign limits [. . .] A translator of poetry is a choreographer of the inner dance of languages [. . .]. (Haroldo de Campos 2009, 233–236)

How many angels?

On the head of opin. . . ionated Manicheans be it, however, whether scholastic or materialist, to limit the inspirers of Brazilian or any other translators to but two angels: the good, the bad. And the ugly configuration of Haroldo's predecessor poet Drummond de Andrade's *anjo torto* ("crooked angel"), in "Poema de sete faces" (Poem of seven faces), as long ago as 1930, should have alerted subsequent and would-be theorists to both the revelations and the dangers of going transcendental in "the retrieval, reconstruction, and inscription" of remembering, as surely as the Shakespearean "seven" it echoes had led to "mere oblivion/Sans teeth, sans eyes, sans taste, sans everything."[3] The figure of the postmodern angel, always and already fallen, was also one too easily overlooked, left behind (Drummond's "*gauche* na vida"/ "*gauche* in life"?), in the long march of historical materialism. . .

[3] The caution of such philosophers as Richard Rorty in respect of the temptation to go transcendental in the memorializing of historical events had long ago been poeticized by Drummond de Andrade and, inherited, by Haroldo de Campos, not least in echo of William Shakespeare's Jaques in *As You Like It*, Act II scene VII: "Last scene of all, that ends this strange eventful history."

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often the most dogmatic of "the imagined and projected versions of what is to come" on the part of de Campos's Marxisant Brazilian detractors, as will be revealed in and after a reading of the poem; and of its guest.[4] For into the space of neglect—of suppressed memory—Haroldo de Campos had injected "o anjo esquerdo da história," for him "the left-winged angel of history"; "the angel on the left of history" in my *trans*jection, my inherently "transformative" but necessarily subsequent swerve, my own anxious *clinamen*).

o anjo esquerdo da história	the angel on the left of history
os sem-terra afinal	the landless at last
estão assentados na	are settled in
pleniposse da terra:	full possession of the land:
de sem-terra passaram a	from landless to
com-terra: ei-los	landed: here they're
enterrados	interred
desterrados de seu sopro	their life's breath
de vida	unearthly
aterrados	earthed
terrorizados	terrified
terra que à terra	earth which onto earth
torna	returns
pleniposseiros terra-	land-holders pleni-
tenentes de uma	potentiary of a (single
vala (bala) comum:	bullet) common grave:
pelo avesso afinal	outside in at last
entranhados no	holed deep into
lato ventre do	the broad-bellied
latifúndio	acres of the *latifundio*-
que de im-	land once barren
produtivo re-	so sudden-
velou-se assim u-	ly shown to be most f-
bérrimo: gerando pingue	ecund: udder-spawning profit
messe de	crop of
sangue vermelhoso	reddening blood

[4] In "Constructivism in Brazil: Concretism and Neo-Concretism. A Personal Post Scriptum," Haroldo de Campos offers his riposte to Roberto Schwarz, as emblematic propagator of the attacks levied against the concretists and de Campos's notion of a postutopical poetry. My "Laughin' again he's awake: de Campos *a l'oreille de l'autre celte*" addresses the polemic extensively in McGuirck and Vieira 2009, 126–152.

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lavradores sem
lavra ei-
los: afinal con-
vertidos em larvas
em mortuá-
rios despojos:
ataúdes lavrados
na escassa madeira
(matéria)
de si mesmos: a bala assassina
atocaiou-os
mortiassentados
sitibundos
decúbito-abatidos pre-
destinatários de uma
agra (magra)
re(dis)(forme) forma
—fome—a-
grária: ei-
los gregária
comunidade de meeiros
do nada:
enver-
gonhada a-
goniada
avexada
—envergoncorroída de
imo-abrasivo re-
morso -
a pátria
(como ufanar-se da?)
apátrida
pranteia os seus des-
possuídos párias –
pátria parricida:
que talvez só afinal a
espada flamejante
do anjo torto da his-
tória cha-
mejando a contravento e

un-labored
labor: here they're
larvaed at
last
on mortal
remains
coffins labored
from the scanty timber
(timbre)
of themselves: the assassin bullet
stalks them
thirst-squatting
death-settlers
decumbents cut down pre-
destined for a
meagre (earth) acre a-
grarian
—famine—
re (de)(formed) form
here they are: gregarious
commune share-cropping
nothingness:
shame-
faced in
agony
vexed
—shamecorroded by
inmost abrasive re-
morse-
landless
('how shall we extol thee?')
homeland
laments its dis-
possessed pariahs –
parricide *patria*
for maybe only at last the
fiery sword
of the crooked angel of his-
tory flam-
ing against the wind and

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afogueando os	burning the
agrossicários sócios desse	agrokilltural cronies of that
fúnebre sodalício onde a	somber sodality where
morte-marechala comanda uma	field-marshal death commands a
torva milícia de janízaros-ja-	grim militia of janissary-gun-
gunços:	men:
somente o anjo esquerdo	only the angel on the left
da história escovada a	of a history groomed against
contrapelo com sua	the grain shall manage with its
multigirante espada po-	multiswirling sword
derá (quem dera!) um dia	(if only!) one day to
convocar do ror	convoke from the nebulous
nebuloso dos dias vin-	mass of days to
douros o dia	come the at last
afinal sobreveniente do	overriding day of the
justo	just
ajuste de	adjustment of
contas	accounts

(Haroldo de Campos, 1996 © Translation Bernard McGuirk 2002)

The task of transacting—trans/dancing—with Haroldo de Campos's poetry was made the more challenging by his Mephistofaustic promptings. In the essay, he had willingly reengaged with both Marx and Nietzsche in a reminder that translation in particular and writing in general always perform the act of transcreation, a refutation of original (etiology) and target (teleology), not only linguistically but also culturally and, let it be stressed, ideologically. Self-consciously, he had echoed Marx's precursor complaint against the censuring of his style. Self-mockingly, he had appropriated Nietzsche's plea for the necessarily sublime "maldade"—the "evil"—of mischievous content *and* form.

Radical content radical form radical translation

Countless Brazilian artists had reacted, in creative political interventions, to the obscenity of the murderous repressions perpetrated against the MST—as did de Campos, here, to the massacre of Eldorado dos Carajás. Cyclical repetitions of organized violence, the option *against* the poor—in cynical

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inversion of the "*for* the poor" slogan of Liberation Theology—had triggered the indignation *and* the artistry of such as Frei Betto's "Receita para matar um sem-terra"/"Recipe for Killing the Landless", Sebastião Salgado's (1997) photography, in *Terra*, and Chico Buarque's "Levantados do chão" (Raised from the ground). These contemporary artists, however, no less than their predecessors Graciliano Ramos, João Cabral de Melo Neto, or Glauber Rocha, will not be remembered for their indignation alone. Each—and differently—had had to make another option, broadly definable as the style of mischief-making that is the prerogative of any radical art. Style also functions as a sharecropping, a participating in the intertextuality available to the individual artist; or, in de Campos's formulation, Karl Marx's "property of form," inseparable from his "individual spirituality." Such an option, being *for* the poor, should never *be* poor. Even to think as much would be either to neglect the need for creativity or to misread it. To confuse, say, Graciliano Ramos's calculatedly daring minimalism, in *Vidas secas* (Barren lives) of 1938, with some unmediated response to the prescriptive exclusions of the Soviet Writers' Congress of 1934. To ignore João Cabral de Melo Neto's career-long engagement with the materiality of words or with what Francis Ponge called *Le parti pris des choses*. To undersell, perversely, the difficulty of his own challenge: "É difícil defender/só com palavras a vida" (It's hard to defend/only with words life) (*Morte e vida severina* [Death and Life of Severino]), of 1956. To imagine a *tabula rasa* (inter-cine-text-less) Glauber Rocha, deprived, in the 1960s, of a dialogical relationship with Italian neorealism. To conceive that, in postmodernity, the compassions of Sebastião Salgado did not reflect, and reflect on, Don Macullin's 1970s photography of the oppressed. To fail to hear in Chico Buarque's song the 1990s echo of José Saramago's "Do chão pode levantar-se um livro, como uma espiga de trigo ou uma flor brava. Ou uma ave. Ou uma bandeira" (From the ground a book can rise, like an ear of wheat or a wild flower. Or a bird. Or a banner). But there is neither need nor time for doubt. The urgent indivisibility of radical content from radical form is better demonstrated by critical artistry than by artless criticism.

An unapologetic option for the inseparably transcendental *and* material underpins the very title of "o anjo esquerdo da

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história." Whether God is dead or not (and whether such a dominant metaphysics of absence might be Marxian or Nietzschean in inspiration), the conspiracies of history are still played out amidst the configurations of narrative. Which is not to see history *as* narrative (that is, only as troped)—for that would be to deradicalize both history's powers and any reading of it. In *Le monolinguisme de l'autre* (1996), Derrida elaborated on the "call for an outside." In "o anjo. . . ," de Campos called upon a figure, that of the avenging angel, which inhabits, simultaneously, both the inside and the outside of "a história." He even staked out for it a particular location, the place of enunciation for a nuncio to a nation, for a committed messenger. Yet the call is not voiced until after that necessary delay that enables the poem to revisit, to reinhabit, to relive the arduous struggle for a hearing, paradoxically, on behalf of a voice—that of poetry—no less excluded, traditionally, than the referents of its echoing anger. Thus, by way of (not) analyzing the poem, I prefer to comment on aspects of my own transjection of it.

Cheek to cheek. . . and the ear of the other

Cast at me as a throw of the dice, the poem impelled me to reject paraphrase. Haphazardly, I projected it, rather, only as recastable. For the game was too serious to stop at a single appropriation. The ear of this other, too, had its particularity, its "properties of form," its "individual spirituality." An Irish specific of a past inherited, part-interred (ex-*patria*), in an England pre- , pro- , and post-Thatcher, suffused and infused my option for an irony that filtered distorted echoes of another, unofficial, "national" anthem: "Land of Hope and Glory." "How shall we extol Thee?" who were born not of, but only *on*, Thee. Here I played with another geopolitics, one of parallel clichés, *terra firma*, "broad acres," "field-marshals" of a homeland *unheimlich* and—sublime "maldade"—of the *Mal*-vinas, with their no less somber soldiery.[5]

That the translation must speak for, and of, itself is but part of the point. In language, for Bakhtin, the word was always half someone else's. . . whether spoken or written. Had de Campos not taken but half of Mallarmé's angelism, appropriating

[5] "Land of Hope and Glory" operates as a much appropriated English national hymn. It has been adopted as the official anthem and is sung at the annual conferences of the Conservative Party.

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poetry's power of memory but adding to it a specifically Brazilian infernal vision ("quem dera!"), that of Canudos, and of Antônio Conselheiro? A post-Blake m(isc)arriage wherein the legacy of revolutionary mysticism assailed, as forcefully as does dialectical materialism, the hell-on-earth of landless utopians yet to glimpse a Brazilian heaven of agrarian reform? Such a politico-poetics could not presume to deprive those *sem terra* of the configurations, including the martyrs, saints, and avenging angels, of their local narratives, small or grand. . . *sem céu*? Heaven-less? Who knows? Who would impose? If their collective history had certainly been groomed against the grain (where every day was—is?—a last day), at least the poem leaves its protagonists "lying still" with their theology and with its (dis-) placements.[6]

Haroldo de Campos was no angel, least of all in his own poetic practice. He was unstintingly confident, certainly enough to lampoon critical and ideological rigidities and excesses. Acutely alert to the fact that Brazilian neo-Hegelians, no less than their counterparts elsewhere, in their determination to confront the brutality of much of Latin American society, have fallen precisely into the lure of a discourse too mimetic of brute reality, too mirroring ever to achieve a cutting edge, Haroldo de Campos convoked the figure of poetry itself. He knew that poetry is a master teaser, a baiter of stiff contemporary realists or the limp lamp bearers of reflection theories past and present. The inter- and intracultural transluciferations of his textual performances had allowed for the inter-action of Brazilians speaking and listening to Brazilians being listened and spoken to; in turn, they inspired that other, the present trans(at)l(antic)ator whose sign/ature shuttles to and fro, ever seeking to perform intra-, but never faithful, ever faith-less, illusorily face-less, scorn-fully masking source, mourn-fully eschewing target, settling (lawlessly), for an ever extra-trans-mission of occupations, pre-occupations, needs, urgencies.

[6] The reference is to the 1902 foundational memorializing of the Canudos war of 1896–1897 in the seminal text of Euclides da Cunha, *Os Sertões*, in which the rebellion and massacre of the *sertanejo* inhabitants of the Brazilian interior, in the State of Bahia, prefigure the plight, a century on, of the *sem terra* of El Dorado dos Carajás.

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Stormy (whether you like it or not. . .)

Whence, for Haroldo de Campos, the "anjo esquerdo da história"? In his unapologetic rejection of "unacceptable cognitive models," the challenge of de Campos is consistent, not least when addressing the angel as an appropriated icon of the left, inherited from Walter Benjamin's seminal formulation:

> This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe that keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. (Benjamin 1999, 249)

His reconfiguration, in poetry, of the readily packaged but not so smoothly imported "anjo," regarded by Else Vieira as a de Campos "mutation" in the poet's resistance to allowing Benjamin's "Angelus Novus" cum "angel of history" to be unproblematically appropriated as emblematic of a Brazilian historical materialism, must also be seen as an instrument of Haroldo's staunch debunking of those theorists who would unquestioningly identify their ideological stance with "the storm of progress."[7] Most notoriously, Roberto Schwarz, "sociologizing critic, of vocational incompatibility with the new in poetry" (de Campos, in McGuirk and Vieira 2009,197):

> The basic scheme is as follows: a tiny élite devotes itself to copying Old World culture [. . .] As a result, literature and politics occupy an exotic position, and we become incapable of *creating things of our own that spring from the depths of our life and history* [....] But why not reverse the argument? Why should the imitative character of our life not stem from forms of inequality so brutal that they lack the minimal reciprocity [. . .] without which modern society can only appear artificial and "imported"? (Schwarz 1992, 85–89).

[7] See the sections "Protean Angels: Shifting Spectres of Walter Benjamin" and "Crooked Angels, Satanic Angels: From Determinism to the Recovery of Revolutionary Possibility" in "Weaving Histories and Cultural Memories. The (Inter)National Materialisms of o anjo esquerdo da história," in McGuirck and Vieira 2009, 170–175.

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Far from resembling "devoted copying," such Haroldo de Campos performances as I have dealt with here, whether in his criticism or in his poetry, are, to use his own formulation, "textos de ruptura"(rupture texts). In *Panorama do* Finnegans Wake (1962), the de Campos brothers, Augusto and Haroldo, had already embarked—for a hybrid genre of transl-*iter*-ation—on the journey of strenuous excursions demanded, by the modern artist *par excellence*, Stéphane Mallarmé.[8] As has been seen in respect of "o anjo esquerdo da história", any "angelism" inherited from Mallarmé is supplemented by the daemonic; is traced (as even Roberto Schwarz might admit) by the diabolic. The recuperative moves of the poem play with "fallen" transcendentalism and that corrective shift which—for Haroldo de Campos, no less than for any Marxist—tugs "a história" (history *and* the story of history) always to the Left. *Not* "going transcendental," but refusing to forget that particular *-ism* (without being "-ista"). *Not* appropriating an already unbalanced Brazilian history (which ever was and still is on the Right). Rather, engaging with it and in it through concrete performances. Destabilizing the dubious claim that we judge our own time by its politicians, the past by its artists. Searching for poetry's readmission to a *Res Pública Brasileira* in which the artist (in academic freedom, *pace* Roberto *et al*) might also stage the still-to be-negotiated identities of the nation. Writ(h)ing, in agon, so that sub-alterity (sic) might no longer be a leper's bell to be hung, by the dark forces of any "sociologizing" thought-police, about the neck of Brazil's excluded artists.

Are Haroldo de Campos's "o anjo esquerdo da história" and my transjection of it—as not abandoned or to be forgotten, mutilatedly only "left winged" and but formerly "of history," but rather ever active, whole, uncut, as "the angel on the left of history"—merely a further negotiated staging? Or just a plea for the performative poet–critic to be heard as also improvising *politically* against, in counterpoint to, "unacceptable cognitive

[8] "The double effort required to allow Mallarmé's gaps their full disjunctive and destructive power, yet at the same time remain attentive to the multitude of invisible currents which pass back and forth between the separated segments, will strike many readers as inexcusably arduous and unrewarding," and "such moments are of the essence in Mallarmé [. . .] the type of modern artist [. . .] intent on breaking up ready-made *Gestalten* and smooth surface textures in order to compel his audience to look elsewhere for artistic coherence, to venture beneath the surface into the difficult, undifferentiated world of unconscious process, to interrupt the easy flow of horizontal perception with strenuous excursions into multi-level, all-at-once 'verticality'" (Bowie 1978, 6 and 16, respectively).

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models" of a Brazil in construction. . . though sorely lacking in deconstruction?

Trans memoriam

To Jacques Derrida's "there is always something sexual at stake in the resistance to deconstruction" (1987, 196), this particular re-reader—and re-hearer—of Haroldo de Campos would add: "*and* cultural, *and* ideological." But isn't that where the guest translator came, invited, between 1999 and 2002, by and with Haroldo and Carmen, and with Else, into the hospitality of the Babelic home of Brazil and Brazilian letters?

Unheimlich? Years on, I am still questioning the possibility of speaking or hearing "do exterior," "from abroad"; but, now, it is because I have listened, learned, read, and may even write, that intra- has a history which includes extra-; that *il n'y a pas d'hors contexte*.

At, and beyond, the limits of the languages and the antics of nations—not least in transatlantications—the sting and the contamination of the *tse-tse* flies in the face of hygienic, much less immune, bodies such as text, context, literary, semiotic, cultural, or translation studies. In aporetic threshold performances, where differences between some "outside" and some "in" are never abolished but ever undermined, not merely inverted but politically subverted, "transtextuality" is a new wor(l)d. . . but it is readable, habitable, pleasurable; like *tse*xtuality.

This place of aporia is before a door, a threshold,

a border, a line, or simply the edge

or the approach of the other as such

Jacques Derrida (1993, 12)

Coda: translator's note

The discourse of the author of the above is considered by the journal reviewer to perform that approach to translation theory to which it attempts to give (further) voice. Subsequent to the medium chosen by Haroldo de Campos to deliver a poetic rebuke to the perpetrators of the 1996 massacre at El Dorado dos Carajás,

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will there have been, will there be, a creative intervention that, similarly or comparably, addresses and challenges the contemporary social upheavals and political manifestations of the opposition to a contemporary Brazil that projects as heaven-sent the staging of a World Cup and an Olympic Games in the best of all possible wor(l)ds? A diabolic *fait accompli;* or do post-Haroldo undoings—the transluciferations of successor artists—loom. . . ?

The task of the present trans(at)l(antic)ator is to await texts from writers who, also, will have undertaken such "imagined and projected versions of what is to come." Then, in a necessarily matching performative meditation, will it be conceivable to "update." *Pace* academe *passim. . . Ite, missa est*. The sacrifice (of the masses) in the interim will have found but formulaic, liturgical, expressions of their material—street, stadium, factory, favela, commune, congress—protests, however real, however righteous; whether or not arising from the left of history. Chronicles of a dearth foretold; testimony to a lack of devilishly challenging artistic engagement? The avenging angel of *poiesis* awaits; translations will follow.

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Translating Multidirectional Memory into Fiction: Antonio Muñoz Molina's *Sefarad*[1]

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Abstract: "I have invented very little in the stories and voices that weave through this book. Some of them I was told and have carried in my memory for a long time. Others I found in books." These words—from the Author's Note of Muñoz Molina's *Sepharad*—could be said to be the starting point of my article. Muñoz Molina's novel illustrates a good example of what Michael Rothberg defines as "multidirectional memory" since the memory of the Holocaust, the multiple exiles that have taken place in Europe, and the memory of postwar Spain coexist—like the tesserae of a mosaic—in the structure of this novel. In this sense, *Sepharad* can be seen as a landmark in recent Spanish literature, being the first novel that provides a juxtaposition of these formerly isolated memories in a fictional work. It is, therefore, the aim of this article to explore the manner in which Muñoz Molina manages to translate into fiction the shared European memory of the twentieth century, also paying attention to the narrative techniques used by this Spanish author.

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Cómo atreverse a la vana frivolidad de inventar, habiendo tantas vidas que merecieron ser contadas, cada una de ellas una novela, una malla de ramificaciones que conducen a otras novelas y otras vidas".[2]

Antonio Muñoz Molina, *Sefarad* (2003, 720-721)

"*De te fabula*. The story is about you".

Northrop Frye, *The Secular Scripture* (1976, 186)

One of the most revealing passages that the reader of Antonio Muñoz Molina's *Sefarad* (first published in 2001) may encounter in this so-called "novela de novelas" occurs in the "Author's Note," which brings this novel to its end: "I have invented very little in the stories and voices that weave through this book. Some of them I was told and have carried in my memory for a long time. Others I found in books" (Muñoz Molina 2003, 383). This passage could be said to be the starting point of this essay since it helps explain the complex relationship which we find in this novel between memory and imagination, as well as between storytelling and memoir. *Sefarad* is described by Muñoz Molina as "un mapa de todos los exilios posibles" (a map of all possible exiles) (Valdivia 2013, 26), and in this sense the novel represents a manifold and heterogeneous approach to this theme. Similarly, this novel constitutes a landmark in Spanish literature, as it juxtaposes in a fictional work both the Spanish and European shared history of the twentieth century in an unprecedented manner (see Valdivia 2013; Hristova 2011; Baer 2011). As it could be claimed that *Sefarad* is founded on a multidirectional approach to memory (Valdivia 2013, 13), it is my purpose to explore the manner in which this approach is translated into fiction in this novel. Similarly, I would like to pay attention to those narrative techniques used by Muñoz Molina that enhance this multidirectional approach. In this sense, both *polyacroasis* (that is, the plural interpretation of discourses), as

[2] All quotations in Spanish from *Sefarad* are from the 2013 edition (see References list) and referenced in parentheses as such in the text. All quotations in English are from the 2003 edition of Margaret Sayers Peden's translation (see References list). The English translation will be offered throughout in footnotes, except where only short passages are cited in-text.
"How, when there are so many lives that deserve to be told, can one attempt to invent a novel for each, in a vast network of interlinking novels and lives?" (Muñoz Molina 2003, 365)

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defined by Tomás Albaladejo (1998, 2011), and the empathetic turn of Muñoz Molina's novel, account for an effective translation of memory, as I will try to demonstrate.

Multidirectional Memory in *Sefarad*

Instead of the idea of collective memory as competitive memory (Rothberg 2009, 3), in *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* a new conceptual framework is proposed which "consider[s] memory as *multidirectional*: as subject to ongoing negotiation, cross-referencing [. . .] as productive and not privative" (Rothberg 2009, 3). In other words, this model of competitive memory should be replaced by a dynamic multidirectional model that allows the interaction of different historical memories (Rothberg 2009, 2–3). In Rothberg's study, the work of the French sociologist Maurice Halbwachs is considered crucial, since for him "all memories are simultaneously individual and collective" (Rothberg 2009, 14–15) so that an effective transmission of the past depends on the manner in which the interaction and juxtaposition of both individual and collective memory is understood.

In this sense, as Pablo Valdivia has stated in his edition of *Sefarad*, the structure of Muñoz Molina's novel could be said to represent a good illustration of what Michael Rothberg has defined as "multidirectional memory" (Valdivia 2013, 13). The memory of the Holocaust, the multiple exiles that have taken place in Europe, including the Spanish republican exile, and the memory of postwar Spain coexist in the structure of these seventeen intertwined chapters or "novelas" that shape *Sefarad*.

Thus, *Sefarad* constitutes a landmark in recent Spanish literature since, before this novel was published in 2001, the juxtaposition of the Spanish and European shared memory of the Holocaust and its aftermath, along with the memory of the Spanish republican exile, its Civil War, and its postwar period has never been staged in a fictional work (Valdivia 2013, 14; see also Hristova 2011). As a result of this, Muñoz Molina's novel also constitutes an attempt to connect the Spanish and European shared culture so as to fill the voids of our shared history[3] (Baer

[3] As Pablo Valdivia has suggested in his edition of *Sefarad*, in the article "Escuchando a Canetti," published in the Spanish newspaper *El País* in 1997, we can clearly appreciate Muñoz

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2011; Valdivia 2013). In order to illuminate those cultural links, the Spanish author creates a complex and ambitious fictional artifact haunted by voices rather than characters in the traditional sense (Valdivia 2013). Actually, *voices* ("voces") is the word Muñoz Molina uses in the "Author's Note" to refer to the characters who *weave through the book*. Some of these voices are fictional and others belong to real people who bore witness to their atrocious experiences, and they all constitute an "imagined community of voices" (Herzberger 2004, 85; Valdivia 2013, 15). Hence, in *Sefarad* we read the testimonies and listen to the voices of Victor Klemperer, Margarete Buber-Neumann, Primo Levi, Francisco Ayala, Evgenia Ginzburg, José Luis Pinillos, Franz Kafka, or Milena Jesenska, to name but a few. Marije Hristova (2011) has referred to these characters as "iconic characters" or "iconic writers"—that is, historical figures appearing in the novel who in turn have bequeathed to us their "iconic testimonies."

According to Baer, the weak connection between Spain and the memory of the Holocaust is not historical but cultural (Baer 2011, 114). In this sense, this cultural disjointedness is also suggested in the "Author's Note," when Muñoz Molina reveals that many of the testimonies and memoirs of victims of totalitarian regimes that led him to write *Sefarad* were not translated into Spanish by the time he was writing and published his novel. This is the case of Margarete Buber Neumann's *Als Gefangene bei Stalin und Hitler. Eine Welt im Dunkel* ([1947] 1997), Victor Klemperer's *"Ich will Zeugnis ablegen bis zum letzten." Tagebücher 1933–1945* (1995), Jean Améry's *Jenseits von Schuld und Sühne: Bewältigungsversuche eines Überwältigten* (1997), and Evgenia Semyonovna Ginzburg's *Journey into the Whirlwind* (1967), whose memoirs the author could only read in their French and English translations. In fact, it was Antonio Muñoz Molina himself who inserted in the novel his own translation of passages taken from the memoirs we have

Molina's reflections on what he considers a certain lack of interest in Spain regarding the international discussions on the Holocaust memory: "Me llama la atención lo poco que se ha escrito en nuestro país sobre el Holocausto, y el eco tan débil o simplemente nulo que tienen entre nosotros los grandes debates internacionales sobre ese acontecimiento que, junto a la tecnología de la guerra total y el terror de las tiranías estalinistas, ha definido este siglo [. . .] se diría que a nosotros tales cosas no nos afectan, como si España fuera ajena a la historia judía de los últimos cinco siglos, o como si nuestro país no hubiera padecido durante casi cuarenta años una dictadura que debió su triunfo, en gran parte, a la ayuda del mismo régimen que provocó el Holocausto y arrasó Europa entera" (Muñoz Molina 2007, 377–380).

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previously mentioned. Thus, in *Sefarad* the creative writer and the translator meet, as will be analyzed in the last section.

In *Sefarad*, the author introduces a variety of testimonies and memories that had been previously overshadowed by other memories, to the extent that they were unknown for many Spanish readers, an aspect which suggests a parallelism between Rothberg's multidirectional memory model and Muñoz Molina's novel (Valdivia 2013, 13). In this sense, *Sefarad* can be contemplated as a mosaic made of many tesserae, every one of which is part of an imagined community of voices. Needless to say, every tessera is required to understand the whole picture.

In "Münzenberg," one of the seventeen chapters that make up *Sefarad*, Muñoz Molina's "basic narrator" (Hristova 2011) reveals his plans to write a novel, which, quite startlingly, seems to be inspired by the same approach to fiction that Rothberg proposes for history (Valdivia 2013):

> He intuido, a lo largo de dos o tres años, la tentación y la posibilidad de una novela, he imaginado situaciones y lugares, como fotografías sueltas o como esos fotogramas de películas que ponían antes, armados en grandes carteleras, a las entradas de los cines [. . .] Cada uno cobraba una valiosa cualidad de misterio, se yuxtaponía sin orden a los otros, se iluminaban entre sí en conexiones plurales e instantáneas, que yo podía deshacer o modificar a mi antojo, y en las que ninguna imagen anulaba a las otras o alcanzaba una primacía segura sobre ellas, o perdía en beneficio del conjunto su singularidad irreductible. (Muñoz Molina 2013, 383)[4]

This passage is highly revealing since we are told that the narrator's plan for writing his novel consists of juxtaposing snapshots in order to create a pattern where no image *nullifies* or overshadows the others, since each of these images is unique and necessary to produce a true and coherent mosaic. This is what we find precisely in *Sefarad*; different testimonies and memoirs from victims of any political regime or from any kind of exile, each of which are equally significant in a clear multidirectional approach to memory (Valdivia 2013).

[4] "For two or three years I have flirted with the idea of writing a novel, imagined situations and places, like snapshots, or like those posters displayed on large billboards at the entrance to a movie theatre. [. . .] Each became a mystery, illuminating the others, creating multiple links that I could break or modify at my whim, patterns in which no image nullified the others or gained precedence or lost its uniqueness within the whole" (Muñoz Molina 2003,140).

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Thus, one of the essential questions that are raised while reading *Sefarad* is how appropriate literature may be as a vehicle for bearing witness to history (Gilmour 2011, 840). The main narrator of *Sefarad* does not evade this issue, something which is reflected on many occasions throughout the novel. This is the case of the chapter "Narva," in which the narrator meets a friend of his for lunch, the Spanish psychologist José Luis Pinillos. Pinillos enlisted in the Blue Division, the Spanish Army that served in the German Army during the Second World War. The testimony that the Spanish psychologist bequeaths to the narrator is that of his dramatic experience in the Estonian city of Narva. There, Pinillos met a Jewish woman who asks him to bear witness to the extermination of the Jewish population. At a certain point of the narration, the Spanish psychologist admits that "[y]o no sabía nada entonces, pero lo peor de todo era que me negaba a saber, que no veía lo que estaba delante de mis ojos" (Muñoz Molina 2013, 630) ("I didn't know anything then, but worst of all was my refusal to know, what was before my eyes" (Muñoz Molina 2003, 307)), attracted as he was by what German civilization represented during his student years: "no quiero ocultarlo, ni quiero disculparme, creía que Alemania era la civilización, y Rusia la barbarie" (Muñoz Molina 2013, 630) ("I don't want to hide anything or try to excuse myself, I thought that Germany was civilization and Russia barbarism" (Muñoz Molina 2003, 307)). After that meeting, he would never see the Jewish woman again and the experience of that meeting haunted him for many decades, until the very day the narrator and the Spanish psychologist met for lunch.

