

Literary Translation And The Rediscovery Of Reading

This book provides a detailed example of an eye-tracking method for comparing the reading experience of a literary source text readers with readers of a translation at stylistically marked points. Drawing on principles, methods and inspiration from fields including translation studies, cognitive psychology, and language and literary studies, the author proposes an empirical method to investigate the notion of stylistic foregrounding, with 'style' understood as the distinctive manner of expression in a particular text. The book employs Raymond Queneau's Zazie dans le métro (1959) and its English translation Zazie in the Metro (1960) as a case study to demonstrate the proposed methods. This book will be of particular interest to students and scholars of translation studies, as well as those interested in literary reception, stylistics and related fields.

This book analyses intersemiotic translation, where the translator works across sign systems and cultural boundaries. Challenging Roman Jakobson’s seminal definitions, it examines how a poem may be expressed as dance, a short story as an olfactory experience, or a film as a painting. This emergent process opens up a myriad of synaesthetic possibilities for both translator and target audience to experience form and sense beyond the limitations of words. The editors draw together theoretical and creative contributions from translators, artists, performers, academics and curators who have explored intersemiotic translation in their practice. The contributors offer a practitioner’s perspective on this rapidly evolving, interdisciplinary field which spans semiotics, cognitive poetics, psychoanalysis and transformative learning theory. The book underlines the intermedial and multimodal nature of perception and expression, where semiotic boundaries are considered fluid and heuristic rather than ontological. It will be of particular interest to practitioners, scholars and students of modern foreign languages, linguistics, literary and cultural studies, interdisciplinary humanities, visual arts, theatre and the performing arts.

This collection of 18 essays, including one by Nobel Prize winning author J.M. Coetzee, explores the fascinating and nuanced relationship between translation and the classic text Translation plays a vital role in society – it allows us to share knowledge and enrich our lives through access to other cultures. Translation studies is a rapidly evolving academic discipline, directly impacted by advances in technological aids, and with close connections between theory and practice. Bringing together contributions from internationally-renowned scholars, this Handbook offers an authoritative, up-to-date account of the many facets of this buoyant discipline. It covers different themes, areas of practice and developing trends, and provides an overview of the major sub-fields, and the connections between them. It is organised into six parts covering the nature of translation, its roles in society, its relationships with other disciplines, a selection of its factual genres, a selection of its art-related genres and, finally, its role in history. Comprehensive yet accessible, it is essential reading for students, teachers and scholars of translation studies, modern languages, linguistics, social studies and literary studies.

Literary Translation: Redrawing the Boundaries is a collection of articles that gathers together current work in literary translation to show how research in the field can speak to other disciplines such as cultural studies, history, linguistics, literary studies and philosophy, whilst simultaneously learning from them.

Translating across Sensory and Linguistic Borders

Experimental Chinese Literature

Teaching Literature in Translation

Bridging Languages and Cultures II – Linguistics, Translation Studies and Intercultural Communication

The Work of World Literature

Cao Xueqin's Dream and David Hawkes' Stone

This book investigates the crucial question of ‘restitution’ in the work of W. G. Sebald. Written by leading scholars from a range of disciplines, with a foreword by his English translator Anthea Bell, the essays collected in this volume place Sebald’s oeuvre within the broader context of European culture in order to better understand his engagement with the ethics of aesthetics. Whilst opening up his work to a range of under-explored areas including dissident surrealism, Anglo-Irish relations, contemporary performance practices and the writings of H. G. Adler, the volume notably returns to the original German texts. The recurring themes identified in the essays – from Sebald’s carefully calibrated syntax to his self-consciousness about ‘genre’, from his interest in liminal spaces to his literal and metaphorical preoccupation with blindness and vision – all suggest that the ‘attempt at restitution’ constitutes the very essence of Sebald’s understanding of literature.

