Text,
Extratext,
Metatext

and

Paratext

in

Translation

Edited by

Valerie Pellatt

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in Translation

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INTRODUCTION

VALERIE PELLATT

Over the latter half of the twentieth century, as translation scholars and practitioners realised the wealth, the complexity and the variety inherent in the rendering of text from one culture to another, translation studies have embraced ever more cross-disciplinary inquiry. We have gone beyond the bounds of purely linguistic and literary study, turning to cultural concerns, pragmatics, psychology, sociology and more. The fairly recent and growing interest in the role of paratext continues the spirit of innovation that characterises translation studies in the twenty-first century. Scholars are concerned with the cultural implications of paratext, its cultural significance and political, ideological and commercial power. As with any aspect of translation, paratextual material creates complex decision-making on the part of the translator, the editor and the publisher. In this volume, we explore the ways in which these agents render the paratextual elements of a variety of texts, ranging from the ideological manipulation of prefatorial material and book reviews, to the handling of crucial metadata which instructs translation software.

Paratext is the text that surrounds and supports the core text, like layers of packaging that initially protect and gradually reveal the essence of the packaged item. Much current research draws on and is inspired by the work of Genette. Genette was writing about literature: he did not tackle the complementary issues of paratext which is translated, or translation as paratext. Seminal studies such as those by Tahir-Gürçaglar (2002) and Watts (2012) have brought paratext of and in translation into sharper focus.

In this volume we regard paratext as any material additional to, appended to or external to the core text which has functions of explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators and reviewers. Paratext is not necessarily written or verbal material. As some of our contributors show, non-verbal material is a powerful shaper of reactions and attitudes.

The range of paratext is vast, encompassing authorial comment and external comment and explanatory material. Most of the contributors to

this volume use Genette's analysis of paratext as a basis to enable the study of translation and paratext. Genette notes that paratext varies greatly from text to text, and that in the "media age" there has been a proliferation of discourse around texts that was unknown in previous eras (1997: 3). Twenty years on from Genette's ground-breaking work, we can see that paratext is more or less infinitely varied, and plays subtle roles that writers may not even be aware of. In this volume we are mainly concerned with paratext, attached to or inserted in the core text, and epitext, comment which is external to the published volume.

The most visible categories of paratext include the footnote or endnote, the preface and foreword, the introduction and the epilogue or afterword. Less visible, but equally powerful types of paratext are the contents pages, the index, titles and subtitles, chapter synopses, and blurb on dust jacket and flap. In addition to these verbal paratexts, most publications contain a degree of non-verbal paratext, which may be in the form of illustrations, including photos, tables, charts and diagrams, dust jacket design and also the scarcely visible, but highly influential visual presentation, including fonts, paragraphing and layout. This sums up the range found in a published book, and each of these elements influences the reader to a greater or lesser degree. Works such as those by Harvey (2003) and Powers (2001) have contributed to our understanding of the non-verbal elements in publication. In some publications, the question arises: which of the graphic and the text is the core text and which the paratext?

Paratext has "spatial, temporal, substantial, pragmatic and functional characteristics" (Genette 1997: 4), all of which have a profound influence on the reader. Genette lists four functions of paratext: designating or identifying; description of the work (content and genre); connotative value; temptation (ibid: 93). The first two on the list appear straightforward and objective, but as is shown in the papers in this volume, even a title may not be so innocent. Even the contents pages and index must inevitably be highly selective, in the former case providing a very extreme, minimal summary, and in the latter case providing a mention of items considered important by the indexer. This very reduction in itself shapes the reader's approach to the core text. Of course, the functions of paratext may be serious: the introduction and footnotes in a volume provide all-important academic background information. Yet games and deceptions may also be involved.

Peritextual items of "connotative value" are the preface, introduction, footnotes etc, which overtly contribute meaning – not impartial denotative meaning, but the connotative value placed on the text by the author or a colleague or supporter. Preface and introduction purport to contribute

explanation and justification. In addition, and perhaps more importantly, they prime the reader, who will set about the first chapter with a set of expectations controlled or at least guided by the writer of the introduction. In the case of a translated work, the introduction or preface may shape the intercultural reading of the text very substantially. The final function in Genette's list is related to the connotative value – all the priming work done in the introduction and the advertising work done in the blurb are designed to entice the reader.

Paratext primes, explains, contextualises, justifies and through beautification, tempts. Epitext, in the form of reviews, can serve these purposes, but may also serve to reject and refute the text and deter the reader. Authors, editors and publishers do not rely solely on the written word to achieve these effects. A large component of the paratext surrounding any text is non-verbal. Chief of these are dust jacket design and layout of the text. The dust jacket is a major temptation for any reader. In spite of, or perhaps because of the advent of e-books, paper books are still sought-after and read. They have become objects of beauty, designed for treasuring and inheriting. It is not uncommon to find a dust jacket which in no way reflects the content of the book but is simply sensational and sexy. Once inside the book, the reader is subject to the manipulation of the layout – attractive font, interesting motifs, and easy-on the-eye spacing. A canny publisher will provide illustrations to enhance the priming begun by the verbal messages of the introduction. The non-verbal components of paratext are powerful tools in the presentation and manipulation employed by the translator or the commissioners of a translation.

A discussion of paratext in translation begs two questions: what are the functions and effects of the paratext of the source text, and to what extent are these functions and effects necessary, retained and of positive relevance in translation. The translator is first and foremost a reader, and interprets the text and transmits the translation thereof according to that interpretation. In this volume the contributors explore a number of significant examples of the translation of paratext, and translation as paratext, which may include deliberately added material such as explicitation and translator's notes. As translators we create paratext the moment we put pen to paper, or fingers to keyboard. The transition of even the smallest fragment of source text to target text constitutes an explanation, a re-phrasing, a re-structuring. The zone of transition is between source and target language and between source and target culture. The zone of transaction is tripartite, between source writer, translator and target reader.

Three papers in the volume deal with overt political and ideological control of the core text by means of epitext and paratext. As found in well-known studies by O'Sullivan and Harvey (2003), and more recent studies by Frias (2012) and Gerber (2012), several of our contributors report the influential role of non-verbal paratext: cover designs, illustrations and layout. Two of the papers investigate the challenge of conveying the sounds of poetry in translation, and one deals with metatext as a technological tool. All our contributors reveal the complex, powerful influence that paratext has on translation and translated works.

Caroline Summers similarly discusses way in which paratext reveals political stances and at the same time is used to manipulate the reader, through a study of the presentation of Christa Wolf's work at different times and for different audiences. Information about Wolf's relationship with the Stasi inevitably led to a reconfiguration of her status and reputation, and a different author-function in the original source text and the later translation. A writer's persona or author-function may be dramatically changed in the social, political and linguistic contexts of the receiving culture, and this in turn may have an effect on reception in the source culture. Summers traces this metamorphosis in Wolf's work *Was bleibt* (What Remains), and the controversy surrounding the work in the 1990s.

Pingping Hou's contribution involves the writing of one of the great, and controversial, figures of the twentieth century, Mao Tse-tung (1893-1976). In contrast with the stark controversies over Gage's quasi-historical work and Wolf's fiction, the paratext of translations of Mao's writing and speeches investigated by Hou is aimed at "friendly" target readers. Hou discusses the effect of the paratext of two "official" translations of the work and the degree of translational compliance therein. Given the monolithic nature of Mao's regime, and the continued reverence in which he is held, in China, at least, a dissenting view would be unlikely.

Szu-Wen Kung's article also investigates a case of "friendly" and indeed "missionary" translation and the paratext supporting it. Kung's article gives a comprehensive view of the issues attached to publication of literature, and shows how Taiwan agencies have endeavoured to bring Taiwan literature to an American audience. She shows that, among the various strategies employed by publishers and editors, book cover design wields extraordinary power.

Lenka Müllerová focuses on the intricate links between author, publisher and reader under the watchful gaze of authoritarian regimes. She shows how names of authors and titles of books reveal and conceal important political messages in the source culture. Not only do readers

understand when identities are disguised or missing, they are aware that omission and deception are messages in themselves. They are complicit in a complex political game played out through paratext.

Joss Moorkens' article brings us into the realm of modern media and translation technology. He describes the use of metadata in a study of inconsistencies found in Translation Memory data, and their effectiveness in retracing the steps of the translator. He shows how central metadata are to the whole process of translation, having not merely a role in the translation and localisation process, but also having value as a retrospective tool in studies of TM data. Metadata help us to trace back to a translator, date, and time, and to leverage and update material. Moorkens shows what an important role metadata play, and also how lack of support for them may result in inappropriate translation.

Yvonne Tsai takes up the complex notion of the interaction and relative status and role between text and illustration. Children's books are gaining increasing recognition in the translation world, and picture books are a field of publication in which very often the graphic elements of the volume dominate, and pre-school children's imagination is fired by the pictures. Tsai discusses the educational, psychological and social value of the picture book, and explores the extent to which the picture is paratextual to the written text, or the written text is paratextual to the dominant "text" of the picture.

Yi-Ping Wu and **Ci-Shu Shen** explore concrete poetry, a type of text which combines verbal and non-verbal elements and creates a very particular type of challenge for the translator in rendering the poet's manipulation of visual and aural elements of the text. They show how fluid the concepts of translation and paratext can be, yet how limiting. The provision of paratext not only has limitations in itself, but limits the understanding of the reader. Epitext, such as interviews with the poet, may provide more appropriate interpretation and understanding than immediate and controlling paratext.

Brian Holton, by contrast, considers the rendering of classical Chinese poetry. His paper is in two parts, the first noting the importance of the traditional Chinese commentary, and suggesting that translators might find these rich paratexts helpful to modern translation. His discussion chimes with that of Wu and Shen, in the issues of the seeming untranslatability of sounds, and the use of the target language to create an evocative version for the target reader. In the second part, he illustrates how commentary on the technicalities of Chinese poetry can assist the translator, using as an example his rendering of one of Du Fu's poems in Scots, focusing particularly on the aural nature of source and target texts. This article was

first published in Magma Poetry, 53, 2012, and we are grateful to Brian and to Magma for permission to include it in this volume.

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PART I:

IDEOLOGICAL AND POLITICAL MOTIVATION AND CONTROL IN THE USE OF PARATEXT

WHAT REMAINS:
THE INSTITUTIONAL REFRAMING
OF AUTHORSHIP IN TRANSLATED PERITEXTS

CAROLINE SUMMERS

Abstract

As narrative theories of translation demonstrate, the reconfiguration of texts in the social and linguistic contexts of a different culture opens them up to new interpretations (e.g. Baker 2006). Particularly in literary texts, the writer's persona or *author-function* (Foucault 1977) is also renegotiated by contact with different languages and cultures. Cumulatively and dynamically constructed through texts, paratexts and contexts, the author-function emerges differently from source and translated texts.

Understanding authorship as a narrative that is reconfigured in translation, we can see how the author-function of the German writer Christa Wolf has been (re)constructed through her translation into English. Often referred to in Anglophone studies and reviews as the most significant East German writer, Wolf has simultaneously acquired emblematic status and been reconfigured by her translations and by their paratexts, which act as powerful interpretive frames. The shifts in narrative emplotment engineered by the publishing strategies that frame Wolf's texts in English translation demonstrate the vast differences that characterise her author-functions in Germany and elsewhere. These differences have proved influential upon domestic understandings of Wolf, particularly in the early 1990s, when Wolf faced controversy in Germany over the publication of her text *Was bleibt* (*What Remains*) and her revelation of her involvement with the Stasi.

By exploring the narratives dominant in the paratexts of the English translations, this paper examines how these have played a crucial role in reframing Wolf's writing through translation. Looking particularly at the translation of *Was bleibt*, it shows how differing author-functions emerge and develop through the presentation of the translated text.

Introduction: Christa Wolf and *Was bleibt*

Christa Wolf was one of the most prolific and internationally successful writers to emerge from the former German Democratic Republic (GDR), and remains one of Germany's best-known contemporary authors, whose death in December 2011 was mourned in and beyond Germany. However, German and non-German responses to Wolf's writing have not always been so unanimous, and have often been strongly influenced by the differing receiving contexts of the texts and their translations. This is best demonstrated by contrasting German and Anglophone responses to events following German reunification in 1989/90. In the context of angst-ridden and public debates about questions of guilt and victimhood circulating in post-war and post-1990 German discourse, and especially during the *Literaturstreit* which questioned the political and moral integrity of writers who had remained in the GDR (Anz 1991), Wolf was a target for those seeking to criticize the "failure" of East German writers whose apparent complicity with those in power had allowed them to benefit from the patronage of a repressive state whilst others suffered. Amongst the factors making Wolf a particular focus of such criticism was the publication of her story *Was bleibt* (1990a), a closely autobiographical text that had been written in 1979: the story, describing the experience of a female writer being observed by the East German secret police (Stasi) and providing insights into the psychological suffering of the narrator, became a focal point of the *Literaturstreit* debates (Huyssen 1991: 127). Wolf was lambasted by prominent members of the German literary institution such as Frank Schirrmacher (1990) and Ulrich Greiner (1990), who saw her text as a belated attempt by a member of the socialist elite to align herself with the victims of repressive GDR socialism. Wolf's position was exacerbated in 1993, when she revealed that she had worked as an *Inoffizielle Mitarbeiterin* (unofficial collaborator), for the Stasi from 1959-1962 (1993a). Her brief Stasi cooperation was emphatically interpreted by many German commentators as affirmation of deep-seated complicity with a corrupt regime, and exposed her to further heavy criticism.

While the hostility between East and West German intellectuals did not go unnoticed by the Anglophone press, American and British commentators were reluctant to pass judgment. Only days before Wolf's 1993 revelation, the *New York Times* published an article on the alienation of East German intellectuals since Reunification, framing them sympathetically as having been "the Oprah Winfreys and Phil Donahues of the nation" (Hafner 1993) and describing Wolf as "East Germany's most famous writer, […] a kind of Mother Confessor". As far as the German response to Wolf was

concerned, Hafner explained that "no one has doubted her talent; it's her politics *they* question" (my emphasis). Meanwhile, in the UK, the *Guardian* cautioned that "we should hesitate before passing judgment" (Christy 1993). The American and British response to the *Literaturstreit* and to Wolf's revelation suggests a receiving context drawing on different frameworks of morality that did not emplot her first and foremost as a perpetrator. The differences between German and Anglophone attitudes towards Wolf in the early 1990s suggest the importance of institutional context in the determination of authorial identity. This study of the 1993 English translation of *Was bleibt* shows how this institutional dominance is particularly evident in paratexts, where discursive voices compete for control over the interpretive frame of the text. Wolf's example not only affirms the importance of the paratext as threshold to the text, but also problematizes the stable and unified concept of authorship at the heart of Genette's model.

Authorship as Narrative

Whilst Barthes (1977) pronounces the death of the author in favour of the authority of the reader and of the text itself, Foucault (1977) argues for the ongoing significance of authorship as a discursive category or *author-function* that prescribes textual meaning, the agency of which is not identical to that of the individual writer. By publishing a literary text, a writer implicitly requests the status of "author", a discursive function constituted both by interpretations of the text and by its relation to the institutions in which it is embedded. In return, this discursive construct provides a framework of textual interpretation, identified under the name of the author as the author-function. The author is "what gives the disturbing language of fiction its nodes of coherence" (1981: 58): as a "node", the author simultaneously unites disparate textual statements and embeds herself in the wider networks of the literary institution. Foucault identifies the institutional context of authorship as influential when he says of the discourse drawn together under an author's name that "its status and its manner of reception are regulated by the culture in which it circulates" (1977: 123). Discursive authorities such as publishers, editors, reviewers and readers act as (distorting) mirrors of the author-function, selecting material for publication and presenting it to readers. The participation of the media and other discursive authorities in the construction of the author-function is not only passive, maintaining through their presence the institutions in which the author circulates, but also active, since their position within these institutions enables them to determine and define

what or who an author "is": Anna Kuhn describes Wolf's German author-function as "an image that the media itself had been instrumental in constructing" (Kuhn 1994: 200).

Translation, which encourages the emergence of a new author-function by re-articulating the writer's texts in new textual and contextual forms, shows how an "author" is (re)constructed through linguistic transfer to a new discursive context. The translated writer, lacking a continuous presence in target-language discourse, is especially reliant on others embedded in that discourse for the circulation of her author-function. Translation tests Foucault's model against his own genealogical approach, revealing its reliance on a monolingual frame of reference: by considering it a commentary rather than an original statement, he is unable to account for the discursive shifts that accompany the translation of a text to generate this different author-function. The multiple interpretive possibilities that surround the author and the text are recognized by theories of social narrative, which understand the telling of stories as "an ontological condition of social life" (Somers and Gibson 1994: 38). Sociology explores narrative, the organization of selected events through the revelation of temporal, causal and relational links between them, as an essential structuring framework in human knowledge and experience. This can be combined with Foucault's concept of the discursive function as a framework for understanding the construction of translated authorship.

Since a narrating "I" posits not only a "we" but also a "you", narrative establishes community by assuming an "other" (Cavarero 2000: 20). The translated author is positioned in relation to the "self" of the institutions that control discourse, but also implicitly to a discursive concept of otherness, that which is excluded from discourse. From a Foucauldian point of view, the translated author's success depends on the consonance of her author-function with the ordering unities of target-culture discourse, and on submissiveness to its "prohibitions" (Foucault 1981: 52). The narrative instinct is seen as "the impulse to moralize" (White 1980: 18), with the narration of events directly linked to the moral frameworks in which the narrator is embedded. Wolf's author-function in Germany depreciated in value in the early 1990s as those with the right to narrate her authorship embedded her actions in moral frameworks that condemned her, while her Anglophone author-function has been narrated within British and American discourses that do not embed her collaboration with the Stasi in the same specific narratives. Thus translation constitutes a transfer between linguistically and ideologically defined discursive spaces, where different framing values are dominant. The translated author's

identity is subject to negotiation by the institutions of the receiving discourse and their narratives of self, over which the writer has no control.

Accounting for the pervasive presence of narration, sociologists have identified different types of narrative that reflect the various discursive levels on which it operates (e.g. Hart 1992; Gergen and Gergen 1997; Carr 1997; Crites 1997; Pratt 2003). Somers and Gibson (1994) identify four types of narrative: *ontological*, or the personal narratives of individuals; *public,* or institutional narratives; *conceptual*, or disciplinary narratives that define theoretical terms; and *metanarratives*, which define seemingly universal categories of identity and experience. Their model has been successfully applied in recent years as a framework for analyzing translation and interpreting (Baker 2006, 2007, 2010a, 2010b; Baldo 2008; Boéri 2008; Valdeón 2008; Harding 2011). They also list four features of narrative behaviour: *relationality*, or the meaningful associations between events; *temporality*, or the temporal ordering of events; the *causal emplotment* of relationships between events; and the *selective appropriation* of particular events for inclusion in the narrative. Thus Foucault's concept that the author is a discursive construction, purporting to offer a coherent and comprehensible account of the author's writing and actions, can be understood as one of the essential social narratives that make up the contextualizing framework of the literary text. Analysis of Wolf's translated texts shows how this author-function is constructed by the institutions that circulate it, and how it demonstrates features of narrativity. This can be seen most clearly in the interpretive frames constructed by the paratexts of the translations.

Sites of the Institutional Framing of Authorship: Paratexts

As Baker (2006, 2007) shows, the concept of framing can be reconciled with narrative to offer insights into the transfer of experiences to new contexts through translation. The framing of a narrative suggests to the receiver before the first encounter what it is "about", and this information guides the receiver's response. Such interpretive prompting is an integral feature of the translation process, which mediates between the differing contexts of the narrative and its receivers. Thus translated authorship is problematized by the writer's lack of authority over the frames placed around the translated text, which are often controlled by institutional agents such as publishers, editors and reviewers. As the most easily identifiable site of interaction between the text and its surrounding discourse, the paratext, or the presentational material surrounding the text, frames the translation (both in a figurative and in the most literal sense) for

its target-culture readers. Paratexts are identified by Genette as "the most socialised side of the practice of literature" (1997: 14), an understanding shared by others who have adopted Genette's concept: Richard Watts claims that "it is only in circulation that a text assumes its significance, and the paratext is perhaps the most useful site for understanding how, for whom, and at what potential cost that significance was constructed" (2000: 42-43). As a first, and in some cases only, encounter with the social narratives embedded in the text, the paratext delimits the reader's "horizons of expectation" (Harvey 2003: 48) with regard to the text and to the author-function. Urpo Kovala (1996: 135) explains that the paratext "works together with the entire universe of discourse of a certain society at a certain point in time", identifying it as a frame embedded in its own institutionalized context. Although ostensibly a mediating, permissive space, from a Foucauldian perspective the role of the paratext is one of control and authority. Genette attributes this authority to the "author"; however, he does not acknowledge the problematic discursivity of authorial identity. This is reflected in the criteria he uses to identify paratexts.

Genette sub-divides the paratext into *peritext* (features of the text in its published form such as prefaces, notes, and cover material) and *epitext* (texts circulating independently from the book itself, such as interviews, letters and marketing material). He acknowledges the possibility of multiple "senders" (1997: 8), but insists that the crucial, unifying criterion of the paratext is that the material be "characterised by an authorial intention and assumption of responsibility" (1997: 3). On this basis, he explicitly excludes from the paratext key sites of authorial construction such as reviews and scholarship which are not "authored" by the writer. However, bearing in mind the vital participation of literary and social institutions in the construction of the author-function, it can be argued that the author "authorizes" the construction of such texts by participating in the narratives of publishers and other institutions. Genette's definition of the epitext as the "conveyor of a commentary that is authorial or more-or-less legitimated by the author" *is* compatible with secondary texts such as reviews if we accept that these are "text-specific meta-discourses" (Tahir-Gürçaglar 2002: 44), authorized or authored by the author-function. Thus a discursive understanding of authorship necessitates a revision of the paratext as defined by Genette. Most significantly, this discursive understanding of authorship also demands the reconsideration of the status of the translated text in Genette's model. The assumptions made by Genette throughout his book about authorial control of the paratext lead him to define translation as an authorized, derivative process that extends

the writer's authorship, an approach for which he has been criticised by Translation Studies scholars (Tahir-Gürçaglar 2002: 46-7). His categorization, like Foucault's, of translation as commentary to the "original" text is undermined by a narrative approach to cultural transfer, in which the meaning of the text is subject to change as it enters a new discursive context, fragmenting the identity of the individual "author". In such a framework, translations assume the status of texts in their own right, something which is not acknowledged by Genette, and which invites a closer examination of the paratexts *to* (rather than the paratext *as*) the translated text.