This chapter contains essential reflections on the role of literature as a vehicle for transmitting the memory of the past. Moreover, the very mechanisms of storytelling are unveiled in a remarkable manner. After hearing Pinillos's testimony, and particularly what meeting the Jewish woman meant for him, the basic narrator has an epiphanic revelation, which is reflected in the following passage:

> Él, que no quiso ni pudo olvidarla en más de medio siglo, me la ha legado ahora, de su memoria la ha trasladado a mi imaginación, pero yo no quiero inventarle ni un origen ni un nombre, tal vez ni siquiera tengo derecho: no es un fantasma, ni un personaje de ficción, es alguien que pertenecía a la vida

> real tanto como yo, que tuvo un destino tan único como el mío aunque inimaginablemente más atroz, una biografía que no puede ser suplantada por la sombra bella y mentirosa de la literatura [. . .] (Muñoz Molina 2013, 637)[5]

As the previous passage reflects, Muñoz Molina is aware of the risks involved in transmitting and translating memory into fiction. He is aware, in other words, of the limits of literature and invention (Gilmour 2011, 840),[6] which is probably why Muñoz Molina declares in his "Author's Note" that there is very little invention "in the stories and voices that weave through [*Sefarad*]" (Muñoz Molina 2003, 383).

On the other hand, *Sefarad* never stops questioning the legitimacy of literature to approach memory. Perhaps, José Luis Pinillos's testimony faithfully illustrates the author's approach to memory:

> [. . .] si yo estoy vivo tengo la obligación de hablar por ellos, tengo que contar lo que les hicieron, no puedo quedarme sin hacer nada y dejar que les olviden, y que se pierda del todo lo poco que va quedando de ellos. No quedará nada cuando se haya extinguido mi generación, nadie que se acuerde, a no ser que alguno de vosotros repitáis lo que os hemos contado. (Muñoz Molina 2013, 644)[7]

At the very end of this passage, the Spanish psychologist appeals to the narrator and asks him to narrate what he has just told him (an idea that is lost in the English translation we offer below). In this sense, it is relevant to refer to Cristina Demaria's study *Semiotica e Memoria. Analisi del post-conflitto*. In this study, Demaria refers to the necessity of exploring what Lotman defined as the process of translating experience into the text ("processi di traduzione dell'esperienza in testo") when we transmit the past, paying special attention to the interaction

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[5] "He who has not been able to forget her for more than half a century has bequeathed her to me now, transferring the memory of her to my imagination, but I won't give her an origin or a name, I haven't the authority, she isn't a ghost or a fictional character but someone who was as real as I am, who had a destiny as unique as mine although far more cruel, a biography that can neither be supplanted by the beautiful lie of literature" (Muñoz Molina 2003, 312).

[6] Concerning the issue of how legitimate it is for fiction to transmit memories of traumatic experiences, Gilmour has observed that "the dilemma of how to keep memories of these experiences alive and to transmit them to future generations has become a pressing question in contemporary cultural studies, in particular in relation to the Holocaust" (Gilmour 2011, 839).

[7] "[. . .] because I'm alive I have the obligation to speak for them, say what was done, so that the little that remains of them in people's memories will not be lost for all time" (Muñoz Molina 2003, 317).

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between individual and collective memory (Demaria 2006, 37).[8] Hence, I would affirm that the inclusion of the iconic characters' testimonies in *Sefarad* accounts for this sort of translation of experience into the text.

The issue of the legitimacy of literature as a vehicle for the transmission of memory and traumatic knowledge is an essential feature in Muñoz Molina's *Sefarad*, which, I feel, is effectively carried out (Gilmour 2011, 840). On the other hand, it should not be overlooked that the transmission of memory may function—as we consider it does in *Sefarad*—as "a spur to unexpected acts of empathy and solidarity" (Rothberg 2009, 19).

Empathetic polyacroasis as a narrative principle in *Sefarad*

One of the most remarkable aspects of Muñoz Molina's *Sefarad* is the importance of storytelling as a principle that articulates the novel (Herzberger 2004, 85; Valdivia 2013). As Herzberger has pointed out *Sefarad* "is a novel of multiple narrators, characters, and plots that turns inward to celebrate the construction of its stories." (Herzberger 2004, 85). It is important to highlight how significant storytelling, listening, and reading are in the construction of this novel. In this sense, the inclusion of the iconic characters' testimonies in a novel where storytelling and listening is vital accounts for what Herzberger defines as "a hybridized narrative rooted in imagination and reference" (Herzberger 2004, 86). A fruitful tension that contributes to trigger an empathetic response from the reader (Herzberger 2004, 86).

On the other hand, one of the most remarkable achievements of *Sefarad* is its "basic narrator"—that is, the oscillating narrative voice underlying the seventeen chapters or "novelas" (Hristova 2011; Gilmour 2011; Valdivia 2012, 591–592). Actually, this basic narrator constantly changes the grammatical person from "yo" to "tú," "él," "vosotros," or "ellos" (Valdivia 2012, 591–592; see also Gilmour 2011). Thus, orality and storytelling are essential features for this basic narrator to

[8] Cristina Demaria affirms in her study that "[l]a trasmissione del significato del passato, la trama in cui si intrecciano alcuni eventi che divengono così rilevanti, può cioè trovarsi a dipendere dal modo in cui, di volta in volta, memoria individuale e memoria collettiva interagiscono. È necessario dunque indagare più a fondo quelli che Lotman definisce come processi di traduzione dell'esperienza in testo, l'interazione e anche il conflitto fra una memoria individuale e una collettiva, culturale e sociale" (Demaria 2006, 37).

develop his narrative possibilities. Characters, be they iconic or fictional, tell each other stories and transmit their testimonies to those who are willing to listen, to the extent that the manner in which their identities may be perceived depends *to a great extent* on those stories (Herzberger 2004; Gilmour 2011; Hristova 2011; Valdivia 2012; Valdivia 2013).

Hence, both orality and storytelling allow us to establish a connection with the rhetorical concept of *polyacroasis* (Valdivia 2012, 593–594). The term *polyacroasis (polyakróasis)*—that is, a plural hearing, plural interpretation of an oral discourse—has been proposed by Tomás Albaladejo "to refer to the characteristic consisting of the differences between the hearers of rhetorical discourse" (Albaladejo 1998, 156). Thus, polyacroasis contributes to illuminate and elucidate the mechanisms of the plural reception of discourses taking place in a given rhetorical event (Albaladejo 1998). As this reception is not only restricted to oratorical events, Albaladejo has also proposed this concept to analyze literary works, especially those at the very core of which literary communication lies (Albaladejo 2009, 2). Polyacroasis therefore contributes to elucidate the strong link between literature and orality (Albaladejo 2009, 3–4).

In this sense, *Sefarad* constitutes a rhetorical event where the characters or *voices* that dwell in the novel narrate to each other *the novel they take with* them.[9] Yet the reader is also appealed to and turned into another character of the novel by means of empathy, to the extent that readers may experience what Northrop Frye affirmed the final message of the genre of *romance* was—that is, "*de te fabula:* the story is about you" (Frye 1976, 186). In this sense, the use in the novel of the rhetorical figure of apostrophe reinforces the sense of empathy the novel conveys, since the reader's attention is drawn in a very effective manner (Valdivia 2013):

> Y tú qué harías si supieras que en cualquier momento pueden venir a buscarte, que tal vez ya figura tu nombre en una lista mecanografiada de

[9] In *Sefarad*, there are multiple references to Benito Pérez Galdós's *Fortunata y Jacinta*. Muñoz Molina introduces in *Sefarad* a famous quotation taken from that novel, "Doquiera que el hombre va lleva consigo su novela," which Margaret Sayers Peden translated into English as "Wherever a man goes, he takes his novel with him"(Muñoz Molina 2003, 44).

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> presos o de muertos futuros, de sospechosos, de traidores. (Muñoz Molina 2013, 243)[10]

Clearly, the use of apostrophe triggers an empathetic response from the reader, who may experience a total identification with the voices that dwell in *Sefarad* (Gilmour 2011, 851). In addition to this, empathy is similarly stimulated by manipulating the voice of the basic narrator (Gilmour 2011, 851; Valdivia 2012). What Gilmour has described as "a constant oscillation between the third person, *él* or *ella*, and the first person, *yo*," (Gilmour 2011, 852; Valdivia 2012; Valdivia 2013, 258) creates a web of empathetic connections among the main narrator, the gallery of multiple voices that weave through the book, and an empathetic reader. As we have seen before, Muñoz Molina tells us in the "Author's note" that both the testimonies he listened to and stored for a long time in his memory and the books he read were vital while plotting and writing *Sefarad*: the rest was invention. However, it could be affirmed that the part of the novel that stems from invention completes full circle this web of empathetic links (Gilmour 2011). In other words, as Gilmour has pointed out, the use of an empathetic imagination accounts for the manner in which Muñoz Molina, via his basic narrator, translates into fiction other people's memories (Gilmour 2011, 847). This basic narrator has been referred to by Valdivia as a "yo fluido," a sort of flowing manifold narrator whose nature is clearly explained in the following passage taken from the chapter "Dime tu nombre":

> Nunca soy más yo mismo que cuando guardo silencio y escucho, cuando dejo a un lado mi fatigosa identidad y mi propia memoria para concentrarme del todo en el acto de escuchar, de ser plenamente habitado por las experiencias y recuerdos de otros. (Muñoz Molina 2013, 680)[11]

This multiple oscillation among different grammatical persons is accompanied by the use of direct speech, as we can appreciate when Muñoz Molina provides his own translation into

[10] "And you, what would you do if you knew that at any moment they could come for you, that your name may already be on a typed list of prisoners or future dead, or suspects, or traitors?" (Muñoz Molina 2003, 45).

[11] "I am never more myself than when I am silent and listening, when I set aside my tedious identity and tedious memory to concentrate totally on the act of listening, on the experiences of another" (Muñoz Molina 2003, 340).

Spanish of the iconic characters' testimonies he has read in books. In the following passage we can appreciate a clear example of this flowing oscillating narrator:

> *Evgenia, te están tendiendo una trampa, y es preciso que escapes mientras puedas, antes de que te partan el cuello.* Pero cómo voy yo, una comunista, a esconderme de mi Partido, lo que tengo que hacer es demostrarle al Partido que soy inocente. Hablan en voz baja, procurando que los niños no escuchen nada, temiendo que el teléfono, aunque está colgado, sirva para que les espíen las conversaciones. (Muñoz Molina 2013, 258)[12]

The quotation that appears in italics is an excerpt, translated into Spanish by the author himself, and taken from Evgenia Ginzburg's *Journey into the Whirlwind*, a memoir that had not yet been translated into Spanish when *Sefarad* was being written. Then, after that passage, without using quotation marks, the first person is used and we are told what the "basic narrator" imagines Evgenia Ginzburg might have said in the very moment she learnt she was under threat. In other words, the basic narrator haunts Ginzburg's mind and empathetically imagines how Ginzburg might have reacted. Finally, in the last sentence, the basic narrator shifts to the third person plural (Valdivia 2013, 258). Needless to say, this masterly use of narrative technique requires an empathetic imagination on the author's part (Gilmour 2011; Valdivia 2013, 258).

The manner in which polyacroasis functions in this novel can not be explained if we are unaware of that web of empathetic connections—or "malla de ramificaciones"—among the different voices, the reader's response, and the empathetic imagination deployed by Muñoz Molina. Therefore, a new question should now be raised. Is empathy an effective vehicle for both transmitting and translating memories? Does the author's empathetic involvement in retelling and translating testimonies account for a successful transmission of memory?

According to Rothberg, remembrance and imagination can be seen as both material and fundamentally human forces that

[12] "*Eugenia, they're setting a trap for you, and you must run away while you can, before they have your head.* But why would I, a Communist, hide from my Party? I must show the Party that I'm innocent. They speak in low voices, trying not to let the children hear, afraid that the telephone, even though the receiver's down, will allow someone to listen" (Muñoz Molina 2003, 53).

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"should not lead to assumptions of memory's insubstantiality" (Rothberg 2009, 19). It is possible that, as *Sefarad* reflects, translating multidirectional memory into fiction acquires a more significant and enriched dimension when empathetic imagination is present.

Translating the Other culturally in *Sefarad*

The role of translation in postconflict cultures is an aspect that has been taken into consideration in Nergaard's "Translating the Other: Journalism in Post Conflict Cultures" (Demaria and Wright, 2006). In this article, Nergaard analyzes examples where one culture translates another (Nergaard 2006, 189). In this sense, Nergaard proposes an understanding of translation "as the process through which concepts and discourses in one culture are interpreted and transformed in order to be introduced into another" (Nergaard 2006, 189). Translation is also referred to as "one of the privileged spaces where cultures meet [. . .] in terms of *alterity* and *difference*" (Nergaard 2006, 189). Translation thus allows us to represent the Other, a complex process that Nergaard calls *cultural translation* (Nergaard 2006, 191). In this epigraph I would like to explore the presence of *cultural translation* in Muñoz Molina's novel, and to what extent fiction may contribute to an effective translation of the Other and, as a result of that, can contribute to create and shape knowledge.

When the so-called basic narrator declares that he is never more himself than when he sets aside his identity to concentrate on the experiences of another (Muñoz Molina 2013, 680), he is suggesting that "he is never more fully himself than when experiencing both self and other" (Gilmour 2011, 849.) In this sense, it seems that the very idea of representing and translating the Other appears to be one of the engines of *Sefarad*, being the other and the translation of his or her experiences one of the key motifs that articulate the novel.

We have previously referred to the manner in which Muñoz Molina translates into fiction the iconic characters' testimonies. In some occasions the author himself translates passages into Spanish, which lend verisimilitude to the novel. In other occasions, the iconic characters are haunted by the oscillating narrator ("yo fluido," as proposed by Valdivia) who imagines empathetically what these "iconic characters and

writers" might have thought or said (Valdivia 2013). This exploration of the characters' thoughts appearing in *Sefarad*, via an oscillating narrator, constitutes an example of what could be defined as an empathetic cultural translation.

The most significant instance of this representation of the Other in *Sefarad* appears in the chapter "Eres." In this chapter, Muñoz Molina appeals empathetically to the reader by means of the use of apostrophe. Thus, the chapter triggers in the reader a sense of identification between him or her and the Other (Valdivia 2013, 601). In this sense in *Sefarad* "the possibility of becoming 'the other' is a recurrent theme" (Hristova-Dijkstra and Adema 2010, 74), something that is illustrated when the reader is asked the following question: "Y tú qué harías si supieras que en cualquier momento pueden venir a buscarte, que tal vez ya figura tu nombre en una lista mecanografiada de presos o de muertos futuros, de sospechosos, de traidores"(Muñoz Molina 2013, 243) ("what would you do if you knew that at any moment they could come for you, that your name may already be on a typed list of prisoners or future dead, or suspects, or traitors?" [Muñoz Molina 2003, 45]).

In the following passage from the chapter mentioned above, we encounter a representative example of the manner in which the virtual identification between reader (Self) and the Other is triggered:

> Eres quien mira su normalidad perdida desde el otro lado del cristal que te separa de ella, quien entre las rendijas de las tablas de un vagón de deportados mira las últimas casas de la ciudad que creyó suya y a la que nunca volverá. (Muñoz Molina 2013, 619)[13]

The effect these words have on the reader is that of fostering a total identification with the Other, to the extent that we come to recognize how "the 'totally other' constitutes one's identity" (Hristova-Dijkstra and Adema 2010, 74).

*

[13] As Margaret Sayers Peden's 2003 translation into English of the 2001 Spanish edition of *Sefarad* is being used throughout this article, and as this translation omits many passages from the original 2001 Spanish edition, including the passage I have just cited, no English translation is being provided in this instance.

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Sefarad has been described by its author as a "mapa de todos los exilios posibles" (a map of possible exiles) (Valdivia 2013, 26). In this sense, it could be affirmed that the theme of exile constitutes a subtext in *Sefarad* since it is the place where the narrator and the reader empathize imaginatively with the Other (Gilmour 2011, 854):

> Aún despojándote de todo queda algo que permanece siempre, que está en ti desde que tienes memoria [. . .] el núcleo o la médula de lo que eres [. . .]: eres el sentimiento del desarraigo y de la extrañeza, de no estar del todo en ninguna parte [. . .] (Muñoz Molina 2013, 609)[14]

In the Introduction to *Translation and Power* (2002) Maria Tymoczko and Edwin Gentzler assert that translators "as much as creative writers and politicians, participate in the powerful acts that create knowledge and shape culture" (Tymoczko and Gentzler 2002, xxi). In this sense, in *Sefarad* both the translator and the creative writer meet. The fact that some of the books containing the iconic characters' testimonies were not translated into Spanish implied an obvious lack of knowledge of vital testimonies that has shaped postwar Europe. Thus, the Spanish author's decision to insert and translate passages from the previously mentioned testimonies accounts for a strong desire to create knowledge both as a creative writer and as a translator.

If we take into consideration, for instance, the passages taken from Victor Klemperer's *I will Bear Witness. 1933–1941. A Diary of the Nazi Years* (1999), we can appreciate a clear illustration of Muñoz Molina's masterly use of historical reference and empathetic imagination. In "Quien espera," a gallery of "iconic characters" weaves through this chapter, which includes Victor Klemperer himself, Margarete Buber-Neumann, Eugenia Ginzburg, Jean Améry, and even fictional characters such as Josef K. from Kafka's *Der Prozess*. In the following passage we can appreciate the narrative technique deployed by the author:

[14] "Something persists that has been inside you for as long as you can remember [. . .] it is the marrow of what you are [. . .] You are uprootedness and foreignness, not being completely in any one place [. . .]" (Muñoz Moina 2003, 295).

> El jueves 30 de marzo de 1933 el profesor Victor Klemperer, de Dresde, anota en su diario que ha visto en el escaparate de una tienda de juguetes un balón de goma infantil con una gran esvástica. *Ya no puedo librarme de la sensación de disgusto y vergüenza. Y nadie se mueve; todo el mundo tiembla, se esconde.* (Muñoz Molina 2013, 247)[15]

The journal entry corresponds to March 30, 1933. In fact, the sentence that we encounter at the end of that journal entry—that is, "In a toy shop a children's ball with the swastika" (Klemperer 1999, 10)—occurs unexpectedly, as a juxtaposed image with no apparent connection with the rest of the paragraph.[16] Thus, Muñoz Molina is clearly retelling what he has read in the diary, after which he introduces in italics his own translation of a passage extracted from the English translation of Klemperer's diaries. Hence, Muñoz Molina sets a boundary between real testimonies and literary recreation. Yet, it should be noticed that the passage in italics does not correspond to the same day Klemperer saw the child's ball with the swastika (that is, March 30) but to May 17 of the same year. This narrative device—which we can appreciate in other iconic testimonies throughout the novel—has significant implications from the point of view of translation, since it reveals a concept of translation that Tymoczko and Gentzler have described as "not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection [and] assemblage" (Tymoczko and Gentzler 2002, xxi). In other words, Muñoz Molina's choice constitutes a conscious act of juxtaposing his own empathetic retelling of the journal with real testimonies extracted from it (that is, "*I can no longer get rid of the feeling of disgust and shame. And no one stirs; everyone trembles, keeps out of sight*" (Klemperer 1999, 7) ("Ich kann das Gefühl des

[15] "On Thursday, March 30, 1933, Professor Victor Klemperer, of Dresden, notes in his diary that in a toy-shop window he saw a child's balloon with a large swastika. *I can no longer rid myself of the disgust and shame. Yet no one makes a move; everyone trembles, hides*" (Muñoz Molina 2003, 47).

[16] We provide in this footnote the English translation of Victor Klemperer's diaries and the original German: "Yesterday a wretched statement in the *Dresdener Neueste Nachrichten*—'on your own account.' They are 92.5 percent founded on Aryan capital, Herr Wollf, owner of the remaining 7.5 percent, has resigned as chief editor, one Jewish editor has been given leave of absence (poor Fentl!), the other ten are Aryans. Terrible!—In a toy shop a children's ball with the swastika." (Klemperer 1999, 10); „Gestern jämmerliche Erklärung der *Dresdener NN* in eigener Sache'. Sie seien zu 92,5 Prozent auf arisches Kapital gestützt, Herr Wollf, Besitzer der übrigen 7,5 Prozent, lege Chefredaktion nieder, ein jüdischer Redakteur sei beurlaubt (armer Fentl!), die andern zehn seien Arier. Entsetzlich! – In einem Spielzeugladen ein Kinderball mit Hakenkreuz" (Klemperer, 1995: 15–16).

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Ekels und der Scham nicht mehr loswerden. Und niemand rührt sich; alles zittert, verkriecht sich." [Klemperer 1995, 12]).

In "Quien espera" we encounter a web of testimonies or voices that are intertwined throughout this chapter, including Buber-Neumann's, Ginzburg's, and Klemperer's. In the last paragraph of this chapter the testimonies of both Klemperer and Buber-Neumann come together. In a masterly juxtaposition of voices and testimonies, the oscillating narrator concludes this chapter in the following manner:

> Llegaron una mañana muy temprano, del 19 de Julio, y al comprobar que esta vez sí que venían de verdad por ella [Margarete] no sintió pánico, sino más bien alivio [. . .]. El 12 de julio el profesor Klemperer recuerda en su diario a algunos amigos que se marcharon de Alemania, que han encontrado trabajo en Estados Unidos o en Inglaterra. Pero cómo irse sin nada, él, un viejo, y su mujer una enferma [. . .]. *Nosotros nos hemos quedado aquí, en la vergüenza y la penuria, como enterrados vivos, enterrados hasta el cuello, esperando día tras día las últimas paletadas*. (Muñoz Molina 2013, 267)[17]

The responsibility that translation may have in creating knowledge has been previously mentioned. I agree with Tymoczko and Genztler when they affirm that "translation [. . .] actively participates in the construction of knowledge [. . .] and that the act of translation is itself very much involved in the creation of [it]" (Tymoczko and Gentzler 2002, xxi). Leaving aside the enormous literary value of a novel like *Sefarad*, I would affirm that this novel is also an example of how a fictional work can participate in that construction of knowledge through an empathetic imagination.

Conclusion

Throughout this article I have tried to analyze the manner in which Muñoz Molina juxtaposes in *Sefarad* the shared European and Spanish memory of the twentieth century via a multidirectional memory approach to fiction. In this sense, I would affirm that Michael Rothberg's approach helps explain the narrative mechanisms underlying *Sefarad*. In other words, Rothberg's

[17] "They came one morning very early, on July 19, and when she realized that they had finally come for her, [Margarete] felt only a kind of relief [. . .]. On July 12, Professor Klemperer refers in his diary to some friends who left Germany and found work in the United States or England. But how do you leave when you don't have anything? He, an old man with a sick wife [. . .]. *We have stayed here, in shame and penury, as if buried alive, buried up to our necks, waiting day after day for the last spadefuls of dirt*" (Muñoz Molina 2003, 60).

dynamic multidirectional model accounts effectively for the interaction of different historical memories which we can appreciate in *Sefarad* (Rothberg 2009, 3).

Muñoz Molina thus *translates* into fiction previously isolated memories and presents *a map of all possible exiles* in an unprecedented manner in recent Spanish literature. In this sense, I would state that one of Muñoz Molina's greatest achievements is the manner in which he carries out a translation of experience into a fictional text. There are multiple instances of that translation of experiences into *Sefarad*, such as the iconic characters' testimonies. In addition to this, I would like to point out that empathetic polyacroasis contributes to a great extent to this effective translation of experience. Thus, I believe that the presence of polyacroasis in *Sefarad* enhances that empathetic translation and transmission of memory, since it allows both a plural interpretation and a powerful interaction among the different "voices" that dwell in the novel, and it also increases the readers' empathetic response. In my opinion, translating multidirectional memory into fiction becomes more effective when empathetic polyacroasis takes place. Needless to say, this "hybridized narrative rooted in imagination and reference" (Herzberger 2004, 86) clearly contributes and participates in the construction of knowledge.

Finally, I would like to conclude this essay with an excerpt from Antonio Muñoz Molina's *Sefarad* that, to a great extent, may function as a concise summary of the argument I have presented:

> No eres una sola persona y no tienes una sola historia, y ni tu cara ni tu oficio ni las demás circunstancias de tu vida pasada o presente permanecen invariables. El pasado se mueve y los espejos son imprevisibles. (Muñoz Molina 2013, 596)[18]

[18] "You are not an isolated person and do not have an isolated story, and neither your face nor your profession nor the other circumstances of your past or present life are cast in stone. The past shifts and reforms, and mirrors are unpredictable" (Muñoz Molina 2003, 288).

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Remembering, witnessing, and translation: Female experiences of the Nazi camps

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Abstract: Holocaust survivor testimonies are frequently read, explored, and interpreted in English translation—that is, beyond their original linguistic, temporal, and cultural points of telling. And yet only meager attention has been paid to the epistemological and ethical implications of translation as a mode of re-mediating Holocaust memory. Significant questions remain regarding the potentialities of translation, both positive and negative, for shaping the way in which readers come to know about, and respond to, the lived experiences of the survivors. Specifically, this article hopes to encourage more sustained and critical thinking about the decisive and moral role of the translator as a secondary witness, "one who listens to the testimony with empathy and helps to record, store and transmit it" (Assmann 2006, 9). The article presents a case study of two acts of secondary witnessing which re-mediate the experiences of French female deportees into English: Barbara Mellor's translation of Agnès Humbert's (1946) *Notre guerre*, published in 2008 as *Résistance*, and Margaret S. Summers's translation of Micheline Maurel's (1957) *Un camp très ordinaire*, published in 1958 as *An Ordinary Camp*. Attention will be paid to how the translators have listened to and re-mediated the experiences of the survivors for a new readership, while the sociocultural contexts of and influences on these acts of secondary witnessing will also be considered.

Introduction

Translating the written memory of an individual into another language and culture entails a twofold act of perpetuation; first, the lived experiences of that individual are recorded in an additional repository and are then carried beyond the immediate

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borders of the original telling. Yet, in order that this perpetuation might be realized through translation, the particular threads of memory which constitute the original narrative—whether in the form of autobiography, memoir, diary or testimony—are necessarily reworked by the hands of another, by a translator who, in most instances, has no direct connection with the remembered events or emotions.[1] The warp and weft of the initial act of memory may subsequently emerge intact, preserved by translation to bear enduring and accurate witness to the life of the individual; alternatively, it may not withstand the process, becoming distorted in its appearance, texture or purpose once reconstructed in another setting.

This article sets out to identify and critically examine the role of the translator in the transmission of individual memory within the specific context of survivor accounts of the Holocaust. In this respect, any exploration of how the translator re-mediates life in the camps must be fully mindful of the unique representational, epistemological and ethical complexities that can beset attempts to tell and retell those stories of suffering and survival. Many Holocaust narratives are marked by a tension between the (communicative, commemorative, and often cathartic) need to commit lived experience to writing and the aridity of words whose capacity to tell withers before the sheer horror of the events they venture to describe. The complexities of representation may be compounded further by the contingencies of memory, which can fade but also sharpen with the passing of time.[2] In turn, the translator of the Holocaust narrative is potentially brought into an encounter with a text that is, deliberately or otherwise, halting, uneven; a text that may attempt to lay bare some or all of the concentrationary universe, and in so doing, charge itself with a particular moral burden to remember, to understand, or indeed to resist any such understanding. How the translator

[1] A notable exception to this distance between the one who remembers and the one who translates can, of course, be found in the phenomenon of self-translation. The conflation of these two positions necessarily raises an alternative set of questions to the ones I address here.
[2] Contrary to the antinarrative stance adopted by literary theorists such as Cathy Caruth (1996), scientific studies have shown that traumatic experiences are recoverable and representable, as opposed to repressed and unspeakable. As is noted by Beverley R. King in *21st Century Psychology: A Reference Handbook*, "Overwhelmingly, the research supports the trauma superiority argument—memories for stressful experiences are not easily forgotten, especially the central details of the events" (2009, 452). For further criticism of Caruth, see Ruth Leys (2000), and Wulf Kansteiner and Harald Weilnböck (2008).

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responds to such complexities will be considered in reference to the concept of the secondary witness,[3] defined by Geoffrey Hartman as someone who "provides a witness for the witness, [and] actively receives words that reflect the darkness of the event" (1998, 48). It is precisely the nature and extent of the translator's act of receiving that will be considered in the case study below, always heedful of what Colin Davis terms the "insidious dangers inherent in secondary witnessing" (2011, 20) which threaten to belie the experiences, pain and otherness of the Holocaust survivor. For the manner in which the translator serves as secondary witness will ultimately determine whether the target language reader has a window onto past events that is as broad or narrow, as transparent or opaque, as whole or fragmented, as the one originally offered by the survivor.

The present case study centers on two remarkable French testimonies of life in and liberation from the Nazi labor camps for women. Agnès Humbert's *Notre guerre: Journal de Résistance 1940–1945* was published in the immediate aftermath of World War II in 1946; it begins with the art historian's diary entries which record her early involvement in the French Resistance movement and then proceeds to a retrospective account of her arrest and internment in the Parisian prisons of Cherche-Midi, La Santé, and Fresnes, her subsequent deportation to the German forced labor camps of Krefeld-Anrath, Hövelhof and Schwelm, and her eventual liberation from the town of Wanfried. Micheline Maurel, a literary scholar, was also arrested for Resistance activities, and her testimony, *Un camp très ordinaire,* appeared in 1957. In her work, Maurel documents her experiences of daily life and hardship in the Neubrandenburg labor camp, a satellite of the Ravensbrück concentration camp for women, as well as her difficult return home following liberation. These accounts will be brought into relief with their English translations—respectively, *Résistance: Memoirs of Occupied France* translated by Barbara Mellor (2008) and *Ravensbrück* by Margaret S. Summers (1958)[4]—as a means of establishing how these translators have served as witnesses to the survivors, while

[3] This present study follows on from my 2013 work in which I also draw on secondary witnessing to scrutinize the English translation of Robert Antelme's (1947) *L'espèce humaine*.
[4] Page references will here be given to the UK edition published in 1958 by Digit Books, an imprint of Brown Watson. See reference list for an overview of all available UK and US editions.

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also recognizing that the translator is not the sole agent responsible for the way in which these individual memories have been transmitted.