The contentious discourse around world literature tends to stress the ‘world’ in the phrase. This volume, in contrast, asks what it means to approach world literature by inflecting the question of the literary. Debates for, against, and around ‘world literature’ have brought renewed attention to the worldly aspects of the literary enterprise. Literature is studied with regard to its sociopolitical and cultural references, contexts and conditions of production, circulation, distribution, and translation. But what becomes of the literary when one speaks of world literature? Responding to Derek Attridge’s theory of how literature ‘works’, the contributions in this volume explore in diverse ways and with attention to a variety of literary practices what it might mean to speak of ‘the work of world literature’. The volume shows how attention to literariness complicates the ethical and political conundrums at the centre of debates about world literature.

This new book explores aspects of Paris from the time of Baudelaire within the context of nostalgia and modernity. It seeks to see Paris, through written texts and movies, from the outside and as both concrete reality and a collection of myths associated with it. This collection of essays contains original research on the intersections of several disciplinary approaches to Paris and modernity. It is designed to make these complex concepts speak to an academic audience, but also to an undergraduate readership. It will therefore create intersections and problematize what are otherwise considered the remit of single disciplines. The book springs from two interdisciplinary courses on Paris and modernity – Paris at Dawn, which looks at modernity in the nineteenth and early twentieth centuries, and Paris at Midnight, which looks at left-bank culture following the Second World War – coordinated by Associate Professor Alistair Rolls (French studies) and Professor Marguerite Johnson (classics and classical reception) at the University of Newcastle, Australia. While it is driven by original research, notably by examining the intersections of any number of disciplinary lenses and positions on Paris and modernity, it is also designed to make these complex concepts understandable for a wider readership, including undergraduates. It will therefore create intersections and problematize what are otherwise considered the remit of single disciplines (with their monoliths and taxonomies); at the same time, it will also provide clarity and, importantly, make logical links between, for example, the past and present, myth and reality, poetry and history, and various schools and movements, including psychology, poetics, poststructuralism and critical theory, classical reception, feminism and existentialism. All contributors are academics working in the School of Humanities and Social Science, who have contributed to the development and delivery of these twinned courses. Remembering Paris investigates Paris as an urban and poetic site of remembrance. For Charles Baudelaire, the streets of Paris conjured visions of the past even as he contemplated the present. This book investigates this and other cases of double vision, tracing back from Baudelaire into antiquity, but also following Baudelaire forwards as his poetry is translated, received and referenced in texts and films in the twentieth century and beyond. Primary readership will be academics, educators, scholars and students – both undergraduate and postgraduate. The chapter structure and the relatively even choice of authors and filmmakers is well suited to course use. Many universities are now turning to interdisciplinary courses, which combine historical, cultural, literary and artistic approaches to thematic studies. This book, therefore, will also be of interest to academics teaching courses on French language, literature and culture; literary studies; film studies; cultural studies; women studies, gender studies; LGBTQ+ studies; even human geography.

Translation and the Rediscovery of Rhetoric presents a diachronic case study of how translation is the means by which rhetoric, as the art of reasoning, becomes a part of a lineage of -- and a resource for -- an ethics of civic discourse. It shows how translation (as practice and as theory, via the medieval topos of translatio as the transfer of knowledge) serves as the vehicle for the transfer of rhetoric as an art of argumentation and persuasion from classical Greece and Rome to modern Paris and Brussels by way of medieval France and Italy. This study explores a significant and quite specific transmission of rhetorical thought. Beginning with the Roman orator Cicero it proceeds to the medieval Italian notary, philosopher, and statesman Brunetto Latini, whose translations of Cicero’s De inventione would plant the seeds for the renewal of rhetoric as an art of persuasion and radically change the fate of rhetoric in the twentieth century in the work of the French literary critic Jean Paulhan and the Belgian philosophers Chaim Perelman and Lucie Olbrechts-Tyteca. In so doing, Translation and the Rediscovery of Rhetoric serves to underscore the importance of medieval culture to contemporary thought by studying not only how knowledge was transmitted from antiquity to modernity by means of translation, but also by revealing how the Middle Ages made an essential and traceable contribution to modern rhetorical studies.

Explores a literary translation dedicated more to the reader’s perception and experience of text than to textual interpretation.

The Buried Book

A literature of restitution

Translation and the Rediscovery of Rhetoric

Towards a New Literary History

Literary Translation and Phenomenology

Identity as Change in the History of Culture

Translation is everywhere, giving us dubbed films, and access to foreign news and the literature of other cultures. Considering subtitling, interpreting, and adaptations, Matthew Reynolds reveals how translation is changing radically in the new age of electronic media.