Particularly in translation, where linguistic, spatial and temporal boundaries distance the writer from the target text, the author's authority over paratextual elements that introduce her writing to target-culture discourse is minimal. Normally controlled by the publisher, the paratext negotiates the "otherness" signalled by the translated status of the text (Watts 2000). Watts describes a process of "cultural translation" in the bindings of the "foreign" text that results in reducing the cultural specificity of the source text, in order to attract and reassure readers unfamiliar with the narrative realities of the writer's social context (Watts 2000: 39, 2005: 19). Keith Harvey draws on Michael Cronin's claim that "proactive translation is as much an attempt to create an audience as it is to find one" (Cronin 1996: 153), to show how the paratext constructs the reader's horizons of expectation. As demonstrated by both Watts and Harvey, whether the bindings of the text choose to conceal or endorse its otherness, it is not the writer but (in this case) the publisher who assumes authorial authority in order to meet the reader at the threshold to the text. Such involvement of multiple third parties problematizes the premise of unified authorship central to Genette's definition of the paratext. Although neglected by Genette, the translated text is an exemplary object of study for the complex question of paratextual authorship, as it necessitates the (re)negotiation of the relationship between the text and its audience, which is often out of the control of the individual writer.

Genette's paratextual categories provide a valuable starting point for analysis of the multiplicity of points at which the text interacts with surrounding discourse. However, his criteria of paratextual identification do not account for the instability of authorial authority at the "threshold". His model is both complemented and contradicted by theories of authorship that assume the interdependence of authorial identity, textual meaning and discursive context and invite a reconsideration of his main paratextual criterion, "authorial intention". Revealing authorship as a problematic notion and looking specifically at how this has been significant

in the development of Wolf's Anglophone author-function, a narrative and Foucauldian approach demands a reconsideration of Genette's paratextual categories to account for the translation as a legitimate "text" with paratexts that reveal the institutional negotiation of textual meaning. The importance of such a revision is clear from the following analysis of the 1993 translation of Wolf's much debated story. The translation is particularly interesting from a peritextual perspective, which will be the focus here: in particular, this article explores how authorship is shaped by the "ideological closure" in the paratext (Kovala 1996) that results from institutional mediation of the text.

What Remains and Other Stories

The two English translations of *Was bleibt* show how the difficult questions it raises are pre-empted and often concealed at the physical thresholds to the text, reframing the relationship between Wolf's ontological narrative and the specific public narratives of the GDR. Martin Chalmers' translation for the literary magazine *Granta* in 1990 was framed by a thematic narrative bringing various contributions together in a volume entitled *What Went Wrong?*. The second translation was completed by Heike Schwarzbauer and Rick Takvorian for a collection of Wolf's translated stories published by her American publisher Farrar Straus Giroux (FSG), which appeared very shortly after her Stasi revelation in 1993. The volume was published simultaneously by Virago in the UK, and was republished in 1995 by FSG in collaboration with the University of Chicago Press (UCP): the text of the three editions is identical. Whilst Wolf's author-function is more visibly reframed in the peritexts to the translation in *Granta*, which are strongly marked by the institutional identity of the magazine, the peritexts to the published book reveal just as much intervention on the part of the institution in the framing of the text and its authorship, as the following analysis of the two American editions shows.

Within the category of paratext, the peritext is defined by Genette as including elements contained within the physical unit of the book. His list of possible peritextual elements is extensive and includes the dust jacket and covers,[1] title pages and intertitles, dedications, epigraphs, prefaces and notes. He acknowledges the discursive contest for dominance in the

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[1] These can be listed as Covers 1-4, where Cover 1 is the front cover and Cover 2 its inside, followed by Cover 3 as the inside back cover and Cover 4 as the back cover.

framing of the text when he observes that the publisher's peritext, those elements of the peritext for which the publisher is answerable such as the contents page and publicity material included in the volume, "encroaches on the prerogatives of an author" (1997: 23). This article examines the negotiation of authorial identity in the peritexts to the 1993 collection, between Wolf's author-function and the public narratives of Anglophone literary institutions. The 1995 FSG/UCP version is the most accessible in print of the three editions, and is therefore the focus of this discussion: a high degree of similarity can be assumed between the 1993 and 1995 FSG editions so both will be discussed together.

External Peritexts

Genette identifies the title of a book as a paratext, explaining that "the title (like, moreover, the name of the author) is an object to be circulated – or, if you prefer, a subject of conversation" (1997: 75). By selectively foregrounding "What Remains", the title *What Remains and Other Stories* achieves two framing effects simultaneously: it frames "What Remains" as the centrepiece of the book, and simultaneously as a "story", framing Wolf's writing as fiction. The cover designs (Figs 1 and 2) also foreground "What Remains", using a smaller font for the second half of the title. The author-function is clearly invoked: in Fig. 1, the large font size used for the title is repeated for Wolf's name, and in Fig. 2 the eye follows a Z-shaped path from the title in the top right-hand corner to the name of the author in the bottom left-hand corner.

The emphasis in the peritext on Wolf's author-function is affirmed in the FSG editions by the lack of a publisher logo on this front threshold to the text: identity with the writing is left to the author, consolidating the positioning of the text in an individual authorial narrative. The publisher's name appears in a small font on the spine and the back cover, deferring to the author as the unifying origin of the volume.

Apart from their shared emphasis on "What Remains" and clear identification of Wolf as author, the covers are very different, although both images implicitly foreground particular details of the "What Remains" narrative. The image of the teapot in Fig. 1 recalls the narrator's breakfast:

> The coffee had to be hot and strong, filter coffee, the boiled egg not too soft; homemade jam was preferred, dark bread. Luxury! Luxury! I thought, as I did every morning upon seeing everything assembled on the table – an everlasting feeling of guilt which penetrates and heightens our every pleasure – those of us who have known want. (Wolf 1995: 234)
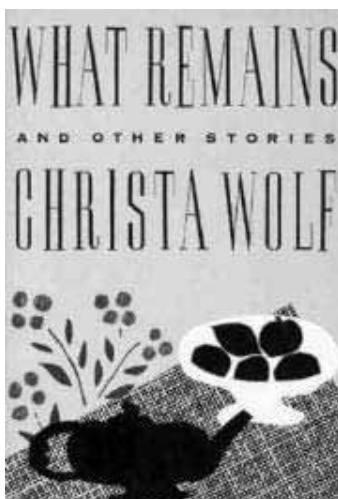
Fig. 1: FSG edition (1993b)

Fig. 2: FSG/University of Chicago (1995)

Food and drink is a cohesive motif for the collection, often appearing at moments of crisis or climax: the moment in "Exchanging Glances", for example, when the narrator's joy at finding an abandoned supply truck is haunted by the appearance of the concentration camp prisoners, and the

tense supper at the end of "Self-experiment" when Anders tacitly challenges the professor to recognize her/his new identity. Fig. 2 depicts a solitary female figure walking down a street lined with the watchful faces of the houses: the dark brown and red colouring of this front cover establishes a gloomy and oppressive atmosphere. The size of the figure and the narrowing of the street as it tapers away from her, where no sky can be seen, are claustrophobic. The image of the street is reminiscent not only of *Was bleibt*, in which the narrator speculates about being followed on a walk to the shops, but also of other stories in the collection: "I can still observe the first transitions to the pictures one sees before falling asleep; a street appears leading to that landscape I know so well without ever having seen it" (Wolf 1995: 39), "I went out into the street in my bitter shame. I ridiculed it. Straight as an arrow, I sneered. Street to the heart of the matter… Street of coincidence, I swore at it. Newspaper street." (Wolf 1995: 117). Whilst emphasizing "What Remains", the cover motif unites the contents of the book in a selected framing narrative of the narrator's oppression. Wolf's author-function is thus framed, by the choice of illustration, as a victim narrative rather than narrative of guilt.

The back cover of the 1995 edition continues the colouring of the front and is almost entirely covered with white text, which stands out against this dark background. In the top left-hand corner, the category "fiction" is printed in orange, standing out because of its colouring (the only other text of this colour is the name of the University of Chicago Press at the bottom left). Like the genre indication of "stories" in the title, this categorization in a conceptual narrative of "fiction" frames Wolf's writing as a creative, if not completely imaginary, engagement with social narratives, ascribing less importance to the autobiographical aspect of the texts by distancing the author-function from the writer's ontological narrative. [2] This distinction between the writer's public narrative of authorship, emphasizing her mastery of literary categories, and her ontological narrative, embedded in politically charged public narratives, reframes the autobiographical parallels of the texts. Their categorization as "fiction" makes Wolf's exploration of identity and selfhood a diegetic rather than a mimetic act: the narrator is recounting rather than undergoing a process of self-discovery. This reflects an author-function not emplotted in the relationship of "truth" to the writer's ontological narrative that made Wolf vulnerable to criticism in Germany following her revelation in 1993.

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[2] Interestingly, Kovala (1996: 136-7) finds the opposite is true of the early twentieth-century Finnish paratexts studied: these demonstrate an emphasis on biographical and social context, rather than on the literary context of the writing.

The please-insert[3] is preceded by a quote from "Exchanging Glances" (Blickwechsel). In context, the quotation frames the narrator's ontological narrative in a public narrative of post-war German guilt mixed with victimhood, as the narrator's sense of complicity in the plight of the concentration camp survivors ("the ragged") manifests itself and disappears. In isolation on the back cover, the extracted quotation invokes less specific metanarratives of deprivation and guilt:

> Now the ragged would put on our clothes and stick their bloody feet in our shoes, now the starved would seize hold of the flour and the sausage we had just snatched. And to my horror I felt it was just, and I was horrified to feel that it was just, and knew for a fraction of a second that we were guilty. I forgot it again.

This peritextual threshold frames the text in recognizable categories ("guilt", "horror") that convey the strength of the narrator's reaction but do not identify her experience (or that of the author) as specifically German. This apparent universality is confirmed by the explanation that the book "collects Christa Wolf's short fiction, from early work of the sixties to the widely debated title story, first published in Germany in 1990. These short stories shed light on her work as an artist and political figure, and as a woman". The categories of "artist", "political figure" and "woman" continue the universalizing narratives of the quotation from "Exchanging Glances". The please-insert implies that the book contains a comprehensive collection of Wolf's short fiction, concealing the inevitable selective appropriation of the chosen texts. There is no acknowledgement of the publishing history of the writing (the unexplained reference to "What Remains" as the "widely debated title story" is the only suggestion of the debates that surrounded its publication in Germany), nor is there an attempt to recognize the significance of such a narrative in connection with Wolf's German author-function or at the particular moment at which it was published. The please-insert goes on to mention three stories individually:

> "'What Remains', the title story, powerfully describes what it is like to live under surveillance by the Stasi police and how such a life gradually destroys normalcy for a writer. An interior monologue reveals the fear and

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[3] Genette defines the please-insert as a printed text containing information about the work, designed to be included in its publication (1997: 104-5). The term comes from typical usage in the early twentieth century, when the please-insert was typically printed separately and inserted; Genette observes that this is no longer the case and that this text often appears on Cover 4 of a book (25).

self-consciousness of the author as the secret police eventually disrupt the balance of her life.

> Examining the power of memory, 'Exchanging Glances' captures the collision of childhood and war, as Wolf recollects her family's flight from the Russian Army during World War II. She remembers imagining her own dead body and watching prisoners released from a concentration camp with a combination of fear and something more painful than fear: knowledge.

> In 'The New Life and Opinions of a Tomcat', a satire of life in a totalitarian state, Max the cat and his owner, a psychology professor, work on a secret project called 'Tohuha', short for Total Human Happiness."

Opening with a summary of "What Remains", this affirms the emphasis of the collection on its title story and recalls the front cover design in its description of the writer's ruined normalcy and her self-consciousness. An "other" is causally emplotted as perpetrator in the narrator's ontological narrative: in "What Remains" the Stasi destroy the writer's normalcy and disrupt her balance, and in "Exchanging Glances" the Russian Army pursue the young narrator and her family. Again, there is no indication of the ambivalent status of Wolf's victimhood, and both summaries appeal to "universal" narratives of "the writer" or "childhood and war". The third example encourages a generalized framing of Wolf's satirical story that not only avoids the particularity of the GDR context but invokes a narrative of "totalitarian" states in which the persecuted or dissident writer is framed as a heroic victim and her fear confirms her as such. The please-insert offers an overview of the stories within the volume in terms of the metanarratives with which they engage. As the title story and as a constantly foregrounded focus of the collection, "What Remains" is framed as emblematic of these.

The exclusion of nuances in the publication history and socio-political context of *What Remains and Other Stories* is consolidated on the back cover of the translation by the concluding sentence of the please-insert, which assures the reader that, "encounters with topics ranging from sexual politics to the nature of memory, these unpretentious, and sometimes chilling, stories are a fascinating introduction to Wolf's work". Again, framing by selected recognizable concepts encourages the Anglophone reader to look beyond (or overlook) the specific East German public narratives that have contextualized Wolf's writing. Most significantly, this final section of the please-insert frames the book as an *introduction* to Wolf's writing. The publication of an "introductory" collection of Wolf's texts after more than twenty years of success as an international author might suggest that her Anglophone author-function survived the debates of

reunification and the furore of her Stasi scandal to invite a fresh surge of interest.

The conceptualization of the book as an introduction, especially in the absence of explanatory notes, implies the accessibility of Wolf's "short fiction". However, this assumption belies the thematic and structural complexity of the texts: writing about "Juninachmittag" in 1965, Wolf warned editor Günther Caspar at Aufbau that "das, was bei mir herauskäme, etwas ganz anderes wäre als etwa eine amerikanische 'short story'" (Wolf 1965). The peritext does not encourage the reader to recognize that Wolf's stories diverge from the familiar format of the fictional "story": instead, the texts and the author-function are framed by the category of introduction and a conceptual narrative of literature as fiction. The unproblematic framing of the narrator's observation by the Stasi in "What Remains" as fiction avoids problematic questions about the "truthfulness" and "authenticity" of the narrative that troubled its German publication.

The please-insert is followed by quotations from two reviewers: the author and journalist Herbert Mitgang, a regular reviewer for the *New York Times*, and the novelist Mary Gordon. The favourable comments of both act as consecrating frames for Wolf's writing. Mitgang comments that

> *What Remains and Other Stories*… is clear and farsighted. The eight heartfelt stories in the book show why she has been respected as a serious author since her 1968 novel, *The Quest for Christa T*… Wolf uses her own experiences and observations to create universal themes about the controls upon human freedom.

Tracing Wolf's author-function right back to the (German) publication of Wolf's *Nachdenken über Christa T*. in 1968, he frames her as both a "serious author" and a writer who uses her own life to engage with "universal themes". The "universality" of Wolf's interest in "controls upon human freedom" masks the specificity of the freedom she hopes to discover within socialist narratives. Similarly, Mary Gordon states that "Christa Wolf has set herself nothing less than the task of exploring what it is to be a conscious human being alive in a moment of history", drawing on the universal category of "human being" to identify Wolf's approach and selectively avoiding an association with the public narratives of the GDR as the specific space in which Wolf hoped to realize this human consciousness. The ostensibly universal, humanist frame established by both these reviewers contributes to the familiarity of the narratives in which Wolf's author-function is framed by the peritext.

At the bottom of the back cover, the book is contextualized in Wolf's author-function alongside other selected texts: "Christa Wolf's novels include *Accident* and *The Quest for Christa T. The Author's Dimension* is available in paperback from the University of Chicago Press". Here, the recognizable titles of Wolf's most recent previous work and of one of her biggest successes endorses the text in hand for those already familiar with Wolf's author-function, as well as promoting earlier texts to readers unfamiliar with Wolf's writing, for whom the volume is truly introductory. The note continues: "Wolf has worked as an editor, lecturer, journalist and critic. She lives in Berlin". This is the only biographical information offered in the peritextual frame of the book. The omission of the *Literaturstreit* and Stasi scandal from the selective contextualization of *What Remains and Other Stories* in relation to the writer's ontological narrative frames her author-function as uncontested and as accessible to the Anglophone reader, determined by freely available texts and by recognizable categories of identity (editor, lecturer, journalist, critic). It also reinforces the distinction between the writer's ontological narrative and her public narrative as "author". Within the volume, the internal peritexts demonstrate a similar tendency to distance Wolf's text and authorship from narratives of the GDR that frame them as problematic.

Internal Peritexts

The first textual material in the 1995 edition is on the verso of the flyleaf, where books "Also by Christa Wolf" are listed. Genette describes the listing of the author's other work as "a sort of personal catalogue of the author's" which can nonetheless also strongly reflect the publisher's interests (1997: 100). Here, the list notably omits *Divided Heaven*, the 1965 translation by Joan Becker of Wolf's *Der geteilte Himmel*. The omission suggests that, marked as "other" by its GDR origin and by this point also the subject of criticism for its distorting emphasis on socialist doctrine (Koerner 1984; von Ankum 1993), *Divided Heaven* has been overlooked in an Anglophone narrative of Wolf's authorship dominated by FSG. [4] The exclusion of a translation whose promotion is not in the commercial interest of the American publisher and which has been considered ideologically problematic by Anglophone voices, shows how

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[4] Exceptions to this trend are: the earliest British edition of *The Quest for Christa T.* (Hutchinson, 1971), *The Reader and the Writer* (Seven Seas, 1977), *The Fourth Dimenson* (Verso, 1988) and *In the Flesh* (Verba Mundi, 2005). In each of these four editions, *Divided Heaven* is either listed among Wolf's previous texts or briefly mentioned in a note on the author.

the public narrative of the publishing institution might intervene in the author-function whilst appearing to let the author's texts speak for themselves. Although the author-function is granted prominence, this is "managed" by the publisher.

The collection has two title pages. The first, on the recto opposite "Also by Christa Wolf", shows only the "half title" (Genette 1997: 32) of "What Remains", selectively emphasizing it as a focal point of the volume. The verso between the two title pages names the translators, and on the next recto the second title page shows the full title of *What Remains and Other Stories* followed by Wolf's name, and the name of the publisher in a smaller font. On all these pages, and on the title page and first page of each story in the collection, the text is indented from the left by a motif of three thick vertical lines. This uniformity draws several texts into one narrative which, in this 'introductory' collection of Wolf's writing, emphasizes Wolf's author-function as the narrative that unites the texts. This "introductory" status, as well as the cohesion and uniform origin of the stories implied by their identical presentation and the absence of information about their individual peculiarities, again shows how intervention by the publisher frames the author-function.

Finally, the contents page of *What Remains and Other Stories* suggests the ordering of the stories in the book as a narrative of progression from "Exchanging Glances" to "What Remains". The order of contents is as follows:

Table 1: Contents of *What Remains and Other Stories*

Title (EN)	Title (DE)	Written	First Published
Exchanging Glances	Blickwechsel	1969-70	1970
Tuesday, September 27	Dienstag, der 27. September	1960	1974
June Afternoon	Juninachmittag	1965	1967 (GDR) 1971 (FRG)
Unter den Linden	Unter den Linden	1969	1974
The New Life and Opinions of a Tomcat	Neue Lebensansichten eines Katers	1970	1974
A Little Outing to H.	Kleiner Ausflug nach H.	1969-72	1980 (FRG) 1989 (GDR)
Self-experiment	Selbstversuch	1972	1973
What Remains	Was bleibt	1979/1990	1990

The organization of the contents encourages emphasis on particular stories as key points in the overall narrative: the three stories cited on the back cover are positioned as the first, middle and final items in the book. The positioning of "What Remains" as the last item, the story having already been selectively emphasized by the title of the book and its separate title page, temporally emplots it as the culmination of the authorial narrative developed throughout the earlier stories. This emplotment overrides the peculiarities of individual texts and their publication, and enforces a cohesive narrative of progression throughout the book. As Table 1 shows, the arrangement of the texts does not strictly follow the chronological order of writing or first publication; however, the frame established by the publisher on the back cover of the volume, of introduction to and progression through Wolf's author-function, implicitly frames this arrangement of the texts as the linear realization of such an order. The almost chronological placement of the texts, beginning with "Exchanging Glances", in which the narrator is a teenager, consolidates the final emphasis on "What Remains" as the last of the stories to be written and the last to be published. The ordering of the stories reveals how the intervention of the publisher controls the narration of the author-function within the volume.

From this point onwards, there is no other peritextual material. Whilst many of the peritextual elements identified by Genette (such as a preface or additional notes) are absent from the framing of the texts in *What Remains and Other Stories*, it is possible to see, even from the few structures that do surround the text, that the institutional narrative of the publisher intervenes more than the reader is encouraged to recognize. The temporal and implicit causal emplotment of the texts in *What Remains and Other Stories*, suggested by their ordering in the volume, traces a narrative of progression from the post-war anxiety of "Exchanging Glances" to the narrator's self-conscious attempts to maintain normality in "What Remains". The external peritexts embed this development in metanarrative categories, affirming the international relevance of Wolf's writing through the relationality of her author-function to "universal" narratives of experience rather than to specific public narratives of the GDR that would problematize the coherent narrative of her authorship.

Before concluding, it is worthwhile to consider the role of the *Other Stories* as peritexts: as well as contributing to an accumulated narrative of authorship in the volume, each *Erzählung* can be considered a text in its own right, in relation to which the others by implication adopt the status of peritext. The selective appropriation of material for the volume is significant, particularly in light of the implied totality of the collection

seen on the back cover: the book offers an introduction to Wolf's work by way of her short fiction, but does not acknowledge the selection of texts for inclusion and the consequent exclusion of others. The texts in the collection are some of Wolf's best known stories; however, they do not represent the entirety of her short fiction from this period. *Moskauer Novelle* (1961), for example, was Wolf's first published text and has never been translated. It is similar in length to *Was bleibt* so would not have been out of place in the book, but it is a reflective text rather than a "story", and is characterized by the same "messianic fervour" (Buehler 1986: 70) for socialist realism as the reviews Wolf wrote for the literary periodical *Neue deutsche Literatur*. As Wolf later noted, her reviews from the period strongly und uncritically endorse party values, and *Moskauer Novelle* is the most orthodox of her texts as far as her adherence to institutional narratives of socialism is concerned.

Aside from selecting texts that are not strongly characterized by East German public narratives, the book excludes a vast body of Wolf's "work" by omitting, from this introduction to her writing, her essays, interviews and speeches, in which she articulates clearly the aims and challenges that have informed her development as a writer. This selective focus on fiction is confirmed by the "Also by Christa Wolf" listing at the beginning of the book, which reveals the imbalance in the published translations numbering five works of "fiction" and only one of non-fiction. The public narrative of the publisher interferes "silently" in the circulation of the author-function, directing the selection of texts and the framing of the collection as fictional writing. Temporal, causal and relational links between the stories are established by the implied cohesion of the collection, and by the metanarratives identified in the external peritexts as the thematic focus of the writing, so that each story is framed in relation to the other pieces as well as being positioned in a narrative of authorial development throughout the volume.

"What Remains", as the last piece in the collection, is temporally positioned as the culmination of the narrative of authorship and is framed by the narratives of previous texts in the book. Isolated from the public narratives that contextualized Wolf's GDR author-function and problematized *Was bleibt* at the time of its publication, "What Remains" is framed as a "story" in which the writer's ontological narrative is semi-fictionalized in order to reflect on universal metanarratives. Thus categorized, the translation does not boast the same status of "truth" about Wolf's ontological narrative that was destabilized in Germany after the revelation of her Stasi cooperation and led to further attacks on Wolf's author-function. The implied cohesion and accumulated narrative of the

collection of stories causally and temporally emplots "What Remains", the last narrative in the collection, as the provisional conclusion rather than a disruption of Wolf's author-function.