The decision to explore these two particular female survivor accounts has been made in light Margaret-Anne Hutton's observation that "French women deported to Nazi concentration and death camps […] have, as yet, received little to no critical attention" (2005, 2), in Holocaust studies or elsewhere. With the exception perhaps of Charlotte Delbo, analytical focus has tended to fall on male memories and narratives of life in the camps; this case study can thus be read as an attempt to bring two marginalized, eclipsed voices of female survivors further to the fore. In more general terms, the article can also be seen as a contribution towards a burgeoning body of work by scholars who situate themselves at the intersection between Translation Studies and Holocaust Studies in order to better understand how the linguistic and cultural dynamics of translation have shaped the transmission and reception of Holocaust writing. Susan Suleiman observes in 1996 that "[w]hile students of Holocaust literature are keenly aware of problems of language and representation, they have paid surprisingly little attention to a problem one might call representing—or remembering, or memorializing—the Holocaust in translation" (1996, 640). Almost a decade later, and that much needed critical attention is beginning to emerge in revelatory studies, underpinned by comparative textual and cultural analyses across a range of language pairs and genres.

Of particular note is the work of Jean Boase-Beier who approaches the poetry of Paul Celan from the dual and ethically engaged position of researcher and translator; she argues (2014) that reading a Holocaust poem for translation entails a more penetrating, exacting encounter with the silences, ambiguities, and tensions of the original and maintains (2011) that these potent features must be retained in the translation where they might be perceived and interpreted by the new reader. Conversely, Peter Davies adopts a decisively descriptive approach to the translations of Borowski (2008), Wiesel (2011), and Höß (2014) to frame textual and paratextual decisions in terms of the status and function of Holocaust testimony in the target culture, and in reference to target language reader

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expectations. A recent special edition of *Translation and Literature* (2014) on "Holocaust Testimony and Translation," edited by Davies, further signals the upsurge in interest in questions of how, why and to what effect Holocaust writing travels in translation. In addition to Boase-Beier's (2014) work mentioned above, specific cases in point are Sue Vice's (2014) examination of how reading false Holocaust testimonies in translation can lay bare their constructedness, as well as Angela Kershaw's (2014) exploration of how translation can restrict and release the complex network of intertextual references in French Holocaust fiction. Also of interest is Kershaw's (2013) detailed examination on how translated Holocaust fiction is marketed and received within Britain's literary landscape. More broadly, Bella Brodzki (2007) understands translation as a trope for the textual reconstruction and transmission of memory, dedicating a chapter of *Can These Bones Live* to the connections between memorializing, mourning, and translation in the writing of Jorge Semprùn.

These studies unarguably serve to provide a more detailed and nuanced picture of the various ways in which translation functions as a mode of reinscribing and imparting Holocaust memory. In turn, this article endeavors to illustrate the strategies on which the mediation and reception of the two translated French testimonies are premised, supplementing thus the existing body of work in an empirical sense and proposing the figure of the secondary witness as a framework for better understanding the responsibility of the translator of first hand Holocaust accounts.

Secondary witnessing in translation

The notion of secondary witnessing can be traced back to the establishment of the Fortunoff Video Archive for Holocaust Testimonies for which over 4,400 eye-witness accounts were recorded on videotape. One of the co-founders of the project, psychoanalyst Dori Laub, has reflected critically on his role as an interviewer, or "the immediate receiver of these testimonies" (1991, 76). He frames his position in relation to the survivor as "a companion on the eerie journey of the testimony. As an interviewer, I am present as someone who actually participates in the reliving and reexperiencing of the event" (1991, 76). Such

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companionship and participation is a decisive factor in the very elicitation of the testimony; the interviewer bears witness to the witness and, in so doing, becomes an auxiliary to the telling of the story, a secondary witness. Accordingly, an ethical onus is placed on the secondary witness; as Thomas Trezise puts it:

> The general lesson Laub draws from his intervention is that the listener actively contributes, for better or for worse, to the construction of testimonial narrative, that the receiving is analogous to the giving of testimony insofar as it involves a process of selection and omission, attention and inattention, highlighting and overshadowing, for which the listener remains responsible. (2013, 19)

The translator of the Holocaust testimony can likewise be placed in this position of receiving and responsibility. Although the dialogic immediacy that characterizes the relationship between the survivor–witness and interviewer–secondary witness on tape is, in many cases, no longer tenable in the context of translation,[5] it is nevertheless the case that the translator is a present and operative force in the bringing forth of the testimony in another language, as well as in its journey to another time and place. It is the translator who first participates in shaping the contours of the account, and only then can its content be repackaged and transmitted to a subsequent, broader audience in the target culture.

The role of any secondary witness is a demanding and a complex one which entreats the listener to hear affectively and exactingly: "The listener has to feel the victim's victories, defeats and silences, know them from within, so that they can assume the form of testimony" (Laub 1992, 58). At the same time, the secondary witness is called to be mindful of this attempt to feel and know the survivor, so as to preclude any collapse of the distinction between the two subject positions. Hartman expresses the dilemma of the secondary (or what he terms 'intellectual') witness as follows: "Every identification approaches over-identification and leads to a personifying and then appropriation of the identity of others. The distance between the self and other is violated and the possibility of

[5] The retranslation of Wiesel's *La nuit* by his wife in 2006 is a rare example of proximity between survivor and translator.

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intellectual witness aborted" (1998, 4). In order to avert such a failure, secondary witnessing must be predicated instead on the core value of empathy, an empathy which pertains in all contexts of the act. In the case of the historian as secondary witness, Dominick LaCapra insists on an ethically desirable form of empathy that "involves not full identification but what might be termed empathic unsettlement in the face of traumatic limit events" (2001, 102). Likewise, memory studies scholars Marianne Hirsch and Leo Spitzer contend that the secondary witness "must allow the testimony to move, haunt and endanger her; she must allow it to inhabit her, without appropriating or owning it" (2010, 402). As I have argued elsewhere (Deane-Cox 2013), this empathic mode of bearing witness to the witness must also extend to the context of translation. However, the risk of crossing the threshold from empathy into over-identification is stronger here still given the appropriative thrust of translation and the subjective filter of the translator who may "feed [their] own beliefs, knowledge, attitudes and so on into [their] processing of texts, so that any translation will, to some extent, reflect the translator's own mental and cultural outlook" (Hatim and Mason 1990, 11). If the translator of the Holocaust testimony is to serve as a secondary witness, as "the blank screen on which the event comes to be inscribed for the first time" (Laub 1992, 57), here in a new linguistic, cultural and temporal setting, then he or she must strive to engage empathically with that telling and to respect the distance that separates him or herself from the survivor. Otherwise, the testimony is at danger of being overwritten by the assumptions and the excesses (hearing too much) or insufficiencies (hearing too little or inaccurately) of the translator, at which point the testimony will cease to function as such.

However, participation in the communicative exchange is not restricted to the witness and the secondary witness alone, for the account that emerges from this encounter can also be heard by additional audiences and used to different ends. Although Laub does not address this point explicitly in his work, Trezise sees there a "suggest[ion] that the reception of the Holocaust survivor testimony requires not only attending to the voices of witnesses while remaining aware of one's own, but also attending, with equal self-awareness, to the voices of other

listeners" (2013, 9). And within the paradigm of the translator as secondary witness, those other listeners are the translation readers as well as other interested parties such as literary agents, publishers and editors, their presence and needs positioning the translator, once again, in that familiar continuum bounded by source and target concerns. Or, as Francis Jones writes, "the call to the primary other (the source-writer or source-culture) must be tempered by a constant awareness of 'the other other'" (2004, 723). Referring here to his experiences of translating literary texts against the backdrop of the Yugoslav wars in the 1990s, Jones clearly foregrounds the dual obligation of the translator whose loyalty towards the source text writer is in ever-present negotiation with the differentiated social, ethical, ideological, aesthetic, economic etc. goals of these "other others."

In this respect, the loyalty of the translator as secondary witness can never be wholly and exclusively be ascribed to the Holocaust survivor; there are no unique circumstances which might allow the translator of any published target text to stand outside the communicative context in which he or she operates. Such a position is doubtless implausible. But the impossibility of absolute loyalty does not exclude the very real possibility of privileging the original survivor's account, of listening attentively despite, or even in the face of, the demands of other parties. For the translator is never an impartial mediator, situated squarely between source and target values; to think otherwise, according to Maria Tymozcko, leads to "the evisceration of the agency of the translator as a committed, engaged and responsible figure" (2007, 7). Indeed, the translator as secondary witness who purposely decides that their first and foremost obligation is to the survivor becomes the very embodiment of a translator as an ethically motivated agent.

At the same time, this agency functions to dispel the similarly restrictive idea that translators are irrevocably beholden to the norms and expectations of the target culture. Of course, there may be implications for translation decisions that fall outside of established conventions and values; non-publication, censorship and poor sales are amongst the most obvious. But there is also a danger in overemphasizing the influence exerted by the target culture norms in the translation

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process. Siobhan Brownlie (2007, 155–157) has argued that adopting a broad normative approach has its blind spots since the specific motivations behind the decision to translate can vary from one text to the next, translation strategies may fluctuate within a given text, and there is often no neat concurrence between distinct norms and distinct time periods given the potential of norms to coexist, reappear or be challenged at any moment. In other words, the engaged translator will necessarily take the wider cultural context into consideration, but will proceed in accordance with their own agenda, be that in line with or in opposition to supposed prevailing norms.

In her work *Disappearing Traces: Holocaust Testimonials, Ethics and Aesthetics*, Dorota Glowacka (2012) also gestures towards translation as an ethically charged act of bearing witness, where translation is understood to function on various levels in Holocaust testimonial writing: the original witness translates the self from past to present and often across multilingual contexts, while subsequent interlingual translations are framed in Levinasian terms as "a response to the summons from another language, the language of the other" (2012, 94). Glowacka also proceeds from the premise that the events of the Holocaust exist in the realm of the unspeakable, so that any act of witnessing will be suffused with communicative loss. Nevertheless, Walter Benjamin's concept of "pure language" is proposed as restorative mode of telling; specifically, Glowacka suggests that the call of the other can be answered across Babelian disunities of language by means of translation that initiates "linguistic complementation" (Benjamin 2000, 21), namely the blending and synthesis of source and target languages that culminates in pure language. For Glowacka, a translation that responds ethically to the other is one that draws on multiple linguistic repertoires in order to transmit and ensure the survival of the testimony; only then can it transcend the limitations of the monolingual utterance.

However, while this view of translation certainly calls attention to the responsibility of the interlingual translator in the witnessing process, numerous tensions arise if pure language is pressed into the service of concrete textual communication. First, the concept of pure language is an abstract one whose end

goal is the elevation of language itself to an always distant point where language "no longer means or expresses anything but is […] that which is meant in all languages" (Benjamin 2000, 22). It is a matter of form alone, and its realization through translation "ultimately serves the purpose of expressing the innermost relationship of languages to one another" (2000, 17). Conversely, the translation of content is considered by Benjamin to be a redundant task: "any translation which intends to perform a transmitting function cannot transmit anything but information—hence, something inessential" (2000, 15). On the one hand, this conceptualization fits with discourses of unspeakability and trauma—the very act of telling, the manner in which it is told, is more important than what is told. But on the other, it is difficult to reconcile this stance with the demands of secondary witnessing: how will the referential function of a testimony endure if the task of the translator is to invariably defer meanings? And how will the relationship between the original and secondary witness be sustained if precedence is given to the relationship between languages? James E. Young cautions against an exclusive emphasis on poetics in Holocaust narratives: "By seeming to emphasize the ways we know the Holocaust to the apparent exclusion of the realities themselves, critics threaten to make the mere form of study their content as well" (1988, 3). This warning is particularly pertinent in the context of pure language which would seem to offer all but a restricted, abstruse mode of secondary witnessing; a mode that neglects the facts (as understood by the survivors) of existence and suffering, and one that certainly eschews over-identification, but does so by promoting the linguistic over and above the human.

When we move from the abstract to the concrete to consider Benjamin's proposal of literal translation strategies as a means of approaching pure language, obstacles to secondary witnessing are still discernible. According to Glowacka, Benjamin's literalness will instigate a process whereby "native words are transformed from an inscription of belonging into the mark of strangeness" (2012, 99), and the translated testimony reader is forcefully confronted with and called to respond to the (multi)linguistic and experiential alterity of the other. The claim that translation, as a signal of difference, "can potentially stand

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guard against linguistic ethnonationalism, remaining vigilant against the sedimentation of words into tools of oppression, exclusion and discrimination" (2012, 99) strongly echoes Lawrence Venuti's claim that foreignization "can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism" (1995, 20). But, although foreignizing translation can be revelatory and responsive to the needs of the other, it can also conceal under the weight of its impenetrability: as Tymoczko questions, "how do we distinguish resistant translations from translations that are unreadable?" (2000, 37). The danger here is that the reader finds nothing on which to hinge their reading and response, thereby rendering translation if not ineffectual as a mode of address, then at least diminished in what Glowacka regards as its "potential to create communities of speakers" (2012, 101). So, while Glowacka is right to insist on the ethical responsibility of the translator to preserve and transmit survivor testimonies, neither pure language nor its textualization as literal translation are perhaps the most enduring bridges across the divide between the other and the other other.

Instead, the translator who serves as an ethically committed secondary witness is one who listens astutely and empathically to the survivor's story, giving primacy to its preservation and not to any lofty ideas of pure language or the assumed demands of a target culture, all the while aware that some concessions must be made in the name of accessibility. Admittedly, though, discussions of the secondary witness have predominantly remained notional and detached from empirical practice. The following case studies will therefore direct attention towards more applied considerations of secondary witnessing in order to explore the implications of actual textual translation decisions, while also attempting to discern the extent to which pressure has been exerted by external factors.

Given the ethical dimension of secondary witnessing, the comparisons between source and target testimonies will be openly evaluative. In this sense, my analytical stance is informed by Phil Goodwin who has challenged the displacement of ethical questions in translation by technical labels such as "free" or "literal," "foreignizing" or "domesticating"; one of his aims is "to remind us that translation always takes place within a human

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context" (2010, 23) and, consequently, that it is "almost wilfully absurd to view the translation question in these circumstances as a purely technical one" (2010, 24). By consciously moving beyond the realm of objective description, the question of translation as secondary witnessing can thus be fully foregrounded as an ethical one. The stakes are high; the translator has a clear responsibility towards the Holocaust survivor, and, whether they have a conscious awareness of this obligation or not, the ways in which the translator (dis)continues the original act of witnessing merit a critical and a vigilant approach.

Humbert and Maurel: translated experiences

How have the translators of Humbert and Maurel engaged with the survivors' stories and how have their translation decisions impacted on the process of secondary witnessing? Before turning to the analysis itself, it is worth briefly underscoring a basic premise of this study, namely that, although written accounts of the Holocaust may have been borne of an onerous struggle with language, such accounts should not be placed under the sign of the ineffable. This is not to deny the extremity of the events, but rather to acknowledge the efforts that witnesses have made to put their lived experiences into words. Accordingly, both content and form are fundamental to the transmission of survivor memory; neither can be omitted from the analytical approach. First, while there may be some slippage between lived experiences and their verbal representations, this should not undermine the potential of words to tell or to record. As Pascaline Lefort argues, "the existence of testimonies shows that the camp survivors [. . .] have successfully dealt with the unspeakable, moved beyond its limitations" (2012, 585, my translation), while Zoë Waxman likewise affirms that "[l]anguage may not be adequate to convey the horrors of the Holocaust, but this does not mean that nothing can be said" (2006, 175). In short, saying something is understood as the counterpoint to ineffability. Secondly, the form of that saying is also central to renouncing silence. Although Young's (1988, 3) previously discussed warning against an exclusive focus on form is to be heeded, it would be equally restrictive to dismiss the revelatory function of poetics in Holocaust accounts, since,

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as Margaret-Anne Hutton contends, "such literary and rhetorical traits can be seen to function as aids to communication" (2005, 69). So, if the form and content of words have been simultaneously charged with the task of communication by the original witness, then the secondary witness is compelled to uphold and preserve those referential and aesthetic dimensions. The examples below will thus consider how and to what effect the translators have responded to the communicative efforts of Humbert and Maurel.

On irony

One of the most striking narrative features of the testimonies of both Maurel and Humbert is the way in which they draw on irony, verging on dark humor, in order to record their physical experiences and to signal their resistant stances in the face of such suffering. Referring to its use in Holocaust testimonies, Hutton has noted that "irony, as a non-literal mode, requires the reader to decode the unspoken message. When and if these conditions are met, a powerful bond based on what remains unsaid is created, and communication is intensified" (2005, 84). But for the reader of the translated testimony, this potential bond already hinges on an act of decoding, or hearing the unsaid, as carried out by the translator. Critically, if the translator does not pay sufficient heed to irony, then the voice of the survivor and the adverse conditions of which they speak risk being submerged in translation, which would mark a collapse of secondary witnessing.

Maurel's account is, from time to time, accentuated by litotic observations that are caustically delivered in a single sentence. Indeed, a good number of these have been heard and reinscribed in the English versions by her translator, Summers. Accordingly, where Maurel downplays her brutal treatment at the hands of the guards by remarking that "Il est apparu très vite que j'avais une tête à claques" (1957, 49), this sardonic tone is preserved in the translation as "It soon became apparent that my head invited blows" (1958, 39). And where Maurel declares that "C'est à cause de [Frau Schuppe] en grande partie que les Françaises mouraient si bien" (1957, 87), the mordant inflection is paralleled in English, where the reader learns that "It was mainly because of her that the French were dying in such

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satisfactory numbers" (1958, 71). By preserving Maurel's irony, Summers offers the translation readers an insight into both the daily threat of punishment and death in the camps, as well as the survivor's defiance in the face of such hardship.

But certain restrictions seem to have been placed on the transfer of irony that is self-deprecating or particularly sensitive. In the first instance, Maurel, reflecting on her physical and emotional dishevelment, comments that "Nous devions être si ridicules à voir [We must have been such a ridiculous sight]" (1957, 81–82);[6] in contrast, the translation lessens the derision in its more neutral estimation that "we must have presented an incongruous sight" (1958, 66). Secondly, Maurel is scathing in her critique of the unthinking way in which people responded to her return to France. The question most frequently posed to the survivor was whether she had been raped, leading her to react as follows: "Finalement, je regrettais d'avoir évité cela. J'avais manqué par ma faute une partie de l'aventure, et cela décevait le public. Heureusement que je pouvais au moins raconter le viol des autres [I came to regret having avoided that. Through fault of my own, I had missed out on a part of the adventure, and that disappointed the public. Fortunately, I could at least tell them about the rape of others]" (1957, 185). Although Summers retains the ironic sense of regret expressed by Maurel, a few telling attenuations of the full force of the irony occur in the translation. The survivor's wry self-blame is first limited by the shift from the original active construction of "having avoided" rape to a much more passive state in which she "regretted having *been spared* this" (1958, 154, italics mine). Secondly, a tentative adverb is added to the passage: "*Seemingly*, by my own fault, I had missed one part of the adventure" (1958, 154, italics mine) which detracts once again from the sardonic notion that she is guilty by deliberate omission. In addition, the discordantly positive "Fortunately" of the original is replaced by a concessive adverb in the statement that "However, I could at least tell them of the rape of others" (1958, 154), which has the potential to be read in a more straightforward manner.

[6] All back translations in square brackets are mine and they serve two purposes: as normal, they allow non-French speaking readers access to the original, but they also demonstrate that a more attentive translation is possible.

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Perhaps these changes were motivated by a sense of probity on the part of the translator, but this lessening of Maurel's irony effectively dampens a form of communication that the survivor relied on as both a means of communicating and of coping. Indeed, the cumulative effect of this strategy can be read in the *Kirkus Review* which describes the translation in the following terms: "More as a reminder, than as recrimination, this sensitive and softspoken memoir patterns the days spent over a period of two years in the concentration camp of Neubrandenburg" (n.d.). But the original is scathing, bold, outspoken. The review thus points to the potential of translation to fundamentally alter the tone of a given testimony.

The piercing use of irony comes even further to the fore in Humbert's writing, extending over entire passages. By way of illustration, Humbert describes the harmful and humiliating effects of working with acid in the rayon factory as follows:

> J'ai passé l'âge des costumes genre Folies-Bergère. L'acide brûle naturellement non pas seulement notre peau, mais il brûle aussi le tissu de notre uniforme. Chaque goutte fait un trou… plusieurs petits trous réunis en font un grand. […] Je fais voir à la gardienne que j'ai maintenant le sein gauche à l'air… elle a refusé de me faire donner une autre chemise, refusé une aiguillée de fil, refusé une épingle, il faudra que je travaille le sein à l'air ! [I'm past the age of wearing Folies-Bergère style costumes. Of course, the acid doesn't just burn our skin, it burns the fabric of our uniform too. Each drop makes a hole… several small holes join up and make a large one. […] I let the female guard see that my left breast is hanging out now… she has refused to let me have another shirt, refused a needle and thread, refused a pin, I'll just have to work with my breast hanging out!] (1946, 217)

Although the translation starts off by capturing Humbert's glib tone in the statement that "I really do believe I am too old for this Folies-Bergère lark" (2008, 161), the remainder of the episode is conveyed in a more dispassionate manner which conceals the original flippancy:

> The acid burns holes not only in our skin, but also, naturally, in our uniforms. Every drop makes a hole, and the little holes join up to make big holes. […] I have shown the wardress how my left breast is now on view.

> She has refused to let me have a new shirt, a needle and thread, or a pin, declaring that I'll just have to work as I am. (2008, 161)

The comparative reduction in irony stems first from the shift in register from the irreverent allusion to "le sein à l'air," her breast hanging out, to the more factual statement that "my left breast is now on view." Mellor's translation also neglects to repeat the phrase at the end of the passage and to retain the exclamation mark, thereby eliding the dry humor and self-ridicule of the original interjection. Another significant alteration comes at the same point in the translation with the introduction of reported speech as signaled by the verb "declaring." So, whereas the free indirect speech of the original echoes Humbert's attempt to make light of her deplorable work conditions, the translation effectively takes the words from the survivor's mouth and reattributes them to the female guard. This is a move that strips Humbert's words of the power to resist her inhumane treatment at the hands of the one who now speaks in her place.

Also suppressed in this passage is Humbert's use of aposiopesis whereby the unfinished sentences silently, but deliberately, communicate the frustrating impossibility of her situation. The translation reader is thus no longer called on to sense the futility that lies in these discontinuities, which in turn detracts from Humbert's ironic treatment of the scene. In point of fact, the use of irony is diminished elsewhere in the translation through the reduction in or omission of exclamation points and ellipsis; such is the case, for example, in Humbert's account of an underwear inspection (1946, 180; 2008, 130) and the shared drinking bowl (1946, 184-5; 2008, 134).

The examples above reveal that, in some instances at least, the irony of both Maurel and Humbert has been palpably conveyed to the translation reader. At the same time, however, where the tone of that irony is neutralized, misappropriated, or its typographic markers discarded, the reader will be left with less immediate and identifiable clues on which to base their interpretation. If the irony should cease to function as such, then the critical and unyielding voice of the survivor is also submerged by and in translation, marking thus a collapse of secondary witnessing.

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On narrative time

Lawrence Langer draws a fundamental distinction between the linear movement of "chronological time" and the more oblique dynamics of "durational time" in Holocaust testimonies, where the latter "relentlessly stalks the memory of the witness, imprinting there moments immune to the ebb and flow of chronological time" (1995, 22). This durational past does make its haunting presence felt in the accounts of Maurel and Humbert, albeit in different ways, with both survivors slipping between and across temporal perspectives in their shifting use of tense. The translator as secondary witness is then called on to listen attentively to the subtleties and significances of how the past is retold in the present of the survivor.

The passage in which Maurel recounts her arrival and processing at Ravensbrück is a revelatory example of how tense and aspect can serve to unsettle the narrative and point towards the abiding anguish of the survivor. It opens with alternating moves between narration in an imperfect tense that intimates the horrifyingly unending nature of the ordeal for the survivor and the use of the infinitive, an impersonal and timeless form that reverberates with the inhumanity and ubiquity of the guards' orders. This sequence is followed by a sudden shift to the present tense, heavy with the weight of inescapable immediacy and dread, while the subsequent use of the perfect tense situates the survivor in the close aftermath of the event to convey a transitory moment of reprieve:

> Les choses **se passaient** vite derrière les portes. **Déposer** les valises, **se déshabiller** en vitesse; on vous **arrachait** les vêtements à mesure. **Se coucher** sur une table, où une femme vous **maintenait** pendant qu'une autre **explorait** du doigt tous vous orifices naturels. **S'asseoir** sur un tabouret pour être tondue. Une main **fourrage** dans mes cheveux. Je **n'ai pas été** tondue cette fois. [Things **were happening** quickly behind the doors. **Put down** the suitcases, quickly **get undressed**; your clothes **were being snatched** away as you went along. **Lie** on a table where a women **was holding** you down while another **was exploring** all your natural orifices with a finger. **Sit** on a stool to be shorn. A hand **rummages** through my hair. I **have not been** shorn this time.] (Maurel 1957: 18, emphasis mine)

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The translated narrative undergoes an aspectual reframeing that obscures the inescapable, interminable and durational thrust of the time to which these temporal manoeuvres attest in the original. Maurel's arrival at the camp has been wholly recast by the translator in a simple past that dissembles the difficult relationship between the survivor and the lived experience:

> Things **happened** fast behind those doors: **a moment to** set the bags down, to undress quickly, hastened on by hands that **reached** out to tear the clothing off; **a moment to** lie on a table, where one woman **held** us down while another **passed** an exploring finger into all our natural orifices; **a moment to** sit on a stool to have our hair cut off. A hand **rumpled** my hair, but on this occasion I **was not** shorn. (1958, 13, emphasis mine)

The elision of the present tense marks, above all, a breach of attentiveness on the part of the translator as it fails to herald what Oren Stier has termed "the palpable presence of the past […] [that] disrupts the space-time of the survivor" (2003, 87). But the use of the imperfect tense has also been passed over in the translation, leaving little indication that Maurel found herself suspended in the dreadful moments she described, while the replacement of the infinitive imperatives with the temporal phrase "a moment to" further masks the threatening persistence of the guards' orders. Although objective details about Maurel's arrival at the camp remain, the translation reader can no longer discern the more subjective painful blurring of temporal boundaries enacted by the survivor, and the appropriation of the narrative flow into one of chronological time therefore blunts the act of secondary witnessing.

The use of the present tense in Holocaust writing is widely held to be a narrative marker of trauma. As Anne Whitehead explains, "This method of narration emphasizes the traumatic nature of the memories described, which are not so much remembered as re-experienced or relived" (2004, 35). However, an altogether different dynamic emerges from the writing of Humbert; her account begins with the diary entries made in the months prior to her arrest, and her ensuing experiences of imprisonment and deportation are also recounted in this immediate narrative style of the diarist. In his afterword to Mellor's translation, Julien Blanc writes that Humbert "was

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consistent in using the present tense throughout" (2008: 275), but this statement is only partly true. On the one hand, the use of the present tense is undeniably frequent, signalling less the steely grip of durational time on the survivor, and more her own lucid control over chronological time. On the other hand, though, Humbert's work does bear the traces of tense switching, from this dominant use of the present tense that speaks of resistance and strength to a sparing, but nevertheless compelling, use of the past tense that speaks too, in its own way, of defiance and escape.

The following example is telling in its understated shift from the immediacy of the present to the completedness of the perfect tense, transitioning through free indirect speech back to the present in an episode that details the survivor's increased suffering due to acid burns and her descent into the confines of the cellar where prisoners supposedly had the opportunity to convalesce. Humbert writes:

> Mes mains me **font** autant souffrir que les yeux ; j'**ai connu**, car j'étais seule à la cave, la signification de cette locution, « se taper la tête contre le mur » ; oui, j'**ai tapé** ma tête contre le mur, et puis je **me suis reprise**. [. . .] Pour mes mains, il **faudrait** des pansements humides, oui, mais il n'y **avait** pas d'eau… Alors, **essayons** autre chose. J'**urine** sur mes malheureuses mains, les chiffons qui me **servent** de pansements **sont** imprégnés de pipi… [My hands **are making** me suffer as much as my eyes; because I was alone in the cellar I'**ve known** the meaning of this saying, 'to bang your head against the wall'; yes, I'**ve banged** my head against the wall, and then I'**ve pulled** myself together again. […] For my hands, some damp bandages **would be needed**, yes, but there **was** no water… So, **let's try** something else. I **urinate** on my pitiful hands, the rags that **serve** me as bandages **are** soaked in pee. . .] (1946, 252, emphasis mine)

Here, the slippage into the use of the past perfect tense might be read as an attempt on the part of the survivor to contain her most unnerving memory of the event, marking it off as one concluded, isolated incident before she finds the determination once more to take charge of her situation. If durational time is indeed pursuing Humbert, she turns its trap on itself to restrict and defy its reach, distancing herself temporally and emotionally from this horrific moment. The return to the present tense indicates thus a return to resistance, a return that is further

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paralleled in Humbert's flippant lexical choice and the dry humor of her ellipsis.

These fleeting, yet important, variations in narrative time are indiscernible in the translation, where the episode is retold consistently in the present tense:

> My hands **are** as agonizing as my eyes; finding myself alone in the cellar, I **understand** the true significance of the phrase "banging your head against a brick wall." Yes, I **bang** my head against the wall. Then I **pull** myself together. […] What I **need** for my hands is damp dressings, but there **is** no water. So l**et's** try something else. I **urinate** on my wretched hands, soaking the rags that serve as dressings. (2008, 190, emphasis mine).

The translator does not appear to have heard the undertones of defiance in Humbert's singular step into the past; or, this move may have been ignored in a misled endeavor to unify the temporal aspect of the narrative. The result stands as a warning against the potential dangers of inattention and appropriation in secondary witnessing; the lack of aspectual contrast mitigates the force of Humbert's renewed refusal to give up, while the omission of the ellipsis and self-deprecating tone once again hides the survivor's tenacity in the face of suffering.

On language

For many prisoners, experience of the Nazi camps was also marked by a confrontation with and assimilation of the language of their German oppressors, but also the Polish, Yiddish, Hebrew, Russian, to name but the predominant tongues, of their fellow prisoners. The result of this linguistic conflation was the emergence of a "Lagersprache," a vernacular particular to the camps that was necessary for communication between the prisoners themselves, as well as between the guards and the prisoners. In her testimony, Humbert remarks that, rather than speak fluent German, "Je ne parle que ce charabia international, cet espéranto étrange que vingt million de déportés ont dû apprendre [I speak only this international gobbledygook, this strange esperanto that twenty million deportess have had to learn]" (1946, 296). Her narrative is interspersed with individual German words that resounded throughout her internment and served to shape her experience. Mellor retains, in large part, the

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echo of these discordant and often terrifying lexical items; by way of illustration, the English language reader is introduced to the concept of the "kommando" (2008, 115), to the "little coshes, known here as 'g*ummi Knüppel*'" (2008, 128, italics in the original), to the "*Spinnerei*, or rayon mill" (2008, 147, italics in the original) and to the markings, "G=*Gefangene*: convict" (2008, 148, italics in the original) on the prisoners' work uniforms. Nevertheless, there are a few occasions on which the lexical specificity of the camps is subsumed into standard modes of expression by Mellor. First, Humbert's observation that the food in the Ziegenhain prison is "acceptable, mais *knap* [sic]" (1946, 286, italics in the original), is simply remediated as "tolerable but scarce" (2008, 219), without any attempt to retain the German term. Consequently, the translation silences the linguistic hybridity and alterity of Humbert's "strange Esperanto," while simultaneously obscuring the misspelling (German: knapp) which attests to the survivor's adequate but imperfect use of a German idiom, undoubtedly acquired as a result of constant food privations.