Translation and the Arts in Modern France sits at the intersection of transposition, translation, and ekphrasis, finding resonances in these areas across periods, places, and forms. Within these contributions, questions of colonization, subjugation, migration, and exile connect Benin to Brittany, and political philosophy to the sentimental novel and to film. Focusing on cultural production from 1830 to the present and privileging French culture, the contributors explore interactions with other cultures, countries, and continents, often explicitly equating intercultural permeability with representational exchange. In doing so, the book exposes the extent to which moving between media and codes—the very process of translation and transposition—is a defining aspect of creativity across time, space, and disciplines.

From her seminal Eros the Bittersweet (1986) to her experimental Float (2016), Bakkhai (2017) and Norma Jeane Baker of Troy (2019), Anne Carson’s engagement with antiquity has been deeply influential to generations of readers, both inside and outside of academia. One reason for her success is the versatile scope of her classically-oriented oeuvre, which she rethinks across multiple media and categories. Yet an equally significant reason is her profile as a classicist. In this role, Carson unfailingly refuses to conform to the established conventions and situated practices of her discipline, in favour of a mode of reading classical literature that allows for interpretative and creative freedom. From a multi-praxis, cross-disciplinary perspective, the volume explores the erudite indiscipline of Carson’s classicism as it emerges in her poetry, translations, essays, and visual artistry. It argues that her classicism is irreducible to a single vision, and that it is best approached as integral to the protean character of her artistic thought. Anne Carson/Antiquity collects twenty essays by poets, translators, artists, practitioners and scholars. It offers the first collective study of the author’s classicism, while drawing attention to one of the most avant-garde, multifaceted readings of the classical past.

In Translation and Rewriting in the Age of Post-Translation Studies, Edwin Gentzler argues that rewritings of literary works have taken translation to a new level: literary texts no longer simply originate, but rather circulate, moving internationally and intersemiotically into new media and forms. Drawing on traditional translations, post-translation rewritings and other forms of creative adaptation, he examines the different translational cultures from which literary works emerge, and the translational elements within them. In this revealing study, four concise chapters give detailed analyses of the following classic works and their rewritings: A Midsummer Night’s Dream in Germany Postcolonial Faust Proust for Everyday Readers Hamlet in China. With examples from a variety of genres including music, film, ballet, comics, and video games, this book will be of special interest for all students and scholars of translation studies and contemporary literature.

For readers in the English-speaking world, almost all Holocaust writing is translated writing. Translation is indispensable for our understanding of the Holocaust because there is a need to tell others what happened in a way that makes events and experiences accessible – if not, perhaps, comprehensible – to other communities. Yet what this means is only beginning to be explored by Translation Studies scholars. This book aims to bring together the insights of Translation Studies and Holocaust Studies in order to show what a critical understanding of translation in practice and context can contribute to our knowledge of the legacy of the Holocaust. The role translation plays is not just as a facilitator of a semi-transparent transfer of information. Holocaust writing involves questions about language, truth and ethics, and a theoretically informed understanding of translation adds to these questions by drawing attention to processes of mediation and reception in cultural and historical context. It is important to examine how writing by Holocaust victims, which is closely tied to a specific language and reflects on the relationship between language, experience and thought, can (or cannot) be translated. This volume brings the disciplines of Holocaust and Translation Studies into an encounter with each other in order to explore the effects of translation on Holocaust writing. The individual pieces by Holocaust scholars explore general, theoretical questions and individual case studies, and are accompanied by commentaries by translation scholars.