Conclusion

One has to know the background of the whole development of writing in my society to explain that this is not just a narcissistic occupation, my writing. I'm a person who is very strongly rooted in the society in which I live, and what I usually write about are the conflicts between individuals and the societies in which they live – and the society is always shown as a very strong factor in the individual's life. (Wolf 1993d: 272)

Wolf's comment in an interview from 1983 expresses her constant endeavour to engage with the public narratives of GDR discourse in her writing, and its inseparability from her authorial concerns. However, the peritexts to *What Remains and Other Stories* demonstrate that, even for a text so deeply and explicitly embedded in source-culture discourse, the author-function is often dominated by the functions of discursive institutions by which the writer's texts are circulated. The framing of the stories as a cohesive group and as "fiction" ensures that the public narrative of Opfer/Täter and the specific moral implications of this for the interpretation of *Was bleibt* are selectively excluded from its framing in translation. The peritext is a site of negotiation, not only with dominant narratives of the receiving discourse and with the public narrative of the publisher, whose own "ideological" and commercial interests must be served by the publication of the text. Although Wolf emphasizes the relevance of GDR discourse as the background to her authorial and ontological narratives, translation has isolated her text from this context by framing it with an author-function based in universal narratives of identity and a conceptual narrative of "fiction". Serving neither the wishes of the author nor the institutional voices of the source culture, this Anglophone author-function has informed and has been informed by the paratextual framing of Wolf's writing in translation.

The peritexts of the three editions of *What Remains and Other Stories* show how each text in the collection contributes to a unifying narrative of authorship, in which the individual peculiarities of the stories are less important than their coherence with universally recognizable categories of identity and experience. The commercial interests of FSG "encroach on the prerogatives of the author" (Genette 1997: 23) in the selective appropriation of particular texts for the volume and the selective emphasis on fiction as a category. The focus on the relationality of the textual

narratives to familiar public or metanarratives rather than "other" public narratives contributes to the control of the author-function by the publisher as editorial gateway. The tendency to view Wolf's writing as "fiction" with no moral obligation to truth, hence freeing her from the culpability identified by her German critics, is also seen in a letter written by 174 American academics to the German weekly newspaper *Die Zeit* in 1993, in support of Wolf (*Zeit* 1993). The letter distinguished between the writer's politics, embedded in local public narratives, and her writing, appropriated into universal metanarratives: its signatories claimed that Wolf's previous concealment of her Stasi involvement from the public lessened the autobiographical but not the literary value of *Was bleibt*. The framing of Wolf's author-function as distant from the specific public narratives that made her revelation problematic in Germany goes hand in hand with emphasis on the relevance of her writing for "universal" discourse. Arguing for a distinction between the politics and the writing, voices in the Anglophone institution emplotted Wolf's Stasi involvement as human error, rather than as political duplicity.

Wolf's example shows that authorship is a discursive function, dependent on texts and their receiving contexts for its construction and subject to variation. The translated author in particular must surrender control to institutions in order to achieve circulation. This invites a reconsideration of the paratext defined by "authorial" intention, which is revealed as critically unstable. The intervention in German discourse by advocates of Wolf's Anglophone author-function emphasizes the importance of viewing translation as a text in its own right and therefore as a valuable object of paratextual study, where the institutional construction of authorship is evident. As the site of important and sometimes difficult negotiation, it reveals institutional intervention very clearly and shows that the author does not maintain control over the paratext. The discursive vulnerability of the translated author-function, lacking a continuous and authoritative discursive presence in the target language and reliant on the intervention of publishers and translators, enables and even necessitates the frequent reinvention of the translated author in and by her paratexts.

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PARATEXTS IN THE ENGLISH TRANSLATION OF THE *SELECTED WORKS OF MAO TSE-TUNG*

HOU PINGPING

Abstract

This paper is an investigation of the use and function of the various paratexts in the English translation of the Selected Works of Mao Tse-tung. The focus is on the two "official" English versions, which are the products of translational activities organized and supervised by organs under the Central Committee of the Communist Party of China. An analysis is made of the arrangement, the content and the wording of the publication notes, the introductory notes, the endnotes, and the special complimentary markers. Moreover, a comparison is made of two introductory notes from different sources for the same article contained in the Selected Works: one is from the Selected Works, the other is from a book by a western scholar. The comparison and analysis show that apart from their introductory and explanatory functions, paratexts clearly serve ideological purposes. The paper concludes that the paratexts in the official English versions of the Selected Works are politically and ideologically essential in guiding readers before and during their reading journey.

An Overview of the *Selected Works* and Its English Translations

Mao Zedong[1] has exerted great influence not only on China, but on the world as well. This is largely attributable to the massive publication of his

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[1] In both the LW and IP editions of the *Selected Works* published in London and New York in the 1950s and the official English version published in Beijing in the 1960s, the name of Chairman Mao was transliterated into Mao Tse-tung. In other

works and the wide publicity of his theories. The most important of his speeches and articles are included in the official edition of the *Selected Works of Mao Tse-tung* (hereafter referred to as the *Selected Works*[2]). There have been different editions/versions of the *Selected Works*, including the five-volume version published by the Jin Cha Ji Daily Newspaper Agency in 1944, the version published in the central Jiangsu Liberated Area in 1945, the version published in the Shandong Bohai Liberated Area in 1948, the version published by the Northeastern Bureau of the Party in 1948, and the version published by the Shanxi-Hebei-Shandong-Henan Central Bureau in 1948 (Pang and Jin 2003:138).

In this paper, the *Selected Works* exclusively refers to the official Chinese version compiled by the Committee for the Publication of the *Selected Works* of Mao Tse-tung under the Central Committee of the Communist Party of China, and published by the People's Publishing House. The first volume of the Chinese version was published in October 1951, the second volume in April 1952, the third volume in April 1953, and the fourth volume in 1960. For the majority of Chinese people, *The Selected Works* has a special status among all of Mao's writings, which is largely due to its massive publication and extremely wide circulation[3] in the 1950s, 60s and 70s. For a time it was almost Mao's only work

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official English translations of Mao's works published in China, the same spelling is adopted. This paper uses the *Pinyin* transliteration (e.g. "Mao Zedong") for Chinese names, persons' names and names for places. However, for book titles it retains the names as are used on the title page, some of which are in *Wade-Giles* transliteration (e.g. "Mao Tse-tung" or "Mao Tsetung"). For quotations from books, the original transliteration is retained.

[2] The *Quotations from Chairman Mao* (generally known as *The Little Red Book* in the west) and the *Selected Works* are closely related to one another in that the main source of the *Quotations* was the *Selected Works*. Statistics conducted by this author show that among the 427 items included in the *Quotations*, nearly ninety percent were from the five volumes of the official edition of the *Selected Works*.

[3] According to Liu and Wu (1993: 118-123), the planned publication for the first volume was 600,000, but the demand was far greater, and the actual publication was even greater. The publication for the second volume was 1,500,000. To guarantee the smooth circulation of the *Selected Works*, Party organizations at all levels made plans for the publicity and study of the *Selected Works*, and distribution groups headed by the managers of Xinhua Bookstore both at the head office and the branches were formed. Meanwhile, the news on the publication of the *Selected Works* was covered by major newspapers. People in each large city lined up and jostled with one another to purchase the *Selected Works*. In Tianjin, on the day the first volume of the *Selected Works* arrived, all 12,000 copies sold out. As time went on, the sales figures skyrocketed.

available to most of the Chinese people. Only in recent years have more of Mao's works been published, in particular the 10-volume *Collected Writings of Mao Zedong* compiled by the Department for Research on Party Literature under the Central Committee of the CPC and published by the People's Publishing House.

Beginning in the 1920s, Mao Zedong's works began to be translated into foreign languages and published in the organizational periodical of the Communist International, the *Comintern*. During the War against Japanese Aggression (1937-1945), a specialized publicity group headed by Zhou Enlai and other Communist leaders was established under the South China Bureau and entrusted with the task of translating Mao Zedong's works and disseminating them to foreign countries (Zhang Airu 1993). The compilation of the *Selected Works* under the central Committee of the CPC started in late 1940s, and by June 1949 the proofs, over one million characters long, were submitted to Mao Zedong, but many of the selected articles were rejected by him (Pang and Jin 2003:139-140). In May 1950, a Politburo meeting chaired by Mao Zedong endorsed the decision to form a *Selected Works* Publication Committee. The meeting also agreed that Mao Zedong would personally preside over the editing and publishing work (Liu and Wu 1993:106). At about the same time, a special committee for the English translation of the *Selected Works* was formed. The committee was headed by Xu Yongying, with such renowned scholars as Jin Yuelin, Qian Zhongshu, Wang Zuoliang and Zheng Ruzhen as committee members (Yao 2003).

Like the compilation of the *Selected Works*, its translation was an important political task. For this reason the translators were carefully selected to make sure that they were both academically dependable and politically reliable. With Party financing and support they were transferred from their work units to translate the *Selected Works*. The translation was conducted collectively, with several of the devoted translators working in a group. The English translation of the *Selected Works* was carried out almost concurrently with the Chinese compilation. Since the Chinese source text was frequently edited, the English translation involved substantial extra effort on the part of the translators (ibid). This English version of the *Selected Works* that was collectively translated by Chinese scholars was not published in China. Rather it was published by Lawrence and Wishart (hereafter referred to as LW) in London and by International Publishers (hereafter referred to as IP[4]) in New York in 1954. Later in the

[4] The English version published by International Publishers in New York in 1954 is identical in content with the LW version. The only difference between the two editions is in the notes from the publishers. The publisher's note in the IP edition

early 1960s, another round of officially organized translation of the *Selected Works* was conducted. This time, there were foreign experts involved in its final editing and polishing. This English translation was based on the 1954 English version and was published successively in the early 1960s by the Foreign Languages Press (FLP) in Beijing.

In April, 1977, Volume V of the *Selected Works* was published by the People's Publishing House. In September of the same year, an English translation of Volume V was published by FLP. Though Volume V was meant to be a natural continuation of the first four volumes of the official version of the *Selected Works*, it differs from the other four volumes in that its compilation and translation were both carried out after the death of the Chairman. For political reasons, Volume V was rather short lived: only five years after its initial publication, China's National Publication Bureau issued a notice suspending its distribution.

Paratexts in the LW and FLP English Versions

It is generally agreed that power and ideology have an overall influence on translation. They not only govern what is to be translated, but also the translation strategy, and even the way the translated text looks and is received. In other words, ideological interference exists in almost all aspects of a translation, especially a political text such as the *Selected Works*.

The word "paratext" here refers to various kinds of text complementary materials, which includes the design of the dust jacket, the front page, the title page, the publication note, the introductory notes, the annotations and other translational markers. Paratexts generally provide important background material for the translated text and therefore give readers a bigger picture of the translation in question, yet their functions go far beyond this. Differently designed paratexts for a text can bring about very different emotions among readers even before they begin reading the text. Later in this paper, a comparison of the introductory notes to the article "Report of an Investigation into the Peasant Movement" in Volume One of the *Selected Works* well illustrates this point. In other words, apart from being introductory and explanatory, paratextual devices can also serve an

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was inaccurate in stating that the edition was "translated and published in England' and that it was "based on the Chinese edition of four volumes, which first appeared in Peking in 1951…". First, the translation was carried out in China, not in England; second, the four volumes of the Chinese version came out successively instead of all coming out together in 1951. In fact, Volume IV of the official Chinese version did not come out until September of 1960.

ideological purpose by initiating readers into a biased pre-designed reading experience.

Both the LW and FLP editions of the translation of the *Selected Works* were products of the collective effort of prestigious Chinese scholars and senior revolutionaries. Both rounds of translation activities were organized by China's Central Publicity Department under the Central Committee of the CPC. Translators were carefully selected by the Chinese government to ensure the translations' full compliance with the official ideology. Therefore it is understandable why translational compliance is quite discernible in both the texts and paratexts of both translations.

Cover, Dust Jacket, Title Page and Portrait Page: The LW Edition and the IP Edition

The official English edition of the *Selected Works* was first published by LW in London in 1954 and shortly afterwards by International Publishers in New York the same year. The English editions published by the two left-wing publishers are identical, with the only difference being the note from the publisher.

Both the LW and IP editions have red covers signifying a Marxist or a Communist ideology. Both publishers attached considerable importance to the publication and produced a very pleasing book design. The International Publishers edition has the title of the book on the dust jacket, and the number of the volume and the name of the publisher on its front cover. The title of the book, the number of the volume and the publisher's logo is on its spine. On the two inside pages of the dust jacket there was not only an introduction to the content of the four volumes, but also favorable comments from major magazines and periodicals. Included was a *New World Review* comment: "The publication of Mao Zedong's writings in English will be for Americans a font of inspiration in the common effort to achieve peaceful and mutually beneficial relations". A comment from the *Library Journal* included: "Recommended as the currently official version of Mao's most important writings, and hence as indispensable as the works of Marx, Lenin, and Stalin". Since the information on the dust jacket of a book is essential for many readers in judging its content, these comments have ideological significance in guiding and, to a degree, governing the readers' reading experience.

Both editions share the following features: on the title pages of the first volume, together with the title of the book, the volume number, and the name of the publisher, both have an impressive portrait of Mao Zedong that shows great dignity, authority and elegance. In the LW edition, the

name of "MAO TSE-TUNG" in the title is highlighted by being larger than the subtitle "SELECTED WORKS". In the IP edition, the name of the book is slightly changed to "MAO TSE-TUNG - Selected Works" in order to highlight the impressive image of Mao Zedong and his name. The design has a most eye-catching effect both in the way the portrait of Mao Zedong is portrayed and the way his name is presented. The spine of the IP edition has the title of the book, the volume number and the publisher's logo all in gold on a background of red.

In accordance with the text arrangement in the original Chinese, the articles in the translation are arranged chronologically falling into four different historical periods. They are, the Period of the First Revolutionary Civil War (1921-27), the period of the Second Revolutionary Civil War (1927-37), the period of the War of Resistance against Japan (1937-45), and the period of the Third Revolutionary Civil War (1945-49). The contents section shows clearly what is included in each volume. The arrangement of the articles is generally as follows: the title, an explanatory note presenting background information, the body of the text, when the article was written, and the end notes. In the original Chinese, the introductory notes about an article's background are presented as footnotes, that is, they appear on the bottom of the first page while content explanatory notes for expressions, names and places appear at the end of an article in the form of endnotes. In the translation, however, the introductory notes are put at the head of the article immediately after the title. Since many of the introductory notes that provide background information for the articles contain ideologically significant judgments, the highlighting of these introductory notes in the translation more effectively provides ideological guidance for the targeted readers. After all, compared with the Chinese readers of the *Selected Works*, foreign readers knew much less about the situation in China and the political background at the time the articles were written.

The FLP Edition

The dust jacket of the FLP edition of the English translation of the *Selected Works* is golden in color. Its front cover has a sublime profile of Chairman Mao on the upper part, and the book title on the lower part, with the name MAO TSE-TUNG highlighted both in red and in larger font. The volume number is at the bottom of the front cover. The book's spine has the English title on the upper part and the Chinese title on the lower part, with the name of the publisher at the bottom. On the first title page, the emotionally-laden sentence "WORKERS OF ALL COUNTRIES, UNITE!"

printed in red is most eye-catching. This page is followed by a page with a portrait of Mao Zedong and his name in Chinese below the portrait, all of which is carefully covered with a glossy and transparent empty page. This delicate design is ideologically meaningful for it forcibly conveys to the reader that the great helmsman is entitled to a great deal of respect. Following the portrait page is a title page with the book title highlighted in red in the upper part of the page. Here again, the name of MAO TSE-TUNG enjoys larger font than the words "Selected Works of".

Publication Notes

In both the LW and the FLP editions of the *Selected Works*, the publication notes were drafted by the Committee for the Publication of the *Selected Works of Mao Tse-tung* under the Central Committee of the Communist Party of China. Both notes voice obvious concern over unauthorized publications and their potential impact. As an example, the Publisher's Note in the LW English edition (1954) of the *Selected Work*s states:

> …Editions of *Selected Works of Mao Tse-tung* have appeared previously in various places, but as none of them had been attended to by the author, **their arrangement was haphazard and their text disfigured by errors, while certain important writings were omitted.** …And the author himself went over all the articles, making certain verbal changes here and there, and, **in a few cases,** revising or amplifying certain passages (words highlighted by this author, the same is true with all the following quotations).

By airing the disadvantages and defects of other editions and highlighting the personal participation of the Chairman in the compilation, this Publisher's Note was clearly intended to justify the official position of this edition and dismiss other editions/versions as unofficial and less reliable. The Publication Note of the FLP edition was presented in a similar manner:

> This edition of the *Selected Works of Mao Tse-tung* includes important articles he wrote in the different periods of the Chinese Revolution. A number of Chinese editions of his works have appeared in various places, but **none of them had been gone over by the author; their arrangement was haphazard, there were errors in the text, and certain important writings were omitted**. …The author has read all the articles, made certain verbal changes and, **in isolated cases**, revised the text.

The revision of the original text was mentioned in both notes. The scope and degree of the revision was described as "in a few cases" in the LW edition, and "in isolated cases" in the FLP edition. The cautionary warnings together with other expressions in the notes are indisputably meant to contribute to the authoritative status of the text. But the assertions about the degree of the revision of the text are not in agreement with the comments by several leading western scholars. As an example, one such scholar, Stuart Schram, who had worked extensively on Mao Zedong's works, concluded that the articles included in the official edition of the *Selected Works* were revised and edited widely and heavily. According to Schram, the texts were revised in such a way that "One cannot accept even a single sentence as being identical with what Mao had actually written without checking it against the original version" (as cited in Wilson 1980:291). Wilson summarized the main reasons for the revision: first, to "put right the more blatant theoretical mistakes in his earlier compositions"; second, to substantiate some of "the ideas which he had expressed before gaining the Party Leadership"; third, to spare no room to "political rivals to attack him as disobedient to the Party before 1935": fourth, "to play down the extent to which the Chinese Party had rejected Stalin's ideological authority."

In the FLP Publication Note, the understatement of the degree of the text revision in the publication notes shows the ideological manipulation of the text by the patron through the work of the compilers and translators.

The political flavor and ideological orientation is even more discernible in the Publication Note of Volume V. It begins by stating: "The works of **our great leader and teacher Chairman** Mao Tsetung are **immortal** monuments of Marxism and Leninism". Not only is the respectful title "chairman" used here, but also with emotional apposition "our great leader and teacher." The word "immortal" suggests the extreme exaltation the late Chairman enjoyed during his life. The note went on to exalt the Chairman for his leadership in fighting against "the revision lines" of formerly prominent political figures including Peng Dehuai, the former head of China's Defense Department; Liu Shaoqi, the former state head of China; Lin Biao, the former Vice Premier of the People's Republic of China; and the Gang of Four. The note concluded by saying:

> Comrade Mao Tsetung was the **greatest Marxist-Leninist** of our time. Mao Tsetung Thought is the victorious banner under which our Party, our army and our people will fight in unity and continue the revolution; it is a treasure shared in common by the international proletariat and the revolutionary people of all countries. **Comrade Mao Tsetung's thought and teachings will live for ever.**

Also, the Publication Note was signed by the "Committee for Editing and Publishing the Works of **Chairman** Mao Tsetung, Central Committee of the Communist Party of China". In contrast, the publication notes of Volume I were signed by the "Committee for the Publication of the *Selected Works* of Mao Tse-tung, Central Committee of the Communist Party of China". One can easily see Volume V was heavily stamped with the Chairman's brand of the cult of personality that was rampant during the Cultural Revolution.

Introductory Notes and Annotations

Here introductory notes and annotations in the *Selected Works* are discussed alongside each other because they both serve a similar function in providing background knowledge. In the LW edition, the background information is provided in an introductory note placed right after the title, while in the FLP edition, the introductory notes are replaced by annotations in the form of endnotes. Some of the articles are accompanied by a long list of dozens of annotations. These annotations can be roughly divided into the following categories: about historical figures, about contemporary people, about names of places, about events, about organizations, explanations of certain terms, explanations of analogies, and cross-reference. While designed to provide intra-textual and extra-textual information, these annotations also perform an ideological function. Take the annotation about Liang Shiqiu for example. In one of the most seminal articles, entitled "Talk at the Yenan Forum on Literature and Art", included in Vol. III of the *Selected Works,* Mao criticized Liang for regarding "literature and art as transcending classes". The annotation about Liang echoed Mao's view by denouncing him as "a member of the counter-revolutionary Nationalist Socialist Party" who "for a long time propagated reactionary American bourgeois ideas on literature and art" and who "stubbornly opposed the revolution and reviled revolutionary literature and art". This annotation in particular bears strong ideological imprints. This is even more clearly seen when one compares this note to the information provided by the Britannica Online Encyclopedia, which defines Liang as "writer, translator, and literary critic known for his devastating critique of modern romantic Chinese literature and for his insistence on the aesthetic, rather than the propagandistic, purpose of literary expression".

It is not hard to see that the annotations in the *Selected Works* occupy a prominent position in the translation. By annotating what has been said in

the articles, they echo and support the author's ideas and influence the readers by evoking certain emotions.

Special Complimentary Markers

Many of the writings included in the official version of the *Selected Works* were based on speeches Mao Zedong gave on various occasions and at different times. Some of the Chinese writings included in the *Selected Works* have repeated markers to indicate "laughter" and/or "loud laughter" in brackets. These markers were meant to show how well received Mao Zedong's speeches, or parts of speeches, were by the audiences. In both the LW and the FLP editions, these markers are kept and translated into English. As an example, in "Rectify the Party's Style of Work" in Vol. III, the complimentary markers appeared several times in the Chinese, "laughter" in the beginning, "laughter" and "uproarious/loud laughter" in the middle, and "enthusiastic applause" at the end of the speech. In the LW edition, the first three markers are kept, and in the FLP edition, "enthusiastic applause" is added at the end.

One of these markers, "loud laughter", was originally placed where Mao favorably quoted a remark of Liu Shaoqi. Later, during the Cultural Revolution when Liu was overthrown and persecuted, Mao decided that his quote of Liu's remark should be deleted from that article (Liu and Shi, 1999:105). With the remark deleted, the marker was also removed from the editions published during the Cultural Revolution.

Comparison of Introductory Notes in LW/ FLP Editions and a Western Source

While the paratexts in both the LW and the IP editions of the *Selected Works* were designed to create and maintain a very positive image of Chairman Mao and his works, paratexts from western sources may well take on a contradistinctive look and lead readers in a very different direction. The following is an example:

The second article in Volume One of the *Selected Works* is entitled "Report on an Investigation of the Peasant Movement in Hunan". It is long, important and well known among Chinese people. The introductory notes of the LW and FLP editions share the same structure and basically the same content, though there is a slight difference in the wording. The notes in both editions begin by positioning the article as a response to the criticism leveled at the Communist Party and the peasant movements by people both inside and outside China. In both notes, the Chairman was

exalted as being courageous in confronting unreasonable criticism. Both notes stressed that the Chairman's report was based on his thirty-two-day field investigation in the Hunan Provincial countryside. The notes then criticized the "Right opportunists in the Party" headed by Chen Duxiu. The criticism was leveled for their persistence in their "**erroneous opinions/wrong idea**s" and pointed out their "**chief mistake/chief error**" was that they "dared not support **the great revolutionary struggles of the peasants.**" The notes went on to blame the "Right opportunists" for "deserting the peasantry" and putting the working class and the Communist Party in an isolated and helpless situation in order to "appease the Kuomintang." This "emboldened" the Kuomintang to "betray the revolution" and to "make war against the people."