In addition, the prisoners would often create new turns of phrase, or rework existing ones, to convey the extreme conditions of their existence. Such is the case when Humbert and her fellow inmates adapt an idiom to capture the caustic effects of working in the rayon factory: "Selon notre expression « mes yeux coulaient dans ma bouche »" [According to our expression, "my eyes were running in my mouth"] (1946, 245). The translation omits reference to the singularity of the expression and also undoes its distinctiveness, reverting instead to the recognizable idiom of "eyes streaming" (2008, 184). The reader is at once disallowed access to the extent of the suffering and the process of linguistic inventiveness that characterized life in the camps.

Language too plays a prominent role in the testimony of Maurel which bears the traces of the German, Polish and Russian with which she came into contact. Summers' translation, in turn, demonstrates a keen sensitivity to these markers of otherness, preserving a vast array of German orders (Raus!; Schnell!; Aufstehen!), insults (Schweinehund; Schmutzstück), and the nomenclature that designates the reality of the camps (Revier; Verfügbar; Strafstehen; Kretze). Snatches of Russian

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and Polish are also to be heard in the translation, while verses of French poetry and song are retained in their original form and then followed by their interpretation in English. The preservation strategy is an effective one, serving to provide a distant reverberation of the Babelian disquiet that prevailed in the camps. It is only on the rare occasion that the non-translation is discontinued, that the real force of appropriation comes to the fore. Notably, this occurs when the German command "*Achtung!*" (1957, 50, italics in the original) is articulated in the translation as "Atten-shun!" (1958, 40). Instead of a German imperative, an order now rings out that suggests the diction of a stereotypical British sergeant major in an act of appropriation that closes the reader off from a distinguishing verbal feature of the camps.

Of further linguistic significance is the process whereby Maurel and her companions "Frenchify" some of the camp vocabulary: "Nous avons transformé *Kopftuch* en « coiffe-tout », *Schüssel* en « jusselle », *Nachtschicht* en « narchiste », *Schmutzstück* en « schmoustique ». Et les brutes en uniforme qui nous surveillaient, les *Aufseherinnen* était pour nous les « officerines »" [We transformed *Kopftuch/headscarf* into "coiffe-tout," *Schüssel/bowl* into "jusselle," *Nachtschicht/ nightshift* into "narchiste," *Schmutzstück/piece of dirt* into "schmoustique." And the brutes in uniform who guarded us, the *Aufseherinnen/female overseers* were for us the "officerines"] (1957, 15, italics in the original). This assimilation of German words into a French pronunciation resonates with Reiter's reflection that "The highest priority for concentration camp prisoners was to lessen the alien character of their experience. They were helped in this if they could name new things with their existing vocabulary and thus include them in the horizon of the familiar" (2000, 99).

However, the significance of this use of language as survival has been overlooked by Summers who, in her translator's preface, begins by explaining the etymology and pronunciation of "coiffe-tout," "schmoustique," and "officerine," but then goes on to undermine the prevalence and dismiss the importance of the remaining terms, claiming: "Certain other words, like *Schüssel*, a bowl or basin, pronounced *jusselle* by the French, *Nachtschicht*, nightshift,

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which became *narchiste*, occur only once or twice in the French text and have been omitted in this translation for simplicity's sake, though they might have added local colour" (1958, 10). This approach to the survivor's own appropriation of the German words attests to a further act of appropriation on the part of the translator, one that fails to heed the importance of the re-naming process. For these words lend more than a touch of "local colour" to the depiction of life in the camps; they represent a strategy of survival and of resistance. Evidently, Summers has made the decision to privilege simplicity over complexity in order to facilitate a more fluid reading experience in English. In so doing, though, Summers also closes the reader off from the entangled linguistic landscape of the camps and from Maurel's coping mechanism amidst the unfamiliar. At this point, the translation strategy stands as a barrier to secondary witnessing.

On accuracy

Survivor testimonies are generally not held to be reliable sources of fact given the reconstructive fallibility of memory and the alleged representational failings of words. As Aleida Assman has noted, "The survivors as witness do not, as a rule, add to our knowledge of factual history; their testimonies have, in fact, often proved inaccurate" (2006, 263). But this does not preclude the possibility that, at any moment in the telling, survivors can fully and precisely convey the kind of empirical, objective information valued by historians.[7] Although it may reasonably be presumed that this latter type of information is more readily discernible and less problematic for the translator as secondary witness, the following example from Summers' translation of Maurel's testimony would suggest otherwise.

At the beginning of her account, Maurel records that:

> Le convoi dont je faisais partie […] a été immatriculé à Ravensbrück sous les numéros 22.000. J'étais le numéro 22.410. Au bout d'un mois de quarantaine, le convoi des 22.000 a été envoyé à Neubrandebourg [The convey I was part of […] had been registered in Ravensbrück in the

[7] For a discussion of how historians have rejected personal testimony on the basis of its supposed inaccuracies, see Laub 1992, 59–63.

> 22,000s. I was number 22,410. After a month in quarantine, the convoy of the 22,000s was sent to Neubrandenburg]" (1957, 13).

As prisoners entered the concentration and work camps, they were assigned a matriculation number; for Maurel's particular French convoy, registration began at the number 22,000 and her own number was 22,410. However, it becomes clear that Summers has misinterpreted this numerical information as in the English version we read that the convoy was "registered **and given numbers**. I was number 22,410. At the end of a month of quarantine, **the 22,000-odd** were sent to Neubrandenburg" (1958, 8, emphasis mine). Here, the number that assigns *identity* to the group—that is, the "convoy of the 22,000s"—has been misattributed by Summers to the *size* of the group. Nor is this erroneous tally an isolated occurrence, for the translator then reworks Maurel's observations in Chapter Four in line with her own reckonings. Consequently, where Maurel documents that "En automne 1943 le camp de Neubrandebourg contenait environ 2.000 femmes [In the autumn of 1943 the Neubrandenburg camp contained around 2,000 women]" (1957, 38), that "le convoi des 22.000 était pourtant bien mélangé [the convoy of the 20,000s was nevertheless well mixed]" in terms of political and religious beliefs (ibid., 41) and that "nous étions 2.000 sur le terrain [there were 2,000 of us on the parade ground]" (ibid., 46), Summers purports that "the camp at Neubrandenburg contained approximately 22,000 women" (1958, 30), the French "numbered 2,000" (ibid., 32) and the camp was "22,000 strong on the parade ground" (ibid., 37). Whether the reversal of the numbers stems from a misplaced attempt on the part of the translator to "correct" an inferred inaccuracy can itself only be surmised. But it does seem as though Summers was not fully aware of the dehumanizing Nazi practice of replacing prisoner names with numbers.

Nor does Summers appear to have an understanding of the camp classification system of colored markings. Following liberation, Maurel has her friend remake "mon numéro et mon triangle rouge [my number and my red triangle]" (1957: 171) in order to avoid being mistaken for a German; these items are stripped of their specificity and their personal resonance for Maurel in the translation as "a triangle and some numerals"

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(1958: 143). The implications of such an inattentive treatment of the serial numbers and statistics are such that, not only does Summers obscure the imposed identity of the convoy, but the capacity of the labor camp is also inflated well beyond its actual dimensions. In line with Maurel, *The United States Holocaust Memorial Museum Encyclopedia of Camps and Ghettos* places the number of female prisoners in Neubrandenburg at "almost 2,000 at the end of February 1944" (Strebel 2009, 1215); the translation thus runs the risk of misinforming its readership, and of giving ammunition to the Holocaust deniers who "are quick to seize upon errors and inaccuracies in witness accounts" (Hutton 2005, 33).

Regrettably, the errors and inaccuracies in this case are all those of the translator; worse, they have made their way into both reviews and scholarship, as a result of which the misinformation becomes more broadly disseminated. In 1959, the *Catholic Herald* printed a review of *Ravensbrück* in which it is noted that at Neubrandenburg "some 22,000 women, including 2,000 French, were engaged in munition works" (1959, 3). The *Kirkus Review* similarly goes on to record that "Neubrandenburg numbered some 22,000 women" (n.d.) on the basis of the translation, while the entry for Maurel in *The Jewish Holocaust: An Annotated Guide to Books in English* also states that "Over 22,000 women were sent to Neubrandenburg during the war" (1995, 192). Of even more significance is Rochelle G. Saidel's (2004) work, *The Jewish Women of Ravensbrück Concentration Camp*. Drawing explicitly on the English translation of Maurel's account, Saidel challenges the statistics of another scholar as follows: "Morrison cites Maurel that there were two thousand women in the camp in late 1943, but she wrote there were twenty-two thousand women," and she then refers the reader to *An Ordinary Camp* (the title under which the US edition was published) "regarding this discrepancy" (ibid., 250n. 12). Of course the unfortunate irony here is that the real discrepancy is to be found in the translation, not the original. In reference to Holocaust scholarship, Kuhiwczak notes that "large quantities of primary source material have been translated into English, and many conclusions have been drawn from texts read only in translation" (2007, 62). The above is a clear example of how translation can substantially (in both senses of the word)

alter this interpretation of the camps that is presented to the translation receiver.

And yet, in the face of such distortion, it is also important to bear in mind that translation has the potential to retransmit the accuracy and precision with which life in the camps has been reported in the original testimony. Such is the case in Mellor's translation of Humbert's account; although the survivor focuses less on the quantitative dimensions of the various camps to which she is sent, there is sustained evidence of a high degree of concordance between the details presented by the primary and secondary witnesses. Take for example the exactitude with which the classification system at Krefeld has been explained in the translation: "The Russian girls have a label sewn on their clothes, a little rectangle of blue material with the word '*Ost*' in white" while the Polish women wear a "yellow lozenge with a dark-blue 'P'" (2008, 132, italics in the original). Similarly, the complex mechanical process Humbert was forced to learn in the rayon factory has been recorded with careful adherence to the original telling, to reveal the torturous work of the spinner who, amongst other tasks, "grasps the filament in her left hand and, holding it between her index and middle fingers, takes it on to the glass wheel, follows it through and pulls it towards the funnel slightly" (2008, 153). There does appear to be one isolated instance in which Mellor has misheard the dynamics of life in the camps. The bartering (and theft) of commodities was widespread amongst prisoners, and Humbert recounts that "Mon amie Martha […] me promet, **contre** deux tartines, de me ravoir ma défroque [My friend Martha […] promises, in return for two slices of bread, to get my old rag back for me]" (1946, 204, italics mine). However, it would seem that Mellor has heard "entre" as opposed to "contre," and thus reworks the situation into one where Martha "promises me **between** two slices of bread that she will get my old rag back" (2008, 150). Although evidence of the theft remains in the translation, one of the common and vital practices that shaped the (often and necessarily unscrupulous) relationship between prisoners has been obscured on the basis of a prepositional slip. Nevertheless, Mellor's translation rigorously attends to the cruel physical realities of the labor camps as experienced by Humbert,

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thereby attesting to the re-presentational contingencies of interlingual secondary witnessing.

Memory mediation in context

It goes without saying that the translator is not the only figure involved in the transmission of the survivor's account; when a translation appears, its packaging and intended audience are all shaped, to some degree, by context of production. By this token, the readership (the "other others") that the translator as secondary witness reaches and their response to the testimony will be in large part be determined by the publisher, and not least by the ways in which the account is reframed by paratextual material. Although it is difficult to reconstruct a comprehensive account of all the editorial and contextual factors that have influenced the translations of Summers and Mellor, and therefore their reception, it is nevertheless possible to retrace some of the wider sociocultural and economic backdrop against which they appeared and offer some suggestions as to how the process of secondary witnessing is affected under such circumstances.

Despite the parallels between the original testimonies of Humbert and Maurel in terms of referential content and style, the moment of publication and the paratextual presentation of the English translations differ widely. Whereas the translation of Maurel's account is separated from its source text by just one year (i.e. 1957 to 1958), Humbert's work does not appear in English until some sixty years after its publication in France (i.e. 1946 to 2008). This discrepancy may in part be explained by the dynamics of both the source and target cultures, and in particular by changes in the prevailing attitudes towards survivor accounts.

To begin with Humbert's *Notre guerre*, its appearance in France in 1946 came at a moment when the literary field was becoming (over-)saturated with testimonial writing from recently returned deportees. According to Damien Mannarion, the accounts which appear between 1944 and 1951 are not simply motivated by a desire to tell: "in this period when [the survivors] say "remember," they are really addressing their contemporaries and not future generations, […] they want to denounce those responsible and see them condemned" (1998,

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20, my translation). Given both the volume of published accounts and the contextual immediacy of their goals (acknowledgment of and justice for their sufferings), Humbert's source text may well have been rendered invisible to British publishers or translators alike. Neither was there an expansive audience for any such translation in the target audience at that time. This is not to suggest that British readers were closed to accounts from the Nazi camps; on the contrary, the problem, as identified by David Cesarani, was one of a market flooded by very raw, disturbing writing, as a consequence of which readership began to dwindle: "Reading these memoirs and testimonies it is easy to understand why, by the end of the 1940s, the public turned away" (2012, 20). And so source and target conditions contrived to obscure Humbert's work. But in France, a recovery of her writing was instigated by the publishing house Tallandier in 2004 when they issued a re-edition of *Notre guerre*, thereby introducing the survivor to a new, broader audience. The text's journey was succinctly described by Daniel Rondeau, a journalist for *L'Express*, as follows: "out of sight for years, often quoted by historians, here is *Notre guerre* once again" (2004, n.p.). However, there seems to be no direct link between the appearance of the new French edition and the introduction of Humbert to English readers in translation, for this second recovery came about only when Mellor happened across the original 1946 edition on French ebay (Mellor, 2008, np.) and initiated the translation process herself.

Likewise, the English version of Maurel's *Un camp très ordinaire* appeared as a direct result of the translator. In this case, though, the link was of a more personal nature since Summers and Maurel shared a mutual acquaintance. According to a reviewer in *The Vassar Chronicle*:

> Mrs. Margaret Summers of the French Department has just completed a translation of AN ORDINARY CAMP by Micheline Maurel. […] Mrs. Summers became interested in this factual account of the author's life in a German concentration camp through Mlle. Louisiene [Lucienne] Idoine, formerly of the Vassar French Department. Mlle. Idoine met Mlle. Maurel, the author of the original version at the German concentration camp of Ravenbruck [sic]. […] Mrs. Summers decided to undertake the translation

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> of Mlle. Maurel's book, for she wanted people to know about these German camps. (1958, 3)

The relatively quick appearance of the target text can thus be explained through the biographical circumstances of the translator, as well as her desire to raise awareness of Nazi atrocities. For even though the translation was published more than a ten years after the liberation of the camps, Anglo-American audiences would still not have been familiar then with the full scale and horror of the events we now know as the Holocaust.[8] As Andy Pearce has argued, "We cannot speak of 'Holocaust consciousness' in the opening postwar decade or so no simply because the substantive concept of 'the Holocaust' did not yet exist, but because […] there remained considerable ignorance, ambiguity and variance" (2014, 12–13). Indeed, this rather patchy understanding is likely to have extended to Summers herself and may go some way to explaining some of her more problematic translation decisions, especially the treatment of the *Lagersprache* and matriculation numbers as discussed above.

Events in the source culture may also have had a bearing on the appearance of Summers' translation, for the prominence of *Un camp très ordinaire* was greatly enhanced by the involvement of François Mauriac who helped to secure its publication in 1957.[9] Interest in survivor testimonies was on the wane in France at this time, and Mauriac felt a duty to remember "an abomination that the world has determined to forgot" (1957, 9, my translation). His presence as a preface writer inevitably lent weight and authority to the source text, and so, while Summers may have shared Mauriac's ideological agenda, the additional symbolic and potential economic capital generated by his name would also have been appealing to Anglo-American publishers. Both Mellor and Summers then played integral roles in bringing the testimonies of Humbert and Maurel respectively to an English-speaking readership. But target culture publishers also made an undeniable contribution to this process of transmission, and a close examination of

[8] The Eichmann trial is, at this point, still some years off. See Annette Wieviorka (2006) for a discussion of how the trial came to be a global watershed moment in Holocaust witnessing.
[9] A year later, Mauriac would also help to bring about the publication of Elie Wiesel's *La nuit*.

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editorial paratext can reveal some of their underlying motivations and agendas.

What is instantly remarkable about Bloomsbury's publication of Humbert's account is the use of a modified title. Rather than adopt a literal translation of the original—that is, "Our War: Diary of Resistance 1940–1945," the publisher has instead opted for *Résistance: Memoirs of Occupied France*. On the one hand, this alteration can perhaps be explained by the reticence, first, to retain a possessive marker that would jar in a new cultural setting, and secondly, to present the work as a diary when only parts of the work can be claimed as such. But on the other hand, the revised title introduces some misconstruals of its own; for the account is not restricted in scope to Humbert's time in an occupied France, but rather, the greatest proportion of the work deals with her experiences as a deportee. Indeed, this discrepancy has been noted by historian Simon Kitson who remarks in his review of the translation that "the English title is slightly misleading. Whilst the author's spirit of resistance is present throughout, almost two-thirds of the book is set in Nazi Germany" (2008, n.p.). Furthermore, the cover graphics which show two lovers on the banks of the Seine, with a barbed-wire barricade in the foreground, also accentuates an occupied Paris that figures only in the beginning of the memoir. It may well be the case that cynical ploys of marketing lie behind this repositioning of focus; it is perhaps no coincidence that the cover image in many respects mirrors that of *Suite Française*, the highly successful novel written by Holocaust victim Irène Némirovsky and published in English translation by Chatto and Windus in 2006. Likewise, the revised subtitle, "Memoirs of Occupied France" also suggests a thematic correlation with the latter. Rather than present the work on its own terms, the publisher may have skewed its title in line with market forces.

However, within the covers of the translation, the reader is afforded an abundance of supporting editorial and allographic paratextual material, including a preface by writer William Boyd, photographic illustrations, an afterword by French historian Julien Leblanc (who provided the introduction to the French 2004 re-edition of the work), historical documents on the Resistance movement, and a bibliography for further reading. In

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contrast to, or perhaps as compensation for, the title of the work, this material ensures that the interested reader has the opportunity to arrive at a more informed understanding of Humbert's experiences, her character and her writing style.

The first UK edition of Maurel's *Un camp très ordinaire* was published in 1958 by Digit Books (an imprint of Brown Watson publishers) under the tile *Ravensbrück*, leaving the *Catholic Herald* reviewer unable to answer the "mystery why it should have been misleadingly re-christened" (1959, 3). One possible reason may be that Ravensbrück was becoming more recognizable to Anglo-American readers as part of the Nazi apparatus. For example, in 1954 Lord Russell published his book *The Scourge of the Swastika* which "enjoyed immense commercial success" (Pearce 2014, 16) and contained details of Ravensbrück and sketches of the camp drawn by former inmate Violette Lecoq, meaning that knowledge of its deadly function was expanding. The book cover also makes the prominent claim that the work is "As Real as THE DIARY of ANNE FRANK…" (1958, emphasis in the original), thereby suggesting that the publishers were tapping into an existing market demand for Holocaust writing, especially given the bestselling success of the latter's translation in 1952.

But other factors suggest that interest in the work was being generated not along the lines of understanding, but of sensationalism. At the top of the cover is the quote from a *Sunday Times* reviewer that this is "a coarse, savage book." Below this appears the bold and fallacious depiction of a voluptuous, perfectly coiffed, red-lipped prisoner who bears more than a passing resemblance to Vivian Leigh, gripping a barbed-wire fence, and dressed in a well-tailored, low-cut khaki dress. For Maurel's work has found its way on to the list of a publisher who caters for an audience that enjoys tales of derring-do such as *Jungle Pilot*, *Against the Gestapo* and *Conscript*. Interestingly, writer Ken Worpole recalls his own experiences of *Ravensbrück* in his work on popular literature in Britain, placing it on a list of nineteen WWII-related titles (mostly written by men) that "were sold in millions and read in even larger numbers" (1983, 50). The popularity of these books appears to have been enormous, with Worpole claiming that "they were the staple reading diet of myself and my school

peers, and the sales figures also suggest that they were the staple reading diet of the adult male British reading public, and, possibly, of a significant portion of the female reading public" (1983, 50–51). But Worpole also sounds a strong note of concern about the way in which the Digit Books edition has been visually presented to its readers, defining it "as part of the pornography of sadism" (1983, 64). There can be no doubt the cover sets out to titillate, not educate; it sells a sexualized image of the survivor, rather than depict the arduous, unrelenting conditions of her captivity. Worse still is the US edition issued by Belmont in 1958 whose cover page depicts a distressed, yet appealing, blond behind whom stands a menacing SS figure, whip in hand. The original title has also been eschewed in favor of *The Slave*, while the cover carries an extract from Maurel's text (but wrongly attributed to Mauriac) that asks "Were you raped? Were you beaten? Were you tortured?" and in so doing, overtly fetishizes the testimony.

Unquestionably, these two publishers are extreme in their misappropriation; other editions released in the US by Simon and Schuster (1958) under the title *An Ordinary Camp* and in the UK by Anthony Blond (1958) as *Ravensbrück* are more muted in their cover design, opting instead for a plain barbed-wire motif. Nevertheless, both Digit Books and Belmont serve as an example of how publishers are positioned as initial gatekeepers to the survivor's story, attracting a particular type of reader seeking action or cheap thrills. If Mauriac was troubled about forgetting in the source culture in the 1950s, there are parallel concerns to be raised in the target culture about the dubious ways in which the Holocaust was being remembered then.

The last issue to be addressed in reference to the framing of the target texts is that of the translatorial paratext.[10] In *Résistance*, Mellor has provided a "Translator's Acknowl-edgements" section in which she thanks those who helped in the process and alludes to her reasons for undertaking the translation of the original: "Surely it deserved to be more widely known? Surely it should be made available in an English

[10] I use this term as a means of supplementing Genette's (1987) paradigm of authorial, editorial, and allographic paratext in order to carve out a more visible and definite space for the translator. See also Deane-Cox 2014, 27–29.

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translation?" (2008, vi). There are also extensive "Translator's Notes" (2008, 325–357) at the back of the work which provide detailed explanations of references in the text to people, places and events. As discussed above, Summers also establishes her presence around the text by means of the "Translator's Note" which focuses on the use of *Lagersprache* and Maurel's Frenchification of certain words (1958, 10–11). So, although the translatorial paratext is a clear signal to the reader that they are reading a text in translation, neither translator provides any sustained or penetrating reflection on the challenges and possibilities they may have confronted during their engagement with the source text.

I would like to argue that the paratext offers a space in which the translator can make explicit their role as secondary witness, in contrast to the text itself where "the task of the listener is to be unobtrusively present" (Laub 1992, 71). Accordingly, the position of the translator as secondary witness can be mapped once more on to that of the interviewer for the Fortunoff project. Hartman observes that throughout the recording process, "the interviewers are almost completely out of sight [and] seem not to intrude into the testimony, even as they continue to direct it" (Young 1988, 166). In the same way as the interviewers are visible on the margins of the screen, so too can the translator be visible on the margins of the text, whether in a preface, in footnotes or any other form of translatorial paratext. This peripheral material can thus function as a record of how the translator has interacted with the original witness, how they have elicited and facilitated the transmission of a testimony from one setting to another, what obstacles they might have encountered, and how they regard their own ethical responsibility. Trezise has noted that, in the video testimonies, "the audible and occasionally visible presence of the interviewer(s) lends to the dialogical relation of witnessing a concreteness far removed from what may seem, in written testimony, to be only a disembodied interaction of pronouns" (2013, 34). The translator as secondary witness can thus add a concrete dimension to the transmission process by acknowledging their own role as listener to and perpetuator of the original act of witness. In so doing, the community of receivers will be more informed, more alert to any potential barriers to

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communication and more conscious of the survivor behind the pronouns.

Conclusion: Remembering Forwards

Translation, as a mode of remembering forwards, is not an unshakable one. Despite resisting a more perfidious and total lapse of memory, the above inquiry has shown that translation equally has the potential to distort, amongst other aspects, the factual, linguistic and tonal qualities encoded in the original telling, while paratextual material can also function as a site of appropriation and transformation. The extent to which a translator listens closely to the original telling may be the result of numerous factors: over-identification with the survivor, the onset of secondary trauma that leads to a distancing or a numbing of the translator, or, more prosaically, the temporal and editorial constraints imposed by publishers. In turn, the listening realized by the translator has the capacity to shape the response of the reader to the events of the past. In other words, the manner in which the reader positions him or herself on an ethical and epistemological level in relation to the Holocaust, as well as to the specific struggles of the survivors, will hinge on the strength and integrity of the bond established between the original and secondary witness. It has also become evident that the ties of that bond hold more securely in some parts of a translation than in others; within the boundaries of a given text, translation can serve either as an empathic re-telling or as a trespass.

Granted, this article has given more space to what, following Antoine Berman (2000), could be termed a "negative analytic" of translation, the emphasis here being on the forces that deform the survivor's account. Peter Davies has warned against such a focus on the negative in reference to Holocaust translations, claiming that "What is missing from the discussion of translation is a sense of the far-reaching achievement [of translators]. If we move beyond melancholy reflections on loss, we are able to shed a much fuller light on the role that translation and translators have played" (2014, 166–167). However, the reasoning behind my negative approach is twofold. First, the wider empirical evidence that emerged from my comparative analyses had a discouraging tendency to point

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in this direction, particularly in the Summers translation; the examples discussed above are a small, but representative sample of this trend. Secondly, the study should in no way be understood as a personal attack against the translators, but rather, as a means of accentuating the very real transgressive potential of translation as a form of secondary witnessing. By flagging up the lapses in secondary witnessing in these texts and underlining the translation strategies from which they stemmed, it becomes possible to inform future Holocaust translation practice and to prevent such breaks in transmission from reoccurring elsewhere.

It may well be the case that the all-hearing, non-appropriating figure of the secondary witness is an impossible ideal, but this does not mean that it is not one worth striving for. Speaking more broadly about the readers of Holocaust narratives, Colin Davis points out that "the best we can do may be to try to attend as honourably as possible to the traces of that which remains foreign to us" (2011, 40). Similarly, Francis Jones has proposed some basic guidelines for the translator working in sensitive circumstances, namely "a principle of maximum awareness of ethical implications together with one of least harm" (2004, 725). And so the translator as secondary witness is one who undertakes to be attentive and self-reflexive, and who weighs the better part of translation decisions in favor of the survivor. Although some of these endeavors will inevitably fall short of their mark, the crucial step is in the trying. It has often been noted in recent times that the need to document Holocaust testimonies is growing as the survivors themselves diminish in number. As these accounts continue to be committed to paper or audiovisual media, or are recovered from the past, so too does the potential increase for the communicative force of translation be brought consciously and effectively into the service of the original witness and the perpetuation of his or her memory.

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Haunting Memories and Healing Recollections: Ceremony by Leslie Marmon Silko and its French Translation

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Abstract: This article explores how memory—the central issue of Leslie Marmon Silko's *Ceremony* (1977)—has induced a specific type of writing that makes its translation a more challenging task in terms of stylistic, lexical, and syntactical choices. Tayo, the main character, is haunted by painful memories of his traumatic war experience, powerful nightmares and daytime visions blending seamlessly into the vacuity of his present life on the reservation. However, memory is also a healing force when it means going back to the traditional Indian way and adapting it to the broken present. Silko navigates between storytelling and storywriting, weaving a circular vision of time into the linear format of the novel and bridging the gap between her Indian ancestry and her white academic education. Translating *Ceremony* raises many interesting issues, three of which are discussed here: the treatment of intermingling narratives whose chronology the readers have to reconstruct for themselves, the network of echoes and repetitions that structure the novel, and the description of the Indian landscape. The article finally asserts that translation contributes to the circulation of memory and is a positive force ensuring the survival of texts written to resist acculturation.

Introduction

Ceremony is a landmark publication in the advent of Native American literature. Published in 1977 by Leslie Marion Silko, it received much critical acclaim and soon became a commercial success and was translated intoseveral foreign language (Norwegian, German, Japanese, Italian, French, Dutch). It is often part of the selection of Native American

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novels on university syllabi next to *House Made of Dawn* by N. Scott Momaday (1968) and *The Death of Jim Loney* by James Welch (1979). Those are the titles readers remember as they have become the "memory" of Native American literary Renaissance. Whether they should be seen in terms of "ethnic minority fiction" or as part of mainstream American fiction is subject to debate. For instance, Joseph Bruchac states that the "'mainstream' in America is being turned back by a tide of multiculturalism" (Bruchac 1994, xviii). According to Robert N. Nelson, Native American novels have distinct features that set them apart: their authors are "Native American" (like the protagonists), the settings "include Indian reservations," they allude to, or widely incorporate, "tribal traditions"[1] (Nelson 1993, 3). As a consequence some of their content is perceived as being difficult to grasp for the readers who are not "tribally literate" (to use Nelson's word), those who do not share the memory of the tribal heritage. Memory is an essential dimension to Native American fiction and to *Ceremony*. According to Robert Dale Parker, Native American Literature was "invented" by "Indian writers," drawing on both "Indian and literary traditions" (Parker 2003, 1). In trying to keep tribal culture alive, Native American writers have explored memory in different ways. Memory is what is left of all that has been destroyed and eradicated by colonization, industrialization, and forced assimilation. It is the main force enabling Native Americans to resist acculturation. Cultural memory was traditionally transmitted through storytelling, an endangered activity in a world ruled by the written word, where communities and families have been increasingly scattered across the whole

[1] The choice of the most appropriate word to designate the people from Native American tribes is still highly controversial. The issue has not yet been settled, which explains what may seem like confusion in most essays and books about Native American art and fiction. Christina Berry writes in her article published on the All Things Cherokee website: "So what is it? Indian? American Indian? Native American? First Americans? First People? We all hear different terms but no one can seem to agree on what to call us" (Berry, 2013). Although the word "Native American" seems more neutral, many Native Americans object to it as it is seen as a creation by the Federal government aiming at erasing the sufferings of the Native tribes and making the colonial past more acceptable. The actor and political activist Russell Means declares: "I am an American Indian, not a Native American! I abhor the term Native American. It is a generic government term used to describe all the indigenous prisoners of the United States" (Means, 1996). Silko uses both the word "Indian" and "Native American." In this article the word "Native American" has been kept to refer to the ethnic origin of the people involved but the word "Indian" has been preferred to indicate the cultural connotations as in "the Indian way" or "Indian memory" since it is closer to the ideas developed by Silko.