Translation as Experimentalism

Poetry in Paint

A Very Short Introduction

Journal of Critical Studies in Language and Literature Vol. 2, No. 2 (2021)

The Translator’s Mirror for the Romantic

Literary Translation

Taking a cognitive approach, this book asks what poetry, and in particular Holocaust poetry, does to the reader - and to what extent the translation of this poetry can have the same effects. It is informed by current theoretical discussion and features many practical examples. Holocaust poetry differs from other genres of writing about the Holocaust in that it is not so much concerned to document facts as to document feelings and the sense of an experience. It shares the potential of all poetry to have profound effects on the thoughts and feelings of the reader. This book examines how the openness to engagement that Holocaust poetry can engender, achieved through stylistic means, needs to be preserved in translation if the translated poem is to function as a Holocaust poem in any meaningful sense. This is especially true when historical and cultural distance intervenes. The first book of its kind and by a world-renowned scholar and translator, this is required reading.

Journal of Critical Studies in Language and Literature (JCSLL) is a bimonthly double-blind peer-reviewed "Premier" open access journal that represents an interdisciplinary and critical forum for analysing and discussing the various dimensions in the interplay between language, literature, and translation. It locates at the intersection of disciplines including linguistics, discourse studies, stylistic analysis, linguistic analysis of literature, comparative literature, literary criticism, translation studies, literary translation and related areas. It focuses mainly on the empirically and critically founded research on the role of language, literature, and translation in all social processes and dynamics. Articles submitted to JCSLL should bring together critical theories and concepts and in-depth, empirical, language- and literary-oriented analysis. They have to be problem-oriented and rely on well-informed contemporary as well as historical contextualisation of the analysed texts and contexts. Methodologies can be qualitative, quantitative or mixed, but must in any case be systematic and anchored in relevant linguistic, literary, and translation disciplines.

The Translator’s Mirror for the Romantic: Cao Xueqin’s Dream and David Hawkes’ Stone is a book that uses precious primary sources to decipher a master translator’s art in Stone, a brilliant English translation of the most famous Chinese classic novel Dream. This book demonstrates a bilingual close reading which sheds light on both the original and its translation. By dividing the process of translation into reading, writing, and revising, and involving the various aspects of Sinological research, textual criticism, recreation, and literary allusions, this book ventures to emphasise the idea of translation as a dialogue between the original and the translated text, between the translator and his former self, and a learning process both for the translator and the reader of his translation. Any student of Chinese language and literature, or Chinese-English translation, will benefit from this book; for students and scholars who want to study David Hawkes and his Stone, this book is an indispensable aid. Readers will be interested to see how a non-theoretical analysis could be used to evaluate this translation, for it makes an extremely important and useful contribution to this subject.

Translation often proceeds as if languages already existed, as if the task of the translator were to make an appropriate selection from available resources. Clive Scott challenges this tacit assumption. If the translator is to do justice to himself/herself as a reader, if the translator is to become the creative writer of his/her reading, then the language of translation must be equal to the translators perceptual experience of, and bodily responses to, source texts. Each renewal of perceptual and physiological contact with a text involves a renewal of the ways we think language and use our expressive faculties (listening, speaking, writing).

Phenomenology and particularly the phenomenology of Merleau-Ponty underpins this new approach to translation. The task of the translator is tirelessly to develop new translational languages, ever to move beyond the bilingual into the multilingual, and always to remember that language is as much an active instrument of perception as an object of perception. Clive Scott is Professor Emeritus of European Literature at the University of East Anglia, and a Fellow of the British Academy.

This book celebrates the bicentenary of Schleiermacher’s famous Berlin conference “On the Different Methods of Translating” (1813). It is the product of an international Call for Papers that welcomed scholars from many international universities, inviting them to discuss and illuminate the theoretical and practical reception of a text that is not only arguably canonical for the history and theory of translation, but which has moreover never ceased to be present both in theoretical and applied Translation Studies and remains a mandatory part of translator training. A further reason for initiating this project was the fact that the German philosopher and theologian Friedrich Schleiermacher, though often cited in Translation Studies up to the present day, was never studied in terms of his real impact on different domains of translation, literature and culture.