Apart from presenting factual material, ideologically significant judgments are made in the introductory notes. Expressions such as "their erroneous opinions/wrong ideas", "their chief mistake/their chief error" and "the great revolutionary struggle of the peasants" clearly show the publishers' ideological position. Before a reader actually embarks on reading about the peasant movement, the reader may very well have a biased opinion, which is, of course, the hope of the patron. Moreover, by emphasizing that Mao Zedong had spent thirty-two days in Hunan investigating the peasant movement before the report was written, the notes highlight the trustworthiness of the report. The implication is that since the report was written on the basis of the author's personal investigation, it is bound to be reliable. This is consistent with one of Mao Zedong's much quoted sayings: "Without investigation, one has no right to make assertions".

However, an introductory note on the same article by a western scholar shows us a totally different picture. It places the article in a totally different light. In the book entitled *Mao Zedong and China's Revolution: a Brief History with Documents,* Timothy Cheek introduces Mao Zedong and China's Revolution to western readers by providing both his introductory statements and excerpts from important writings of Mao Zedong, including the article "Report on the Peasant Movement in Hunan". But the introductory note drafted by Cheek takes a very different route compared with the Chinese official sources note. The note first positions the article as "one of Mao's most famous essays", then presents general information about the birth of the article and its publication. Next, it introduces the content of the article, and finally makes a general comment about it. It is worth mentioning that what is defined as "the great revolutionary struggles of the peasants" in the introductory notes of Chinese official sources is termed "**rural violence**" in Cheek's note. In

fact, the term "violence" is used three times in this one note alongside "uprising" and "rural resurrection." Moreover, in the commentary at the end of the note, Cheek states that the essay in question contains one of Mao's most well-known sayings: "Revolution is not a dinner party". He then explains "this famous defense of the necessity and appropriateness of revolutionary violence, particularly summary executions of unpopular landlords, marked Mao as a serious, and, among the GMD (Kuomintang or the nationalists), hated revolutionary". It does not take an academic to understand that violence is not a good thing since it is behavior that is intended to hurt or kill other people (*Oxford Advanced Leaner's Dictionary* and *Longman Dictionary of Contemporary English*). Because of the difference in the perspective and the wording of the introductory note, the picture of what happened in Hunan Province in 1927 is changed dramatically. So is the image of Mao Zedong. It is only natural that when a reader is not familiar with a text or a situation, s/he probably will turn to a paratext for help. Yet paratexts bearing contrasting ideological markers can guide readers on very different routes.

In the English translation of the *Selected Works*, the ideological position the compiler/publisher takes definitely is reflected in the various paratexts, which in turn may generate a "special" understanding of the same text. The contrast in the expressions of the different introductory notes of the article makes the patron's and the translators' ideological engagement most conspicuous in the LW and the FLP editions.

Conclusion

Translation does not occur in a vacuum and, indeed, involves far more than textual transformation. As Perez (2003:2) pointed out, "translation itself is always a site of ideological encounters". Williams and Chesterman (2002:19) also claimed that translations have always been "powerful instruments in ideological programmes". The above statements are particularly true with political texts where translation is largely subject to ideological interests. In defining political texts, Schäffner (2002) stated that political texts "are historically and culturally determined, and their topics are primarily related to politics, i.e., political activities, political ideas, political relations, etc." In this sense, the *Selected Works of Mao Tsetung* indisputably belongs to political discourse. It is a collection of political documents intended to shape or reshape the ideology of not only Chinese people, but people in other part of the world.

In Barnett's opinion, Mao Zedong, the author of the *Selected Works*, regarded ideology "as not simply abstract philosophy, but "a crucial

'weapon' in the Communists' struggle to revolutionize China and the world" (Schram 1967, Introduction). Traces of this "weapon" are discernible in every aspect of the translation of the *Selected Works,* with the paratexts being no exception. Commentaries printed on the dust jacket, the design of the title page, the publication note, the portrait of the author, the introductory notes and the endnotes all have an ideological perspective.

The ideological significance of paratexts is better understood when differently designed paratexts for the same text are put alongside one another. As shown in the above examples, paratexts with clashing ideological perspectives that are attached to the same text may lead readers on contradistinctive reading excursions. Apparently the organizer/publisher of the official English version of the *Selected Works* were well aware of the great weight carried by paratexts, therefore, great effort was made to ensure that the text of the *Selected Works* were accompanied and supported by diverse forms of paratexts. These paratexts perform an important ideological function along with the text and play a crucial role in guiding and even manipulating readers' reading experience.

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PART II:

PUBLISHERS' USE OF PARATEXT

PARATEXT, AN ALTERNATIVE IN BOUNDARY CROSSING: A COMPLEMENTARY APPROACH TO TRANSLATION ANALYSIS

SZU-WEN KUNG

Abstract

While translation studies primarily focuses on the verbal texts or the translated texts in excavating the mediated traces of the translation players, recent paratextual researches in translation studies have pinpointed the key roles of the paratexts, particularly in manifesting the purposeful intervention of the translation players in appropriating the reception of the translation in the target culture (Watts 2000: 29-45). This paper aims to argue that aside from textual analysis of the translated text, the paratexts are thought to contain vital clues for the researchers to infer or understand the translational phenomena absent or implicit in the translated text. The paper will place an emphasis on how paratextual materials or paratexts were used in the translation series, *Modern Chinese Literature from Taiwan* published by Columbia University Press in the USA.

Introduction

Translations or the translated text[1] have been central to the research of Translation Studies. Most researchers in this field regard the study of textual elements as a straightforward way to unveil the issues around the production of translation, such as the representation of cultural identity and the manipulative trace of the translators (Bassnett 2003; Hermans 1997). Over the last decade, translation researches have begun to consider the importance of the text surrounding the translations, or, to be more

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[1] For the purpose of this paper, the term "translated text" is used interchangeably with the term "translation".

specific, paratextual materials or paratexts, including the book cover, title page, back cover and blurb, preface, and/or introduction. Some researchers believe that paratexts can be regarded as an effective means of exploring the translation agents' interference in the process of the translation production of certain works (Kovala 1996: 119-47). In other words, it can be said that the way in which translations are packaged is circumscribed by the agents' interaction with broader socio-cultural practice (Sanchez 2007: 174).

This paper aims to argue that apart from the analysis of the translated text, the paratext is thought to contain vital clues for the researchers to infer or understand the translational phenomena absent or implicit in translated text. It is argued that the literature translated from the less-known into the dominant culture, such as Anglo-American culture, is a considerably rich milieu in embodying the paratextual clues pinpointing a clear direction for the researchers to explore the role of the paratexts in the studies of translation product. This paper intends to look into the following two questions: What are the differences in terms of the presentation between the translated texts and the paratexts? In contrast to the translations, how can the paratexts serve as legitimate spaces for the mediation of translation players? The translation series, *Modern Chinese Literature from Taiwan* [2] published by The Columbia University Press based in the USA and its translated novels provide a research locus for this study.

With regard to the methodology, the comparative textual approach is carried out in two stages. Firstly, the selected translation examples are compared with the source text. The translation analysis will place an emphasis on the translation of culture-specific items[3]. Next, the result of textual analysis is discussed in line with the paratextual analysis. The main paratextual elements examined include the book front cover, back cover, blurb, and introduction. I will start this paper by providing an overview of

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[2] This translation series team, established in 1998, is currently the only team attempting to work on translating Taiwanese literature in book form and aiming to sell the translations to more general readers in the public sphere , as Professor Der-Wei Wang pointed out in a personal interview. The establishment of the translation series subsidized by the Chiang Ching Kuo Foundation has improved the situation of translated Taiwanese novels in the United States (Kung 2010).

[3] Culture-specific items may include any of the following: proper nouns such as character names and typonyms, historical and religious figures, traditional festivals, food, organizations, customs, and material artefacts, etc. They are objects, concepts, behaviour, or systems of classification only known to the original culture and alien to the receiving culture (Franco Aixelá 1996; Newmark 2001).

the conventional methodological approach to the study of translation, that is, the role of the translated text. This section aims to foreground the study - the comparative analysis between the translated texts and the paratexts. The overview of the translated texts in the discipline of Translation Studies is then followed by a brief literature review of paratextual studies. It is with a view to exploring the nature of the paratexts as a complementary approach to translation analysis that this paper will move on to the heart of the discussion – the comparative textual analysis. The final section deals with some implications for the paratextual study, reflecting the title of the paper.

Translated text: the core of Translation Studies

It goes without saying that the study of translations is vital to the discipline and expansion of Translation Studies, which has included defining features of the translated text (Neubert 2001: 181) and identifying the contextual phenomena around translations. That is to say, what lies in the heart of Translation Studies is the study of translations, which mediate between the text worlds of source and target culture (ibid). The term "mediate" or "mediation" here highlights the cross-boundary nature of translation. It can be argued that the term "translated text" can mean not only the "text that is translated" or the product, but also the "text that is *the result of having been* translated" or the process (Neubert 2001: 181, my italics; Munday 2001: 5). The latter definition in a way denotes a series of actions carried out by translators or translation players to handle the textual challenges caused by the distant chasm between the source culture and target culture. One may contend that it is the translation process that characterizes the complexity of the translation in the discipline of Translation Studies.

Clarifying the nomenclature, then, provides a basis on which to examine the role of the translated text germane to the study of translation phenomena. As mentioned earlier, the study of textual elements is able to explore factors surrounding the translation production, such as representation of cultural identity and ideological imprint of translation players, etc. (Bassnett 2003; Hermans 1997). These issues related to a number of causes including personal or socio-historical motivations can impact texts or even passages (Neubert 2001: 181). The mediating process which leaves an imprint on the translated text enables researchers to explore the socio-historical influence of translations on the target culture and its discourses as well as to revalue translators' application of different

strategies in coping with the challenge of transferring textual and cultural elements embedded in texts (Neubert 2001).

The linguistic approach focuses on the contrastive nature of translations including the formal language aspects of textual elements (Nida and Taber 1964). The term "equivalence" has been designated to explore these textual relationships at the lexical, semantic and syntactical level; as Neubert has pointed out, a translation "has to stand in some kind of equivalence relation to the original" (Neubert 1994 cited in Hatim 2001: 26). The concept of equivalence can therefore be taken to be the foundation on which the textual material of the source language is replaced by that of the target language. Different types of equivalence or similar concepts have been proposed by scholars to discuss the translation effect, for example, Nida's formal and dynamic/functional equivalence (Nida and Taber: 1964); Koller's five equivalence types (formal, referential, connotative, text-normative and pragmatic equivalence) (Koller 1989: 187-191) , etc.

Theoretical paradigms arising during the late 1970s to the 1980s that claim to explore translation studies by moving beyond the static linguistic typologies, such as German Functionalism, Even-Zohar's Polysystem and Toury's Descriptive Translation Studies have contributed to giving insight into a more complicated nature of (literary) translation both practically and theoretically. German Functionalism examines translations as a series of translational actions or a communicative process involving multiple players, such as client, commissioner, and text users (Munday 2001). One of the key paradigms of Functionalism, Skopostheorie (Vermeer 2000) highlights the importance of "translation purpose" that dictates the translation process in terms of the translation strategies applied by translators (ibid).

According to polysystem theory, translated literary work is not an isolated phenomenon, but is part of a system interacting in the larger social, literary and historical systems of the target culture. Within the complex systems of the target culture, translated literature could occupy either primary or secondary position mainly depending on the need of the target culture (Munday 2001: 108-111). Working within the overall conceptual structure of Polysystem Theory, Toury's Norm Theory is aimed at identifying a general trend of translation behavior, and how it can be influenced by "norms", which are "the translation of general values or ideas shared by a community […] into performance instructions appropriate for and applicable to particular situations" (Toury 1995: 55). The study or close analysis of the translated text or translated literature is the key basis on which Even-Zohar and Toury built their influential

theories. According to the Polysystem Theory, the position the translated literature occupies in the target culture can impact on how translators select the translation strategies (Even-Zohar, 2000); according to the Norm Theory, the source text and the target text are closely compared for the trace of shifts so as to explore textual or segmental relationships and consequently to generalize the translation phenomenon or norm, especially within the target culture system.

Following the frameworks of the Polysystem and Descriptive Translation Studies, the idea of studying translation in its cultural environment has become core to research in various culture-oriented studies in Translation Studies. André Lefevere's and Susan Bassnett's influential Cultural Turn framework in the 1990s concentrates on how cultural, historical and contextual issues such as poetics, patronage and ideology can govern the reception, acceptance or rejection of translated literature (Bassnett and Lefevere 1990: 11) and hence motivate the "rewriting" of the source text in the target text (Lefevere 1992a: 2). Lefevere claims that the process of rewriting could be identified in work like "translation, historiography, anthologization, criticism, and editing" (ibid: 9) and the Cultural Turn examines translation in terms of its potential to identify the "problem of ideology, change and power in literature and society and … assert the central function of translation as a shaping force …" (Lefevere 1992b: 4). At the centre of this theory is the study of "translation as the most obviously recognizable type of rewriting […]" (ibid: 9). That is to say, the key impetus of the Cultural Turn framework is aimed at studying how the original or the source text per se can be interpreted through a series of processes and re-presented in the target text (Hatim 2001: 62).

As can be seen from the above discussion, it appears that much key translation theory in Translation Studies situates itself along an axis of the nature of "translated texts" and mostly its relationships or interaction with the socio-cultural contexts in which the translated texts are produced and received (Tahir-Gürçaglar 2002: 44). Such consistent objectives within the trajectory of Translation Studies have largely taken translated texts as a fundamental methodological means in offering researchers a variety of clues hinting at their position as translations, such as the appearance of foreign names and exotic cultural elements, the subject matter and an unusual syntax (Tahir-Gürçaglar 2002, 45). However, as will be pointed out in the following section, paratextual materials can also function as a valuable methodological tool in contextualizing translated texts and exploring implicit traces of ideological and socio-cultural motivation of translation agents which could be sometimes unseen in translated texts.

Paratext

The study of the impact of paratextual materials in publication has been illuminated thoroughly in Genette's *Paratexts: Thresholds of Interpretation*. This seminal work offers an insightful view of the paratextual mediations by text producers such as authors and publishers who can draw on paratextual materials to render literary texts present in the world (Alvstad 2012: 78). The term "paratext" is the term coined by Genette to illustrate the elements around or within the literary texts which present the latter as a whole text. For Genette, paratext further consists of two categories: peritext and epitext. The former refers to the elements such as front cover, titles, authorial names, dedication, forewords, introduction, etc. (Genette 1997: 24). The latter refers to more distant elements located outside the book, such as interviews, conversations, letters and diaries, etc. (ibid: 24). It is the former elements mainly including titles, authorial names, book jacket, forewords, introductions, etc. that this paper will focus on.

The varieties of paratextual materials are distinguishable according to what extent the author or the textual producer exercises control over their inscription (Waring 1995: 455). Such inscription of the textual producer through paratextual materials is closely connected to the reception of readers. As Gennette suggests, the key function of the paratext, as loudly resonates in his book title, is the "threshold of interpretation", which enables the completeness of a book prior to its reception by the readers and the public (ibid: 1). Designating paratext as a "threshold", Genette believes that paratext is

> always the conveyor of a commentary that is authorial or more or less legitimated by the author, constitutes a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that – whether well or poorly understood and achieved – is at the service of a better reception for the text and a more pertinent reading of it" (Genette 1997, 2).

In other words, paratextual framing inscribed in the book covers, forewords, and so forth is what makes a text become a book and thus provide as such to its readers or to the public (ibid: 1).

In a way, we may also argue that paratexts leave the traces which render the processes of cultural production intelligible (Waring 1995: 455) and visible to readers, as the majority of the paratextual clues, including the book title, the author's name, the preface or introduction, and

identification of a series the book appeared in, are all situated before the process of reading the actual text commences (Tahir-Gürçaglar 2002: 45). Such a role of paratexts can be readily identified in Genette's statement that paratext is "the most socialized side of the practice of literature (the way its relations with the public are organized)" (Genette 1997: 14). For Genette, paratext can effectively frame or project, by extension, a version of the text through the lens of time and place of its publication. To put it simply, paratext surrounding the text itself can shape readers' interpretation; therefore, paratext cannot be detached from the frame of the text (Watts 2000: 31).

In the case of translated literature, it can be argued that the concept of paratext may be able to offer more insights into the nature of translation long known as a milieu where cross-cultural contacts undergo a constant process of mediation, negotiation, re-presentation, acculturation and so forth; this is particularly the case when keeping in view one of the functions of paratext that can project the text in the specific time and place of the publication. Translations are not only written texts which have undergone transformation. More precisely speaking, before the final translation is received by the target reader, translations are texts that have to be filtered, including by means of selection and modification (Alvstad 2012: 79-84). In this way, acting as the "threshold of interpretation […] which offers to anyone and everyone the possibility either of entering or of turning back" from the text (Genette 1997), the production of paratext can also be regarded as a process of translation, in which translation players modify or mediate the source text by keeping in view of the expectations and needs of the target system and reader. In the mediating process, how a book is presented in paratext in the target context could be considerably different from how it is presented in the source context (Alvstad 2012: 78). We may argue that paratext can also offer illuminating insights into the production of translation itself. Translated texts, together with paratext, can establish a perspective that assists readers to see the complexities of the translation process and its dynamics (Watts 2000, 30-1).

Target culture norms/expectations and readability: Anglo-American contexts as an example

The discussion in this section aims at providing a picture as to how the norms specific to a society and culture can impact on the presentation of translated texts. In using Even-Zohar's model as a basis, Toury's empirical and descriptive approach draws on the concept of a translation norm to investigate the impact of social, cultural, and literary factors of the target

culture on the translation (Toury 1995; Gentzler 1993). Norms govern the relationship between source and target texts. The concept of norms is applied in the later textual analysis to underpin the influence of the target culture as one of the constraints for the translation agents in the translation production process. Toury defines the concept of "norm" as:

> The translation of general values or ideas shared by a community as to what is right or wrong, adequate or inadequate into performance instructions appropriate for and applicable to particular situations (Toury 1995, 55).

Toury sees translation behaviour as conducted under socio-cultural rules in a given culture, particularly the target culture. Apart from the socio-cultural constraints of the target culture system, the norm in this paper can also be alternatively regarded as an expectation coming from the target culture (Hermans 1995: 7). The concept of norms is applied in the later section of the translation analysis to underpin the influence of the target culture as one of the constraints for the translation agents in the translation process. In general, the target culture expectation towards translation in American culture generally expects a "readable" or "fluent" translation which can make the meaning of the original text and the thought of the author clear for readers of the reception language. The expectation of American culture to ensure that a translation is readable can be noted in some of the examples shown in some recent translation reviews or critics as follows:

> At least a dozen English translations of War and Peace exist. Just last year, Viking published a translation by Anthony Briggs that PW called "the most readable version on the market" (Publishers Weekly 2007).

> "Beyond Illusions", which was written in the mid-1980's, is Huong's first novel, and it appears here in English for the first time in this very readable translation […] (New York Times 2002).

> Ward has produced a clear, highly readable translation that makes the thoughts and sayings of the Fathers and Mothers of the Desert (first few centuries of our era) available to a readership with no background in classical languages (Amazon 2002).

As is demonstrated by these examples, the expectation of the target culture in America towards translated literature can be primarily dominated by readability, which is often an important factor influencing how translated texts are handled. In the field of translation studies, translation

scholar Lawrence Venuti (1995: 1) has attempted to define readability as follows:

> A translated text, […], is judged acceptable by most publishers, reviewers, and readers […], when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – […].

The examinations of the presentation of translation that will appear in the next section will mainly focus on the translation of culture-specific items. This paper defines readability on the basis of English-native readers' general opinion in terms of their preference in reading translations, in which the culture-specific items or concepts of the original culture are retained to a certain degree, and where the necessary explanation of the CSI is merged as a part of the actual text.

The analysis of translated texts

This section undertakes to examine the translated text. The task of translating itself has been widely recognized as challenging because the literary translation process is a complex procedure involving two cultures and literary traditions, that is, two sets of norm-systems (Toury 1980: 51-62). The analysis and discussion of the selected examples focuses primarily on the translation of culture-specific items. Cultural-specific items are objects, concepts, behavior, or systems of classification only known to the original culture and alien to the receiving culture (Aixelá 1996). Let us see some examples as follows:

(1)   短截唐裝(Li 2001: 203)
       Literal translation:
       Short-style Tang suit (traditional Chinese garment)
       Actual translation:
       A short coat (Li 2001: 85)

(2)   星仁糖 (Li 2001: 135)
                Literal translation:
       Hsingjen candy (sweet peanut candy)
       Actual translation:
       Candy (Li 2001: 57)

短截唐裝, in Example 1, was a traditional type of Chinese clothes worn by Chinese immigrants when they came to Taiwan. The translation does not seek to explain the meaning of the original reference. Instead, it deletes and replaces it by a simple and generic term "a short coat". Similarly, 星仁糖, in Example 2, is a local Taiwanese candy made of peanuts. Unlike the translation of traditional dates and religious figures, the translator does not preserve the original reference through transliteration. Rather, the original reference is deleted, simplified and replaced by another generic term "candy". Both examples show that through deletion and substitution, the foreignness or exoticism of the source culture references are smoothed out or minimized.

In some instances, the translation technique of deletion (Aixela 1996) is also applied by translators to deal with taxonomy, which is shown in the following example:

(3) 大湖還是一片新墾地，先住民稱為『馬凹』；大湖庄，實際是馬凹社附近，經大陸梅縣一帶來的後住民開墾後的小盆地而已。。(Li 2001: 6)
Literal translation:
Great Lake Village is a newly cultivated land named "Mawa" by the new settlers. Great Lake is a small basin located near the aboriginal villages of Mawa and had been opened up by the settlers from Meixin, on the mainland (Canton province).
Published translation:
The land around Great Lake had only just been opened to cultivation by the settlers from Meixin, Canton province (Li 2001: 22).

As can be seen in the literal translation of Example 3, the original contains a detailed explanation regarding the relation between different geographical locations that the original author uses, to set up the overall spatial background in which the ancestor migrating from mainland China to Taiwan dwelled. The translation again does not seek to maintain the original reference, and does not even use the strategy of 'transliteration' (Aixela 1996) – one of the basic ways of translating proper names from Chinese into English. The published translation seems to indicate that the entire paragraph is reorganized and rewritten. The geographical relationship is simplified and deleted. As a result, the translation becomes more concise and shorter than the original.