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country. Native American writers therefore invented a new type of storytelling that can survive and thrive in their new environment, translating traditional memory and storytelling into novels. Those novels are hybrid forms, close enough to the template of the Western novel to be recognized and understood by all while being innovative enough to cater for values and notions radically alien to Western culture. However, Indian memory is also a traumatic memory and offers many common points with other works and narratives problematizing memory such as writings by holocaust survivors and by victims of intense trauma (see Brodski 2007). Writing is not only a means of transmitting memory and struggling against oblivion, but it also transforms the unbearable memory of the trauma—which lies on the side of death and destruction—into a resilient force that makes life possible. The memory of the horror beyond the scope of human understanding is translated into words in order to help the victims make sense of the events and reappropriate their lives.

Through the case study of *Ceremony*, I will demonstrate how memory can be a haunting force of destruction as well as a healing type of energy. Memory is both the theme and the material chosen by Silko for her novel. Her literary approach is characterized by a specific type of writing that makes interlingual translation particularly challenging in terms of stylistic, lexical, and syntactic choices. The novel was translated into French by Michel Valmary, who later translated two other books—Archie Fire Lame Deer's *Gift of Power* (*Le cercle sacré*) and James Welch's *Killing Custer* (*C'est un beau jour pour mourir*). The translation was published in 1992 by Albin Michel in the Terre Indienne collection, which specializes in Native American fiction (director: Francis Geffard), and its French title was *Cérémonie*.

After studying how memory is at the core of the themes and textual identity of *Ceremony*, I will focus on three points: 1) writing/translating the fluctuating and unstable time of memory through a limited choice of possible grammatical tenses; 2) the construction/destruction of echoes, memories, and correspondences; 3) the translation of words and names referring to the landscape that is central to Indian memory. Finally, I will examine the close relationship between writing and translating

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in the case of Indian memory and discuss whether the translation of Native American fiction is possible/advisable/necessary.

Memory as the Main Theme and Material of *Ceremony*

The theme of memory is crucial to *Ceremony*. The protagonist, Tayo, is a Laguna Pueblo of mixed ancestry, a "half-breed"[2] living on the reservation near Albuquerque in New Mexico. When the story begins, he is back from the Second World War. Suffering from post-traumatic stress disorder, or "battle fatigue" according to the white psychiatrists who have discharged him from the hospital, he is unable to resume his old life. He is haunted by memories of the war and overwhelmed by guilt as he feels responsible for all the disruption that took place when he was away: the death of his cousin who went to war with him, the death of his uncle Josiah, and finally the drought that he sees as retribution for his swearing at the rain in the prisoner camp in the Philippines: "The old people used to say that droughts happen when people forget, when people misbehave"(Silko 1977, 46). These destructive memories disrupt his present life and make him mentally and physically ill as they invade his everyday life in the form of nightmares and daytime visions that leave him empty. His war memories are interspersed with his childhood memories as he is also trying to cope with his sense of alienation as a "half-breed" brought up by his aunt after his own mother left him. However the past, which is a source of suffering, is also the key to his recovery. Knowing that white medicine cannot save him, Grandma convinces him to visit a medicine man because "The only cure/I know/is a good ceremony" (Silko 1977, 3). Although the visits to Ku'oosh and then Old Betonie do not succeed immediately and the healing ceremony cannot be completed, Tayo gradually recovers his ancestral memory. He learns to understand the traditional signs and rites, becomes able to read the landscape around him again and to realign his life with a broader universal pattern of meaning. Thanks to his recovering the traditional cultural memory of his ancestors, Tayo can complete the ceremony by himself, adjust, and find his place back on the reservation. His

[2] Although "half-breed" may seem offensive, it is the word used by Silko to describe Tayo's as well as her own ancestry (Laguna Pueblo, Mexican, and white).

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healing is symbolic of and preparatory to a more global change as rain returns to the region saving the crops and cattle. Tayo's journey, out of his destructive memories, which are manifestations of evil and witchcraft and back to the healing memory of the Indian way, enables him to restore balance and harmony in the universe as thought can again circulate between the fifth world (the world inhabited by human beings) and the other worlds inhabited by spirits.

Memory is at the core of *Ceremony*. The different encounters with the medicine men, the traditional one and Old Betonie, the modern one, with the women Tayo loves, all avatars of Tse'pina, the spirit of the mountain, are various memories of the same quest or the same healing ceremony. It is by remembering them and understanding their correspondences that Tayo progresses on his way to recovery and that the readers gradually understand the way the novel is structured and what it means. The novel functions like memory itself, giving birth to seemingly disconnected episodes that make sense when put together, reassembled and realigned. Moreover the conventional narrative structure of Tayo's quest is framed by and intertwined with traditional stories and poems, memories of traditional Laguna storytelling, as if the real creator of the story was not Silko but Thought Woman. The book begins with the poem:

Ts'its'tsi'nako, Thought-Woman,
is sitting in her room
and whatever she thinks about
appears [. . .]
I'm telling you the story
she is thinking.

Those traditional passages draw on Silko's personal memories of the stories she was told when a child on the reservation or memories she has revived from the collection of stories published in Franz Boas's *Keresan Texts* (a transcription of traditional tales published in 1928, see Nelson 2001). There are altogether 28 "storytelling memories" (whose length varies from a few lines to four pages). Silko blends traditional Indian forms—based on circular patterns, repetitions and circulation from memory and myth to reality—into a novel, a genre

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favoring a linear conception of time, a sequential and historical development of the story, and a clear-cut distinction between past and present, memory, and reality. She thus creates her own language, one that can express memory. Moreover, the novel is a way for Silko to come to terms with her own mixed ancestry and her sense of alienation. She started writing *Ceremony* after having been away in Alaska for two years where she felt she had been exiled. The novel is a personal remembrance ceremony enabling Silko to weave the loose threads of her attachment to her Native ancestry and of her white academic education back into significance: "Writing a novel was a ceremony for me to stay sane" (Arnold 2000, 24).

Memory and the Blurred Frontiers between Past and Present

The treatment of diegetic time is quite unconventional in *Ceremony*, as noted by most critics and reviewers. Although analepsis is a common device in most conventional novels, time shifts are so frequent in *Ceremony* that they blur the frontier between the main narrative and the secondary narratives that are Tayo's various memories and visions. The story shifts to and fro between the time of Tayo's return to the reservation after he is back from the war, and various memories—childhood scenes, war episodes, and other times before he left for the war. Those shifts back in time are not systematically signaled as such—there are few dates, few accurate references to places which would help the readers to chronologically reorganize the diverse fragments constituting Tayo's story. The fragmented narratives are the representations on paper of the disruptive forces released by Tayo's memories and the readers must agree to getting lost in the succession of embedded stories going back in circles rather than following a straight time line from beginning to end. Like Tayo, the readers will understand later and what they remember will then make sense, as Night Swan (one of the female characters Tayo meets during his quest) tells him: "You don't have to understand what is happening. But remember this day. You will recognize it later" (Silko 1977, 100).

Only when the tense of the first verb of the analepsis is a pluperfect is the shift clearly indicated. Even then, the following verbs are in the simple past (also the prevailing tense of the

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main narrative), which creates ambiguity as to the exact point where the main narrative is resumed, as in the following example:[3]

> "You see," Josiah **had said**, with the sound of the water trickling out of the hose into the empty wooden barrel [. . .]. He **pointed** his chin at the springs [. . .]. He **took** off his hat and **wiped** his forehead [. . .].
> Tayo **knelt** on the edge of the pool and **let** the dampness soak into the knees of his jeans. (Silko 1977, 45–46)

Although it is quite clear that the first paragraph is a memory because of the use of the pluperfect and the situation (Josiah is dead by the time Tayo returns from the war), the status of the following paragraph ("Tayo knelt…") is ambiguous, and the similarity of the setting misleads the readers into believing initially that it is part of the same memory sequence whereas the main narrative has been resumed.

The translation into French reads thus:

> "Tu vois, lui **avait dit** Josiah par-dessus le bruit de l'eau qui dégoulinait du tuyau dans les tonneau de bois vide [. . .]. Du menton, il **avait montré** les sources [. . .]. Il **avait enlevé** son chapeau et **essuyé** son front [. . .].
> Tayo **s'agenouilla** au bord du bassin sans se soucier de l'eau qui trempait les genoux de ses jeans. (Silko 1992, 55)

The translator has made a grammatically safe choice. The shift from pluperfect to past, which is quite frequent in English fiction, has been neutralized through a more consistent use of a *plus que parfait* in French. The *passé simple*, used for the main narrative, is deemed inadequate as soon as the diegetic chronology is upset—a stylistic rule many, but not all, French novelists adhere to. That "safe" choice is not consistently applied. For other time shifts the *passé simple* is used for anterior actions but only after a series of *plus que parfait* has clearly delineated the time frame:

> He **stood** outside the train depot in Los Angeles and **felt** the sunshine; he **saw** the palm trees [. . .] he **realized** why he was here and he **remembered** Rocky and he **started** to cry. [. . .]

[3] Words discussed in the ensuing analysis are given in bold in the quotes.

> The new doctor **asked** him if he had ever been visible and Tayo **spoke** to him softly and **said** that he was sorry but nobody was allowed to speak to an invisible one. (Silko 1977, 15)
>
> Devant la gare de Los Angeles, il **avait senti** la caresse du soleil; il **avait vu** les palmiers [. . .] il **comprit** pourquoi il était là, il se **souvint** de Rocky et il se **mit** à pleurer. [. . .]
>
> Quand le nouveau docteur lui **avait demandé** s'il avait jamais été visible, Tayo lui **avait répondu** d'une voix douce qu'il était désolé mais que personne n'avait le droit de parler à un être invisible. (Silko 1992, 23)

Whereas the English original allows for more indeterminacy (the readers will not immediately understand that the first passage is the memory of a scene that took place just before Tayo's return and that the second passage is another shift in time, neither the continuation of the preceding passage nor the resuming of the main narrative), the French readers are guided by the translator's choice, which clarifies the order of the successive time sequences.

Although choosing between *imparfait*, *plus que parfait*, *passé simple*, and *passé composé* to render a simple past is a controversial point, the *passé simple*—even if it is an obvious choice for a translator—may not be the most appropriate tense in the case of *Ceremony*. The use of the *imparfait* in some passages makes it possible to keep some referential indeterminacy as shown in that example where it is not clear if the second passage is still part of Tayo's memory of the war or of the main narrative:

> Rocky had reasoned it out with him; […] Tayo nodded, slapped at the insects mechanically [. . .].
>
> He **had** to keep busy; he **had** to keep moving so that the sinews connected behind his eyes did not slip loose and spin his eyes to the interior of his skull where the scenes **waited** for him. (Silko 1977, 8–9)
>
> Rocky s'était efforcé de le ramener à la raison ; [. . .] Tayo avait acquiescé; d'un geste machinal de la main, il avait écrasé quelques insectes [. . .].
>
> Il **fallait** qu'il s'occupe ; il **fallait** qu'il reste actif pour que les muscles qui se rejoignent à l'arrière de ses yeux ne se relâchent pas, les faisant ainsi pivoter vers l'intérieur du crâne, là où toutes ces scènes **l'attendaient**. (Silko 1992, 16–17)

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Even if it is not conventional to use the *imparfait* for single past actions, that tense might have the potential to accommodate Silko's literary treatment of memory, as some French writers have done to give extra depth to their past narratives, J. M. G. Le Clézio, for instance (see Lepage 2008).

Alternatively, using a *passé composé* instead of a *passé simple* as the prevailing tense for both the main narrative and the memories would have been a way to signal the shift from conventional fiction writing and would have insisted on the connection with oral tradition.

Grammatical constraints and the translator's wish to conform to the more conventional writing norms do not explain all the occurrences of *plus que parfait* in the French text. They illustrate the translator's symptomatic wish to guide his readers, to help them through the maze of the original novel, as in the following example where a whole sentence has been added:

> They unloaded the cows one by one, looking them over carefully. (Silko 1977, 77)
>
> **Quand Tayo eut ouvert le grand portail du couloir d'entrée du corral, Robert ouvrit la porte de la bétaillère.** Ils firent sortir les vaches une par une, en les inspectant attentivement. (Silko 1992, 88)

The time of the action as well as the identity of the characters have been made explicit in French. However, reducing ambiguity and reordering Tayo's memories imposes a Eurocentric vision on a hybrid text. In fact, it brings more confusion to the readers as it prevents them from being aware of the blurred frontiers between past and present and between memory and reality, essential to the understanding of the novel. Indeed *Ceremony* reintroduces in the linear development of the novel the memory of a more ancient time, the Indian vision of time, which is circular, cyclical, always moving but not going directly from one point to another:

> The Pueblo people and the indigenous people of the Americas see time as round, not as a long linear string. If time is round, if time is an ocean, then something that happened 500 years ago may be quite immediate and real, whereas something inconsequential that happened an hour ago could be far away. Think of time as an ocean always moving. (Arnold 2000, 149)

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Memory as Repetitions, Echoes, and Resonances

Repetitions and echoes are the backbone of the writing in *Ceremony*, and the coherent structure they create counter-balances the confusion brought about by Silko's fluctuating treatment of diegetic time. Repetitions work at the level of sentences and paragraphs but also at the higher level of the whole novel.

In sentences, repetitions give rhythm to the narrative and endow it with a typically oral dimension. The following passage illustrates how repetitions structure the sentences and help the readers/listeners keep track of the important notions:

> He could get no rest as long as the memories were **tangled** with the present, **tangled** up like colored threads from old Grandma's wicker sewing basket when he was a child [. . .]. He could feel it inside his skull—the tension of little threads being pulled and how it was with **tangled** things, things **tied** together, and as he tried to pull them apart and rewind them into their places, they snagged and **tangled** even more. So Tayo had to **sweat** through those nights when thoughts became **entangled**; he had to **sweat** to think of something that wasn't unraveled or **tied** in knots to the past (Silko 1977, 6–7)

> Il ne pourrait trouver le repos tant que les souvenirs et le présent **s'enchevêtreraient** comme les fils de couleur dans le panier à couture de Grand-mère : [. . .] Sous son crâne, c'est cela qu'il sentait, la tension des fils minces que l'on tirait, et les choses **emmêlées**, **attachées** ensemble, qui, lorsqu'il essayait de les démêler et de les rembobiner, chacune à sa place, s'accrochaient et **s'emmêlaient** encore davantage. C'est ainsi que Tayo devait passer de longues nuits **en sueur** quand ses pensées **s'embrouillaient**; il devait f**aire d'énormes efforts** pour penser à quelque chose dont le fil ne soit pas défait ou **attaché** au passé par des nœuds inextricables (Silko 1992, 14–15)

The translator has reduced the number of repetitions by erasing some occurrences (the two occurrences of *tangled* have been reduced to one in the first sentence) and by resorting to synonyms (*s'enchevêtrer*, *emmêlées*, *s'emmêler*, *s'embrouiller* for *tangled*; *en sueur* and *faire d'énormes efforts* for *sweat*).

The destruction is not systematic, however. For instance, the translator manages to keep the repetition of *comfort* and *comfortable* (a word difficult to translate into French) by using

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bien and *bien-être* which work on both material and moral levels:

> We know these hills, and we are **comfortable** here." There was something about the way the old man said the word "**comfortable**." It had a different meaning—not the **comfort** of big houses or rich food or even clean streets, but the **comfort** of belonging with the land and the peace of being with these hills. (Silko 1977, 117)
>
> Nous connaissons ces collines, et nous y sommes **bien**. » Il y avait quelque chose de spécial dans la façon dont le vieil homme avait dit le mot « **bien** ». Il prenait un sens différent : ce n'était pas le **bien-être** que procuraient les grandes maisons, une nourriture riche ou même des rues propres, mais le **bien-être** né du fait d'être à l'unisson de la terre, la paix ressentie à se trouver dans ces collines. (Silko 1992, 129–130)

At the macro level of the whole novel, repetitions give meaning to the various interconnected episodes. Repetitions of words create a textual memory that enables the readers to interpret the story correctly, exactly like Tayo who will gradually learn to recognize the pattern underlying what he goes through. For instance, when Tayo walks to the toilets in a bar (Silko 1977, 56), the dirty wet floor mentally takes him back to his ordeal in the jungle (Silko 1977, 11). The shift from a real situation to a memory is textually signified by the repetition of the same phrase—"It was **soaking** through his **boots**/it **soaked** into their **boots**"—in the two passages. In the translation, although the readers will understand the situation, there is no textual link between the two scenes but only a semantic link as two different phrases are used: "qui **pénétrait** dans ses **bottes**" (Silko 1992, 66)/"**s'infiltrait** dans les **chaussures**" (Silko 1992, 19).

Many passages echo each other as if the various episodes and the various characters were diverse avatars of the same event, Tayo's encounter with the spirit of the mountain and his becoming whole again.

Repeated words form a network of key words whose occurrences weave a significant textual material connecting and reuniting what first seems disconnected. Through their reiteration the readers can recognize the resemblance and understand that time and storytelling are cyclical as Old Grandma concludes: "It seems like I already heard these stories

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before . . . only thing is, the names sound different" (Silko 1977, 260). The network of recurring words organizes the novel around key themes such as dampness and dryness, circles and whirls, weaving and scattering. In the translation, the structure is less obvious because of lexical variety. For instance, the word *scatter* which is central to Tayo's broken psyche is translated by two different verbs, *disséminer* and *disperser*, as well as by a whole range of words according to the cotext: *l'entouraient* (Silko 1992, 117), *franchirent le sommet* (Silko 1992, 195), *faire voler* (Silko 1992, 231), *laisser derrière* (Silko 1992, 250), *s'effriter* (Silko 1992, 214), *parmi* (Silko 1992, 168), and *s'égaillèrent* (Silko 1992, 243). The important word *scatter* has virtually disappeared from the French translation, made invisible by the translator's decision not to maintain its repetition.

The destruction of repetitions is not systematic, however, as the recurrences of some words are maintained. For instance *whorls* (of flesh, of skin), which appears in the morbid episodes dealing with witchcraft, is systematically translated by *volute*, making it possible for the French readers to link the various scenes together and to establish the connection with the poems relating the invasion of the evil spirit: "il se peignit le corps/les **volutes** de chair" (the poem about Pa'caya'nyi who tricks people into witchcraft, Silko 1992, 56), "D'autres défirent des paquets en peau/pleins d'objets répugnants:/des silex sombres, des cendres de hogans brûlés/où reposaient les morts,/Des **volutes** de peau" (the poem about a witchcraft competition during which white people are invented and turned loose to destroy the Indian world, Silko 1992, 147), "Pinkie lui maintint la jambe, et Leroy trancha la **volute** de chair sous le gros orteil de Harley" (the torture scene in which witchcraft attempts to engulf Tayo's life and the world in general, Silko 1992, 271).

By reducing the number of repetitions, the translator brings considerable changes to the material texture of Silko's novel of textual memory. His motivations may be an adherence to French stylistic norms that still consider repetition to be inelegant despite its use by great writers. He thus imposes his own view, his own cultural memory on the original text and destroys its inner rhythm and its *signifiance* (to use

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Meschonnic's (1999) word). Repetitions are essential to Silko's endeavor to write a text which reads as a memory of the oral tradition of storytelling and deliberately blurs the frontier between genres (tales, songs, poems, and novels), between storytelling and story-writing, between Indian traditions and Western culture: "So I play with the page and things that you could do on the page, and repetitions. When you have an audience, when you're telling a story and people are listening, there's repetition of crucial points" (Arnold 2000, 71).

Systematicity is essential to maintain the way lexical networks function. Each repetition is important. As Berman states when he studies how the deforming tendencies transform a text, each word must be chosen carefully and the use of synonyms is deceptive. Words have their own lives, their own textual bodies from which they derive their power: "The words of the story poured out of his mouth as if they had substance, pebbles and stone extending to hold the corporal up" (Silko 1977, 12). Silko's writing is like weaving: the intricate patterns suffer no mistakes, no holes. Storytelling and story-writing is a sacred act, a ceremony in which each word has its part to play.

Memory and the Landscape

The landscape is the central character of *Ceremony*. As stated in *Place and Vision*, in which Nelson dedicates a whole chapter to the landscape of *Ceremony*, the geophysical landscapes "serve not only as the 'settings' of these [Native American] fictions but also as principal 'characters' in them" (Nelson 1993, 9). It is only after being reunited with the landscape that Tayo can recover his vital energy. The landscape is the place where Indian memory lies, the landscape *is* Indian memory: "We are the land. [. . .] More than remembered, the earth is the mind of the people as we are the mind of the earth" (Paula Gunn Allen in Nelson 1993, 1). Describing and naming the landscape is therefore a delicate part of the ceremony of writing. Locations and directions are given with accuracy. The words connected to the landscape are the names of the places, the words describing those places as well as the names of the plants, animals, and spirits inhabiting the land. All those names recreate the landscape of the American Southwest where the Laguna Pueblo reservation is located and they bear the memory of its history.

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The original Indian names have been largely replaced by English names or by Spanish names, the languages of the enemy, to use Gloria Bird's phrase in *Reinventing the Enemy's Language* (Harjo and Bird 1997), that is to say the languages of the settlers: "But the fifth world had become entangled with European names: the names of the rivers, the hills, the names of the animals and plants—all of creation suddenly had two names: an Indian name and a white name" (Silko 1977, 68). The Pueblo names are still there, though, in the names of the characters of the traditional stories and the names of the spirits inhabiting the land. They stand out in the English text as their morphology is quite different from that of the European names and display a characteristic apostrophe: Tse-pi'na orTs'eh, K'ou'ko, Ck'o'yo, A'moo'ooh, Ku'oosh. . . The Pueblo names have been used in the translation without any change as if they had resisted one more displacement. Most Spanish names are maintained too: *mesa*, *arroyo*, *Casa Blanca* . . . with the exception of *burro* (*âne*, *bourricot*).

It is the English names that are problematic for the translation into French. When they are kept, which is the case of many place-names, they stand out as memories or traces of the original English text, whereas in the original they blend seamlessly into the main narrative in English. In *Cérémonie*, place-names such as *Wake Island*, *Dixie Tavern*, *Purple Heart*, or *Prairie Dog Hill* remind the readers of the European settlers' imprint on the American landscape but also suggest that the "entanglement" with English names is only a passing stage in the history of the landscape. The names and languages may change, but the landscape and its ancient memory will remain unchanged. The English language, which dominates the text of *Ceremony*, is pushed back to the margin through translation.

The names of plants and animals are translated into French and raise many difficulties. Most English names are both simple and precise. As they are based on a simple generic word (*grass, tree, weed, hill*. . .), names such as *wild rose bush, salt bushes, snakeweed, rabbit brush, foothills* create a realistically complex environment (Silko has drawn on her accurate knowledge of the Southwest landscape). The geographically-literate readers will recognize it. However, those who are unfamiliar with such settings will not be lost and will manage to

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find their way among grass, trees, weeds, and hills. In French, the translator has to negotiate between two options. He can favor the exact translation which is very often a scientific term unknown to most readers: *Salt bushes/atriplex, arroche; snakeweed/bistorte, gramma grass/ bouteloue*. . . Alternatively, he may opt for a literal translation that will be understood but may not refer to an actual plant or animal. The few cases when literal translations correspond to the reality of the environment (*rock sage/sauge de rocher, bee-wee plants/l'herbe-aux-abeilles, rabbit weed/herbe-aux-lapins*. . .) are not enough to compensate for the different vision of the world the numerous scientific names produce.

Moreover, the scientific words in French do not allow the correspondence between geography and myth. The words of the landscape in *Ceremony* are meaningful and contribute to weave a consistent memory of the universe that reinforces the links between the human world and the spirits. When Tayo meets the mountain lion (*puma* in French), he also meets the hunter spirit, the companion of Tse'pina, the mountain spirit. When he meets Tse, she is sitting next to a moonflower plant (*marguerite dorée*) that indicates the feminine power she represents. Tse is a woman and a spirit and the earth, as this passage underlines: "He dreamed he made love with her. He felt the warm sand on his toes and knees; he felt her body, and it was as warm as the sand, and he couldn't feel where her body ended and the sand began" (Silko 1977, 222). It echoes Josiah's comment: "This is where we come from, see. This sand, this stone" (Silko 1977, 45). Once Tayo acknowledges he is sand and stone like the sandstone cliffs around him, he can be whole again. In the translation, the link connecting *sand (sable), stone (pierre), and sandstone (grès)* is severed. The landscape in *Cérémonie* is therefore more scientific and more obscure than in the original; it does not work as the main representation and memory of the harmony of the Indian way. It is not the "living text" mentioned by Nelson, which can be read by the readers.

Memory and Translation as Transformation

Beyond the linguistic and stylistic difficulties the translator has to face when translating a narrative of memory such as *Ceremony*, broader questions must be addressed. Is it possible

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or even legitimate to translate memory in the case of Native American fiction? Can Indian memory, which is so deeply rooted in the ancient languages and in the local environment, survive when uprooted and transferred into a culturally and linguistically alien environment?

Silko has already provided part of the answer. Drawing on Indian memory to write her novel, she has opened up a new frontier and contributed to the invention and development of the Native American novel, essentially transgenre and multilingual. She is the one who has translated—that is to say, transformed and rewritten—the oral traditional stories: "I write them down because I like seeing how I can translate this sort of feeling or flavor or sense of a story that's told and heard onto the page" (Arnold 2000, 71). Therefore, translating *Ceremony* into another language is doing a second-hand translation in which the main choices have already been made: the degree of multilingualism, of obscurity to which the readers—and more particularly the "tribally illiterate" ones—will be submitted. The inherent tension between the source and target languages, between what we understand and what we do not, between what the translator chooses to reveal and what he/she leaves unexplained is already present in the original. Even the reception of her work and the issue of the target reader has been addressed, as Silko is aware that her readership falls into two categories—Native Americans (who know a lot about Indian memory) and non-Natives (whom she does not want to alienate). For her, making Indian memory accessible to all through her translation is a political choice: "I'm political, but I'm political in my stories. That's different. I think the work should be accessible and that's always the challenge and task of the teller—to make accessible perceptions that the people need" (Arnold 2000, 26).

Translators have always been suspected of betrayal and Silko is no exception. Being of mixed ancestry, born on the reservation but educated outside it, she is the perfect go-between and a highly suspicious one. Paula Gunn Allen criticized her for giving away tribal secrets which should only be known by Native people, as Nelson reminds us: "In fact, a few years ago another Laguna writer, Paula Gunn Allen, criticized Silko for using some of this oral traditional material, contending that by including a clan

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story in her novel *Ceremony* Silko has violated local conventions regarding proper dissemination of such stories" (Nelson 2001).

For Silko, translating and rewriting Indian memory is not a betrayal but, on the contrary, a way to redeem Native traditions. Those must not be kept as museum artifacts which are the dead collectible pieces recorded and translated by ethnologists such as Boas, but they must be given the possibility to carry on as living entities. Memory pines for transmission as a way out of oblivion and eradication. Through her translation, Silko reminds the American readers of the Native American heritage of their country and promotes it as a living force in today's world. Interlingual translation goes one step further in the same direction. Translating Indian memory strengthens it as it will be kept in the minds of more and more readers across the world, and in turn they will pass it on. It will then be safe from destruction, as when kept in the belly of the storyteller (Silko 1977, 2). Paradoxical though it may seem, translating Indian memory is a form of repatriation as it takes it back to its original purpose, helping the people understand and live in harmony. In a globalized world, *the* people may just mean people in general: "Something in writing *Ceremony* that I had to discover for myself was indeed that the old stories still have in their deepest level a content that can give the individual a possibility to understand" (Arnold 2000, 147). On a more practical level, the translation and transmission of memory may increase people's awareness and support of the Native cause and give more visibility to the Indian alternative to the materialistic "American way of life" taking over the world. Silko is aware of the potential impact of Native memory across languages and nations: "In other words, we feel that we get cultural, intellectual, spiritual support from all the people outside the United States. [. . .] There are no isolated people, there is truly now a global village and it matters" (Arnold 2000, 151).

The teller/writer is one link in the long chain of the circulation of memory, and the translator another one. The important point is to keep the transmission going even if it means changes on the way. Changes are not always for the worse. In the case of Indian memory, the displacement brought about by the interlingual translation opens up new possibilities. In the French translation, the stories may thrive better in a new medium, freed

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from the English language (the linguistic memory of the trauma of colonization).

Memory itself is not a fixed form. It is based on repetitions and differences, like translation—two notions at the core of Deleuze's early philosophical thought and analyzed at length in *Différence et Répétition* in link with the power of language: "La répétition est la puissance du langage" ("Repetition is the power of language"—translation mine—Deleuze 1968, 373). The memory of an event is a repetition of the event, both similar to and different from it. Each time the memory comes back it is slightly modified, too, as repetitions are never identical. The same relationship links the text and its translations, which are the memory of the text. They are not equivalents but repetitions of the original, different but not necessarily less valuable, less trustworthy, or less authentic. The transformation process at the core of memory and translation is a regenerative power that keeps life going. The old stories, like the old healing ceremonies, must be adapted to their new environment—be it linguistic or cultural—the way Betonie has managed to devise a new ceremony to cure Tayo of his modern disease. Translation and memory are two modes of survival ("'survival' as a cultural practice and symbolic action, and above all as a process that extends life" (Brodzki 2007, 5)) and revival, a way to share the gift of the healing force or the burden of the trauma.

Conclusion

Memory as the main theme and material of *Ceremony* has shaped the novel's language. It is based on correspondences and resonances that can evoke the chaos of traumatic memory and of witchcraft but that also symbolize the redeeming force of the Indian way whose ceremonies can restore harmony. The specificity of Silko's writing requires attentive translating strategies that enable the transmission of its textual and poetic density. The memory of the text is particularly threatened when the translator yields to some of the deforming tendencies defined by Berman in his chapter "L'analytique de la traduction et la systématique de la déformation" (Berman 1985, 65–82), and more particularly clarification (thus replacing cyclical time with linear time), the destruction of rhythm (the rhythm of oral tradition), and the loss of meaningful networks which equate writing with healing

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ceremonies. Like all poetical texts, *Ceremony* challenges easy solutions. Those texts need transformation rather than stereotyped equivalences. To translate them is to listen to the text and its resonances, to its *signifiance* rather than concentrate on its superficial narrative meaning. Translators will then be able to draw on that intimate memory of the text to rewrite it in an act of sharing and transformation, not a move of appropriation. Narratives of memory ask for translation more than anything else as transformation and circulation are their essence. Like the Indian stories they have "a life of their own" (Arnold 2000, 72) whose natural development is translation. Translators are similar to Betonie, the modern healer. "But after the white people came, elements in this world began to shift; and it became necessary to create new ceremonies [. . .] things which don't shift and grow are dead things" (Silko 1977, 126). Translators, as life-givers of those narratives, have the responsibility of choosing carefully and creatively so that reading the translated text will be a renewed ceremony that revives the power of the original and transmits its memory.

