

THE PHILOSOPHY OF LITERARY TRANSLATION

While reading transforms texts through memories, associations and re-imaginings, translation allows us to act out our reading experience, inscribe it in a new text, and engage in a dialogic and dynamic relationship with the original. In this highly original new study, Clive Scott reveals the existential and ecological values that literary translation can embody in its perceptual transformation of texts. The transfer of a text from one language into another is merely the platform from which translation launches its larger ambitions, including the existential expansion and re-situation of text towards new expressive futures and ways of inhabiting the world. Recasting language as a living organism and as part of humanity's ongoing duration, this study uncovers its tireless capacity to cross perceptual boundaries, to multiply relations between the human and the non-human and to evoke unfamiliar modes of psycho-perception and eco-modelling.

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THE PHILOSOPHY OF LITERARY TRANSLATION

Dialogue, Movement, Ecology

CLIVE SCOTT

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Contents

<i>List of Figures</i>	<i>page</i> vi
<i>Acknowledgements</i>	viii
<i>A Note on the Text</i>	x
Introduction	I
PART I POSITIONS AND PROPOSITIONS	
1 Reading	15
2 Translation and Language	21
3 Translation and Interpretation	44
4 What the Translation of Poetry Is	69
PART II DIALOGUE, MOVEMENT, ECOLOGY	
5 Dialogue and Dialectic in the Translational Act	85
6 Movement, Duration, Rhythm	131
7 The Ecological Reach and Promise of Literary Translation	186
Coda	247
<i>Appendix Merleau-Ponty and Invisibility</i>	267
<i>Bibliography</i>	271
<i>Index</i>	280

Figures

- | | |
|--|---------|
| 1 Translation of Rilke's 'Errichtet keinen Denkstein. . .'
(<i>Die Sonette an Orpheus</i> , I, V), as sonnet with central spine
of <i>bouts-rimés</i> , and with enamel paint, smudged graphite
and a photographic fragment. | page 75 |
| 2 Translation of Rilke's 'Errichtet keinen Denkstein. . .', as
an English villanelle, with enamel paint and photographic
fragments. | 76 |
| 3 Translation of Rilke's 'Errichtet keinen Denkstein. . .',
as a <i>double huitain</i> , with enamel paint, oil pastel, smudged
graphite and photographic fragments. | 77 |
| 4 Translation of lines 6–11 of Laforgue's 'Dimanches (I)'
(<i>Derniers Vers</i>), with collage of photographic fragments. | 166 |
| 5 Translation of lines 6–11 of Laforgue's 'Dimanches (I)', with
camellia petals, blue ribbon and piece of cloth (reverse side)
(<i>Fidelle</i> sewn on front). | 167 |
| 6 Translation of lines 6–11 of Laforgue's 'Dimanches (I)', with
enamel paint and, handwritten, the last twelve lines of
Graham Dunstan Martin's translation of Laforgue's 'Lament
of the Barrel Organ'. | 168 |
| 7 Translation of Leconte de Lisle's 'Midi' (<i>Poèmes antiques</i>),
with enamel paint and handwritten lines from Bertram
Kottmann's German translation and Auguste Lacaussade's
'L'Heure de midi'. | 179 |
| 8 Translation of the last three stanzas of Hugo's 'Booz
endormi', with enamel paint, handwritten extracts, contact
print and photographic fragment. | 199 |
| 9 Translation of Heredia's 'Antoine et Cléopâtre' (<i>Les Trophées</i>),
with handwritten corrections and instructions, and
photographic image of Tawaret. | 219 |

List of Figures

vii

- | | | |
|----|--|-----|
| 10 | Translation of Heredia's 'Antoine et Cléopâtre', with enamel paint and photographic fragments. | 220 |
| 11 | Translation of Heredia's 'Antoine et Cléopâtre', with burning, geranium flowers and two bookmarks (<i>Ombres blanches</i>). | 222 |
| 12 | Translation of Heredia's 'Antoine et Cléopâtre', with enamel paint and collaged extracts from Samuel Daniel's <i>The Tragedie of Cleopatra</i> and François-Victor Hugo's French translation of Shakespeare's <i>Antony and Cleopatra</i> . | 224 |
| 13 | Translation of Heredia's 'Antoine et Cléopâtre', with enamel paints, dead leaves and collaged postage stamps. | 225 |
| 14 | Two-column presentation of a translation of Baudelaire's 'Brumes et pluies' (<i>Les Fleurs du Mal</i>). | 230 |
| 15 | Translation of the first stanza of Verlaine's 'En sourdine' (<i>Fêtes galantes</i>), with enamel paint, watercolours, handwritten verse-lines (from same poem), coffee stains, collaged magazine column headlines, contact prints and photographic fragment. | 255 |
| 16 | Translation of the first stanza of Verlaine's 'En sourdine', with enamel paint, watercolours, handwritten verse-lines (from same poem), wine stains, collaged magazine column headlines, contact prints and photographic fragment. | 256 |

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ix

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A Note on the Text

The use of the acronyms ST, TT, SL, TL, for ‘source text’, ‘target text’, ‘source language’, ‘target language’ respectively, may strike some readers, to begin with, as unnecessarily jargonistic. The full terms themselves are standard currency in the literature of translation studies, and avoid the ambiguities and unwanted implications of alternatives such as ‘original’, ‘translation’, ‘translated text’, ‘language of the original’; for these reasons, it is desirable that they should be used consistently throughout the text. The use of acronyms for these terms is, again, standard practice in the field, and, once accustomed to them, the eye does, I hope, instantly and painlessly identify them, without their repetition becoming cumbersome. I remind the reader of the referents of the acronyms at their first use in each chapter.

But I should emphasize that I use these terms and their acronyms purely for convenience and to avoid ambiguity. Ideologically, they hardly square with my persuasions: I do not, for example, believe that the so-called source text should be thought of as the (exclusive) source/origin of the texts that grow out of it, nor, indeed, of its own text; nor do I believe that a translation is a target, that it desires to be a *ne plus ultra*, that it is implicitly inscribed within a scale of success.

In the matter of translations of critical and poetic texts, where no reference is given to standard translations, they are my own. Occasionally I resort to my own translation because I find the standard translation misleading.