The examples of translation appear to manifest the translator's mediation conditioned by target culture expectations discussed in the previous section. The viewpoint regarding the discussion so far implies that in the actual translation production process, the translation actor's perception of translation is no longer chiefly concerned with the source culture, but, as pointed out by Tymoczko, with the need to be a synthesis of the source text content and cultural elements relevant to the source context, compounded with the relevance of the source text to the receptors (Tymoczko 2003: 82). In spite of this, the original essence and literary integrity of the source text become somehow deformed or lost in translation; the original references of the source text and the source culture that may indeed signal a reasonable degree of foreignness for the receiving reader are mostly deleted, naturalized, simplified or substituted by generic terms (Fawcett 1997). The translation embodies the universal tendency towards producing the generally transparent and readable translation. This indicates the importance of the target culture expectations or intended readership in shaping the translation players' understanding and awareness toward the translation.

Analysis of Paratexts

Let us now turn to examine the paratextual materials of the published translations. As mentioned earlier, besides the translated texts, the examination of paratext is pertinent to achieving the study aim because the way in which translations are packaged is circumscribed by the agents' interaction with broader socio-cultural practice (Sanchez 2007: 174). Hence, it is argued that aside from textual analysis of the translated text, the paratext is thought to contain vital clues for the researcher to infer or understand the translational phenomena absent or implicit in translated text. The paratextual materials of original text or source text will be discussed first, which serves as a comparison to the following paratextual analysis of the target texts.

The original book covers of *Orphan of Asia* and *Wintry Night* are shown in Figures 1 and 2, and the book covers of the same titles of the translated version are shown in Figures 3 and 4.

Figure 1

Figure 1 demonstrates the original book cover of *Orphan of Asia*. The large font of the book title and a brief introductory paragraph occupy the upper half of the cover. The illustration shows the back of two Asian youngsters who look lonely and stand by the side of the railway running through the countryside. The youngsters are dressed in old-style clothes that were commonly worn in agricultural areas of Taiwan.

Figure 2

A drawing which looks like an oil painting, seemingly depicting two people working, occupies two thirds of the book cover of *Wintry Night*.

The book title is placed on the upper part of the cover. Two people shown in the painting to some extent resemble women doing chores in agricultural society in earlier times; one of them is doing laundry, while the other is pouring water into the bucket. The picture to a certain degree conforms to the time set in the story, which takes place in the early pioneering period.
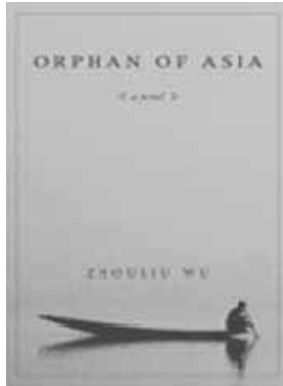

Figure 3

Orphan of Asia depicts the colonial impact on Taiwan, and has been hailed for its allegory of Taiwan's struggle with different cultural relations including its native culture, the relation with Chinese culture and that of Japanese colonization. A single bamboo raft carrying a lone person accompanied by their reflection in the water is placed against the boundless ocean, which mirrors both the title and theme of the book. The lonesome image also, to a certain degree, reminds people of the "Asian" character of the title and coveys foreignness.

The illustration of *Wintry Night* presents a rather abstract image of a forest, painted in calligraphic style against a grey background and resembling a traditional Chinese painting. The combination of black and grey to a certain extent expresses a sense of heavy sentiment.

The original book covers seen above seem to present the book in a fairly straightforward manner by connecting the image, to a certain degree, with the time and setting of the original story. As for the back cover, *Wintry Night* does not have any blurb or words. *Orphan of Asia* only mentions the storyline in a few lines on the back cover. In general, the paratextual features of these books in the original language are used to

demonstrate the ownership of the original authors, who function as a host and carry out a conversation directly with their readers.

Figure 4

With regard to the book covers of the same titles in the translated versions, the status of the book as being a translation can be certainly identified through the translators' names printed on the front cover. The translation players also attempt to manifest the authorship of the original writer on the cover by using bigger font for the original author's name than for that of the translator. More importantly, the translation players utilize the front cover's preliminary function as a marketing device to promote the books. My analysis indicates that the book covers are not merely used to elicit readers' preliminary interpretation of the book content. It may be argued that the cover designs examined are expected to trigger the readers' initial interest towards the translation through the stereotypical representation of foreignness or even Orientalism, particularly as presented on the cover of *Orphan of Asia*.

In other words, unlike the translated texts as seen in the above analysis, which reduce the foreignness of the source culture items to a great extent, the marketing function of the paratext, the book cover, in the translated version demonstrates a contrasting presentation of the source culture in comparison with the translated texts. As Kratz (1994: 180) points out, a broader cultural understanding can be readily evoked through condensed visual signs. From this viewpoint, the Orient becomes an "imaginary geography" for the West, which uses it to paint a picture of how the Western publishers think it ought to be; in Orientalist discourse, the familiar and the alien coexist. Considering the publishing practices of the translated books in English-speaking countries, especially the United

States, in which they are less willing to publish translations[4], the analysis indicates that the book covers function using the oriental theme, an aesthetic production and a representation that may easily trigger the readers to relate to the book's content (Kratz 1994: 179) as well as the exoticism relating to the foreign other, and subsequently the readers' interest in purchasing the book. As Powers (2001: 11) points out, "the design of book covers helps to make a book something more than mere 'information'", the book covers have been used to attract or move "the spectator into a physical engagement with the book" (Ibid:11).

The paratextual layout and arrangement also embody the educational intention. The educational characteristic of these translations can initially be observed by examining the translation players' educational background. The translator's or editor's introduction printed on the back cover indicates that these players are engaged in some form of academic work. On the back cover, these translators or editors are presented with a professional attribute, such as "assistant professor of Chinese translation in the Graduate School of Translation and Interpretation at the Monterey Institute of International Studies" (Li 2001), or "a professor emeritus at Stockholm University and is a member of the Swedish Academy" (Malmqvist 2001), to take but a few examples. The visible exhibition of translation players' academic experience and titles can contribute to building the professionally authoritative image of this translation series. From this viewpoint, the appearance of players' professional titles, to some extent, functions as an endorsement to offer some guarantee to readers about the professional authority of the translation. The editorial members and the publisher of this translation series believe that the participation of some experienced scholars and translators can add reputation to the translation series (Kung 2010).

Apart from highlighting the academic expertise and background of key translation players, some paratextual materials have been utilized by the translation players to introduce and convey the history, language, and culture of Taiwan, which can be particularly observed in some blurbs and translator's forewords; such as that which states: "an introduction explaining the cultural and historical background of the novel is included to help orient the reader in this amazingly rich cultural context" (Li 2001). Another instance is to be found in the introduction of *Wintry Night* which carries a strong educational purpose. The introduction includes various

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[4] The website threepercent.com suggests that books published in the United States that originated in languages other than English are about 3%; and if one only considers poetry and translated literature, the figure is even lower and closer to 0.7%. (The University of Rochester 2012)

issues relating to the historical, cultural, ethnic, and religious information about Taiwan under different subheadings, such as "Taiwan under the Japanese", "The Hakka", "Religion" and "Festival", etc. (Balcom 2001: 1-17). The expression of the educational intention to orient or guide readers, to a certain extent, expresses the translation players' hope of furthering the readers' understanding of Taiwanese literature and its culture. As the editorial member, David Wang (2007), points out in an interview, "we wanted to educate people who are not aware of Taiwanese history, how Taiwan has come along […]".

However, in the similar paratextual parts of the original books, such as foreword and introduction, the books are mainly introduced by authors themselves who express their initial intention and inspiration in terms of writing the novel. For example, Li Chiao, the author of *Wintry Night,* says in the introductory paragraph that he, just like other novelists, likes to put what is dearest and most familiar to them into words and hence expresses his historical viewpoints. The author of *Orphan of Asia* expresses his sadness at being a colonized subject of the Japanese regime. These authors also share their experience and the difficulty they faced in writing the novels. That is to say, the paratextual features of these books in the original language are used to demonstrate the ownership of the original authors, who function as a host and carry out a conversation directly with their readers.

Conclusion

This paper set out to contend that in addition to textual analysis of the translated text, the paratexts are thought to contain vital clues for the researchers to infer or understand the translational phenomena absent or implicit in the translated text. First and foremost, it can be argued that the discussion of both the translated texts and paratextual materials reinforce the function of translations as cultural goods circulating outside the context of production (Bourdieu 1993). The discussion has shown how both the translated texts and paratexts to be received and published in the text world of target culture have adapted the source so as to fit with the needs and expectations of the target system (Alvstad 2012). The translation strategies such as deletion, simplification and substitution have reduced the effect of foreignness of the source culture-specific items in the published translation. It can be argued that the application of these translation strategies to a great extent results into a more fluent translation. The translation seen in the discussion seems to align with the target culture expectation towards translation in the American culture which generally

expects a "readable" or "fluent" translation which can make the meaning of the original text and the thoughts of the author clear for the reader of the reception language. No source text can be fully represented in a translation (Tymozko 1999: 21-3). Through the translation process, it is not possible for the translator to transpose everything in a source text to the translation due to various reasons, such as linguistic differences, cultural asymmetry and the excessive amount of information loaded into the source text (Tymoczko 1998: 41-61, 278-300). It can be argued that while the translator mediates between two cultural spaces, the assumed readership plays a certain role in influencing the translator's textual practice by influencing the production of a translation which meets the overall expectations shared by the readers (Snell-Hornby 1988: 47).

However, unlike the less visible trace of the foreignness in the translated text, the paratext of the translation is permeated with the mediated trace of the translation players. The paratext has a clear indication of how the translation can help the reader to increase their knowledge regarding different aspects of Taiwan. The paratext has also been employed as a means of building context. This shows the translation player's understanding of being a translation professional situated within an intercultural space making cross-cultural communication possible; in a way, the analysis of paratextual materials have provided rightful locus for the translation agents to act outspokenly as ambassadors between cultures (Jones 2009: 301-25). Through conspicuous presence in the paratext, Taiwan and its culture have been introduced into the target culture to the receiving readers via translation. In the wake of the discussions above, it may be justified to argue that paratextual materials in the translated version may, to a certain extent, be able to enhance the narrative potential of the translated texts themselves.

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Czech Publisher's Strategies: Paratexts of Literary Mystification

Lenka Müllerová

Abstract

The process of translation is an independent, creative act of communication influenced by many factors. The most important of these are the topic and the aim of the translation, that is, of the text to be translated, the choice of translation method, the intended recipient of the text, the assumed situation of the communication and so on. Literary mystification brings the special case of the paratext strategy. The contra-factual game does not apply to the primary text alone, but infringes upon the paratext sphere as well and has an impact on all aspects of paratext communication between the individual entities in the paratextualisation process. This paper discusses publishing strategies of literary mystification in the Czech Republic and their role for the translators.

Introduction

In addition to the factors of topic, aim, choice of translation method, the intended recipient, assumed situation of the communication and so on, the personality and the competence of the translator also play an important role. In addition to the particular "translatorly" production of an original text, there are also, for literary communication, the paratexts of meaning which surround the primary text, here the translation of the original presentation.

A "translatorly" paratext fulfils not only the typical functions (for example information, instruction, advertisement and aesthetic) but also the explicative function, which helps the recipient of the translated text to overcome the differences of the social-cultural context and linguistic and terminological distinctions, particularly features of the source language such as word play and/or coping with distinctions in substance and content, such as local names and names of institutions. In some cases, this will

result in the removal of shortcomings in the target text (for example, by means of explanation of specific translation problems).

The Czech publishing strategies are different – from the "full" "translatorly" paratext to "blank" "translatorly" paratext (for example my paper "Paratexts of Ukrainian Literature"[1]). I would like to discuss the very interesting case of paratexts which are, in my opinion, untranslatable. This is the paratext of literary mystification.

"Literary mystification" is defined in the *Dictionary of Literary Theory* as the deliberate use of a fabrication for misleading the reader, the reason being efforts to trick censorship, update and/or strengthen the social impact of the work or attract attention.[2]. The mystification act is not only Czech-specific; examples of this production can be found in other literatures, too, such as Russian, French, German, etc. The Czech production of mystification works is subject to the influence of other specific aspects – culture-shaping and nation-shaping significance (the task of Revival handwriting is an example of this[3]) or a totalitarian regime that lasted for decades[4], which centralised and censored the Czech production of books entirely. We can distinguish between at least three types of mystification: mystification that respects the social or ideological situation (e.g. to disguise identity of forbidden authors or translators, to hide the psycho-physical identity of the author for other reasons, double-meaning statements, etc.), mastication forging national history and culture in an effort to revive the nation's self-confidence, and mystification understood as a literary game with the reader. These types can overlap and supplement each other. The contra-factual game does not apply to the primary text alone, but infringes upon the paratext sphere as well and has an impact on all aspects of paratext communication between the individual entities in the paratextualisation process.

Mystification is mostly linked with the name of the author (and/or translator) and author-related aspects (e.g. the existence of the producer). In Czech literature from the last fifty years, we can find a number of miscellaneous forms of unacknowledged authorship – pseudonyms,

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[1] Müllerová, L.: Paratexts of Ukrainian Literature. In*: Dialog der Sprachen – Dialog der Kulturen. Die Ukraine aus globaler Sicht*. München – Berlin 2011, p. 218-223.

[2] Vlašín, Š. and col.: *Slovník literární teorie*. Praha: Československý spisovatel 1977, p. 239.

[3] Counterfeit handwritings *Rukopis královédvorský* (1817) *and Rukopis zelenohorský* (1818) whose authors were V. Hanka and J.Linda.

[4] His fall came in 1989.

allonyms[5], gynonyms[6] and/or fictims[7]. The most frequent reasons for disguise of the real author are ideological (pre-1989) and different social and personal reasons (post-1989), or the choice of a "linguistically-more-attractive" name or a mystification game with the literary public. This "author" strategy in paratext communication oscillates between two poles – ranging from absolute disguise (mostly for hidden authors in a totalitarian regime) to different forms of public presentation in the area of peritext and epitext equipment of a book (e.g. the bookmarks show the real name of the author, his/her images and/or the reason for unacknowledged authorship is clarified to the reader) to a full-blown mystification game with the reader as in the case of Jára (da) Cimrman. Also the name forms are very varied – from name forms (e.g. Petr Hora) to various forms (Blumfeld 2001, V. I. P., ½ OC) to numeric lines (e.g. 063423350).

Further book paratexts that may be "affected" by mystification are published texts of a technical nature (imprints, information on book awards and funding, etc.). In Josef Škvorecký's book *Nevysvětlitelný příběh*, we can find a note in the imprint saying that the "text was translated from English by Daniel S. Miritz with reference to its Latin original"[8]. The translator is Daniel (Danny) Smiřický, a well-known protagonist of a lot of Škvorecký's previous work. This way, Škvorecký follows up to previous literary games with recipients, applying mostly to primary text (e.g. breaching the rules of the genre), but also in the paratextual area (e.g. name of the work, forewords, epilogues, etc.). A different type of mystification strategy can be found in the Czech book environment and in art and non-fiction books to which this building element does not belong. In Josef Augustin's book *Velká encyklopedie měst a obcí ČR*[9], we will find a large variety of mystification variants. In the introduction, the author says that the work contains 2,300 characters, but in fact we will find only 1,951 described ones. Another falsity is that the publication was widely extended, so that it can capture the current situation as truthfully as possible and the originally announced publishing date was postponed due to the incorporation of characters approved by the parliamentary committee until the end of 2000. Though the set of documented urban and general heraldry is not comprehensive, the author

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[5] Examples: Milan Kundera (Evald Schorm, Milan Uhde (Zdeněk Pospíšil).
[6] We can mention e.g. Ivan Wernisch (Lucie Tejkalová).
[7] The fictim here shows a clearly fictitious author. One example in Czech literature can be the well-known mystification phenomenon Jára (da) Cimrman and literary mystification of Jan Cempírek called Lan Pham Thi.
[8] Škvorecký, J.: *Nevysvětlitelný příběh*. Praha: Ivo Železný 1998, p. 2.
[9] Augustin, J.: *Velká encyklopedie měst a obcí ČR*. Praha: Knižní klub 2001.

fails to mention this fact. Yet another mystification can be found in the imprint showing a long list of collaborating authors, including those who were no longer alive when the book was written. The list includes many names of reputable authorities – scholars, university professors and other experts who "fulfil" the function of expert guarantee for the primary text of the work. Other mystification aspects can be detected in further paratext book equipment. Mystification fulfils an entirely different function here than in previous instances – it is linked with the book as a product, i.e. its commercial function of successful sales, gaining a competitive edge and making profit.

Diverse variants of author and publishing strategies can be observed in the books of the already-mentioned Czech mystification phenomenon Jára (da) Cimrman, in the production of which Jiří Šebánek, Karel Velebný, Zdeněk Svěrák and Ladislav Smoljak participated. The intellectual mystification game with the reader emerged in the 1960s as a cycle of fictitious reports from an imaginary wine bar and its mission was to document the life and work of the fictitious figure of the Czech forgotten genius Jára Cimrman. Stylisation into the idyll of the Austrian-Hungarian period, parody of literary and theatre genres and exploratory approach, poetics of theatre performances, multi-layer verbal and situational comics, nonsense, satire and hyperbole are the typical attributes of Cimrman-like investigation into the "merits" of this genius for mankind. The big success of theatre mystification led to a gradual spill-over of the Cimrman cult to other types of media – mostly to literature and film as well as to wider national awareness, the peak of which was the nomination of Jára Cimrman for the international BBC project in 2005. Over fifty batches of games and other texts were published, but the real boom of Cimrman texts came only after 1990.

Among the publications, three types of books can be identified: theatre play scripts, Cimrman-like "monographies" and texts of Svěrák and Smoljak for which the individual publishers selected different communication strategies with the reader, i.e. a different form of paratext book equipment and use of mystification.

The first type features diverse publications of Cimrman games. The distinctive features of the book paratexts are the graphic form and book size, name of edition, edition plan and call for the readers to have read the entire set of works. The functionality of the edition's paratext is focused on a specific reader group, preferring and accepting the distinct poetics of Cimrman-style mystification, but also accepting the reception of the game in the absence of the typical visual and sound component, so typical of the theatre. Book paratexts are fully integrated into literary mystification both

on the work level and on the level of physical connection with the book as an object: we can mention for instance the imitation of the contemporary book from the beginning of 20th century, pseudo-historical illustrations showing, again, fictitious or real significant figures of the Austrian-Hungarian period who were linked[10] with the figure of Jára Cimrman and also important technical inventions of that period; from the physical book point of view, the publisher offers the publication of the entire book set, the so-called Cimrman's double-purpose pockets which is a "hardback box in which inserting books (the individual publications of games, my note) and taking them out is easy"[11].

Mystification is an integral component of other paratexts in the book. Promotional texts found in the post-text section of the book also eliminate the promotional procedures of the first half of the 20th century and continue in the mystification game with the author. This way, for example, a two-page promotion of the Pražská plynárenská ("Prague Gasworks, JSC") company can be found behind the text of the game. The real information is only the company name and logo, but other entries and texts already represent the typical mystification game, mixing contemporary language and factual features with real facts of the presence. Similar communication procedures can be identified in the texts of the bookmark. Their focus is mostly on providing further "evidence" of the life and work of the Czech genius and bringing the figures of the primary text to the forefront as the speakers of a certain group.

The mutual contamination of the author – hero – scholar – paratext producer roles in the case of Svěrák and Smoljak gives more force to the form of the book and does away with the borders visible to the reader's eye between primary text and paratext, making them blend and interconnect. The functionality[12] of paratexts is however not disrupted, but on the contrary, paratexts become sort of an extended component of primary texts and co-shape the comprehensive Cimrman-style mystification game involving not only the actual primary text, but also the space of secondary texts and the physical book as such. Placing the Cimrman-figure into the position of the first author of the book is only another aspect of this literary game with the reader/buyer where the creative process of contra-factuality as the fundamental creative principle exceeds the author text and spills over into its closest environment. This

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[10] This is mystification.
[11] Smoljak, L.: *Vyšetřování ztráty třídní knihy : (play)* / Cimrman, Smoljak, Svěrák. Praha Paseka 1992, rear side of envelope.
[12] Basic paratext functions include informative, guiding, promoting, metatext and aesthethic functions.

fact is evidence not only for a wider scope in the literary game of the author with the reader, but also for the subordination of the paratexts of primary text aspects selected by the publisher and a more accurate definition of the potential target audience. If Genette differentiates between three paratext types for the author's name (onym for the real name, anonym and pseudonym[13]), then Czech literary mystification adds to this concept another type, a so called fictim, i.e. a fictitious, invented author.

Cimrman "monographies" employ a different communication strategy. The Paseka edition of 2009 has a graphic layout similar to separately published plays (this applies mostly to the edition name position against the work title and author names, selected typography and small graphic features, and the similar occupancy of the frontispiece), the bookmark text however tends to show information only on the real authors, i.e. Ladislav Smoljak and Zdeněk Svěrák and the true, not fictitious information of their lives. The publication of other media activities of both authors, existing beyond the framework of Cimrmanology, reflects the anticipations among a larger group of potential buyers who do not have to be sufficiently familiar with the poetics of this literary mystification and/or other circumstances of the Jára Cimrman theatre. This anticipation is supported by the explicit naming of the creative process and its result, the communication distance of the author of paratexts from readers, and also the information on the success of the entire work of these two authors, including a brief outline of the history of the theatre.

A similar concept applies to the extensive foreword, the author of which is Přemysl Rut and the shortened version which was published in Literární Noviny (Literary Journal) in 1992. The demystification of Jára Cimrman, verbalisation of the fundamental creative process and more detailed information regarding the true history of Jára Cimrman theatre are under the influence of the author's paratext and hence the publisher and their aim is to make less competent or fully unaware potential readers familiar with the Czech phenomenon of 1960s and later periods. The foreword hence becomes a guide to understanding all the different aspects and complexity of the work, enabling readers to grasp specific procedures in the work and giving them the key to the mystification game in the book. It is here that publisher's strategy diverges from typical "comprehensive" book mystification.

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[13] Genette, G.: *Paratexte. Das Buch vom Beiwerk des Buches.* Suhrkamp Taschenbuch Wissenschaft, Frankfurt am Main 1989, p. 45-57.

An utterly different communication strategy was chosen for publishing the texts of these two authors of the Cimrman idea, namely in books with names containing clichés, superlatives and even PR practices (*To nejlepší ze Smoljaka, Svěráka a Járy Cimrmana I., To nejlepší ze Smoljaka, Svěráka a Járy Cimrmana II.,* published by Exact, and subsequently by Knihcentrum and Ottovo nakladatelství). The mystification game exists here only in the primary text, where a clearly defined line is drawn between it and the paratext sphere. This line determines the coexistence of both literary worlds within the space of the book. The paratexts surrounding the primary text provide potential readers firstly with information about the authors, fictitious procedures, context of Cimrman action, and about the creative approach to the mystification game. The mystification method is already shown here as a partial creative act of two distinct figures of the cultural world of the second half of the 20th century, shaped also by a number of other activities of these two authors in the media. The paratext book equipment is already standardised and its focus is mostly on inter-media communication.