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Katherine Mansfield, Memory and Translation

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Abstract: Katherine Mansfield (1888–1923) is remembered as one of the foremost exponents of the modern short story. Many of her short stories are autobiographical and, arguably, the greatest are based on memories of her childhood in New Zealand. The article focuses on two New Zealand stories: "Prelude" and "At the Bay." This article has two aims. The first is to discuss how the writing in Mansfield's short stories brilliantly equates with the workings of memory. In her (re)construction of the past through her current adult perspective, Mansfield invented a novel, twelve-part structure for the short story based on a series of loosely connected scenes, images, feelings, and fleeting moments rather than organized linear narrative, with changing focalization and recurring themes. Such features correspond to the operations of autobiographical memory (Conway 1990 and 2005). The second aim of the article is to examine how these memorial stories were translated into French. Following Rose (1997), I adopt the procedure of reading and interpreting the translations in conjunction with the original texts. Translations are discussed as manifestations that contribute to maintaining and constructing memory of the source text, and that can deepen our understanding of the original text.

Katherine Mansfield (1888–1923) is remembered as one of the foremost exponents of the modern short story. Many of her short stories are autobiographical, of which arguably the greatest are based on memories of her childhood in New Zealand. This article focuses on two of Mansfield's most accomplished autobiographical short stories: "Prelude" and "At the Bay," and their translations into French. The article has two aims. The first is to illustrate how Mansfield's innovative story structure and style of writing in these texts

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correspond closely with the workings of autobiographical memory. The second aim is to illustrate how a conjoint reading of original and translations can enrich our understanding of the memorial constructions in the story, of which the mother figure based on Mansfield's own mother is studied in detail.

The Stories as Representations of the Workings of Memory

Katherine Mansfield, born Kathleen Beauchamp, in Wellington, New Zealand, left the colonial society of New Zealand permanently at the age of nineteen to make her life in England and Europe, since she desired a more sophisticated cultural and literary environment. However, many of her short stories draw on vivid memories of her early life in New Zealand. The two stories examined here both feature a depiction of Katherine's extended family when she was a child: her parents, grandmother, aunt, herself, her sisters and younger brother. The family is renamed the Burnells, and her own "double" is called Kezia Burnell. "Prelude" is based on the Mansfields' move from their home in Tinakori Road, Wellington to a larger property at a small distance from the town in what was then the rural area of Karori. "At the Bay," is based on experiences of summer holidays spent at Day's Bay across Wellington harbor. Critics and biographers are quick to point out that the stories are fictionalized modifications with respect to reality. Gordon writes: "She is creating much more than she is remembering […] Everything in the stories is unquestionably based on experience. But it is always experience transmuted" (Gordon 1974, xvi–xvii). The notion conveyed is that the works are a "distortion" of reality.

In the two stories, "Prelude" and "At the Bay," Mansfield deploys a novel cellular structure that she invented, consisting in the case of these two stories of twelve parts. Rejecting organized linear narrative, the structure comprises loosely-connected scenes in relation to an event, the family move to Karori for the first story and a day during a summer holiday for the other. Links can be seen between scenes in terms of thematic repetition, complement, analogy, and contrast (Hanson and Gurr, 1981). However, the main impact on the reader with regard to the story parts is rather a sense of randomness, changing points of view, variety in style and

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content of the parts, and a focus on images, feelings and fleeting moments. Critics have called her technique "literary impressionism," finding it to be inspired by impressionistic painting and by film montage (Sandley 1994, 73).

In contrast to specifically literary approaches, I would like to take an interdisciplinary approach in discussing how Mansfield's style equates noticeably with the workings of autobiographical memory as conceptualized in contemporary psychological literature. The motivations behind this approach are the desire to problematize the common notion of the writing as a distortion of reality, and the aim to discover why as a reader I found her style so satisfying.

First of all, the two stories reflect the kind of things that are typically recalled in memory of one's childhood: either novel experiences (such as moving to a new house in the country) or repeated occurrences (such as Summer holidays at the same place over a number of years) (Conway 1990, 26). All memory specialists agree that images play a vital role in memory. For Rubin (2005, 79) the strength of recollection of an event is predicted best by the vividness of its visual imagery, and a loss of visual memory causes general amnesia. Another predictor is emotion: studies suggest that emotional intensity and personal significance of an event give rise to autobiographical memories which are detailed, available for recall, and resistant to forgetting (Conway 1990, 104). Thus, the significant presence of the visual and the emotional in Mansfield's stories correspond with the prominence of these elements in the workings of memory.

An important question with regard to memory is its relation to veridicality. Conway (1990, 9) suggests that autobiographical memories may never be true in the sense of literal representations of events. Frequently there are minor factual errors in autobiographical memory recall, which however, do not violate the overall meaning of the recalled episode. It was Frederic Bartlett in his seminal book *Remembering* (1932) who first proposed that memory is fundamentally reconstructive. Bartlett explains that memories are involuntarily always reconstructions of the past influenced by preexisting knowledge structures as well as current concerns; memories therefore evolve. He does not deny that there are

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memory traces which record some fragments of literal knowledge of the past event, but these are incorporated into the construction of a memory (Conway 1990, 24–25). Autobiographical memory is then partly remembered and partly constructed. Nadel et al. (2008, 45) report the updating of old memories based on new experiences in related situations, and Conway (2005, 595–596) explains how memory is a balance between the demand of correspondence to experience, and the requirement for memory to be consistent with current self-image such that inconsistent memory details may be inhibited. Memories of distant times/events and voluntary retrieval of such memories are the most likely situations to involve construction as compared with other contexts of memory activity (recent events/involuntary recall) (Mace 2010). Thus, the mixture in Mansfield's stories of factual elements from the past with modifications and interpretation is consistent with normal memorial products. She is an adult looking back at childhood experiences which are seen through her intervening experiences and acquired knowledge. With regard to her mother, she no doubt retained certain childhood memories of gestures and behaviour, which are interpreted through her later adult experiences of her mother, her adult thematic preoccupations (she was interested in society's formation of children and women (Harding 2011)), and her current writer's perspective with its sensitivity towards characters' aesthetic role and thematic coherence.

The fact that construction is involved in memory does not necessarily mean that a tidy coherent linear narrative is produced. In an early study, based on detailed observation and recording of her own memories, Linton (1986, 58) hypothesizes the general structure of events in long-term memory. She finds that some events or episodes enter into amalgams of logically unrelated items: such amalgamated events are consistently found together in recall, probably as the result of simple temporal contiguity. In studies surveyed by Conway (1990, 127) in which subjects were asked to recall an important autobiographical event such as their wedding day, it was found that all subjects recall images, but the images do not represent continuous action sequences. Rather they appear to act like "snapshots" of groups of participants or scenery associated with

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the recalled event. Furthermore, in protocols subjects sometimes recall events and facts outside the targeted event altogether, indicating the pliable structure of memory. Recent work (Mace 2010) on the operation of remembering places emphasis on memory clustering which occurs through spreading activation: a cue or an activated memory will activate other related or associated memories contained within a network of memories in a chain-like process, resulting in a cluster of variously related memories being recalled. Memory, of course, is always linked with its opposite, forgetting. Often detail of events is fairly quickly forgotten, resulting in discontinuity and fragmentation of the original memory. Conway (1990, 128) concludes that most specific autobiographical memories are fairly unstructured and rapidly degrade, preserving knowledge of one or two microevents and incomplete knowledge of chronological order. Given the above discussion, it would seem that Mansfield's series of image-filled, impressionistic and loosely connected episodes in her cellular stories correspond well with the actual experience of memorial recall. In the short stories each "cell" contains bits of narrative, description and dialogue, but the cells do not constitute logically connected parts. "In the Bay" embodies some sense of organization since scenes occur on one day from dawn till dusk, whereas "Prelude" gives more the impression of a cluster of scattered memories.

Psychologists generally conceptualize the autobiographical memory knowledge base as being hierarchically structured. Conway (2005, 608) conceives it as containing two distinct types of representation: autobiographical knowledge (factual and conceptual knowledge about the self, and general knowledge about the past) and specific episodic memories (memories of past events). Factual and conceptual knowledge is at the top of the hierarchy, linking to memories of event types and generalizations from experience, and at the bottom of the hierarchy are specific episodic memories. It is at the lower levels that memory is likely to become patchy as explained above, whereas the higher levels are likely to be more stable. This stable aspect is reflected in Mansfield's stories not only by recurrence of characters and places, but also through recurring themes such as the nature of children, the relations between men and women, and women's psyche. Importantly, Mansfield

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always avoids explicit discussion of themes, rather all is perceived by the reader through the scenes in the cellular story which resemble the sensory-perceptual–conceptual–affective record of episodic memories (Conway 2005, 612).

A final aspect of Mansfield's writing which can be linked to autobiographical memory is shifting focalization. Different parts of the stories present the point of view and thought processes of different characters. Although the autobiographical experience was lived by Katherine as a child, it is not always presented from the point of view of the Katherine child counterpart in the stories (Kezia), nor from the point of view of Katherine as an adult. Rather, the author inhabits the different characters, presenting their perspectives and thoughts, often through interior monologue; and there are also sections of third person impersonal description and narration by an omniscient narrator. This shift away from the perspective of the personal lived experience corresponds with a feature of autobiographical memory whereby recent memories tend to be in field mode (the scene is from one's own perspective), and more distant memories may be in observer mode (the scene is viewed from the perspective of an observer self). According to studies, observer mode is also more likely when the original experience was associated with a high degree of emotion and personal significance (Nigro & Neisser 1983). The observer mode is a noticeable aspect of reconstruction which is a process both of memory and of the artist. It should be noted, of course, that the complexity of Mansfield's writing goes beyond autobiographical first-person field and third-person observer to encompass the hybrid form of free indirect discourse, and multiple focalization, but one could well say that these so-called literary strategies are also the function of a normal remembering and imagining mind.

It appears that in many ways the functioning of the stories is true to the "distortion" of memory which is a normal memorial characteristic, such that it could be said that the stories' structural and stylistic features are analogous with the workings of autobiographical memory. With regard to the innovative writing of Mansfield's short stories, I contend that these cellular stories feel so satisfying to the reader because of the close correspondence between the artistic form and the

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psychological operations of autobiographical memory. Having elucidated memorial features of Mansfield's writing in "Prelude" and "At the Bay," let us now consider these two short stories and their French translations which enact literary memorial constructions in another language.

Interliminal Reading and Literary Memorial Constructions

Gerri Kimber provides a rather blanket statement about French translations of Mansfield's short stories. With the exception of Charles Mauron's translation (1939) of the collection *In a German Pension*, Kimber finds that "successful translations of Mansfield's fiction which would accurately reveal both her artistry and her personal philosophy have yet to be written" (2008, 179).[1] A more positive attitude towards the French translations of the short stories can be adopted, since it can be shown that reading the translations in conjunction with the original texts illuminates subtleties of characterization and themes, and thus enhances our grasp of the "essence of experience" (Hansen and Gurr 1981, 16) expressed. Indeed, Hansen and Gurr state that in her short stories Mansfield is interested in the idea hidden within the real, the "finer sort of memory which can best discover the ideal essence of experience, obscured in the confusion of immediate impressions and perceptions" (Hansen and Gurr 1981, 16). Her work wants to be of universal import. In this second part of the article, I will explore how variations and even perceived shortcomings of the French translations of "Prelude" and "At the Bay" may shed light on the memorial constructions of the original text.

Since a translation is always the result of multiple interpretative decisions with respect to style and meanings of the source text, close study of the decisional translation product along with the source text is a valuable exercise. I subscribe to Marilyn Gaddis Rose's (1997) promotion of the joint study of original text and translations, because the study of the group of related texts enriches understanding of the literary work through the meanings and resonances evoked in the "interliminal" space

[1] It should be noted that Kimber focuses on aspects of Mansfield's writing which are particularly difficult for translators: evocative action verbs of which English has a great variety such as "scurry" and "'waddle", and language varieties (idiolects, sociolects, children's language, colloquialisms) used for colour, humour, and characterization.

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between the texts. As Rose says: "this interliminality is the gift translation gives to readers of literature" (1997, 7). The usefulness of the procedure in my study is increased by having two French translations of each short story (Mansfield 1936/1992, 2006a, 2006b, 2002), since in some cases it is the contrast between the two French translations of a story which is revealing.

I will focus specifically on the evolving feelings of a central character in the two stories, Linda Burnell, who is based on Mansfield's mother, Annie Beauchamp (née Annie Burnell Dyer). With regard to Mansfield's depiction of her mother in the short stories, some basic features seem to accord with autobiographical factuality: Mansfield biographer Athony Alpers writes that Annie Beauchamp did not "handle babies," who were looked after by the grandmother, Mrs Dyer, and the household of servants; he notes that Annie was "the delicate wife of a hearty husband"; and that according to sources, Annie Beauchamp had little affection for Katherine when she was young (Alpers 1980, 3, 9, 13). In later life, Annie Beauchamp certainly disapproved of the adult Katherine's bohemian ways, and cut Katherine out of her will. However, both parties seem to have mellowed as time went on, when the rebellious Katherine became nostalgic for her New Zealand past (Alpers 1980, 94).

Through memorial and literary reconstruction, Mansfield has endowed the mother character with a singular sign of ambivalence, in particular ambivalence in feelings towards her husband and towards her children. The two stories happen at different chronological times, *Prelude* taking place at an earlier time. This is easily divined by the fact that in "Prelude" Linda Burnell, the mother figure, has three children, three girls, whereas in "At the Bay," she also has a new baby boy. With regard to ambivalence, there is a different focus in each story: it is ambivalence towards her husband which comes to the fore in "Prelude," whereas ambivalence towards her children is more prominent in "At the Bay." There is also a development in Linda's feelings from the first to the second story, drawn with subtlety. It is precisely with regard to the delicate nuances of feelings that translations can provide interpretative insights. This happens through different mechanisms of which I will give some examples. Comparing

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the French renderings of particular words, phrases and sentences in the two translations and with the original English text highlights the central quality of ambivalence of feeling of the character, which is the distillation of Mansfield's memorial/literary conception.

Interliminal Study

The choice of a more banal or standard French expression may highlight the unusualness and particular connotations of the corresponding English expression which convey complexity of feelings. This occurs with respect to Linda's ambivalence towards her husband, Stanley Burnell. In the following passage "curled her fingers into the hand" is a very unusual expression in English which evokes an action of much less decisiveness than the much more standard French expression for which a back-translation would be "thrust her fingers into the big red hand":

> This is a wretched time for you, old boy, she [Linda] said. Her cheeks were very white, but she smiled and **curled her fingers into the big red hand** she held. Burnell became quiet. (Prelude, 46)[2]
>
> C'est un moment pénible (un vilain moment B, 28) pour toi, mon chéri, dit-elle. Ses joues étaient pâles, mais elle sourit et **enfonça ses doigts dans la grosse main rouge** qu'elle tenait. Burnell se calma. (A, 28)

A less common situation is where it is the English expression which is unmarked, whereas the French is marked. The unusual French expression draws attention to the significant banality of the original as in the following:

> I'm so confoundedly happy, he [Stanley] said.
>
> "**Are you?**" She [Linda] turned and put her hands on his breast and looked up at him. (Prelude, 60)
>
> Je suis si ridiculement heureux! dit-il.
>
> **L'es-tu** ? Elle se retourna, posa ses mains sur la poitrine de Burnell et leva les yeux sur lui. (A, 45; B, 47)

[2] The references given at the end of each citation (or within a citation if there are variations in different translations) refer to the editions or translations of Katherine Mansfield's works as listed in the References section, below.

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In this extract the common English question tag takes on a particular significance in the light of the more unusual and intense French "l'es-tu ?" Stanley's simple and straightforward feelings are contrasted with Linda's much more complex self-questioning sentiments.

Linda's ambivalent state is sometimes expressed through vague expression in English, which is highlighted by comparison with explicitation found in the French translations. Near the beginning of "Prelude" Linda asks if the children have arrived at the new house, but she isn't really interested in knowing. The French explicitation *les voir* ("to see them") serves to emphasize the much less definite English "to see."

> "Are those the children?" But Linda did not really care; she did not even open her eyes **to see**. (Prelude, 45)
>
> « Est-ce que ce sont les enfants ? » Mais cela n'intéressait pas vraiment Linda. Elle n'ouvrit même pas les yeux pour **les voir**. (A, 27; B, 26)

Another type of case is where different renderings of words or phrases in the two translations serve to highlight the ambiguity or ambivalence of the expression in the original text. An example is the word "dear." The English word is ambiguous as to the level of strength of affection expressed. In one use of the term as a vocative in "At the Bay" (90), the first translation is "mon ami" ("my friend") (B246) and the second "mon chéri" *(*"my darling") (C52). A more interesting and extreme case of ambiguity occurs with the expression "oh, dear!." Stanley has just returned home from work in the evening and is covering Linda's face in kisses. Linda is not fond of the way Stanley is all over her like a puppy:

> **"Oh, dear! Oh, dear!"** said she. "Wait a moment […] (Prelude, 59)
>
> **Oh! chéri! chéri!**, dit-elle, attends un instant […] (A, 44)
>
> **Oh ! là, là ! chéri**, dit-elle ; attends un instant […] (B, 46)

The second French translation expresses the potential for ambiguity of the original expression which conveys Linda's ambiguity of feeling. "Oh dear!" can be a slightly negative expression of worry or upset, or the "dear" can be the vocative

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of affection. The second French translation opts for both: "Oh dear! darling" (back-translation).

Interliminality, the space of possibilities created by the juxtaposition of original and translations can make the reader of the original aware of potential secondary meanings of which he/she would not otherwise have been aware, and in our case can reinforce the sign of ambivalence under which Linda is portrayed. Linda imagines that things (they) come alive:

> They listened, they seemed to swell out with some mysterious important **content**, and when they were full she felt that they smiled. (Prelude, 51)
>
> Ils écoutaient, ils semblaient s'enfler de quelque **contentement** mystérieux et important […]. (A, 35; B, 35)

As a native speaker of English my only interpretation of "content," given the collocation "important content," would have been "that which it contains." The French translation of "content" to mean happiness, although some may consider it a mistranslation, alerts one to this possible semantic resonance. Thus, "distortions" may be interpretatively useful. Swelling evokes a central symbol in "Prelude," the aloe plant,[3] described as a "fat swelling plant" (56), which further calls forth the notions of fertility and pregnancy. The double attitudinal valency of "content" as neutral (or slightly negative and frightening in the context) and as positive therefore could link to Linda's ambivalence towards motherhood.

There is one scene in "Prelude" where Linda's ambivalence towards her husband is the most explicitly expressed. It is night; Linda and her mother go into the garden to look at the aloe plant. It is a very large strong plant growing on a grass "island" on the drive leading up to the house. The plant has "thick grey-green thorny leaves" with a "tall stout stem" (56) in the middle. The plant represents femininity through its fleshiness, and also strength and independence through its strong tallness and the spikes which border the leaves; it represents a healing life-symbol and liberation. The scene is bathed in mystical bright moonlight. Linda imagines

[3] "Prelude" is close in content to an earlier longer novella version entitled *The Aloe* (1937/1985). This title signals the centrality of the symbolic plant in the story.

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that the aloe is a ship on which she is escaping; the thorns will deter anyone from following her. At this moment she has a stark realization of the ambivalence of her feelings towards her husband: she both loves and hates him.

There are several cases in the course of the description of the scene and of Linda's imaginings and feelings where the difference in the French form or choice of expression points to the specificity of an English form/expression which underscores the character's struggle with ambivalent sentiments. In the first half of the scene the actual name of Linda's husband, Stanley, is not mentioned. Instead he is referred to as "my Newfoundland dog" (72) and by pronouns "he" and "him." The dog metaphor is continued with reference to him barking and jumping at her, which she dislikes. The lack of name mention includes the moment of epiphany. In one of the French translations of that sentence, however, the name occurs. This makes one wonder about its absence in the English for the whole passage; perhaps it displays Linda's difficulty in admitting and facing up to her feelings towards her husband.

> For all her love and respect and admiration she hated **him**. (Prelude, 72)
>
> Avec tout son amour, son respect et son admiration pour **lui**, elle le détestait. (A, 61)
>
> Avec tout son amour, son respect et son admiration pour **Stanley**, elle le détestait. (B, 65)

Linda imagines that her feelings can be done up in packets. There are packets of positive feelings, and one packet of negative feelings. It is this idea of being able to set out feelings in contrasting lots as if concretely on display that may motivate the use of "there were" and "there was"; the contrast and the ambivalence is emphasized. The absence of the structure in the translations (due to a desire to produce natural French expression) leads the reader to reflect on the motivation of the English phrases' presence with regard to characterization.

> It had never been so plain to her as it was at this moment. **There were** all her feelings for him, sharp and defined, one as true as the other. And **there was** this other, this hatred, just as real as the rest. (Prelude, 72)

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> Jamais elle n'avait éprouvé cela aussi clairement ; tous ces sentiments à son égard étaient nets et définis, aussi vrais l'un que l'autre. Et cet autre, cette haine, bien réelle, comme le reste. [Never had she felt this so clearly; all these feelings towards him were sharp and defined, one as true as the other. And this other, this hatred, very real like the rest.] (A, 60; B, 65)

A central scene with regard to Linda's feelings towards motherhood occurs in "At the Bay" when Linda is sitting on a chaise longue under a yellow-flowering manuka tree. Sleeping beside her on the grass between two pillows is her baby boy. Linda daydreams about her girlhood and her close relationship to her father, then reflects on her life now: her marriage to Stanley whom she loves but who is also a burden. Her main grudge is that she is "broken, made weak" through child-bearing; she lives in "dread of having children" (Bay 98). The French rendering of "dread" as "la terreur" (B259, C68) adds a greater strength of feeling and different connotations.

In the following example, an unusual syntactical arrangement in the English is highlighted by its normalization in the French translations. The English syntax is not smooth like the French; the comma after "was" seems to represent a hiccup, a pause where Linda has some difficulty in thinking what comes next:

> And what made it doubly hard to bear was, she didn't love her children. (Bay, 98)

> Et, ce qui rendait la chose deux fois plus dure à supporter, c'était qu'elle n'aimait pas ses enfants. (B, 259)

> Et ce qui rendait la chose doublement difficile à supporter, c'est qu'elle n'aimait pas ses enfants. (C, 68)

> (What made the thing doubly hard to bear was that she didn't love her children.)

Linda then turns her attention from her inner thoughts to the baby boy at her side. This move from herself to the boy is signalled by information structure: a series of sentences with Linda as the subject and the boy as the object, gives way to the reverse. The fact that the French does not follow this exact

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thematic structure due to use of the phrase "il lui était indifférent" (he was of little interest to her)—the natural expression in French—serves to point to the subtlety of the choice of structures in the original text:

> She had hardly held him in her arms. She was so indifferent about him, that as he lay there. . . Linda glanced down. The boy had turned over. He lay facing her, and he was no longer asleep. (Bay, 98)
>
> C'était à peine si elle l'avait tenu dans ses bras. Il lui était si indifférent que tel qu'il reposait là. . . Linda jeta un regard vers lui. Le bébé s'était retourné. Il était couché le visage vers elle, et il ne dormait plus. (B, 259)
>
> Elle l'avait à peine tenu dans ses bras. Il lui était si complètement indifférent que pendant qu'il dormait là, à côté. . . Linda jeta un coup d'œil sur la pelouse. Le petit s'était retourné. Il lui faisait face et ne dormait plus. (C, 69)

The different translations of the potentially ambiguous "as" underscore the confusion and incompleteness of Linda's thoughts, also shown in the suspension points. Unlike the French translations, the clear reversal of sentence structure in the original text iconically anticipates Linda's shift in thoughts and feelings. In the immediately following passage the baby beams at her, as if to dispute her negative thoughts. In spite of herself, Linda is beguiled by the boy, and she makes an effort to admit her surprising new emotion of affection.

Linda displays a general ambivalence to life, and it is the interliminal play of original and translations which can further point this up, and prompt interesting reflections. Linda's psyche seems to be closely linked to nature. The aloe is described as being "high above them, as though **becalmed** in the air" (Prelude56). In translation A this becomes "bien au-dessus d'elles, comme **à l'abri** de l'atmosphère" (41), and in translation B "calme et haute, **baignant dans** l'atmosphère" (43). The different French senses of "sheltering from" (A) and "bathing in" (B) the atmosphere evoke Linda's simultaneous fearfulness and confidence with regard to life.

"Prelude" brings no resolution to Linda's internal turmoil. In this story Linda is shown to be constantly aware of imprisonment within a life that she partly wants and partly

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rejects (Fullbrook 1986, 77). In "Prelude," as Hankin (1983, 135) says: "for the dilemma of the emotionally ambivalent women whose social destiny is marriage, Katherine Mansfield can provide no answer." As the chronologically later story, it could be expected that some sort of resolution might occur in "At the Bay." Indeed, an answer in the way of a philosophy of life is provided near the beginning of this story through reflections of the character Jonathan Trout, Linda's brother-in-law (88). Again nature is of prime symbolic importance, specifically the sea which is depicted as an immense rocking expanse. Jonathan has been bathing in the sea and it is the breaking of the waves on the shore which inspires his idea that just as the sea comes and goes, so must we accept and not fight against the ebb and flow of life.

In the early part of "At the Bay" Linda does not yet come to any proper realization of Jonathan's philosophy. She is still struggling, and this is conveyed in the scene when she is sitting on the chaise longue under the manuka tree. She feels that she is a victim of life:

> Along came Life like a wind and she was seized and shaken; **she had to go. (**Bay, 97)
>
> La Vie s'en venait pareille au vent ; elle était saisie, secouée ; **elle était forcée de fuir.** (B, 258)
>
> La Vie faisait irruption comme un coup de vent, s'emparait d'elle et la secouait ; **il fallait y aller.** (C, 67)

The translations of "she had to go" highlight Linda's undecided emotions: Is Linda fleeing from life (first translation), or is she being carried along by life (second translation)?

Finally, during Jonathan Trout's visit to Linda, there is a moment when she seems to be at ease, she accepts her life and the ebb and flow of its ambivalence. The sun is setting and there are silver beams of light shining through the clouds. Linda reflects on how sometimes the beams of light were terrible to her as they reminded her of God as a terrifying and vengeful Almighty. But tonight she feels a positive force in the beams:

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> to-night it seemed to Linda there was something infinitely joyful and loving in those silver beams. And now no sound came from the sea. **It** breathed softly as if it would draw that tender, joyful beauty into its own bosom. (Bay, 111)
>
> ce soir-là, il semblait à Linda qu'il y avait quelque chose d'infiniment joyeux et tendre dans ces rayons d'argent. Aucun bruit maintenant ne venait de la mer. **Elle** respirait doucement, comme si elle eût voulu attirer dans son sein toute cette beauté tendre et joyeuse. (B, 279)
>
> ce soir, les rayons d'argent avaient pour Linda quelque chose d'infiniment joyeux et aimant. Et plus aucun bruit ne parvenait de la mer. **Elle** respirait doucement comme si elle voulait absorber en son sein cette beauté tendre et joyeuse. (C, 93)

The sea is a multiple signifier representing life (birth) and death (destruction), beauty and terror, timelessness, a unifying force, women; and the reference to the sea naturally recalls Jonathan Trout's philosophy inspired by the breaking waves on the sea shore. The third sentence in English is noticeably anthropomorphic with the sea being said to breathe and having a bosom. In French "it" becomes "elle" due to the feminine gender of "la mer," the sea. Since "elle" equally can mean "she," this sentence could be referring either to the sea or to Linda; indeed, because of the anthropomorphism the French reader may take "elle" to refer to Linda. In addition, the word for "sea" in French, "mer" is homophonic with "mere," meaning "mother." The confounding of Linda with the sea in our interliminally inspired reading signals that Linda is at one with nature and the complexities of life. This message is beautifully displayed in the bilingual textual play, thus affording readers of the translation and original in conjunction a particular insight into the character's "essence of experience" (Hansen & Gurr 1981, 16). Mansfield specialist Hankin has reached a similar conclusion about the themes of "At the Bay." In a story which depicts how humans are divided between a longing to explore the dimensions of life, and a fear to leave the known and familiar; between aspiration to freedom from family ties, yet emotional dependence on them, Katherine Mansfield provides an answer of acceptance of these dualisms which is symbolized by a

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mysterious unity of the natural and human orders (Hankin 1983, 233).

Hankin goes on to say that the message of acceptance is emphasized by the reassurance of continuity of life in the story: "everything is constantly reborn, nothing really dies" (Hankin 1983, 233). These phrases could equally be applied to memory: we constantly remember through reconstructed reiteration. Just as in the stories Mansfield reconstructed her past, often in order to provide meaningful insights on life, readers constantly reconstruct the author's works through interpretations of her writing, also for the purpose of richer understanding. Reading (multiple) translated versions of a literary text can contribute to enriching understanding of the text or an aspect of it such as Mansfield's memorial reconstruction of her mother/character's feelings.

Conclusion

In this article I have firstly explored how Katherine Mansfield's writing style in the stories "Prelude" and "At the Bay" corresponds with characteristics of the psychological functioning of autobiographical memory, which may be one explanation why the stories produce a satisfying reader experience. Secondly, I have considered how comparing the original texts of the two stories with translations can enhance the reader's understanding of a central character who is both a memorial and literary construction. Transformation is a necessary characteristic of all memory, since memory at its basis is a process of the mind and thus of creative human understandings. Literary representation based on autobiography may or may not be factually accurate, but it may achieve something else worthwhile: bringing us close to the psychological workings of the mind, both of characters in their life experiences and of the author in her memorial experience. Most important is the necessarily reiterative nature of memory and products of memory. As Astrid Erll (2009, 111) says, events, people and cultural products (such as Katherine Mansfield and her stories) only remain in cultural memory through repeated representations over time, often in different genres, media, and languages. The translations as well as this article itself participate in the production of new versions and

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new understandings of Mansfield and her works such that the memory of the stories and their author is propelled forwards in time.