Translating Animals and the Arts through Guillaume Apollinaire, Raoul Dufy and Graham Sutherland

Translation and Rewriting in the Age of Post-Translation Studies

The Loss and Rediscovery of the Great Epic of Gilgamesh

Translating the Perception of Text

Critical essays on W. G. Sebald

Perspectives on Literature and Translation

The Routledge Handbook of Literary Translation provides an accessible, diverse and extensive overview of literary translation today. This next-generation volume brings together principles, case studies, precepts, histories and process knowledge from practitioners in sixteen different countries. Divided into four parts, the book covers many of literary translation’s most pressing concerns today, from teaching, to theorising, to translation techniques, to new tools and resources. Featuring genre studies, in which graphic novels, crime fiction, and ethnopoetry have pride of place alongside classics and sacred texts, The Routledge Handbook of Literary Translation represents a vital resource for students and researchers of both translation studies and comparative literature.

The Age of Translation is the first English translation of Antoine Berman’s commentary on Walter Benjamin’s seminal essay ‘The Task of the Translator’. Chantal Wright’s translation includes an introduction which positions the text in relation to current developments in translation studies, and provides prefatory explanations before each section as a guide to Walter Benjamin’s ideas. These include influential concepts such as the ‘afterlife’ of literary works, the ‘kinship’ of languages, and the metaphysical notion of ‘pure language’. The Age of Translation is a vital read for students and scholars in the fields of translation studies, literary studies,

cultural studies and philosophy.

This book focuses on the role of translation in a globalising world. It presents a series of case studies that explore the ways in which translation is subject to ideology and power play across diverging domains and genres. Broadly based on a discussion of 'translation and the economies of power', the chapters examine an array of contextual and textual factors, ranging from global, regional and institutional power relations to the linguistic, stylistic and rhetorical implications of translation decisions. The book maps the multiple ways in which power relations and ideological positions affect cross-cultural communication, with special reference to repressive practices in history, translation policies, media power and commercial hegemonies. It concludes that future translation research will benefit from a more sustained emphasis on the power of technology and economic capital.

The teaching of texts in translation has become an increasingly common practice, but so too has the teaching of texts from languages and cultures with which the instructor may have little or no familiarity. The authors in this volume present a variety of pedagogical approaches to promote translation literacy and to address the distinct phenomenology of translated texts. The approaches set forward in this volume address the nature of the translator’s task and how texts travel across linguistic and cultural boundaries in translation, including how they are packaged for new audiences, with the aim of fostering critical reading practices that focus on translations as translations. The organizing principle of the book is the specific pedagogical contexts in which translated texts are being used, such as courses on a single work, survey courses on a single national literature or a single author, and courses on world literature. Examples are provided from the widest possible variety of world languages and literary traditions, as well as modes of writing (prose, poetry, drama, film, and religious and historical texts) with the aim that many of the pedagogical approaches and strategies can be easily adapted for use with other works and traditions. An introductory section by the editors, Brian James Baer and Michelle Woods, sets the theoretical stage for the volume. Written and edited by authorities in the field of literature and translation, this book is an essential manual for all instructors and lecturers in world and comparative literature and literary translation.

The Modernist Bestiary centres on Le Bestiaire ou Cortège d’Orphée (1911), a multimedia collaborative work by French-Polish poet Guillaume Apollinaire and French artist Raoul Dufy, and its homonym, The Bestiary or Procession of Orpheus (1979), by British artist Graham Sutherland. Rather than reconstructing the lineage of these two compositions, the book uncovers the aesthetic and intellectual processes involved that operate in different times, places and media. The Apollinaire and Dufy Bestiary is an open-ended collaboration, a feature that Sutherland develops in his re-visiting, and this book shows how these neglected works are caught up in many-faceted networks of traditions and genres. These include Orphic poetry from the past, contemporary musical settings, and bestiary writing from its origins to the present. The nature of productive dialogue between thought and art, and the refracted light they throw on each other are explored in each of the pieces in the book, and the aesthetic experience emerges as generative rather than reductive or complacent. The contributors’ encounters with these works take the form of poetry and essays, all moving freely between different disciplines and practices, humanistic and posthumanist critical dimensions, as well as different animals and art forms. They draw on disciplines ranging from music, art history, translation, Classical poetry and French poetry, and are nurtured by approaches including phenomenology, cultural studies, sound studies, and critical animal studies. Collectively the book shows that the aesthetic encounter, by nature affective, is by nature also interdisciplinary and motivating, and that it spurs the critical in addressing the complex issues of 'humananimality'.