The communication paratext strategy of mystification depends not only on the character of primary author text, but also on the message and vision of the founder (and/or author), the social context and other aspects of the book and non-book environment (e.g. current context of the work, reader's ability and readiness to accept the mystification game, marketing communication options, economic status of publisher, establishment of text/author and/or the hero of the book in culture, etc.). These aspects co-shape the rich selection of possible approaches to paratext production, ranging from the concept of books as objects within the mystification game (mystification paratexts) to a "mere" use of the fundamental functions of secondary texts in a paratextual communication strategy. Above all, however, they help determine an approach to the information and guiding roles of paratexts for selective identification and reception of mystification aspects in the text (paratexts about mystification), as well as approaches that penetrate both approaches to different extents and with different intensity.

These paratexts are all very connected with the national culture, history, humour, language, actual situation and especially the thinking of the Czech. The translation of the primary (auctorial) text is possible; it needs a lot of paratexts around. The translation of the mystification paratext games is untranslatable, especially the first type of the Cimrman's publishing strategy. Mystification paratexts lose their paratext role and come to be the new "primary" text for the translator in this case.

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THE ROLE OF METADATA
IN TRANSLATION MEMORIES

JOSS MOORKENS

Abstract

This paper discusses metadata in computer-aided translation (CAT) and translation memories (TMs), their role in the translation and localisation process, and their value as a retrospective tool in studies of TM data within the field of Translation Technology. When TMs are saved, the TM software used will usually save accompanying information as metadata within prescribed tags. TM software divides texts into segments and using the metadata each of these segments can be traced back to a translator, date, and time. This allows a translator to choose more recent material to leverage or to delete segments that may contain outdated terminology. It also allows language service providers to manage their TM resources effectively. The potential loss of important metadata when transferring between formats may restrict users to a particular software tool due to problems of software interoperability. Lack of support for metadata in a tool may result in inappropriate material being suggested and thus used in a translation. As a result, standard formats have been specified for bilingual files. These standards have not been universally supported and changes in the localization process have required regular updates and revisions to standard format specifications.

Introduction to Metadata

Metadata is data that describes data, providing additional information about digital content and processes. In the context of the world-wide web, Berners-Lee called it "data about data", or more specifically "machine understandable information about web resources or other things" (1997).

The DESIRE group[1] said that metadata is "data associated with objects which relieves their potential users of having full advance knowledge of their existence or characteristics" (2000). There are three main types of metadata: descriptive metadata describes content, structural metadata describes organization of objects or components, and administrative metadata describes technical information such as file type. In this paper we concentrate on descriptive metadata.

Metadata existed prior to the coining of the term – library catalogue cards, for example, may be considered metadata. For books, metadata may contain a title, author, date of publication, and possibly a unique identifier such as the ISBN number. Metadata for audio files may contain album names, song titles, and year of publication. In web pages, HTML (Hypertext Mark-up Language) may contain keywords, hypertext links, or geo-tags. The introduction of standardized metadata for web-based resources became a requirement due to the growth of the world-wide web in the 1990s, and in 1995 a workshop of the National Centre for Supercomputing Applications (NCSA) at the Online Computer Library Centre (OCLC) in Dublin, Ohio, created a metadata scheme of 13 elements that could be used to describe Internet data. This was later expanded to 15 elements and is still largely used. However, standardization of formats and metadata in other domains has progressed at a slower rate.

Metadata in Computer-Assisted Translation

Computer aids for the translation profession have been increasingly adopted since the late 1980s leading to the release of the first commercial translator workstations, incorporating translation memory (TM) tools in the early 1990s (Hutchins 1997: 15). A TM is a repository of previously translated text that has been divided into segments. Each segment is usually a sentence, a heading, or a list element. Segments in the source language are aligned with those in the target language so that they can be recycled within a TM tool. A TM tool manages the translation process, providing a user interface (UI) for the translator to see both source and target texts and automatically creating a TM during translation by saving a segment of source and target text together as a translation unit (TU). In the case of reappearance of a previously translated segment the TM software will propose the previous translation to the translator. Depending on the parameters set by the translator, the TM system will also suggest partial or

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[1] A project called Development of a European Service for Information on Research and Education, part of the UK Office for Library and Information Networking.

"fuzzy" matches, based on a percentage of similarity between a new ST segment and a source language (SL) segment (or source-language segments) already in memory. This leveraging of legacy material can result in translations that are inconsistent in style or content (Bédard (2000) called this a "sentence salad"), and requires "blind faith" (Bowker 2005: 19) in the previous translations held in the TM. Metadata may help to filter previous translations so that more recent or more trustworthy material is reused. TM tools are now widely used for specialized translation and localization [2] as they are seen to save cost, save time, and increase consistency of translations.

The first TM tools were proprietary and information contained in the metadata was locked in. Shortly after the tools were released in 1992, concerns were expressed about the lack of interoperability between tools (Le-Hong, Höge and Hohmann 1992: 25). By the 2000s, content for translation was increasingly created and processed in digital form, translators were expected to translate not only asynchronous (previously written) source texts, but also synchronous, evolving, and changing source texts. Translation was now considered during the design of original content, and a range of tools on a local computer or networked servers could assist with the work of translation. Information and resources were shared via professional translator networks on mailing lists and online forums. By the late 2000s, translators were found to use an average of ten online and offline resources (Désilets et al. 2009: 4). Now that the translation process contained several stages and involved various proprietary tools, the problem of tool interoperability became acute and the first translation interchange formats appeared.

Translation Interchange Formats

The TMX Standard

As tools began to diversify and interoperability between TM tools became an issue for translators and language service providers (LSPs), LISA (Localization Industry Standards Association), a group containing members from various companies involved in localization and translation that was active from 1990 to 2011, formed a special interest group called

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[2] Localisation, as defined by Schäler, is the "linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market, and the provision of services and technologies for the management of multilingualism across the digital global information flow" (Schäler 2007: 157).

OSCAR (Open Standards for Container/Content Allowing Re-use) in 1997 to define standards and improve interoperability. TMX (Translation Memory eXchange), an XML-based standard mark-up language for TM, was suggested as a tool-independent format by OSCAR in 1998 (LISA 2004). It would, however, be 2003 before a TM tool – SDLX – was certified by OSCAR for fully supporting the TMX format (Waßmer 2003), by which time a further exchange format that may be used for TM, XLIFF (XML Localization Interchange File Format), had been standardized by OASIS (Organization for the Advancement of Structured Information Standards, a consortium that develops web standards). OSCAR also maintained the TBX (Term Base eXchange) format for terminological resources and SRX (Segmentation Rules eXchange) until March 2011. There are still concerns about TMX format support at the time of writing, with reports of "very poor implementations from certain tool providers" (Guillemin and Trillaud 2012: 41).

TMX has not been widely used by translation clients or freelance translators due to issues including poor support from tools developers. The TMX standard may be deployed differently in different tools, leading to instances of data loss between tools or even different iterations of the same tool. This uneven support means the standards "cease to have a proper and rigid structure" (Anastasiou 2010: 50). In addition, there are several versions of each standard as changes in the localization process have required revised specification.

Retrospective Search Using Elements in TMX

TMX may be a useful format for manually searching for metadata elements that have been created within TM environments as the files are saved in plain text. For example, the following TUs containing inconsistent translations (reproduced from Moorkens 2012: 111, 142) were produced using a proprietary TM tool.

1s *All lines that have been converted using the {1} Create surface borders {2} function can be recognized easily since they are drawn with the {3} Border{4} pen.*	1.1t *Alle Linien, die mit der Funktion {1} Flächenränder anlegen {2} konvertiert wurden, können Sie leicht erkennen, da sie mit dem Stift mit der Bezeichnung {3} <u>Border</u> {4} gezeichnet werden.*
1s *All lines that have been converted using the {1} Create surface borders{2} function can be recognized easily since they are drawn with the {3} Border {4} pen.*	1.2t *Alle Linien, die mit der Funktion {1} Flächenränder anlegen {2} konvertiert wurden, können Sie leicht erkennen, da sie mit dem Stift mit der Bezeichnung {3} <u>Rand</u> {4} gezeichnet werden.*

"Border" is used three times in the whole TM to translate "border". In all other instances "Rand" is chosen as the translation for the English word "border" and appears to be the standard term. Looking at the metadata, all six inconsistent segments (three each containing "Border" and "Rand" as translations of the same ST segment) were saved on February 20th 2009. The three containing "Border" were saved initially at 16.01 and changed at 19.54, one minute after the segments with "Rand" were saved. It may be that the translator chose to edit the suggested match from the TM to use the term "Rand" and settings in the TM tool were such that revised segments were added to the TM rather than over-writing TUs already in the TM. The metadata can show when any changes were made and the identity of the translator who made the changes. The TMX entry containing segment 1.1t may be seen below.

```
<tu srclang="en-US" creationid="Translator_XXXX"
  creationdate="20090220T160137Z" changeid="Translator_XXXX"
  changedate="20090220T195407Z" tuid="30040545-313">
 <prop type="x-idiom-tm-uda-Component">Doc</prop>
  <tuv xml:lang="en-US">
  <seg>All lines that have been converted using the <ph
 x="1">{1}</ph>Create surface borders<ph
 x="2">{2}</ph> function can be recognized easily since they are
drawn with the <ph
    x="3">{3}</ph>Border<ph x="4">{4}</ph> pen. </seg>
  </tuv>
  <tuv xml:lang="de-DE">
  <seg>Alle Linien, die mit der Funktion <ph
```

```
       x="1">{1}</ph>Flächenränder anlegen<ph
       x="2">{2}</ph> konvertiert wurden, können Sie leicht erkennen,
da sie mit dem Stift mit der Bezeichnung <ph
       x="3">{3}</ph>Border<ph       x="4">{4}</ph>       gezeichnet
werden.</seg>
   </tuv>
   </tu>
```

2s *Attaches the palette to an anchor tab base at the left or right side of the drawing area.*	2.1t *Hängt die Palette an eine Verankerungsleiste auf der linken oder rechten Seite des Zeichenbereichs an.*
2s *Attaches the palette to an anchor tab base at the left or right side of the drawing area.*	2.2t *Weist die Palette einem Fixierungsanker auf der linken oder rechten Seite des Zeichenbereichs zu.*

This second example contains an inconsistent noun and verb in the target texts. Both of these TT segments are attributed to the same translator in the metadata. 2.1t was created in October of 2007 and last changed in January of 2008. 2.2t was created in December of 2006 and last changed in December of 2009. Both are commented "from previous releases" but further comments suggest that they originated from different XML files. When these sources were combined inconsistency in the TM was caused.

A search for the origin of inconsistencies in proprietary file formats is more difficult than using TMX as it must usually be carried out within the proprietary tool environment. This also presents a difficulty for stand-alone automatic quality assurance (QA) tools that are increasingly part of the translation workflow.

The XLIFF Standard

The state of the art in computer-assisted translation may include the following stages: content to be translated may be pre-processed, recycling previous material using a content management program, or may be written using a style guide or controlled language rules, so that the content is optimized to maximize machine-understandability. Translation may be assisted by a TM or the TM repository may be used to assemble target text automatically (machine translation). Finally, the translated material is usually post-processed. This involves QA checks and edits of TM translations, or post-editing of MT output. Some tools may be open source,

which requires the use of shared, open standard file formats and data storage.

Retention of metadata throughout these stages necessitates a large number of metadata elements. At the project management level, a distinction is required between translatable and non-translatable items. Start and due dates are also necessary, along with details of the people to whom work has been assigned. For technical writing, author details, style guides, and the content domain should be held in the metadata. During translation the TM tool may save details to the metadata such as the name of the translator, the date of translation, the status of the TU (such as 'needs translation', 'confirmed', or 'under review'), some contextual information, match percentage, and linguistic assets used. TMs may be tagged for specific jobs or reused based on the creation date. For software localization, some layout formatting, version control, and details of menus and dialogs may be required. If metadata is "well structured and managed", then neither data nor metadata may be lost throughout these processes (Anastasiou and Morado Vázquez 2010: 259).

The XLIFF standard was developed so as to retain metadata throughout many stages of localization and was "intended to give any software provider a single interchange file format that can be understood by any localization provider"[3]. So as to facilitate interoperability between tools at each stage of the localization process, the XLIFF standard is necessarily complex. The most recent version (1.2 as defined in 2007) contains 386 defined items: "37 elements, 80 attributes and 269 pre-defined values" (Anastasiou and Morado Vázquez 2010: 267). This complexity is one of several limitations of XLIFF. Despite the intended interoperability improvement inherent with adoption of XLIFF, many tools are not fully compliant with the standard, to the extent that files from one program may not open in another. In addition, some developers use customized versions of XLIFF, such as the SDLXLIFF format used in the translator's workbench tools SDL Trados Studio 2009 and 2011. While many TM tools claim to support XLIFF, research by Anastasiou and Morado Vázquez found little interoperability in practice (2000: 274), and they suggest a further focus on rigidity and structure for the next revision of the XLIFF standard (version 2.0 is currently in development).

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[3] From XLIFF 1.2 specification at http://docs.oasis-open.org/xliff/xliff-core/xliff-core.html.

Conclusion

TM metadata contains important information that may be used to filter what data to maintain or reuse in the computer-aided translation process, or to retrospectively search for changes that were made to TUs as in section 3.2. As the multi-stage process of localization has become more complex, the need for standard interoperable formats that retain vital metadata has increased. The TMX standard, after some time, came to be supported by many TM tools (although the specifications were not always strictly adhered to), but the closure of LISA (Localization Industry Standards Association) and the narrow remit of the TMX format led to more focus on XLIFF as a standard for localization files. If the XLIFF standard is to become successful, the XLIFF technical committee must clearly communicate and promote the new specifications, tool developers need to understand and adopt the specifications, and the specifications need to be flexible enough to adapt to different tools.

Acknowledgements

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PART III:

THE PARATEXT OF STORIES AND POEMS

The Significance of Texts in Children's Picture Books

Yvonne Tsai

Abstract

Picture books are books combined with story-telling, and continuous, meaningful pictures. As opposed to illustrated books, picture books feature pictures with a linear coherence. Picture books are intended for children and young readers; adult readers of picture books are often parents or people yearning for the pure happiness of childhood. With children as the main reader group, texts in picture books cater for the limitations of young readers and use easy day-to-day vocabulary. Since it is the characteristic of children to get carried away easily, it is often necessary to simplify the complexity of meaning containing enriched significance (Tanaka 2011: 97). In addition to the use of words that facilitate understanding, texts in picture books should also synchronize with the pictures, including actions, facial expressions, or tension as delivered to the readers. Despite all these features and requirements, Hao (2006) considers pictures to be the main thread of picture books while texts serve only a supplementary role. The purpose of this study is to examine the significance of texts as paratexts and investigate the function of these texts.

Introduction

There are many different modes of communication: literary vs. everyday communication, public vs. private, verbal vs. written, visual vs. textual. Whatever the means, all modes of communication satisfy the basic requirement for facts and information. When the subject of communication is a child, communication requires more wisdom and tactics. Some adults are straightforward in telling their children do's and don'ts; some use toys to attract and retain children's attention and make them identify themselves with the toy; some favor the use of books to instill ideas or manners in order to instruct the behavior of their children. Books as a

medium of communication with children have made interaction more efficient from nursery to childhood.

Books for children come in different forms, and the picture book is by far the most popular start-up reading material. The picture book is an integration of storytelling and art, and such a combination "has the power to shape a child's lifelong tastes and attitudes toward reading" (Russell 2001:95). The main difference of the picture book from other kinds of children's fiction is the visual narrative that flows in conjunction with the written text. The story-telling, continuous and meaningful pictures in the picture books are a means of communication that express feelings, establish background, portray character, replenish missing information from the text, with the purpose of transforming the narrative into something slightly different (Clark 2003:107).

Picture books from early childhood

Picture books from early childhood can be presented in various forms. Among many types of picture books described in Russell's (2001) introduction to the kinds of children's literature, I will summarize picture books into three main categories: wordless picture books, toy books, and concept books.

A wordless picture book, as the name suggests, contains only pictures and little or no text. In this type of picture book, pictures are the language that narrates the story. The exclusion of written language has led some to argue the status of the wordless picture book in literature. Despite the fact that wordless books contain no words, many comprise literary elements such as plot, theme, character, setting, and tone. Such a structure requires oral interaction, which in turn, builds the linguistic competence of children. The fostering of storytelling skills helps children develop positive reading habits and attitudes through wordless picture books. An example of a wordless picture book is Gabrielle Vincent's *A Day, a Dog*.

The second category is toy books, which refers to picture books with "some gimmick in addition to (or in place of) a story" (Russell 2001:107). This includes cardboard books, cloth books, bath books, scratch-and-sniff books, and pop-up books. Unlike typical picture books, the focus of toy books is usually not on the story itself, but on how the "gimmick" works in the book. These books are designed for very young children. From nursery to toddlers, different types of toy books serve different functions. For instance, the more durable cardboard books, cloth books, and bath books offer babies something to bite, tear, throw, and drop. These entertaining

functions outweigh the basic function of books and teach young children how to handle books properly.

The final category is concept books, which includes alphabet books and counting books. Alphabet books are didactic books that teach children letters and alphabets while counting books familiarize children with numbers and the concepts of counting. Concept books are educational books that develop children's cognitive perception of the world, such as scientific and social concepts. In addition to cognitive development, concept books are very often used by adults to teach young children manners, attitudes, or how to cope with emotions.

Apart from the aforementioned categories, there are also picture storybooks. Picture storybooks constitute the majority of picture books, if not most of them, and they range from early childhood to adulthood, covering subjects from traditional folktales to realistic stories. This type of picture book contains narrative elements of storytelling, including plot, conflict, theme, character, setting, style, and tone. Despite the seemingly simple nature, a good picture storybook that combines storytelling and illustration can be very sophisticated, for both child and adult readers.

Literary or aesthetic interpretation of picture books

Many have preferred to appreciate picture books from an aesthetic perspective, more so than from a literary angle. Hurlimann believes that the picture book "prepares [young readers] a future feeling for art" while "wordplays, the nursery rhymes, and the earliest stories […] help to found a future taste for literature" (1968: 201). Russell also considers picture books as "narrative art" that tells a story from the perspectives of the artist, and "this can take in many artistic styles, from purely photographic realism to abstractionism" (2001: 124). Readers are guided throughout the storyline with the art of pictures. The artistic elements of an illustration include line, space, shape, color, texture, composition, and perspective (2001: 126).

Lewis, on the other hand, firmly regards picture books as a kind of text, particularly "a quasi-literary artifact more closely allied to other kinds of texts than to works of visual art" (2001: 1). Despite that, Lewis agrees that picture books can be viewed aesthetically, but this would deviate from the contextual use of the picture book. To Lewis, picture books should be viewed from children's perspective, or even art appreciation alone would be partially achieved. Similarly, Bader defines the picture book as "text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and, foremost, an experience

for a child" (1976: 1). When picture books are classified into an art form, the interaction between pictures and words is vital. However, when the picture book is "on its own terms, its possibilities are limitless" (ibid.).

Russell points out that it is only when one understands how pictures and texts complement each other to produce the whole can we consider picture books as "literature", which Genette defines as consisting of texts "[…] defined (very minimally) as a more or less long sequence of verbal statements that are more or less endowed with significance" (1997: 1).

Different views of picture books can be distinctive in relation to the significance of texts in the picture book. If one positions picture books as art, then the text itself serves secondary importance. Likewise, if picture books are preconceived as literature, then it would be the text that plays the role. We could also look at the relationship between text and the picture. To Golden, there are five types of text-picture relationships: text and picture are symmetrical; text depends on picture for clarification; illustration enhances, elaborates text; text carries primary narrative, illustration is selective; and illustration carries primary narrative, text is selective (1990: 104). Golden notes that it is possible for a given book to contain more than one type of relationship, just as it is possible for one type of relationship to dominate a certain picture book.

Nikolajeva and Scott (2000) look at the interaction between words and images, and identify a "broad spectrum of word-image interaction" (2000: 225) that includes symmetrical interaction, enhancing interaction, complementary interaction, counterpointing interaction, and contradictory interaction. The symmetry as identified in both Golden (1990) and Nikolajeva and Scott's (2000) classification relates in both cases to the way illustrators try to "match in pictures what they read in a prior written text" (Lewis 2001: 39). However, as Lewis pointed out, symmetry would not be an appropriate classification for Nikolajeva and Scott's word-image interaction because if both the word and the picture are symmetrical, the picture and the word would be on parallel tracks instead of having any interactions with each other. The same would apply to contradictory interaction.

Pictures tell readers facts, state of affairs, and events, which Lewis referred to as "ideational function" (2001: 40). On the other hand, words, regardless of core message or incidental signals, will affect the readers in their interpretation of the facts. Thus, readers will have their own views on what a picture says in relation to the narrative outside of the animation by the words, as Nodelman indicated, "…pictures … can imply narrative information only in relationship to a verbal context" (1988: 195). Having

said this, contradictory interaction then refers to how pictures and words act upon one another instead of offering two opposing meanings.

Despite the fact that Lewis identified some awkwardness, Nikolajeva and Scott did clearly state that the terms used to relate words and pictures are not absolute because extreme symmetry or contradiction is not likely to take place. Such taxonomy, however, is useful in analyzing the features that picture books display. Below are some examples used to exemplify the significance of pictures and texts in picture books, and like the taxonomy, these examples may sometimes fit in more than one category.

The significance of pictures in picture books

With the 'language' of pictures transcending linguistic and cultural boundaries, the significance of pictures in picture books can be best explained from the perspectives of the translator. The translator as a reader perceives the source text from its entirety that is visually presented to the reader. In the case of picture books, one's understanding of the text is bound to be affected by the pictures. Oittinen describes such influence as the participation of a reader "in a dialogue between her/himself and the story told by the author and the illustrator with words and pictures" (Nikolajeva and Scott 2000: 100). The interaction between words and images enables the reader to visualize the scene, the setting, and the characters of the story.

On the positive side of it, "the pictures stimulate the creative linguistic powers of the translator, who may in turn make elements explicit in the narrative where originally these were seen only in the pictures" (O'Sullivan 2006: 114). By expanding upon the original text, the translator fills the gap in the target text. Likewise, the disregard of the integration of word and image "limits the active and intelligent participation of the child reader", affecting not only the visual interpretation of the story, but also the verbal reading of it. Nonetheless, it is the opinion of Lathey that inter-textually and inter-visually rich and highly culture-specific texts are often deemed untranslatable (Lathey 2006: 111).

One good example showing the significance of pictures is Munro Leaf's *The Story of Ferdinand*. The scene illustrating the bull's hair on top of the bee's body on the clover tells the reader that the bull is about to sit on the bee. Without the picture, the reader might not understand what is about to happen to the unsuspecting bee. However, judging from the comically expressive eye of the bee, the reader comes to realize that the bee has sensed what is about to come.