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Armenian Genocide and Translation

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Abstract: Over the course of the last five years my research has led me to conclude that the literary representation of a trauma is not the immediate step after the historical event and that there are other, intervening layers in between. First is the occurrence of the historical event. What then follows is the translation of that event in the minds of the survivors—that is, in their memory and interpretation of the event. Then, memory becomes the subject of oral history. This oral history enters the minds of the writers of memoir and fiction, where it becomes a literary translation. Finally, the filmmaker, if such a story makes it to this step, translates the text in order to render her interpretation of it as film. If we acknowledge that translation involves interpretation, then what exists here are different layers of translation. The aim of the paper is to analyze the different effects that each medium (literature, translation, cinema) may have on the experience of its readers and audience—what that medium is trying to cultivate, the limitations of each, and how all of them in different ways bring greater attention to the historical phenomenon of the Armenian Genocide.

Introduction

Thinking about the contribution of literature to raising awareness about the Armenian Genocide, I have asked myself whether literature is the immediate step after the historical event. My research has led me to think that it is not. In this paper, I will propose the following schema to chart the development in Genocide awareness from the historical event to its interpretation within an act of artistic representation. First is the occurrence of the historical event. What then follows is the translation of that even in the minds of the survivors—that is, in their memory and

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interpretation of the event. Memory then becomes the subject of oral history, and this oral history enters the minds of the writers of memoir and fiction, where it becomes a literary translation. Finally, the filmmaker, if such a story makes it to this step, translates the text in order to render his or her interpretation of it as film. In effect, we have here different layers of translation upon translation—to use memoirist Günter Grass's term, with this theory we are "peeling the onion" (Grass 2008).

With a focus on the renowned Italian–Armenian novelist Antonia Arslan's Genocide narrative *La masseria delle allodole* (2004; English translation *Skylark Farm*, Arslan 2006), I'll first discuss the literary genre as an instrument that brings greater attention to the historical memory of the Armenian Genocide.

Then the power of translation related to the Genocide as an instrument of cultural, historical, and linguistic interaction will be both explored and problematized. For example, why has this particular book been chosen for translation into sixteen languages?[1] In what ways have these translations contributed to the awareness of the Genocide in their given countries? Exploring the impacts these translations have had in their given countries, there will also be an examination of readers' reactions following their respective publications in various languages by presenting interviews with some of the translators. Finally, I will focus on the theme of the Armenian Genocide in cinema and will deal with the dramatized version of the Genocide narrative *La masseria delle allodole* by the Italian directors the Taviani brothers (Taviani and Taviani 2007).[2]

The Armenian Genocide in Literature

In every trauma, in every situation, there are always at least two sides, two prevalent stories, and the power dynamics are strong. On the one hand, the side that "successfully" commits Genocide usually determines the way its history is written (or not written), as is the case of the Armenian Genocide, which is varied and has been contested for many years. Then there is the side of the

[1] So far, the book has been translated into Dutch, English (four editions), Eastern Armenian (two editions), Finnish, French, German (two editions), Greek, Hungarian, Japanese, Persian, Romanian, Russian, Western Armenian, Slovenian, Spanish, and Swedish.

[2] The present study springs directly from my experience in translating Armenian Genocide narratives and from the outcomes of the course I taught at California State University, Fresno—Armenian Genocide and Translation while being the 10th Henry S. Khanzadian Kazan Visiting Professor in Armenian Studies at CSUF.

people who have suffered the overwhelming trauma. This side, especially when *silenced* by the perpetrator, attempts to record any history of the event, albeit painful, and often, as we look over these testimonies, it is clear that any proper investigation or analysis of this traumatic event should be undertaken by someone with psychoanalytic and linguistic skills.

One of the consequences of the Armenian Genocide was the dispersal of those who survived into a global Diaspora. Traumatized and impoverished, involuntary exiles and immigrants in a new land, they struggled to survive. Part of their survival strategy was to write what they had experienced and witnessed. Survivor stories emerged painfully and with great difficulty. The obstacles were many: a fragmented, traumatized community with far too few resources. The challenges they faced included the fact that they were either forced to write in a language that few in their new lands understood or that they had to struggle to describe the indescribable in a foreign tongue. Despite all the trauma and difficulties, the immigrants decided to put pen to paper to document that which the world needs to better know and comprehend. Even though the potential audience and publishers were greatly limited, these important survivor memoirs emerged, often in isolation, in small print runs and sometimes as unpublished manuscripts. They emerged in a variety of locales and conditions that characterized the global Diaspora.

These Diaspora fragments disseminate Armenian culture and seeds across differing landscapes. In so doing, the Armenian identity has evolved and become more diverse and complex and has contributed to an emerging multiculturalism in the twentieth and twenty-first centuries.

The survivor memoirs provided and continue to constitute an invaluable research tool not only for researchers but also for Genocide fiction writers, who take their insights from those stories and, in thousands of literary flavors, offer the reader the historical dimension of the Armenian Genocide.

It is true that it is not possible to penetrate the world of the Armenian Genocide without reading the history. However, as Rubina Peroomian asserts (Peroomian 2012, 7), documents, statistics, and data do not provide the whole story. On the other hand, the extremely important memoirs and eye witness accounts alone often cannot express the unthinkable horror of the

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Genocide as the blockages and psychological borders can impede the author's revealing the whole trauma. Hence the importance of historical fiction, which, by fusing historical fact and creative writing, can provide access to a larger readership in terms of global impact. An example of this phenomenon, with a particular symbolic and powerful radiation and with a priority function of meaning, is the Italian–Armenian novelist Antonia Arslan's Genocide novel *La masseria delle allodole* (Arslan 2004).

Antonia Arslan, who was born and grew up in Italy and was professor of modern and contemporary Italian literature at the University of Padua, has published on Italian popular fiction and Italian women writers of the nineteenth and twentieth centuries. However, her most recent publications have focused on her Armenian heritage. Her first approach to her Armenian heritage was, surprisingly, through translation. With the help of two Armenians (as she doesn't know Armenian) she has translated/edited two volumes by Daniel Varujan, one of the most significant Armenian poets of the twentieth century, into Italian: *Il canto del pane* (Varujan 1992) and *Mari di grano* (Varujan 1995).[3] Here is Antonia Arslan's testimony about her translation:

> Poetry functions in an immediate and unexpected way. I discovered Daniel Varujan, his strength and his grace, when reading some of his poems in Italian and the entire *The Song of Bread* in French, translated by Vahé Godel. So it was that I concentrated on the text of his last work, which completely fascinated me. I already had a lot of experience translating poetry—from French, English and German—but my work with Varujan was a great adventure, also because of my collaboration with two young and enthusiastic scholars, C. H. Megighian and A. H. Siraky. The Italian edition of *The Song of Bread* (Varujan 1992) became the seventh one, and it enjoyed much success within the Italian secondary schools. I further translated other pieces of Varujan's poetry; I published twenty of them in the volume *Seas of Wheat* (Varujan 1995) and the others in magazines. I also want to remind us that he was a great poet, one of the major ones since the beginning of the 1900s, equal to no one, but less known because he wrote in a minority language. (Haroutyunian 2012a)

Translating Varujan's poetry became part of the process of

[3] In 1915 at the age of thirty-one, Daniel Varujan was on the verge of becoming an internationally renowned poet but he was brutally murdered by the government of the Young Turks, like other Armenian poets such as Siamanto, Grigor Zohrab, and so on.

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discovery of her own Armenian identity.[4] It brought her to the unknown path of her lost ancestry and the birth of her first novel, the best-seller *Skylark Farm*, in which, drawing on the history of her own ancestors, she tells of the attempts of the members of an Armenian family caught up in the Armenian Genocide to escape to Italy and join a relative who had been living there for forty years. This book won many prestigious awards in Italy and worldwide.[5]

Skylark Farm belongs to a genre that mixes autobiography and biography, history and fiction, documentary and memory. First of all, Arslan introduces her fifty-three-year-old grandfather Yerwant, an important physician living in his adopted Italian hometown of Padua in the months leading up to the Second World War.

> [H]is mother, Iskuhi, the little princess, died at nineteen giving birth to him. My great-grandfather then remarried an "evil stepmother," who bore him many other children; my grandfather couldn't stand her, and so, at the age of thirteen, he requested and was granted permission to leave the little city and go to Venice, to study at Moorat-Raphael, the boarding school for Armenian children. (Arslan 2006, 17)

Yerwant never again returned home. Now, after forty years, he hopes to reunite with his brother Sempad, a successful pharmacist, who continued living in his little city in Anatolia.

In 1915, Yerwant enters his fiftieth year, and he is satisfied—and alone. . . "I am now a citizen of Italy; the Ottomans can't touch me any more," he thinks. (Arslan 2006, 45)

But World War I begins, and the ruling Young Turk party closes the border and when Italy enters the war on May 24, 1915, Yerwant's dream vanishes. He will never be able to return to his country of origin in his red *Isotta Fraschini*, the doors of which were encrusted with the silver coat of arms that featured an intertwined *Y* and *A*, standing for *Yerwant Arslanian*. He will

[4] She then went on to edit different works on the Armenian Genocide, including *Hushèr: la memoria. Voci italiane di sopravvissuti armeni* (Arslan, Pisanello, and Ohanian 2001); she has worked with Boghos Levon Zekiyan on the Italian version of Gérard Dédéyan's *Histoire du peuple arménien* (Dédéyan 2002) and Vahakn Dadrian's *Storia del genocidio armeno* (Dadrian 2003); and translated Claude Mutafian's brief history of the Armenian genocide from the French (Mutafian 2001).

[5] Arslan's more recent publications include *Il libro di Mush* (2012), which is an account of the largest extant Armenian manuscript that was preserved in two halves by two separate women, each of whom took one half when escaping the city of Mush during the Armenian Genocide; *Il rumore delle perle di legno* (2015); and *Lettera a una ragazza in Turchia* (2016).

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never see his family again as they will be exterminated almost entirely by the Young Turks.

From that moment on for Yerwant the distant Fatherland remained forever remote, and when his children got older Yerwant even changed their names. Antonia Arslan talks about a contradiction in the behavior of her grandfather: at first he did not want to deny his ancestry, and gave his children four Armenian names each—Yetward, Erwand, Armenak, and Vardan; Khayel, Anton, Aram, and Maryam—but later tried to erase their origin: "And in 1924, he will petition the Italian government to allow him to legally remove from his surname that embarrassing three-letter suffix, -*ian*, that exposes so plainly his Armenian origin" (Arslan 2006, 160).

During the deportation, the women performed a crucial role not only by bravely making sacrifices to protect the children, but by persistently working to preserve memories of their land. These are a few stories, objects, and photographs, "relics or icons from a terrible shipwreck" (Arslan 2006, 19), and a few other items shipped from Sempad as a gift to his relatives in Italy. Thanks to this "act of memorial transmission," the author can now see and touch objects and images belonging to her Armenian family and therefore be reunited with its indefinite past (Alù 2009, 369).

Here, as readers, we are made witness to familiar historical narratives—perhaps we share similar ones, perhaps we've read firsthand accounts in books. But what happens when a historical event penetrates literature? First of all, the literary genre is a powerful medium that is able to bring the historical phenomenon to the attention of the masses. By reconstructing her family history in the novel, Arslan is merging both historical research and imagination culled from collective memory; she also becomes the protector of her familial memory and historical archive.

Taking an input from Bella Brodzki's idea that "[c]ulture's necessarily overarching orientation toward the future only obtains by sharing its past" (Brodzki 2007, 113), I conducted an experiment on collective memory and testimony in an assignment I gave to my students at Fresno State. I set an assignment in which they were called to write the story of their ancestor's survival. Most of them said to me, "I know something

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about my great grandparents, but I'm missing a lot of details. What should I do?" This is exactly what I was hoping for, and advised them to fill in the gaps with their imaginations and to take advantage of their parents and grandparents and ask them questions. As evidenced by Brodzki, "[t]hinking both psychoanalytically and historically also means that while we harbor the dream of plentitude, we always begin with a gap" (Brodzki 2007, 113).

For their assignment, some of my students contacted their relatives living in other countries to inquire about their grandparents and, as the students shared some amazing stories in class.[6] This assignment contributed to raising their personal awareness of their ancestors' voyages towards refuge.

Antonia Arslan has done the same in filling in the gaps of an unknown past. In the meantime the geography, the places, and the itineraries that she describes in her novel reveal not only significant moments of family history but also its inclusion in a determinate social space and national history (Alù 2009, 364).[7] This is important because it gives the *historical* part to "historical fiction."

For yet another class assignment, based on the concept of Rushdie's "translated man," students worked together to write the names of the native cities and villages of their ancestors, as well as the places through which they passed on their long journeys of migration before arriving in the United States.[8] We also included in the map the languages they had learnt along the way. This initial exercise helped the students to visualize, re-realize, and appreciate both their ancestors' geographical passages and the students' indelible connection to them. Further, the act of writing it on the board—taking pen in hand—implicated them as the bearers and continuers of their ancestral memories. I have always been obsessively diligent throughout my academic career to erase whatever is on the board after any given lesson. However, what

6 Some of these stories have already been published in the *Hye Sharzhoom* newspaper (Fresno 2013, 35/1, 2).

7 In her article, Alù refers to Anne Muxel who in her *Individu et mémoire familiale* explains how rediscovering familiar places and spaces can help us to recover a biographical path as well as the origin, progress, and decline of a social, individual, and collective destiny (Muxel 1996, 47).

8 In his book of essays *Imaginary Homelands*, Salman Rushdie asserts that "Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained" (Rushdie 1992, 17).

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was created on the board that day was an interwoven tapestry of names, places, times, and languages that neither my students nor myself even dared to erase. The memory seemed at once too fresh and validated yet again. So, we decided to leave it as it was. I took a picture before the next instructor could "erase our ancestors," preserving this image at least through another medium—if not the word, the image. We were all excited and surprised to discover that among all our ancestors, they collectively spoke sixteen languages including Armenian, English, Arabic, French, Turkish, Spanish, Vai, Pele, Fula, Russian, German, Romanian, Bulgarian, Latin, Greek, and Kurdish.

In the same way, Antonia Arslan's undertaking the mission of retelling the story continues the voyage of her ancestors. In one of her numerous public lectures Antonia said: "The idea of my past was bothering me for years, so one morning I decided to write: 'Zio Sempad è solo una leggenda, per noi: ma una leggenda su cui abbiamo tutti pianto.'"[9]

This is the very first sentence of the novel, and Antonia once told me that, while many passages of the book have undergone editing, that sentence remained unchanged. What is interesting is that Antonia never mentions the name of her grandfather's birthplace, calling it "little city." "No one, patient reader, ever went back to the little city," finishes Antonia Arslan in her book (Arslan 2006, 268). She does this intentionally—firstly because this is a novel and not a memoir and secondly because she doesn't want to personify but rather render the idea more globally and not to give the reader the impression that the Armenians were persecuted in that specific place.

I'd like to share the last classroom example from my California State University experience, which dealt with the question of the story's transmission. By using their part of the genealogical tapestry I spoke of before, each student illustrated the geographic and linguistic journeys of their ancestors. I asked the students, as an extension, to report their family history to one partner in the classroom. It was then the task of the *partner* to re-reflect the story and report it. After a series of retellings, the students eventually had to report these stories back to the class,

[9] Uncle Sempad is only a legend, for us—but a legend that has made us all cry (Arslan 2006, 17).

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thus directly engaging in the process of transmission and translation. Our aim was to internalize the process of a story's transmission and to show how feelings, details, chronology, and so forth are translated as they pass from one person to another. Thus, the story, especially the oral tale, is a shared substance between interlocutors, and simply does not exist without both the teller and the listener, the writer and the reader. So when we return to consider the gravity of Arslan's work in the telling of the Armenian Genocide from a very personal perspective, we come to the realization that, by sharing her own family history, we also become a responsible player of that story *as readers*. In this case, we are both called upon to consider and remember the Genocide and are also invited to enter its discourse. To consider Arslan's work on such a global scale, then, is of tantamount importance.

Through the pen of the writer Antonia Arslan, the Armenian Genocide is thus carried beyond its historical limits, slipping from the desks of historians and entering the minds and imaginations of ordinary people. Of course, when a historical event becomes literature it is enriched with new shades and colors. New heroes are born who are given names and are assigned identities. Families are born belonging to one nationality or to another who are placed in this or that social class. This is where literary fiction comes into play. And she weaves the plot. Through a love story, a common conversation in the home, or between neighbors, and through a description of a relationship between two individuals of two different nationalities (such as the Armenian and Turkish) or minorities (Armenians and Greeks), Antonia Arslan introduces the historical dimension to the story.

A sentence from the prologue that was also used for the blurb on the book cover reads:

> My aunt always used to say: When I've finally had it with you, when you get too mean, I'm leaving. I'll go stay with Arussiag in Beirut, with Uncle Zareh in Aleppo, with Philip and Mildred in Boston, with my sister Nevart in Fresno, with Ani in NY, or even with Cousin Michel in Copacabana—him last, though, because he married an Assyrian. (Arslan 2006, 5)

With this sentence, the author introduces the complex phenomenon of the Armenian Diaspora created by the Armenian

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Genocide. When a non-Armenian reader, completely ignorant of not only the essence but also the existence of the Armenian Genocide, buys the book for its literary value, while reading this sentence, asks herself: How can a single person, Antonia's aunt, have so many relatives around the world? The answer will come on reading the book.

Before writing her Genocide narrative, Antonia Arslan consulted many history books. But the plot also came to her through saved photographs. As Daniel Sherman has it: "Sight is the only sense powerful enough to bridge the gap between those who hold a memory rooted in bodily experience and those who, lacking such experience, nonetheless seek to share the memory" (Sherman 1999, 14).

Thus the picture becomes a complicated form of self-portrait that reveals the ego of the writer that is necessarily relational and at the same time fragmentary. Similarly, descriptions of group photographs in *Skylark Farm* are used by Antonia Arslan to recover the bonds with her dispersed Armenian relatives (Alù 2009, 373):

> Arussiag, Henriette, and Nubar, two girls and a little boy dressed as a girl. Along with Nevart they are the numb survivors who will, after escaping Aleppo, come to the West. These children now look out at me from a snapshot taken in Aleppo in 1916, one year after their rescue, just before they embarked for Italy: their grave, childish eyes are turned mysteriously inward, opaque and glacial, having accepted—after too many unanswered questions—the blind selection that has allowed them to survive. They are wearing decent orphan clothes, but they seem dressed in uniforms of rags, and at a quick glance the eye sees prison stripes. Their dark Eastern eyes, with their thick brows tracing a single line across their foreheads, repeat four times, wordlessly, the fear of a future that will be inexorable and the hidden nucleus of a secret guilt. (Arslan 2006, 23)

Transforming and translating the protagonists of the pictures into the characters of the book, Antonia is linking herself through a bridge towards her ancestors:

> But it will be Zareh the skeptic, the European, who will save the family legacy, the children, and the photographs: the four little malnourished bodies curled together like dying birds, their small skulls all eyes, and the precious packet of family portraits, sewn up along with Gregory of Narek's

> prayer book inside a velvet rag and passed from hand to hand from the dying to the survivors. Parched, dried skeletons—memorials of a life that had been cordial and boisterous, with plenty of water, plenty of hospitality and mirth. (Arslan 2006, 29)

These images, along with a few objects protected by the women during the massacre and deportation, become relics of which the author becomes the possessor through the acts of postmemory. In addition, the images included or only described in *Skylark Farm*, along with the text, are the subject of memory and commemoration as well as collective pain, the *lieux de mémoire* that stop time, block forgetfulness, immortalize death and materialize the immaterial (Alù 2009; Nora 1989).

In her 2007 book *Can These Bones Live*, Bella Brodzki directs her

> attention to processes of intergenerational transmission, conceived as acts of translation, to how the value of memory or remembrance as an instrument of historical consciousness is inscribed in a culture [. . .] What connects and divides two generations and their respective cultural narratives, where are the borderlines of a life and text, what are the ways in which processes of translation perform as well as disrupt the work of cultural memory? (Brodzki 2007, 111–112).

In the case of Antonia Arslan, the intergenerational transmission took place through her beloved grandfather who entrusted her with the task of retelling his trauma and memories

> for a country that no longer exists, for the columns of deportees, for a family dying beneath a poisonous sun, for the unmarked graves along the dusty roads and paths of Anatolia; and for everything that disappeared with them, everything alive and fragrant, exhausted and joyous, painful and consoling: the country's soul. (Arslan 2006, 40)

The Armenian Genocide in Translation

When we talk about Genocide and translation in a global sense, we inevitably enter a discourse about memory. Let's think for a moment of the psychological state of the trauma victim: they are pained, they block things out, sometimes repress the memories that are too painful. The Armenian

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Genocide survivors' silence was also due to the fact that they were over-protective of their children considering them a representation of survival and treating them as substitutes for the relatives who perished and communities that had been wiped out. Thus with the aim to ensure their protection, the parents often refused to share the trauma with the second generation.[10]

Genocide trauma is translated by the very person who experienced it by the *memory* they retain of the event. What about when a trauma is translated into artistic literature? Are we obliged to then preoccupy ourselves with less important "factual" matters—was it *really* fifty days that the woman walked through the desert, or thirty? Historical fiction is a genre that fuses a historical fact with creative writing. Thus, as a fiction, we are ultimately obliged as readers to be less preoccupied with the precision of less important facts, but rather occupy ourselves with the rendering of feeling and narrative form within a historical space. And it is in this moment of not being preoccupied with the fact or fiction of memoir, biography, or a historical text that we are able to immerse ourselves in the heart of the matter. How do we *feel* about this situation? How can we relate to it? How do we interpret it ourselves? Certainly a lot of truth also comes out through creative writing and not only through memoir or biography or other forms of factual writing where the blockages and psychological borders stop the author from revealing the whole trauma.

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Every book has its birth story, and analogously every

[10] While exploring the impact of World War II on the second-generation Armenian–American identity, Aftandilian (2009) noticed that the war brought the memory of the Armenian Genocide to the forefront within Armenian–American families, as survivors of the Genocide had to send their sons off to war. Aftandilian interviewed World War II Armenian–American veterans and found that the topic of returning home was more emotional than the topic of their combat experience. His research on the children of survivors found that many children were named after the murdered relatives. These children felt special, because an obligation was placed on them, directly or indirectly, to bear the hopes and aspirations of the survivors not only for the family, but also for the Armenian people as a whole. One of my students at California State University, A. Pilavian, wrote in her final paper: "I never really knew the details about how my family began or how much they sacrificed to live a better life. I used to get angry with my family when they wouldn't tell me things that I wanted to know from their past experiences. What I came to realize is that when people don't speak of something tragic that has happened in their life, it actually eats at them more. The reason they feel that it's better to keep quiet is so that they don't disrupt the peace in their life that they finally have now."

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translation has its birth story. Most of the translations of Antonia Arslan's *Skylark Farm* have been executed according to the standard ways when a publisher decides to commission a book's translation. However, there is something immediately striking about the book's Hungarian edition. The Hungarian translation was published in Romania, and not in Hungary (Arslan 2008).

Here is the explanation given by the book dealer Kinga Kali:

> As you perhaps know Hungary still does not recognize the Armenian Genocide—and there is not much knowledge about it in the Hungarian book publishing. The publishers I contacted simply did not respond to my proposal—to publish the Hungarian translation of *Skylark Farm*. I had the idea to go to Mentor, a Hungarian publishing house in Transylvania, Romania. I also offered a complete plan for advertising the book in Hungary. They accepted the proposal.

Mentor publishers in Romania took all the risks in dealing with a theme intentionally kept from public view in Hungary. This is why Antonia was able to go and give her book tour in both Hungary and Romania.

The circulation of Antonia's Genocide novel, thanks to its Hungarian translation, among common Hungarians is extremely important because Hungary has yet to recognize the Armenian Genocide.[11]

After the publication of *Skylark Farm* in Romania, the book dealer together with the publishing house managed to organize several book presentations in Budapest and in a few Transylvanian towns in Romania with a Hungarian majority.

While I was in Budapest for a conference, I met the dealer and asked her about the impact of the translation and its contribution to raising awareness in Hungary. She replied that

> The majority of the people I gave the book [to] as a present and [who]

[11] Hungary was the country where, in 2004, Ramil Safarov, a lieutenant of the Azerbaijani army, used an axe to hack the twenty-six-year-old Armenian lieutenant Gurgen Margaryan to death in his sleep. Both were participating in an English language training course within the framework of the NATO-sponsored Partnership for Peace initiative in Budapest. Ramil Safarov was imprisoned in Budapest for the murder until he was extradited to Azerbaijan in 2012. To the shock of many, Azerbaijan promoted him and made a hero of the murderer. In reaction, Armenia formally suspended ties with Hungary.

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> shared it with their friends said that by reading it for the first time, they were able to understand what the Armenian Genocide meant. They usually had knowledge about the Jewish Holocaust, but not about the Armenian one—at least, the younger generation did not know anything about it. The mother of a friend of mine was revolted, and cried, "why are people in Hungary not informed about all of this, and why is this not included in the history classes at the school?"

Here we see a Hungarian girl dreaming of bringing knowledge to her people about the historical event of the Armenian Genocide, by translating the Genocide narrative *Skylark Farm*:

> When I met Antonia Arslan in 2004 during her book presentation, I decided to let my Hungarian nation learn about this book, and my dream came true within four years. In June 2008, the book was released and presented for the very first time at the Budapest Book Fest.

Narrative and translation therefore once more prove themselves valid tools in the raising of awareness about the historical event.

Later I had the chance to contact Kinga Júlia Király, the Hungarian translator of the novel.

> Antonia Arslan's *Skylark Farm* was the most shocking translation I've ever made, *she said*. When I got the book from Italy and I started reading it for the first time, I couldn't even imagine that such a horrible national destiny does exist. After reading one fourth of the novel I had to buy a new armchair, which I still call my "Skylarkfarmchair": I needed a new position, a new posture for my body in order not to be absorbed by the novel, not to read as a whatsoever fiction, but keep my awareness till the end of it. As I have Armenian origins, too, since my family came to Transylvania in the seventeenth century, the novel had awakened in me, somewhere deep inside, a never felt receptivity toward suffering and misery. And I struggled for good amidst with my shamefacedness which [incapacitated] me in my translation. How should I translate those terrifying events, bring the best close to the reader, what Sempad's family had endured? How should I repaint the "Armenian blood-flowers" on the walls (Arslan 2006, 118)? Am I allowed to do such things? Is this reasserting, recommitting a Genocide? It was much more than [a] matter of ethics or aesthetics. More than literature, as well.
>
> I still remember the deep impact which Nevart's death in the thunderbolt made on me (Arslan 2006, 175). When I had to read a sequence from the

> book for the first time in front of an audience, I [chose] Nevart's death. But I could not do it. I felt such discomposure, such sorrow, such mourning, that I started to cry. That was too much for me as translating is an intimate act while sharing Genocide, in fact, [. . .] is a reaction.
> I owe this translation a brand new life, since I became wide open for suffering. *Skylark farm* – in a sacred sense – had made my life.

Further, I also interviewed Hillary Creek, who translated into English a section of Antonia Arslan's second novel *A Road to Smyrna*, which has now been entirely translated into Armenian (Arslan 2012):

> I am a historian (economic and social), *she said*, with a special interest in the Middle East from 1890 on, as my research has in some part been on petroleum politics in the area. As a social historian I am obviously interested in the life of ordinary people and find a rich source in the literature, drama, art, and music of the period. I researched [the] bare facts, chronological history of the time, movements, and main characters, before starting translating. But I was born into postwar London when the city was in large part rubble, rationing didn't stop till I was six. The war was still very close, my mother (a teacher) had spent the Blitz finding and taking care of young kids who escaped from evacuations and returned to find nothing. So I had her memories. Then I have many friends who have had to flee from political persecutions and I have long been interested and involved in human rights questions. So if anything it was not one event, but rather a combination of first, second and third hand tales and memories that were my points of reference.

Now, some of my personal thoughts about the Genocide novel as an Armenian experience and the Armenian translator of Antonia Arslan's Genocide narratives.

In 2004, when I read *Skylark Farm* all in one sitting, I could not imagine that three years later I would have the honor of being the Armenian translator of this best-seller.

It all began in the fall of 2005, when a Festival of Friendship between Armenia and Italy was organized in Yerevan and there were many events held both on academic (conferences, round tables) and popular (Italian opera or cinema evenings) topics. At that time I was in Armenia participating in a conference at the Academy of Sciences with a paper on

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Dante's Armenian translations (Haroutyunian 2006, 2012b). Of course, among the events, I could not miss the presentation of *Skylark Farm*, which had just been published in Italy and was already proving to be very successful. At the event, the author and the directors Paolo and Vittorio Taviani were supposed to be there to present the book and forthcoming film.

Antonia suggested that I translate the three most moving episodes of the book so they could be read at the presentation. It was after this that Antonia asked me about going forward with the translation. But the deadlines were very precise. The Armenian translation had to be ready for the release of the film by the Taviani Brothers. There was very little time, and the responsibility was huge. The heroes of the story were talking to me, just as Antonia says in her acknowledgments:

> I must first thank those who spoke to me: Sempad and Shushanig, Ismene and Isaac, Nazim the beggar, and Yerwant, with his neat Pirandello goatee. And then Azniv and Veron, the great aunts I never knew; funny, tiny Henriette, who spoiled me; Zareh and Rupen, my legendary great uncles. I thank my audacious, whimsical mother, who raised me unleniently; Khayel, my serious, sly father, who worried about everything; my uncle Yetwart, and my cousins Yerwant, Ermanno, and Teresa; my little brother Carlo . . . (Arslan 2006, 271)

I was too emotionally involved in the story. I was feeling a kind of duty to make their story available to Armenians. I often skipped lunch. I was so immersed in the book and its characters that I was almost ashamed to take a break to eat while they were walking along the dusty roads of Anatolia, hungry and exhausted, destroyed by deportation. It seemed that they were beckoning me to tell their story because they desperately wanted to be heard.

When I go to the episode that tells of the horrific massacre at the Farm, I was completely blocked as it was too hard to switch off emotionally and think about the *word order* of the sentence or make a choice of *adjectives* when the plot was describing the murder of the little boys in front of their mother:

> Garo lies placidly with his handsome smile, holding his little hands over his open belly. Leslie, scurrying on all fours, tries to hide beneath the sideboard sparkling with crystal, but he's dragged out by his feet and flung against the wall, where his small round head smashes like a ripe coconut, spraying

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> blood and brain across the delicate floral design. Thus are flowers born from the blood of the Armenian Calvary. (Arslan 2006, 118)

After a while, emotionally drained, I decided to skip those passages and return to them once I'd completed the book.