Another example where pictures clarify and enhance the written text is Ezra Jack Keat's *The Snowy Day*. The words describing the walk as "with his toes point[ing] in, like that" clearly presents a vivid picture of how the person walks. However, the line "he made angels" would be unclear. Without the picture, readers might not know that the words refer to "snow angels" made by moving the arms up and down and the legs from side to side while lying in the snow. In this example, "the essential narrative is conveyed in the text but the illustrations extend and elaborate the text by delineating further details" (Golden 1990: 110).

The wordless beginning and the end in Gutman and Hallensleben's *Gaspard and Lisa's Rainy Day* enables the reader to free his or her imagination. Gaspard and Lisa have made a mess in grandma's kitchen, and mischievously turn the room into a haunted house. At the end of the book, the parents and grandma watch Gaspard and Lisa playing ball outside, without mentioning the aftermath of their mischievous conduct. The open-ended structure leaves room for self imagination, especially with the exclusion of texts in the first and the last pages of the book. Some adults consider the story as inappropriate, as the children's mischievous conduct was not punished or noticed, or are less inclined to read the story without some explanatory texts. Some people think that picture books with multiple interpretations can be hard for children. However, this book presents the real attitude of children, as mischievous creatures going about their everyday business.

Sometimes, the pictures tell an entirely different story from the text, as in Pat Hutchins's *Rosie's Walk*. There is a one sentence describing the afternoon walk of Rosie the Hen in the farmyard. It is only from the pictures that we learn that Rosie is being stalked by a hungry fox, which is frustrated in his cunning attempts by one disaster after another until he is finally chased away by angry bees. Rosie remains blissfully ignorant of the drama that accompanies her stroll, and she arrives home "in time for dinner" (Russell 2001: 123).

Similarly, John Burningham's *Come Away from the Water, Shirley* shows us two concurrent stories with pictures. The simple storyline is presented in a two page spread layout, which continues for ten pages. The reality story at the sea is presented on the left while the fantasy adventure of the children is on the right. The two stories flow simultaneously, which Kamiya Yuu (2011) suggests as presenting the distant relationship of modern parents and children. The layout of picture and text in the story can also be considered as contrast and reconciliation of the reality and the fantasy worlds.

The real life scene on the left illustrates the mother knitting on the deck chair and the father smoking cigarettes, reading a newspaper, taking a nap. Despite Shirley's absence from the scene on the left, her mother's grumbling at Shirley tells the reader what Shirley is doing. The motionless scene of Shirley's parents displays a dull, empty, even unnatural reality, which Kamiya Yuu (2011) interprets as the boring adult's world from Shirley's perspective. The scene on the right uses the picture alone to tell the story of Shirley's fantasizing her adventure. Compared with the emptiness of the left, the right is more colorful, delivering vividness and vigor. The right-hand page represents children in the dream world, and the left-hand page signifies adults in the world of texts. The story is ironical, contradictory, and humorous.

These examples show how pictures play a dominant role in picture books and how texts serve only a supplementary position, as Hao (2006) mentioned, a characteristic of picture books.

The significance of texts in picture books

In Hutchins' *Titch*, if we just look at the text, we can only sense the solitude and isolation of Titch. It is only through pictures that readers learn the relationship of these children, as well as how they get along. However, judging from the pictures alone, Lewis considers it more like a book about "doing things" because these pictures do not "literally convey" anything in particular without texts. It is the words that tell the readers what to notice and what to think of what they see (2001: 42).

Pictures can communicate much to us, and particularly much of visual significance. Nevertheless, it is only words that can help the reader focus on the visual significance and tell the reader what it is about these pictures that might be worth paying attention to. In a sense, trying to understand what the picture says can be referred to as an act of imposing language upon the pictures, or interpreting visual information in verbal terms. As Nodelman indicated, "reading pictures for narrative meaning is a matter of applying our understanding of words" (1988: 211).

In her book, *The Need for Words* (1986), Patsy Rodenburg explores the idea that words bring books alive. To her, stories are meant to be told, and when they are, she says, "words are transformed into animated figures" (1986: 8). Rodenburg explains that this is because words, rhythm and language are evocative and meaningful (Clark 2003: 107). But Rodenburg recognizes that the human need for words, voice and speech is not purely for content and meaning. The "need for words", she asserts, goes "beyond

the intellectual", it is "physical, emotional and sensual engagement" (1986: 44).

In Sasamoto's (2011c) commentary on picture books, she indicates that texts in the picture book are mostly descriptions of the "who did what and then what" condition, with pictures presenting one scene at a time. Even though the picture book is considered a narrative type of medium with the combination of text and picture, pictures should be appreciated from an aesthetic perspective as art. Instead of mere transmission of a story, Sasamoto indicates that the pictures in the picture book leave storytelling to texts and try to reach the readers from an aesthetic view.

Sasamoto (2011b) uses the European Fairy tale *Little Red Riding Hood* to discuss the function of picture in picture books. She indicates that texts specify description, so the description of Little Red Riding Hood can be pictured from concrete features of appearance, clothing, hairstyle, and so on. The same description, however, can generate thousands of different looks of Little Red Riding Hood, presenting impressions that are otherwise described in the text. The purpose of pictures, therefore, is to display the hidden connotations of the text and produce aesthetic affect.

Sasamoto (2011a) adds that because pictures do not direct readers how to receive information, there is a need to use texts to supplement the insufficiencies of pictures alone. The use of texts along with pictures is to complement the uncertainty of pictures and communicate information. Texts deliver the content and present the instant message of the story with pictures. As pictures present uncertainty and possibly multiple interpretations, a message transfer is less efficient in wordless picture books. Readers need to guess the storyline and complete the individual story with their own background knowledge and from their own personal experiences. However, no matter how hard a reader tries, one scene would contain multiple interpretations.

Maurice Sendak's *Where the Wild Things Are* presented the fear, anger, and hatred deep inside children, which greatly changed the social cognition of children's thoughts. Sendak believes that children have the power to conquer these negative emotions. The inner travel of the little child reaches its climax when the wild things and Max go on an imaginary voyage and dance. The climax of the story, however, is presented with a three page picture spread. The exclusion of texts and picture frames adds vigor to the climax, where young readers are invited to release negative emotions with Max.

Despite the significance of the pictures, the texts also play a critical role. First of all, Sendak named the characters of the book with a general and obscure term - wild things. On the surface of the word, the meaning of

"wild" can mean "wildlife", "wild animals", and/or "beasts". The word "wild" can also mean "violent" or "not controlled", which metaphorically refers to children in their out of control state. When Max first appears in the scene, he is wearing a wolf suit, presenting an uncontrollable state of anxiety and fear. Therefore, without texts, the word play of the picture adds more insight to the story than what may not be explicitly presented.

The combined efforts of John Scieszka and Lane Smith in the satire *The True Story of the Three Little Pigs*, or *The Wolf's Side of the Story*, is an example of how pictures supplement and free up texts. This story falsifies the classical story of the "Three Little Pigs" and is narrated from the perspective of the antagonist, the Wolf. The Wolf indicates that his primary intention was just to borrow sugar for his cake, but he was regarded as a villain wherever he went. It was also coincidental that his nose itched and thus he sneezed and blew away the first straw house. The Wolf rationalizes his eating the first pig as a pure natural instinct, as well as his not wasting the delicious second pig. The Wolf was irritated by the third pig, and that's why he climbed up the brick wall and got caught by the police and news reporters.

The Wolf claims that the news reporters distorted the story into the classic "Three Little Pigs", and considers himself the innocent victim of a media distortion and a false arrest. The last scene shows the Wolf asking "can you give me a cup of sugar?" with naivety in the picture. This picture is evidence of the cunning characteristic of the Wolf, who hypocritically self-defended himself all along. Without the last picture, it would be hard to understand the meaning of the text, and without texts, the connotation of picture would not be evident. The intricacy of text and picture is considered the foundation of picture books.

Texts in toy books, as Russell has indicated, are often downgraded to second place as the visual medium takes over. Pop-up books remain, however, essentially visual art rather than literature (2001: 108). The famous example of a toy book, *The Very Hungry Caterpillar* by Eric Carle, however, presents educational value through texts. The book features distinctive collage illustrations, "eaten" holes in the pages and simple text with educational themes including counting, the days of the week, foods, and a butterfly's life stages. Eric Carle considers picture books a bridge between home and school, and the "eaten" holes are a representation of communication.

Conclusion

Uchida Rintaro (1999) believes that texts in picture books would not be significant without pictures, and vice versa. To him, the picture book is a representation of a combined creativity. Pictures can be used to tone down the story, and texts that are rendered mildly can be used to stimulate the hidden message of pictures. Imai Yoshiro echoes the equal importance of text and pictures in the picture book with its own distinct characteristic. For Yoshiro, texts describe linear time sequence. With intermittent words and phrases, however, it is hard for readers to determine the meaning. The visual representation of the picture book does not have limitations from chronological sequences, but from spatial sequences (2011: 244). Therefore, the combination of text and picture is necessary in picture books.

In the translation of picture books, neither element (words or pictures) can be isolated, nor can they be isolated when the translator translates. In a genre combining words and pictures, "an ideal translation reflects awareness not only of the significance of the original text but also of the interaction between the visual and the verbal", what the pictures do in relation to the words does not verbalize the interaction, but leaves gaps that make the interplay possible and thus exciting. The reader of the ideal translation is left to do the same work as the reader of the original (O'Sullivan 2006: 113).

Since picture books average only about 2,000 words, these words must be carefully chosen indeed. Although picture books are not just pictures and texts, other elements such as book cover, back cover, font, word size, layout, choice of paper, printing style, and so on, are also important in a picture book. Pictures and texts in picture books share equal significance and should work side by side with each other to broaden the horizon of both the children and their parents in reading through good picture books.

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(Ir)reciprocal Relation between Text and Paratext in the Translation of Taiwan's Concrete Poetry: A Case Study of Chen Li

Yi-Ping Wu and Ci-Shu Shen

Abstract

In Taiwan, concrete poetry began its development in the 1960s and has thrived for four decades. Though not having a direct impact on the international development of this poetic genre, Taiwan's concrete poetry made a resounding breakthrough in demonstrating the poetics of the Chinese ideogram. When it comes to translating the concrete poems into foreign languages, the translators are likely to encounter the problem of untranslatability. To mend this problem, the use of paratexts such as foreword, endnote and review are inevitable. The concrete poems written by Chen Li can be taken as good examples. Chang Fen-ling, the translator of Chen Li's "Zhanzheng Jiaoxiangqu" ("A War Symphony"), chooses to present the Chinese original as the translation with her own annotation. She believes that the Chinese characters "兵", "乒", "乓", and "丘" and the unique verse form with special visual effects can speak for themselves. This paper is concerned with the limitation of the peritexts employed by Chang Fen-ling in her translation and presentation of some of Chen Li's original concrete poems and also with the public epitexts such as interview and critical review that reinforce a similar interpretative stance. The analysis of paratextuality devices paves the way for further questions about the composition and presentation of the paratexts in the rendering of concrete poetry.

Introduction

In 1955, the Taiwan poet Lin Heng-tai (林亨泰) initiated the first concrete poetry movement in Taiwan, which was joined by poets such as

Zhan Bing (詹冰) and Bai Di (白荻). The three pioneers played a crucial role in the embryonic stage of the development of Taiwan's concrete poetry. The movement gradually evolved into a literary frenzy that lasted from the 1960s to the 1970s. There are numerous distinct concrete poems in Taiwan, but only a few have been introduced to foreign readers through translation. Based on the information available,[1] concrete poems by Lin Heng-tai, Bai Di, Su Sao-lian and Chen Li have been translated into Japanese. Only Chen Li's concrete poems appear in translation in European languages. His poems have been translated into Croatian, Dutch, Japanese, French and English by multiple translators.

Among all the Taiwan concrete poets, Chen Li may enjoy the highest worldwide visibility in the western world. Hailed as one of the best representatives of contemporary poetry in Taiwan, he has been a widely-recognized and prolific writer and translator in the past three decades.[2] Since 1975, Chen has published several poetry collections, essay selections and musical criticisms. Chen's first series of concrete poems is collected in *Daoyu Bianyuan* （島嶼邊緣）, (*The Edge of the Island)* published in 1995. Since then, the poet has experimented on various types of concrete poems for nearly a decade. It is often found that Chen Li exploits the hieroglyphic features of Chinese characters. "A War Symphony" ("Zhanzheng Jiaoxiangqu") has received rave reviews from literary critics. Michelle Yeh（奚密）regards Chen's "A War Symphony" as a work that "transcends existing modern literary modes" (quoted in Wang 1999: 167-68; our translation). Aside from the positive feedback in Chinese communities, the poem has also enjoyed a relatively wide

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1 Given the limited data at hand, this observation of the translation of Taiwan's concrete poems is only tentative. When we conducted this research, we contacted the organizations and governmental agencies that have contributed to the export of Taiwan's concrete poetry via translation. We called or wrote to the National Museum of Taiwan Literature, The Chinese PEN, and Council of Cultural Affairs for further information. However, only the Council of Cultural Affairs replied to our inquiry and provided us with the valuable data of Japanese translation of Taiwan's concrete poems. The information of the translation of Chen Li's concrete poems can be found on his official website:
http://www.hgjh.hlc.edu.tw/~chenli/index.htm.
2 In addition to his dedication to the writing of Taiwan's modern poetry, Chen has actively engaged in the import of overseas poetry to Taiwan. Collaborating with Chang Fen-ling, a Taiwan translator, Chen has generated Chinese translations of works by numerous poets in England, North America and South America, including Philip Larkin, Langston Hughes, Sylvia Plath, Seamus Heaney, Pablo Neruda and other poets.

readership. As one of Chen's most renowned concrete poems, "A War Symphony" has been selected for inclusion in several English publications, including *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond* (2008)*, Frontier Taiwan: An Anthology of Modern Chinese Poetry (*2001), *Literature: Craft and Voice* (2009), and an American on-line literary journal titled *Fascicle*.

Nevertheless, most of his original concrete poems are presented as translation and mediated by peritexts such as translator's foreword and notes as well as peritexts such as interview and book review. Apparently, these devices provide readers with useful points of entry into comprehending and interpreting the concrete poem written in the Chinese language. Since the communicative clues the peritexts offer have furnished us with useful information about the translator's particular creative intention, this relationship between the text and the paratextual devices used for giving a concrete poem certain meaning seems practical and reciprocal in terms of mediating between reader and text-in-hand. However, these devices that foreground pathways for a certain interpretative stance may limit the way the concrete poems are received and perceived by foreigner readers.

Paratextual Devices

In his seminal work on paratexts, Gérard Genette uses the concept of "paratext" to discuss how paratextual devices present a text, engage reader interest in the search for meaning, and frame reader's interpretation of the text-in-hand. The use of paratext, according to Genette, is "to ensure the text's presence in the world, its 'reception' and consumption in the form (nowadays, at least) of a book" (1997: 1). Paratext is categorized into two types: epitext and peritext. The former is usually located outside the text, or as Genette terms it, "the external presentation of a book," while the latter refers to the appendages attached to the main text (1997: 3). Paratextual elements are listed as follows:

Categories	Items	
Epitext: outside the book	**Public Epitext**	**Authorial epitext**: autoreviews, public responses, mediations, delayed autocommentaries **Publisher's epitext --** marketing materials, interviews and reviews written by others

	Private Epitext	1. Authorial correspondence 2. Oral confidences 3. Diaries 4. Pretexts
Peritext: within the book	1. Cover 2. Title and subtitles 3. Name of the author 4. Forewords, afterwords, epilogues 5. Dedications and inscription 6. Epigraphs 7. Preface 8. Intertitles 9. Notes	

Paratextual elements and materials, as Şehnaz Tahir-Gürçağlar claims, are "useful clues . . . about the conditions under which translations were produced and consumed" (2002: 58-59). These clues may furnish us with interesting information to further explore "the general socio-cultural forces giving shape to translation" (ibid: 58).

In terms of defining the status of a paratextual element, Genette identifies five features that can be used to characterize the function of a particular paratextual message: spatial, temporal, substantial, pragmatic, and functional (1997: 4). The spatial aspect simply refers "to the location of the text itself" while the temporal aspect indicates "the date of the text's appearance" (ibid: 4-5). The substantial status of a particular paratextual message, as Genette points out, is "iconic (illustration), material (for example, everything that originates in the sometimes very significant typographical choices that go into the making of a book), or purely factual . . . [that] provides some commentary on the text and influences how the text is received" (ibid: 7). As for the pragmatic status of a paratext, what should be looked into is "the nature of the sender and addressee, the sender's degree of authority and responsibility, [and] the illocutionary force of the sender's message" (ibid: 8). Genette in particular emphasizes the "gradation" or the degree of the illocutionary force of a paratextual message. As he explains, "A paratextual element can communicate a piece of sheer *information* – the name of the author, for example, or the date of publication. It can [also] make known an *intention*, or an *interpretation* by the author and/or the publisher" (ibid: 30-31). According to the illocutionary force generated within a paratextual message, its functionality can be determined. However, Genette reminds us that the paratext may have a strictly defined status, but it may "have several purposes at once" due to "the essence of its appeal and its existence" (ibid: 12). What must be established and pinpointed are the "relations of

subordination between function and status" of the paratexts and the "various sorts of functional types" that are dedicated to serve a specific purpose (ibid: 13).

In what follows, the translation practice of Chen Li's work is identified through analysis of the paratextual devices and functions. It stands to reason that the paratexts such as preface or notes employed by the translator provides mediating access and interpretation to the concrete poem being translated. By closely examining the paratextual material that accompanies the translation, the following analysis seeks to scrutinize how such mediation may constrain the way we interpret and translate concrete poetry.

The Use of Peritexts

A note, as Genette defines, "is a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment" (ibid: 319). It can be written by the author, editors or translators who incorporate a note into the text for supplementing extra information or digressing from the original subject for a moment. Basically, the note "belongs more to the text, which the note extends, ramifies, and modulates rather than comments on" (Genette 1997: 328). The advantage of incorporating a note into the text is that this "second level of discourse . . . sometimes contributes to textual depth" (ibid: 328). Nevertheless, as Genette indicates, "incorporating a digression into the text might well mean creating a lumpish or confusion-generating hernia" (ibid: 328).

Functioning differently from the note, the preface, as Genette suggests, is aimed "*to get the book read* and *to get the book read properly*" (ibid: 197). It is, in essence, authorial and original, but sometimes its position "is introductory and therefore monitory" (ibid: 197). In the case of the preface annexed to the translation, the functioning of a preface, if written by the translator, is often introductory in nature to introduce the characteristics of original work and its author. If the preface is written by an authoritative figure, the readers will be instructed how to appreciate the original work and why they should read the translation (if the translator is someone else). Therefore, each preface may function differently, as Genette points out, depending on "place, time, and the nature of the sender" (ibid: 196).

Among the five concrete poems collected in *Intimate Letters*, three poems, "A Weightlifting Lesson" (Ju Chong Ke, see Appendix 1), "Starry Night" (Xing Ye) and "Footprints in the Snow" (Xue Shang Ju Yin), are translated into English, and the original of the other two poems, "A War

Symphony" (Zhan Zheng Jiao Xiang Qu, see Appendix 2) and "Wind Blowing over the Plain" (Chui Guo Ping Yuan De Feng), are taken as translation. Nonetheless, translator's notes of each poem are attached as an annex to the back. Such a paratextual device provides an example of how a paratext mediates access and interpretation to the translation. In her notes for "A Weightlifting Lesson," the translator provides some clues for reading this poem. She first explains the poem's arrangement and then its connotation:

> Originally, the Chinese version of this poem was arranged vertically, not horizontally. Listed on the upper side were thirty nouns or symbols -- thirty elements or phenomena of the human world -- suggesting the loads on the human heart. On the lower part, twenty-five Chinese words were unevenly in a row like a curved silk thread, lying soft under yet trying to lift the heavy burden. (in Chen 1997: 330)

These explanations lead to an interpretation offered by the translator: "The tenderness of poetry or love ('silklike phrases and words') seems powerful enough to help us bear the unbearable weight of life" (ibid: 330). Since a likely interpretation is provided, the text is intruded upon by the translator's note that may well hinder reader's active participation in making meaning with the text and varied interpretations to arise.

Also in "A War Symphony," the translator's introduction to the author and his works as well as translator's notes work together to anchor a preferred interpretation for this poem. In the translator's introduction, apology is made to the readers for including "only five of Chen Li's concrete poems" in this anthology due to "the wide gaps between cultural backgrounds and language symbols [that] have made translation difficult" (in Chen 1997: 20). The translator also gives reasons for her decision not to make any attempt to translate this poem into English: "much of its charm will definitely be lost in the process of translation, and those Chinese characters（'兵'，'乒'，'乓'，'丘'）and the verse form with special visual effects speak for themselves" (ibid: 20). Since the original is presented as its translation, the translator intends to mediate "the wide gaps between cultural backgrounds and language symbols" by providing a lengthy explanation of how to read each stanza:

> In the first stanza, we see an imposing military force marching to the battlefield; in the second stanza, we see a pathetic battle scene: some soldiers are wounded with one of their legs missing, and others may be killed, as is suggested by the blanks interspersed between. And in the last

stanza all the soldiers seem to be assembled, yet they may have been handicapped or buried in the graveyard ('丘' visually suggests soldiers without legs, and literally means 'small hill', where the Chinese dead are usually buried). The hills, though speechless, lay the strongest accusation against the cruel war. (p. 20)

With the help of a translator's note that spells out the literal meaning of each Chinese character, the readers who shuttle between the introductory note and translator's note can easily grasp the poem as "a picture with sound and sense" and appreciate the theme and meaning of this poem. Nevertheless, translator's notes that foreground a particular interpretation inevitably disrupt alternative pathways for reading and interpreting this great poem.

Another salient example is Michelle Yeh's translation of Chen Li's "A Lesson in Ventriloquy" (Fu Yu Ke, see Appendix C). Instead of presenting the original as its translation, the translator renders the poem in Chinese with her own explanatory notes which are two pages long. In her note, she comments on the poem's sharp contrast in typographical arrangement, the use of different typefaces, dramatic contrast in sound, and minimalist syntactic structure in great details and arrives at an interesting interpretation of this poem:

As the art of speaking without opening the mouth, ventriloquy connotes a discrepancy between appearance and reality, between outer form and inner substance, between "what you see" and "what you hear." Discrepancy clearly exists between the "u" and "o" sounds and the parenthesized sentence in the poem. Although the former presents an unpleasing appearance, the latter reveals the heart, which is gentle and kind. (Yeh 1994: 6)

As the translator's note functions to resolve the ambiguity of "a long list of homonymous characters in varying tones," a reading of the translation is anchored by the translator who decodes the text by identifying relationships among the particular devices employed by the poet. The translator's code-breaking and meaning-breaking practices in presenting this poem allow the reader easy access to appreciating the essence of this poem, and yet they may possibly constrain the reader from pondering on its layer of meaning.

In translating concrete poetry, the translator's note as a paratextual device seems indispensable due to the huge gap between language and cultural differences. In the case of translating Chen Li's concrete poems, the translator's note is employed to compensate the untranslatability; the

strength of this device is that clear guidance is provided for the reader on how to read a particular poem and its translation. However, it has the drawback of enticing the reader to approach a text in a specific way. Such mediation fails to engage the reader in reflection on their uptake and interpretation of the text. In other words, when the paratexts are used in translating a text, the translator should consider not only mediating the access to and meaning of a text but also the reader's positioning in engaging with the paratexts to anchor their own interpretations.

The Public Epitext

In contrast to the peritext that belongs to the text, the epitext, as Genette indicates, is "not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space" (1997: 344). Within the category of epitext, the interview is a kind of "media epitext" mediated by "the situation of interlocution, in which to a certain extent the questions determine the responses" (ibid: 356). The author may take advantage of the interview for free publicity. It is more effective than writing an authorial preface. In the case of Chen Li, two interviews can be found on his official website. In each interview, the poet talks about his composition of concrete poetry and his well-known poem, "A War Symphony."

In Shin Yu Pai's interview with Chen Li, the author was asked, "How did your interest in visual poetry develop?" In his response to this question, Chen Li mentions his interest in the special quality of Chinese words: "Chinese characters can be said to be 'picture words.' Every Chinese character is a picture, or a combination of several smaller pictures. By taking apart or putting together these smaller elements, we can create many new characters which have different meanings. Such is the game of poetry" (Pai 2007: para. 10). The poet then uses "A War Symphony" as an example to pinpoint his informative intention in writing this poem. As the poet explains,

> In the first 'movement' of the poem, 16 perfect ranks of the Chinese character for 'soldier' (兵, pronounced 'bing') are presented as if in battle array. In the second movement, the soldiers are progressively decimated, first by eliminating their right or left 'foot' to produce the two onomatopoeic characters that make up the Chinese word for 'Ping-Pong' (乒乓, pronounced the same as in English) then by eliminating the soldiers themselves. In the third and final movement, the soldiers are presented with both their 'feet' removed to form 16 perfect ranks of the Chinese character for 'mound' or 'hill' (丘, pronounced 'chiu'), which is

where the Chinese bury their dead. This poem is a silent protest against war, a compassionate elegy for the sufferers, and a tribute to the Chinese language. (Pai 2007: para. 11)

Chen Li's explanation corresponds to a translator's note of this poem. The same interpretative stance of this poem is implemented and validated by the poet himself.

A similar interpretive stance can also be found in Janet Charman's review of *Intimate Letters*. Charman wrote:

> [T]he ideograph for 'soldier' marches across several pages of text, progressively losing, left and right, its glyph 'limbs': （"兵"，"乒"，"乓"，"丘"）. With the effect that in their 'amputated' forms, the second and third ideograph above can be read as explosive "combat" sounds, and finally, as seen in the fourth ideograph, the original soldier: "兵", is cut down to size as "丘". This is also the ideograph for 'small hill', which in the blackest of ironies, may be read as 'burial place'. This text, intriguing on the page, is a revelation in performance. (Charman 61)

Besides the elaboration on the four Chinese characters, Charman mentions the auditory effect created by "乒" and "乓". Nevertheless, Charman's reading is in accordance with the original authorial intention.

In 2010, Chen Li wrote an article entitled "Traveling between Languages" to talk about his special experience in reading, writing, and translation across different languages and cultures. The poet stresses in particular the difficulty of translating "A War Symphony," and this is why "most translators simply translate its title and attach an annotation, leaving the original intact" (Chen 2010: para. 4). Nevertheless, Chen Li mentions a quite different translation done by Bohdan Piasecki who intends to render this poem in English. As he comments, "In the first stanza, [Piasecki] substitutes 'A Man' for '兵'. In the second stanza, 'Ah, Man' and 'Ah, Men' are used to replace the scattered '乒' and '乓'. In the third stanza, '丘' is replaced by 'Amen,' which may be interpreted as a funeral prayer. It is an interesting translation: the translator recreates the poem" (Chen 2010: para. 4). In this comment, although Chen Li did not evaluate the strength and weakness of Piasecki's English translation, the readers, including the poet himself, are provided with an alternative interpretation of the original in terms of translation.

Suggestions for Presentation

As the previous sections show, the relation between text and paratext can be irreciprocal, which can be attributed to profuse explication made by the author and the translator and implemented by the book reviewer. To mend the problem of this irreciprocal relation in the translation of concrete poems, how to compose the notes and preface becomes an essential issue. When the original concrete poem is presented as its translation, annotation is inevitable. However, the translator who decides to provide notes seldom considers the role of the reader in engaging with the notes to anchor their own interpretations. Since the Chinese characters are said to be picture words that actually can be seen as great communicative clues, the note provided should only give the literal meaning of each Chinese character and leave the rest to the reader's imagination. Authorial commentary on how to read the entire poem or its theme should be avoided in that such a reading may conventionalize the reading and translation approach to a particular concrete poem.

When translating a concrete poem into another language, some features of the original poem may be lost in translation. Take Piasecki's translation of "A War Symphony" as an example. His rendering serves as a good example of translation without annotation. Yet a closer examination shows that the juxtaposition of "A man," "Ah men," and "Ah man" is hardly indicative of the sight of wounded soldiers in the original. Also, spatial arrangement in his translation only loosely resembles that of the original, which may undermine the translation's kinetic effects. It is apparent that this translation places more emphasis on the auditory effects than on the visual and kinetic effects. Nevertheless, Piasecki's choice of words can still provide signposts for guiding the readers to anchor their interpretation. As Chen Li notes in his article, "Amen" used in the last stanza "may be interpreted as a prayer at the funeral" (Chen 2010: para. 4).

Whether the translation of a concrete poem is presented with or without the paratexts, it should provide effective signposts or communicative clues for the reader to decode this "'concrete,' 'verbivocovisual' entity - i.e. an entity composed of meanings, sounds and shape……connected with both conceptual and natural reality" (Jackson, Vos and Drucker 1996: 23). More than that, the readers can take what is being deciphered to interpret and detect the hidden meaning and informative intention of a concrete poem. As such, the paratexts function not merely as mediation between reader and text, but can also turn the readers into active and reflective thinkers who rely on the paratexts to frame their reading focus or to challenge the perspectives foregrounded.

Conclusion

In this paper, the translation of Chen Li's concrete poems is taken as an example to illuminate the irreciprocal relation between text and paratext. A study of paratextuality in the translation of concrete poetry reveals how the paratextual devices such as translator's note, preface, interview, and critical review can be helpful for the reader to approach and appreciate the uniqueness of concrete poetry. However, they inevitably conventionalize the reader's reading and interpretation. In doing so, the reader is deprived of the pleasure and insight of discovery as the concrete poem unfolds. Considering the reader's engagement with the paratexts and his/her own transactions with the text will enable the translators to develop a more dialogic approach to composing and presenting the paratexts.

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Appendix A: "A Weightlifting Lesson"

舊石器時代
　　　　　　　　用
人面獅身
　　　　　　　　　　如
倫理學
　　　　　絲
死亡
　　　　　　　　的
垃圾回收分類系統
　　　　　　語
後現代主義
　　　　　　　　字
夢
月經規則術
　　　　　　在
屠宰場
　　　　　你
蜂窩
　　　　　　的
％
　　　　　　　耳
影子內閣
　　　　邊
挖土機
乳酪
　　　　　　　呵
本體論
護
→
　　　　起
公分
三位一體
　　　　　　　　溫
推／拉
　　　　　柔
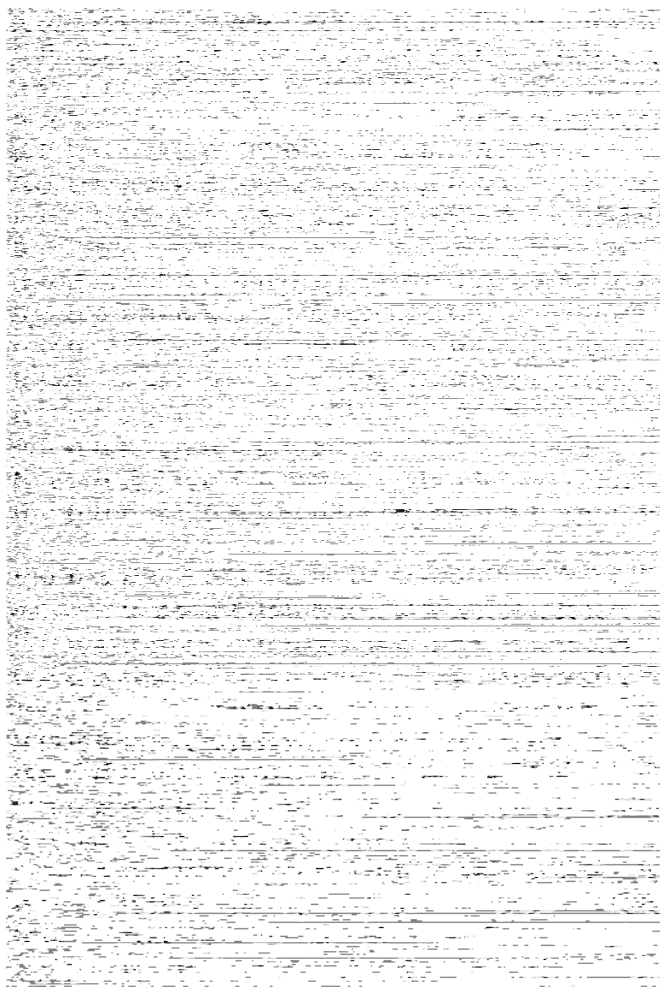
意志與表象的世界
的
電擊棒
                                        摩
讓
                                                擦
尋人啟事
米開蘭基羅   這
愛犬美容   麼
辯證法   多
孤獨   重
人造陰莖   金
神聖羅馬帝國
『 』   屬

Old Stone Age   with
Sphinx   silk-
Ethics   like
Death   phrases
Trash-recycling classifying system   and
Postmodernism   words
Dream
Menses regularizing operation   by
Slaughterhouse   the
Beehive   side
%   of
Shadow cabinet   your
Bulldozer   ear
Cheese
Ontology   fos-
→   ter-
Centimeter   ing
Trinity
Push / Pull   tender
The World as Will and Idea   and
Electric shock club   soft
Yield   rub-

Missing Person Column   bing
Michelangelo
Pet dog make-up   so
Dialectic   many
Loneliness   heavy
Artificial penis   me-
Holy Roman Empire
" "   tals

Appendix B: "A War Symphony"

Appendix C: "A Lesson in Ventriloquy"

腹語課

惡勿物務誤悟鎢塢鶩蒡噁吻薑甋瘩逜埡芌
軏杚婺鶩堊沕迧遐鋫矼籿阢軏焐硊焟扤岇
（我是溫柔的……）
岇扤焟硊焐軏阢籿矼鋫遐迧沕堊鶩婺杚軏
芌埡逜瘩甋薑吻噁蒡鶩塢鎢悟誤務物勿惡
（我是溫柔的……）

惡餓俄鄂厄遏鍔扼鼃薑餤崿蛋搞圝軏狚狚
顎呃愕噁軏阢鶚堊謢虵砨砐櫃鍾岋塄杚齻
葶咢啞崿搚詥閞頰堨堨頰閞詥搚崿啞咢葶
齻杚塄岋鍾櫃砐砨虵謢堊鶚阢軏噁愕呃顎
狚狚軏圝搞蛋崿餤薑鼃扼鍔遏厄鄂俄餓惡（而
且善良……）

A Lesson in Ventriloquy

ꭎ ꭎ Ʋ ꭎ ꭎ ꭎ ꭎ ꭍ ꭎ ꭎ ꭎ ⟆ ꭎ ꭎ ꭍꭍ⟆ꭍ
ꭍ ꭍ Ʋ ⟆ ꭎ ꭎ ꭎ ꭎ ꭎ ꭎ ꭍ ꭍ ꭎ ꭍ ꭎ ꭎ ꭎ ꭎ Ʋ

(I am gentle…)

ꭍ ⟆ ꭍꭍ   ꭎ ꭎ ⟆ ꭎ ꭎ ꭎ ꭍ ꭍ ꭎ ꭎ ꭎ ꭎ Ʋ ꭎ ꭎ
ꭎ ꭎ ⟆ ꭍ   ꭎ ꭎ ⟆ ꭍ ꭎ ꭍ ꭎ ꭎ ꭎ Ʋ ꭎ ꭍꭎ ꭎ

(I am gentle…)

○ ○ ◖ ○ ○ ○ ○ ○ ○ ○ ◖ ◗ ◖ ◢ ○ ○ ○ ○ ○
◖ ○ ○ ◖◖ ◗ ○ ○ ◖ ○ ○ ○ ○ ○ ○ ○ ◖ ◗ ◢
○ ○ ○ ○ ○ ○   ◖ ○ ○ ◖◖ ◗ ○ ○ ◖ ○ ○ ◖
○ ○ ◗ ◢ ○ ○ ○ ○ ○ ○   ◖ ○ ○ ◖◖ ◗ (

and kind…)

DUBBING DU FU:
PARATEXT AND HYPERTEXT

BRIAN HOLTON

It's soon', no' sense that faddoms the herts o' men
—Hugh MacDiarmid[1]

Few readers in Imperial China would have read the great poets without a commentary, and the art of commentary, as exemplified by the work of the Suzhou critic Jin Shengtan 金圣叹(c1608-1661), reached very high levels of sophistication indeed. Yet to my knowledge no translator has published English versions of classical poetry together with a commentary, though many translators must clearly have relied on a commentator to guide them through the Chinese texts. It is my intention to publish a version of the magisterial sequence Qiu Xing 秋兴 by Du Fu (杜甫) with a translated version of the interlinear commentary by Jin Shengtan, from his Changjingtang Du Shi Jie 唱经堂杜诗解 (1985: 643).

Secondly, it is my contention that too many existing English-language translations of classical Chinese poetry do not pay enough attention to the loss of aural texture which the transfer of poetry from one language to another can involve – in other words, if Du Fu's verse was written to a tight formal scheme, with rhyme and tonal metrics, shouldn't a translation attempt, at the very least, to present a poem which uses target language features which echo or mimic the aural texture of the original? In an attempt to demonstrate one approach to how this might be done, I have published bilingual Scots/English versions of Qiu Xing 秋兴 which I will present here, together with a specimen of Jin Shengtan's commentaries (Holton 2010).

My aim is threefold: one, to show the near-hypertextual experience of reading poetry with a commentator – an experience which is akin to watching a film on DVD while listening to the director's commentary -

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[1] See *Gairmscoile* in Grieve, M. and Aitken, W.R. (1978) *Complete Poems*, London: Martin Brian and O'Keefe, vol 1, p74.

and to observe how this enriches the reader's experience of the text; two, to demonstrate that trilingual readings of a poem further enrich the reader's experience through the cumulative effect of aural features such as rhythm and echoic devices; three, to encourage other translators both to pay greater attention to the making of those sound-structures which turn a jumble of lines into an effective poem, and also to bring – as Pound attempted – all of their linguistic resources to bear on the making of a target language text which has the power to move the reader.
Here is a text in Chinese:

杜甫獨立空外一鷙鳥河間雙白鷗飄飄搏擊便容易往來游草露亦多濕蛛絲仍未收天機近人事獨立萬端憂[2]

If we add punctuation and lineate it in the modern style (in China, both were early 20th-century innovations), it becomes almost recognisable to the non-Chinese speaker:

<div align="center">

杜甫《獨立》

空外一鷙鳥，　河間雙白鷗。
飄飄搏擊便，　容易往來游。
草露亦多濕，　蛛絲仍未收。
天機近人事，　獨立萬端憂。

</div>

Regular line lengths, with alternating commas and full stops: is it a poem?
Transcribed into the Latin alphabet using the *Hanyu pinyin* transcription, the sounds become visible[3]:

<div align="center">

Du Fu *"Du Li"*

Kong-wai yi zhi niao,　　　　he-jian shuang bai ou.
Piaoyao boji bian,　　　　rongyi wanglai you.
Caolu yi duo shi,　　　　zhusi reng wei shou.
Tianji jin ren shi,　　　　du li wan duan you.

</div>

Now it is possible to see that there are rhymes on alternate lines: *ou/you/shou/you*.

---

[2] In the traditional style, it would be set out vertically, of course.
[3] That is not how the 8th-century author or his readers would have spoken it. Speech sounds have changed since then, and this is the modern Beijing pronunciation, which is the conventional way of doing things.

My Scots version doesn't replicate the Chinese rhyme scheme, though I have tried to build up a sound structure, which I will describe below.

<div align="center">

Du Fu *"Staunin Ma Lane"*

Hyne awa i the lift an eagle's hingin;
inben the haughs, a pair o pickie-maas,
scovin an tovin, handie for onie onding,
dandie an cantie, playin back an forrit.
The gress wi dew is fair droukit yit,
the ettercap's wab 's still no soupit awa;
providence is nearhaun ilka work o man:
A staun ma lane, hertsair wi monie sorras.

</div>

If I now add that in the Chinese poem there is a weak caesura after the second syllable in each line, it will be clear that the rhythm of the line is 12/345. Source language stress patterns are fairly easy to mimic in the target text: I have borrowed the idea of a kind of sprung rhythm from Arthur Waley: I count only stressed syllables, and group them around the caesura, two stresses before and three after, just as the Chinese does:

<div align="center">

<u>Hyne</u> a<u>wa</u> / i the <u>lift</u> an <u>eagle</u>'s <u>hing</u>in
in<u>ben</u> the <u>haughs</u>, /a <u>pair</u> o <u>pick</u>ie-<u>maas</u>

</div>

What isn't clearly visible, however, is the most important metrical structure: unlike English, classical Chinese poetry isn't structured around patterns of accented and unaccented syllables; nor is it, as Latin or Sanskrit poetry were, built on patterns of long and short vowels. It is constructed instead out of tonal patterns. What does this mean? Chinese is a tonal language, which is to say that, every syllable has, as well as an initial consonant and a final vowel or nasal, a fixed pitch contour, or 'tone', and in Modern Standard Chinese (Mandarin), there are four of them:

<div align="center">

ā =high level; *á* =rising; *ă* =dipping; *à* =falling.

</div>

So, for example, the poet's name is read as Dù Fǔ, the title of our poem is *Dú Lì*[4], and the first couplet reads

<div align="center">

kōng-wài yī zhī niǎo,   hé-jiān shuāng bái ōu.

</div>

---

[4] Dù and Dú are as distinct as English *doom* and *dome*.

In classical Chinese metrics, these tones are grouped into *Level* and *Oblique*, and a 5-syllable line must show a pattern such as *Level Level/Oblique Oblique Level*. The rule is that the lines in the couplets of an 8-line New Style Regulated verse poem such as this should be metrical mirror-images of each other, so OO/LLO must be paralleled by LL/OOL, and so on.

How do we mimic this, in a language such as Scots, which is not tonal? I have tried grouping vowels, as Scottish Gaelic does, into *broad* and *slender* but, while I could write short simple poems in this metre, I found myself unable to translate with it – the demands of the form are so great that it is near-impossible to preserve the meaning of the original text. Forcing this structure onto the language stresses the poem so much that it breaks apart under the strain. Reluctantly, I have to say that there is no way I know of to represent source-language tonal patterns in translation.

In this rather taxing verse form, the central second and third couplets must be strictly parallel in their syntax and their semantic fields, more so than the first and last couplets, where the rule is somewhat relaxed: this means that *scovin an tovin* matches *dandie an cantie* in that both are adjectives (syntax) and both describe behavior (semantic field) while *handie for onie onding* is paralleled by *playin back an forrit*, both being adverb + verb in Chinese. Obviously, the *gress wi dew* and the *ettercap's wab* work together in the same way, as noun pairs from the natural world, while *fair droukit yit* and *still no soupit awa* are both made up of adverbs qualifying verbs of motion or action to show completed and continuing aspect.

Classical poems in Regulated Verse often follow a conventional four-part order in their narrative or argument, one which is also common in Chinese prose: this could be described in musical terms as: Statement – Development – Modulation – Resolution.

The first couplet is the initial Statement, setting the scene – the eagle and the gulls in the river valley; the second couplet, describing the innocence of the little gulls under the eye of their huge predator, is the Development of the first; the third couplet, in which the narrator's eyes drop from the distant scene before him to focus on the grass and the spider web at his feet, is the Modulation, where the season is quietly introduced (we now know the action takes place on a morning, likely in the summer), and the downward/inward direction of the narrative becomes apparent after the static quality of the first two couplets; in the final couplet, the Resolution, the human element is introduced for the first time, in the form of the narrator's emotions, and the picture is complete: eagle to gulls to dewy grass and spider web, then via the workings of Providence to the

human heart, with the narrator/poet as vulnerable and as innocent of his fate as the playful little gulls he observes. The conclusion draws the reader further into the action, for which of us is not oblivious to the great beasts that prey on us, all unseen?

So, we have a poem that is intricately patterned on the various levels of its parallel structures, its syntax, its narrative or argument, its rhymes, its rhythms, and its sound structures, including its tonal metrics.

Now, what binding sound structures are available to turn my Scots poem into something more than just a random collection of lines?

If you read Robert Louis Stevenson's essay *On Some Technical Elements of Style In Literature* you will see a craftsman of genius set out the way that sound and music work in writing. I read this in my twenties, and it has shaped my work ever since. He identifies, for instance, the P/F/V sequence that is fundamental to the sound structure of English, and which appears throughout my Scots poem. I was consciously using H sounds: *hyneawa*, *hingin* and *haughs* in the Statement, with *handie* in the Development, no H in the Modulation, and then the return of *nearhuan* and *hertsair* in the Resolution, so that the H sound mimics and reinforces the narrative structure, as does the distribution of the S/C/Z sounds. You will see D/T alliteration throughout, though it does concentrate in couplets 2, 3, and 4. While I chose to stress the harmonies of the A and O sounds over E or I or U, the U rhyme on *droukit* and *soukit* helpfully provides an extra pointer to the third couplet Modulation.

Sound and the structures of sounds that bind and shape and give life to a poem or a line of poetry are the most difficult things to get right: the late and great translator David Hawkes wrote to me once, "…as a translator, all my failures have been failures of rhythm".[5] However, ordering sounds appropriately and dynamically while maintaining some resemblance to the sense of the source text encompasses the highest levels of the translator's art, and there, it seems to me, after thirty-some years of learning this game, lies the heart and soul of what a translator does when he or she goes about the task of poetry-translation.

Now look at the Scots poem again, and see the hidden springs that wind up this tiny and intricate contraption of words:

Du Fu *"Staunin Ma Lane"*

Hyne awa i the lift an eagle's hingin;
inben the haughs, a pair o pickie-maas,
scovin an tovin, handie for onie onding,

---

[5] Personal communication, 1994.

dandie an cantie, playin back an forrit.
The gress wi dew is fair droukit yit,
the ettercap's wab 's still no soupit awa;
providence is nearhaun ilka work o man:
A staun ma lane, hertsair wi monie sorras.

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