I finally managed to keep my promise, finishing the book before the screening of the film, which took place July 10, 2007, at the opening of the Golden Apricot Film Festival in Yerevan (Arslan 2007).

In the translation I have maintained the foreign expressions in Turkish, French, and English used by the author in the Italian text, because it was worth reviving those expressive nuances in Armenian, especially taking into account that these terms not only precisely characterized the cultural environment of that generation during the Genocide, but were also a part of the characters' everyday lives. So I precisely preserved foreign words in transliteration, inserting notes to facilitate comprehension and reading.

From Text to Reel: Cinematic Translation of Arslan's *Skylark Farm* to the Taviani brothers' film *The Lark Farm*

There is always the matter of fidelity of the film to the novel, generally expressed as a function of adequacy and acceptability, whereby the former is more or less what we mean by equivalence, and the latter is more or less what we mean by audience believability. For example, many readers usually watch movies based on the books they've read and end up being disappointed. Why? Because so many parts of the story are cut out. So we as readers look for mistakes and sometimes disregard whether the movie was well directed, produced, and so on. I think we should never compare them, but rather consider them separately.

When a book is translated into a movie, questions inevitably arise. One of the first is to ask about the film genre (documentary, drama, historical narrative, etc.) that the filmmaker has chosen since each film genre creates a different kind of viewing experience for the audience.

The famous Italian film directors and screenwriters the Taviani brothers' *Lark Farm* is based on a historical novel, so the goal is to awaken curiosity, interest, even engagement in a historical event; the limitations and strengths of a film translation

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are evident in the selection of passages from the novel, the filmic treatment of those passages, the omission of passages, and so on.

The Taviani brothers announced right away that the film would be "liberally" based on *Skylark Farm*—that is, the plot would be relatively the same but the directors had the right to change things or make additions, and in fact they editorialized and accessorized the film and inserted fictional material in the movie such as love interests and so on. This is quite normal because, even if it originates in a novel, the filmmaker translates her or his perception/translation of the fiction into film.

This reflection leads into the relationship of the source (novel) and the target (film) and opens up such questions as what other source modeling material is evident in the film. In fact, the Tavianis have not only cut episodes from the novel but they have also added some.

There is an episode in the film that recalls a passage from another Genocide narrative by Alice Tachdjian, *Pietre sul cuore* (Stones on the heart), published in Italy in 2003. In the book there is a scene where two women are forced to dispose of the child by suffocating him between them as they sit back to back (Tachdjian 2003):

> We were terrorized by the Turks' cruelty, *writes Tachdjian in her memoir.* We understood that they were trying to annihilate us all, but before they found joy in killing the children in front of their mothers, who were going mad throwing themselves from the cliffs. The Turks were opening the wombs of pregnant women with *yatağan*, they were stabbing children and then drowning [them] in the rivers. They even took [the] clothes from the dead, to resell them afterwards. [. . .] Our two-month-old baby was crying because he was hungry, there was no milk in Hripsimé's breasts, the grass that she ate on the streets caused terrible stomachache for the child. However the poor creature [was] destined to die of hunger, diarrhea, or by the sword. To avoid being discovered by his cries, our mother and sister suffocated the baby in the middle of their backs, one against the other, without looking at him. He [was] extinguished like a candle . . .[12]

When the Taviani brothers asked Antonia Arslan to dramatize *Skylark Farm*, there was also much interest from

[12] Tachdjian's book hasn't been translated into English yet. We translated this piece of a memoir as a class assignment during my Armenian Genocide course at Fresno State as I wanted my students to experience what Genocide translation meant. Since the memoir was in Italian, the process of translation took place with me providing the initial translation into English, and then working collectively with the students.

Hollywood in acquiring the movie rights. But Arslan was aware that in the past the several attempts to produce a Hollywood film about the Armenian Genocide were blocked. She knew that prominent directors and actors throughout the decades had attempted to produce a film based on Franz Werfel's novel *Forty Days of Musa Dagh*, but without success.[13] Antonia Arslan therefore agreed to the Taviani brothers' suggestion.

The film is a Spanish coproduction and the Spanish actress Paz Vega is a central character in the movie. Even the Spanish translation of the movie *Skylark Farm* is entitled *El Destino di Nunik* as she interprets Nunik's role.[14]

In fact when the film had just come out some Armenians were concerned by the fact that the filmmaker had inserted a double love story for Nunik with two Turkish officers played by two actors, the Italian actor Alessandro Preziosi and the German Moritz Bleibtreu. In her novel Antonia has only one love story.

> A change I dislike in the film is Nunik's second romance with a Turkish soldier, one who is helping lead a caravan of Armenian women to their death in Syria, *wrote one of my students at California State University Fresno in his final paper*. I feel like Nunik must have a very deep case of Stockholm Syndrome, as she seems to only fall in love with Turkish soldiers. Besides catering to fans of romance movies I can't understand why this change was made. It almost seems to pander to a Turkish audience by showing a sympathetic Turkish participant in the Genocide, who we're meant to feel sorry for because he doesn't really want to be there. Was he added to make any Turk watching feel less guilty? Obviously, the Turkish audience for this movie would be small if not nonexistent, so the addition of this character is puzzling. The two characters are both serving the same purpose as a sympathetic perpetrator and love interest, so it would make a lot more sense to merge them together, from a storytelling perspective. As it is the second Turkish soldier is redundant at best, and raises a lot of unfortunate implications.[15]

During the "film vs novel" discussion with cinema critic Dr. Artsvi Bakhchinyan from Armenia, he confessed:

[13] According to *Variety* magazine, *The Forty Days of Musa Dagh* has become "the most on-again and off-again motion picture production in Hollywood history" (Torosyan 2012).
[14] This character is *Azniv* in the book, and unlike the film is not a central character in the volume.
[15] An excerpt from the final paper by Suren Oganessian.

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> Like from any artistic display of the Armenian Genocide, Armenians had great expectations from the Tavianis' film, and as a general rule these expectations were unjustified. Of course, we should be grateful to the great masters of cinema for being able to bring the pain of our people to the public at large, which was not sufficiently informed of the history of this tragedy. However, in my humble opinion as a film critic, the extremely classical shape, style, and language in which the story was presented was at least half a century late. The same cannot be said about the book. The presented motivations for the film as a tragedy remain almost undiscovered. According to the film, one perceives the false notion that those motivations were purely economic. From historical and psychological points of view, the behavior of the main heroine of the film is not characteristic of an Armenian woman at the beginning of the twentieth century and gives the wrong idea that the Armenian women, like Nunik, were throwing themselves into the arms of the Turks. In fact, the opposite occurred. The fictional part of the film suffers due to the dialogues that are not characteristic of everyday home speech. Perhaps the film's small budget caused some "artistisms" inappropriate to present-day cinematography (for example, in the deportation scene, the clothes the deportees are wearing are not convincing).

From my perspective, the film works especially well for an audience with little or no knowledge about the Armenian Genocide. By contrast, Armenians, more aware of the Genocide, have more mixed sensations, either of gratitude towards the filmmakers or of disappointment due to the dubious accuracy of some aspects, as we saw above. A completely unaware person however would begin to learn about the historical phenomenon of the Armenian Genocide.

The filmmakers managed to put together an excellent cast. They stated in one of their interviews that the actors were not only involved professionally but also emotionally. According to the directors, after watching the whole film for the first time the Turkish-born Greek–Jewish actor Tchéky Karyo burst into tears and when he calmed down he said that he had not only watched the tragedy that they had played, but he had also seen his Jewish uncle and grandfather. So in the imagination of the actor Karyo the Armenian Genocide and the Jewish Holocaust all of a sudden were superimposed.[16]

[16] Il genocidio dimenticato: intervista ai Fratelli Taviani [Parte 1] https://www.youtube.com/watch?v=-Pnyzq4kROA.

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When we ask about the effect of a film, we are dealing with the rhetorical and artistic purposes of the film—that is, we are probing into the film's *skopos* or purpose with regard to the audience. A novel would have similar artistic and rhetorical purposes, but executed along different lines since the experience of reading a novel is stretched out over several hours if not days while the experience of viewing a film is usually contained in under two hours. And this is a very important point as movies usually reach an even larger audience, and sometimes viewing a massacre with your own eyes might prove more powerful than reading about it. The grammar, syntax, and vocabulary of film create meaning in their own right but also invite the viewers to make meaning out of the viewing experience. Film has the potential to be an excellent tool in raising awareness about a historical event in less than two hours to an audience of hundreds of thousands.[17]

When in 2006 the Taviani brothers were shooting the film, their intention was to raise awareness about the Armenian Genocide and show the world the need to stop such crimes against humanity from reoccurring. Their desire also was to see their movie circulating in the schools. Today their goal has been fulfilled as the film is shown in many Italian schools mainly to eighth-graders who are learning about World War I and students doing their last year of high school.

This film has two major advantages: it stimulates reflection on a story known only by a few, in part because few film makers have brought this Genocide onto the screens before. Secondly, this film shows that good and evil are not at all on one side or the other.

Conclusion

In his *Les Lieux de Mémoire*, Nora asserts that

> In fact, memory has never known more than two forms of legitimacy: historical and literary. These have run parallel to each other but until now always separately. At present, the boundary between the two is blurring; following closely upon the successive deaths of memory–history and memory–fiction, a new kind of history has been born, which owes its

[17] For audiovisual translation, among others see Zatlin 2005; Díaz-Cintas 2009; Cronin 2009; and the collection of essays by Agost, Orero, and di Giovanni 2012.

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> prestige and legitimacy to the new relation it maintains to the past [. . .] History has become the deep reference of a period that has been wrenched from its depths, a realistic novel in a period in which there are no real novels. Memory has been promoted to the center of history: such is the spectacular bereavement of literature. (Nora 1989, 24)

In the novel, by reconstructing her family history Arslan is merging both historical research and the imagination from a collective memory. Historical research and imagination that have both been brought together by a *collective* memory are very important even independently, and the merging of them all is quite fascinating, especially with regards to the *collective*. And the consequence of the novel is a sort of catharsis for Arslan and her family as she becomes both receptacle and protector. Here we can also call into question the very genre of art and literature, depending on the author's intention. For example, "art for art's sake" or art for a social cause, or testimony for catharsis. Literature and testimony are different, and then there is the literature of testimony, which is another genre altogether. Why is the "literature of testimony" an actual genre? And, further, even if it is not exactly Arslan's testimony but a retelling of a retelling, Arslan's text is a literature of testimony. Collecting personal and public memories affords coherence and integrity to interrupted stories that have been fragmented or compromised by loss, dislocation, and division. In our case, the journey into Arslan's family's past transcends the silence and fills the gaps in a personal history. Family history, personal history, and national history are, in fact, interrelated and at times one.

Finally, in *Skylark Farm*, through the research of original documents and acts of postmemory, the author unites her present to the lost world of her family, and in this way strengthens her roots and anchors her identity. With the memory what is past returns to be actual. The memory is not only an act of remembering, but it can become a living entity, can become a vibrant emotion.

Antonia Arslan's Genocide narrative with its thirty-six reprints in Italy alone, where the Armenian community only has 2,000 members, has sold over 500,000 copies to an Italian readership for the most part previously unaware of the

Armenian Genocide. However, it is through the power of translation into fifteen languages that *Skylark Farm* has surpassed the borders of Italy, taking the knowledge of the Armenian Genocide throughout the globe and thereby contributing to its "afterlife"—to use the word of Walter Benjamin (Benjamin 1999)—as well as its cinematic rendering to a global audience.

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Interview: Marianne Hirsch in conversation with guest editor Cristina Demaria and translation's *Siri Nergaard*

October 2014, Paris

Siri Nergaard: Marianne, I would like to start by asking you to introduce yourself, to tell us how you started to work on memory, and how you developed the idea of postmemory.

Marianne Hirsch: I was very late coming to questions of memory. I really started to think about it in the late 1980s which was, I guess, the beginning of Memory Studies and Holocaust Studies, when it became a field of inquiry. But actually, thinking back, my Master's thesis in 1970 was already on memory. It was a thesis in Comparative Literature and it was on Nabokov's *Lolita* and Musil's novella *Tonka*, and it was, in each case, about the protagonist's memory of a lost love. So it is in some ways an old topic, and also a much newer and different one, though it did not concern me for a very long time, because I was actually interested in the new. The new novel, the new wave, postmodernism and the beginnings of second-wave feminism, and the issue about how to remake the world: the past was very far from my consciousness for over a decade. If someone had told me in the '70s that I would be working on memory, and particularly my family history and the history of my parents during the Second World War, I would have said, "who's interested in that?" and "why would *I* be interested in that?"

When I did come to the study of memory, I think that it was actually through my work in feminism which was very much about analyzing, contesting, critiquing the ethos of family, of traditional family structures. I wrote a book on mothers and daughters in literature that then led me to genealogies: the story of genealogies that of course also leads to memory. This trajectory is

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not just about my own formation, it's really about my generation where actually, strangely, a number of people working in feminism and women's literature and feminist theory ended up working on issues of memory. I see a lot of threads of continuity between these fields and how we all suddenly, it seemed, moved from one interest to another. Not that we left behind the questions of gender. On the contrary, they're still infused in the work. It's a work that has a similar commitment to tell untold stories, to ensure that stories of suffering and catastrophe aren't forgotten—those kinds of commitments. So, this is how I see the relationship.

Cristina Demaria: I have a very similar itinerary. This is also how I started moving toward memory.

Marianne Hirsch: . . . How do you explain the continuities?

Cristina Demaria: . . . In a very similar way to the one you said: to give voice to untold stories, or narratives that can be told differently. And as you said before, in the 1970s the tendency of critical theory was oriented towards the new and the future. Nowadays memory is often seen in connection to the future; memory of course is written in the present to rewrite the past, but also for a future. So, the very role of memory has changed very much, but to me its connection to gender studies is still very important. I remember that the first essay I read of yours is the one on Claude Lanzmann's film *Shoah* and the women.

Marianne Hirsch: . . . that's really the beginning of my getting involved in that field, that was the very beginning. . .

Cristina Demaria: Do you agree with those who say that the concept of memory became important as a category in order to bring history and materiality back into theory?

Marianne Hirsch: Yes, I agree though it may not be the only explanation. In fact, materiality and bodies didn't really disappear: to say that deconstruction was completely antimaterial is not really true. But I think people saw it as the linguistic turn and, so, saw that not only materiality was missing but also history, in a sense. So, then we had the new historicism that was also about material

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objects, and memory studies kind of grew up around the same time.

I think that there are many other reasons for the appeal of memory, one of them, the attractiveness of the interdisciplinarity of this field, that anthropologists, sociologists, historians, philosophers, and psychoanalysts, literary and visual culture theorists could actually work together. That didn't really happen for me in any other context as vibrantly as around questions about memory.

Siri Nergaard: And also translation studies, later on, can be, in many ways, connected to memory. Bella Brodzki, with her book has demonstrated how strongly connected these two themes are. In regards to this interdisciplinary connection I would like you to develop what you just told us about your starting your research on memory through *Shoah*, a film in which you noticed the absence of women, but where the women were translators.

Marianne Hirsch: Exactly, *Shoah* shows a particular relation to the Holocaust, which was a very central site of the development of memory studies. *Shoah* really shows how central translation is to the whole, I mean, first of all to the experience of the Holocaust and its aftermath, and then to the representation and the study of it. Many films wouldn't do it that way, but because Lanzmann decided to take time to show the process of translation and to foreground it, I think he points to something that's actually very much a part of the field, which is that, a lot of people who lived through that historical moment, may not have had a primary language but lived their daily lives, at home, in the ghettos and camps, and in the aftermath, in and through translation.

You asked me earlier, "what's your first language?" and I said "German," but neither my parents nor I lived in a German-speaking country, except for one year in Vienna, so we were always minority speakers of a language that we claimed as ours, but that was actually denied us as Jews. So, it's a very complicated relationship to a first language, but many survivors of the Holocaust, may not have had a first language at all. Many people were young and they might have grown up speaking Yiddish in school and then Polish on the street, they were deported to a camp where they learned German, and later they ended up in a DP camp

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in Italy, and in the end they went to Israel or the United States. When you listen to or watch their testimonies, they are most often speaking a "foreign" language. What is the status of those testimonies? In the study of memory, testimony, and witness in the first person is really important, but the witness's relation to the language she speaks is very often mediated by the multilingualism in which she lived and lives.

Siri Nergaard: Yes, and when you then have the person to whom the memory is transmitted, the generation of postmemory, further languages are involved. As you told us, you spoke German with your mother, but the language you are writing in is English, so you are really translating these memories again, for I don't know, the third, fourth, or fifth time.

Marianne Hirsch: Well, you know, it's very complicated and, I'm always wondering, what am I doing to these stories, to their authenticity. The book that Leo Spitzer and I wrote on the community that my family grew up in, Czernowitz, *Ghosts of Home*, was based on a lot of interviews, a lot of readings and documents and literature as well, but a lot of interviews. We interviewed people in German, we interviewed them in English, we interviewed them in Romanian, you know, whatever they wanted to speak. But the book is in English, so most of the quotes we used had not only to be edited but also translated. We also used my father's memoir quite extensively. He wanted to write it in English because he wanted to write it for his grandsons. His English was a language acquired very late in life, and the experiences he wrote about were in German and Romanian. So, his words are already a process of translation, of multiple translations. I think these language issues are at the core of memory studies.

Siri Nergaard: There is also the time of translation in the metaphorical and literal way.

Marianne Hirsch: It is time, but it's also the mediation of the translator, especially significant if the translator is the child of the person and wants to hear certain things, then it's more than just a professional translation, right? There's a kind of investment that's part of what I talk about as postmemory; the personal investments

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and the desires, and the curiosities of the second generation. Then, you get the parents' words but you have to translate them; how do you trust that your investments aren't somehow also structuring the translation?

Siri Nergaard: As I see it from a translation point of view again, what you are telling here about the transmission and mediation of a memory, through language, the personal involvement by the translator, her investments, are assuming in a way what I see as the core aspects of what translation is about. In the translation of the other's memory you can find a kind of archetype of what translation really is. Translation always implies change because of personal and cultural investments giving memory a new nature, a new identity of that memory since you have put it into another context and another language.

Marianne Hirsch: Yes, I think that's true. And then, of course, a lot of these stories are diaspora stories with memories of migration and refugeehood that are inherent as well. There, of course, you have multiple translations, cultural translations, and linguistic [translations] as well.

Siri Nergaard: Could you tell us how you define and how you developed this concept that has been so helpful and fruitful for us—the concept of postmemory?

Cristina Demaria: And together with that, let us include the question Bella Brodzki wanted to ask you: Have there been applications or appropriations—translations into new and different contexts—of your very generative term "postmemory" that have surprised or perhaps even enlightened you in ways you hadn't anticipated or envisioned?

Marianne Hirsch: Well, it started as a very personal need for a term, not just for me but also for a number of colleagues who met at feminist conferences in the 1980s. Informally, at lunch or breakfast we started talking about our family history and then it turned out that we had similar family histories, and similar symptoms and syndromes that came from them. It was the moment when important texts like Art Spielgeman's *Maus* and Toni

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Morrison's *Beloved*, monuments about memory were starting to come out. We realized that we are the inheritors of these histories but we hadn't really thought about what that meant. For me it was really reading *Maus* and thinking about it and talking to people like Bella, who had actually gone through similar family experiences. We all felt like our parents' memories of their youth were overshadowing our own memories of our childhoods. It was a really powerful sensation that demanded a term that was like memory but it wasn't actually memory. So, that's where the idea actually came from, so it was quite personal and it was rooted in this history of inherited histories.

But of course this is part of a much larger story. Just yesterday, we had a discussion with the filmmaker Laurent Bécue-Renard who made the film *Of Men and War*, based on interviews with traumatized veterans of the Iraq War in a treatment program in California. He said that the reason he made this film, and his previous film about Bosnian widows called *Tired of War*, is because he felt like he needed to understand his own grandparents. His two grandfathers fought in the First World War; he never met them, but he wanted to understand how these very young men went into trench warfare, came back, started a family of which he is the product. The widows, wives, grandmothers whom he met lived with an unspoken history. As he said, "aren't we all the inheritors of the wars of the twentieth century?" If this is postmemory, it is so in the sense not even of stories, it's really about the affects and the behaviors and the kinds of. . .

Cristina Demaria: As you said, "products."

Marianne Hirsch: . . . Yes, the products, it's really in the DNA that we have inherited, we are all the products of that. We all live with those legacies. Laurent Bécue-Renard is trying to understand how that shapes masculinity and femininity and the culture, and how these histories are transmitted even if they're not really told. And that really kind of subsumed what I wanted to do with that term. It was fascinating that he's third generation and he didn't talk about his parents in France during the Second World War, but about his grandfathers. When he was interviewing the veterans of Iraq who were, probably, twenty years younger than he is, it was as their grandson, in a sense. This is something I didn't quite

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understand in the beginning—that the temporal implications [. . .] are so complex that history stops being linear and is somehow simultaneous rather than genealogical.

So, something else I learned is that although I never saw postmemory as a strictly biological, biographical, or familial structure, for some the literal connections are supremely important. I saw it more as a generational structure and I think that memory is always mediated through stories, through narratives, through images, through media. Even when it's within the family, it's still mediated. So, I was always very insistent on that, but then people who are children or grandchildren of survivors or actors within certain histories, wanted to preserve a special place for that literal relationship. In my book on postmemory, I tried to make space for them by distinguishing between familial and affiliative postmemory. At first it surprised me that people felt very protective of that space which is a position I'm not always that sympathetic to, because it feels like identity politics to me, or some sort of authenticity that I've always been suspicious of.

The other thing that happened in the time that I've been working on postmemory is that a lot of interesting work in queer theory that complicates linearity, linear histories emerged. A critique that complicates the idea of genealogy and that looks at alternative kinds of family structures. And so I felt like my work was, in some ways, already doing that, even though it looked like it was about family, it wasn't really, it was about a contestation about a kind of traditional family structure. Those are things that surprised me because I felt like there were some conversations that I didn't quite realize I would be in but, I ended up in.

Cristina Demaria: I was thinking of this very idea of affiliation and the ways in which different forms of commemoration of post dictatorship have developed in Latin America, very much linked memory is preserved, as in the movements of the Madres de la Plaza de Mayo: the bearer of a certain memory is legitimized as such through a family connection. But there is a tendency now in Argentinean Memory Studies to go towards a more affiliative idea of memory and postmemory, since the very idea of family in a Latin culture can be also very much of a problem; it can be very traditional and has been used to support the dictatorship: God, the traditional family, and the country. . .

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Marianne Hirsch: Well it's fascinating in Argentina because of course, that's where family have DNA tests actually, so that a very literal, biological definition of identity has a political impact unlike many other places. Each context has its own politics and I think that's what's so interesting about working transnationally as you do and as I have. It is actually, if I can say it in more metaphorical terms, the untranslatabilities between these contexts: in any other context, if you wanted to do a DNA test to find out if you're really the daughter of this person who's already handed down to you all of these histories, you might think that that was a kind of identity politics, but, in Argentina it's actually really important, because the people raising you could be the perpetrators of the crimes against your biological parents.

Cristina Demaria: In the same context there are different layers. This idea of limiting the "property" of memory to the biological family, and to the associations of direct victims had stopped the more affiliative and cultural ways of elaborating the past. But now it is changing.

I would like to move to your work within Women Creating Change, where there are scholars but also artists and performers. How do you work together, do you translate? And what happens when you go to a place like Istanbul, as you recently did, where you confront, different cultures, a very particular past and a troubled present. . .

Marianne Hirsch: The larger project is called Women Creating Change but the working group within that that some of us have started, is called Women Mobilizing Memory and it really has to do with what you said before: how can memory be mobilized for to the idea of family transmission. Think of Argentina and how change in the future? Rather than being weighted down by a past that you can never get over.

The trauma paradigm that came out of this wonderfully rich theoretical work of the 1990s is very much about keeping the wounds open and understanding the unspeakability of certain crimes, the kind of crushing of the human and of language through acts of persecution and genocide and the destruction of a culture. That's been a very powerful paradigm in the study of memory. Our thought in working more comparatively and transnationally was to

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look at whether the practices of memory look the same in different places. One of the key questions is how can memory become activist and how can it become more future-oriented? How can the past be transmitted, how can we make sure that certain histories aren't forgotten…

Cristina Demaria: Not just to be "preserved," but as living memories…

Marianne Hirsch: Right, and not for monumentalization in some kind of a museum, but for change. That's where the feminist angle is coming in. To do that work, we really thought it would be interesting not just to have an interdisciplinary academic group but to work together with practictioners—artists, activists, curators, museologists. . . and to see what kind of collaboration would emerge from that. We are working together with the Hemispheric Institute on Performance and Politics: Performance Studies is already the field that takes the kind of embodied nature of memory very much into account. In those conferences, in the *Encuentros* of the Hemispheric Institute, we've had working groups in which we talked about mobilizing memory, but we also always talked about embodiment. It's really interesting to have academic conversations in a room with artists, dancers, theater practitioners, visual artists, and scholars.

Now, I think that question about embodiment and how memory functions in the body is a very different question for a dancer than it is for an academic like me who's going to write about it. That's also a process of translation when you think about it, it's really understanding the multidimensionality of knowledge. When we have visual artists in the group, they're translating our ideas into a visual work and I feel that we could use that work to think with. As literary critics we do that anyway with the texts that we read, but the multiple texts are very interesting.

And, then, you have the embodied practices of memory, like the walk of the mothers on Thursdays in Buenos Aires, or the walk of the Saturday Mothers in Istanbul; similar strategies, very different kind of impact, politically different moments in the histories of these mothers–activists. These practices are a kind of performance, and its cultural impact then becomes a way through which ideas about memory and memory practices can be

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developed. I find these multidimensional conversations really helpful.

So far, we've worked in a triangular structure with Chile, Turkey, and the US but people in the group may be working on other sites as well, so it's more about the conceptual connections than just about the sites. Often we think we understand something and we really don't. So I think, in terms of translation, one of the things we decided from the very beginning is that we should just assume that we don't understand. We shouldn't just assume that things can be easily translated. For example, when the group was in Chile, we went to the Museo de la Memoria, which is a museum commemorating the coup against Allende and the crimes of the dictatorship of Pinochet. The narrative of the museum starts on September 11, 1973—that is, the day of the Golpe. Where's the background? How are people supposed to understand how this happened? Isn't there a prehistory? To us from the US, it seemed flawed as a museological choice. But our Chilean partners responded, "here in Chile, when you talk about the background, that's the right-wing thing to do," because the right said the reason Allende was toppled was because he was failing, and there were strikes because of his bad government. . . The progressive history starts on the day and its aftermath. This is the kind of untranslatability that I think is at the core of this kind of work which I don't even want to call comparative work anymore, because it implies that you can compare things, so I'm trying to talk about "connective" histories; we provide the connections but often, they're not easily connectable. We have to start with, "maybe we don't understand," rather than walking into a situation assuming you know how it should be done, because it's different in different contexts.

Siri Nergaard: It's very interesting what you are saying about untranslatability and that you don't want to use the comparative concept. . .

Marianne: I mean, I was in comparative literature so you can imagine it's not so easy for me to say that. . .

Siri Nergaard: I understand. I am saying this also because recently there has been a sort of shift in translation studies towards

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a stronger attention towards untranslatability, an aspect that has been somehow neglected. We have been so focused on translatability, and recognizing it everywhere, that we have almost forgotten that untranslatability exists. Untranslatables exist: as you said, sometimes universes are uncomparable because they are untranslatable, but we can create the connections.

Marianne Hirsch: In the conference that we had in Turkey, which was about mobilizing memory for change, there was a really interesting talk by the anthropologist Leyla Nezi who interviewed Kurdish youth and Turkish young people, about the relationship between the two cultures. She said, "in these interviews, nobody meets anybody else," because for the Turkish young people, the important moments of their lives are ahead of them, but for the Kurdish young people, the important things have already happened for them in the losses that preceded their birth. They live in the same country, but they're not in the same time zone. I think that's a really interesting idea of the nonmeeting. How might their lost past be turned toward the future as well? What will make these histories translatable to each other? What kinds of solidarity might be forged between them? And what can we learn from each other's experiences of memory and activism? These are some of the questions that I've been thinking about and translation is at their core. Thank you for giving me a chance to think with you about this.

Cristina Demaria and Siri Nergaard: Thank you very much.

Marianne Hirsch writes about the transmission of memories of violence across generations, combining feminist theory with memory studies in a global perspective. Her recent books include *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (2012); *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* (2010), coauthored with Leo Spitzer; and *Rites of Return: Diaspora Poetics and the Politics of Memory* (2011), coedited with Nancy K. Miller. Hirsch is the William Peterfield Trent Professor of Comparative Literature and Gender Studies at Columbia University. She is one of the founders of Columbia's Center for the Study of Social Difference. She is a former President of the Modern Language Association of America and a member of the American Academy of Arts and Sciences.

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Resonance and a prehistory of memories can be found in the ways in which translation processes, when dealing with the past, are forms of cooperation between background and foreground that might differ, involving both temporalization and spatialization strategies, as our essays and interviews amply demonstrate. Ongoing interest in the link between language and landscape, memorial sites, ruins, and layered translations points to the manifold ways that translation is instrumentalized for different memorializing ends, whether they be in the service of creation, reclamation, or effacement of a memory or former version (one's own or another's).

Bella Brodzki and Cristina Demaria

At, and beyond, the limits of the languages and the antics of nations—not least in transatlantications—the sting and the contamination of the tse-tse flies in the face of hygienic, much less immune, bodies such as text, context, literary, semiotic, cultural, or translation studies. In aporetic threshold performances, where differences between some "outside" and some "in" are never abolished but ever undermined, not merely inverted but politically subverted, "transtextuality" is a new wor(l)d. . . but it is readable, habitable, pleasurable; like tsextuality.

Bernard McGuirk

By consciously moving beyond the realm of objective description, the question of translation as secondary witnessing can thus be fully foregrounded as an ethical one. The stakes are high; the translator has a clear responsibility towards the Holocaust survivor, and, whether they have a conscious awareness of this obligation or not, the ways in which the translator (dis)continues the original act of witnessing merit a critical and a vigilant approach.

Sharon Deane-Cox

The film *Shoah* shows a particular relation to the Holocaust, which was a very central site of the development of memory studies. *Shoah* really shows how central translation is to the whole, I mean, first of all to the experience of the Holocaust and its aftermath, and then to the representation and the study of it. Many films wouldn't do it that way, but because Lanzmann decided to take time to show the process of translation and to foreground it, I think he points to something that's actually very much a part of the field, which is that, a lot of people who lived through that historical moment, may not have had a primary language but lived their daily lives, at home, in the ghettos and camps, and in the aftermath, in and through translation.

Marianne Hirsch (interview)

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