The Routledge Handbook of Literary Translation

Translating the Poetry of the Holocaust

Reflexive Translation Studies

An Eye-Tracking Study of Equivalent Effect in Translation

Anne Carson: Antiquity

Translation, Style and the Reader

Style plays a major role in the translation of literary as well as non-literary texts, and Translation and Style offers an updated survey of this highly interdisciplinary area of translation studies. Jean Boase-Beier examines a variety of disciplines and theoretical approaches including stylistics, literary criticism, and narratology to investigate how we translate style. This revised and expanded edition of the 2006 book Stylistic Approaches to Translation offers new and accessible explanations on recent developments in the field, notably in the areas of Relevance Theory and cognitive stylistics. With many authentic examples to show how style affects translation, this book is an invaluable resource for both students and scholars working in translation studies and comparative literature.

In Experimental Chinese Literature Tong King Lee explores how translation, technology, and text come together in the works of contemporary Chinese authors in the creation of a material poetics.

The first book on the central importance of literary sources in the paintings of Cy Twombly Many of Cy Twombly's paintings and drawings include handwritten words and phrases—naming or quoting poets ranging from Sappho, Homer, and Virgil to Mallarmé, Rilke, and Cavafy. Enigmatic and sometimes hard to decipher, these inscriptions are a distinctive feature of his work. Reading Cy Twombly poses both literary and art historical questions. How does poetic reference in largely abstract works affect their interpretation? Reading Cy Twombly is the first book to focus specifically on the artist's use of poetry. Twombly's library formed an extension of his studio and he sometimes painted with a book open in front of him. Drawing on original research in an archive that includes his paint-stained and annotated books, Mary Jacobus's account—richly illustrated with more than 125 color and black-and-white images—unlocks an important aspect of Twombly's practice. Jacobus shows that poetry was an indispensable source of reference throughout Twombly's career; as he said, he "never really separated painting and literature." Among much else, she explores the influence of Ezra Pound and Charles Olson; Twombly's fondness for Greek pastoral poetry and Virgil's Eclogues; the inspiration of the Iliad and Ovid's Metamorphoses; and Twombly's love of Keats and his collaboration with Octavio Paz. Twombly's art reveals both his distinctive relationship to poetry and his use of quotation to solve formal problems. A modern painter, he belongs in a critical tradition that goes back, by way of Roland Barthes, to Baudelaire. Reading Cy Twombly opens up fascinating new readings of some of the most important paintings and drawings of the twentieth century.

English Translation and Classical Reception is the first genuine cross-disciplinary study bringing English literary history to bear on questions about the reception of classical literary texts, and vice versa. The text draws on the author's exhaustive knowledge of the subject from the early Renaissance to the present. The first book-length study of English translation as a topic in classical reception Draws on the author's exhaustive knowledge of English literary translation from the early Renaissance to the present Argues for a remapping of English literary history which would take proper account of the currently neglected history of classical translation, from Chaucer to the present Offers a widely ranging chronological analysis of English translation from ancient literatures Previously little-known, unknown, and sometimes suppressed translated texts are recovered from manuscripts and explored in terms of their implications for English literary history and for the interpretation of classical literature

The notion of voice has been used in a number of ways within Translation Studies. Against the backdrop of these different uses, this book looks at the voices of translators, authors, publishers, editors and readers both in the translations themselves and in the texts that surround these translations. The various authors go on a hunt for translational agents' voice imprints in a variety of textual and contextual material, such as literary and non-literary translations, book reviews, newspaper articles, academic texts and e-mails. While all stick to the principle of studying text and context together, the different contributions also demonstrate how specific textual and contextual circumstances require adapted methodological solutions, ending up in a collection that takes steps in a joint direction but that is at the same time complex and pluralistic. The book is intended for scholars and students of Translation Studies, Comparative Literature, and other disciplines within Language and Literature.

A Commentary on Walter Benjamin's 'The Task of the Translator'

Rereading Schleiermacher: Translation, Cognition and Culture

Pedagogical Contexts and Reading Practices

Reading Cy Twombly

Intersemiotic Journeys between Media

The Work of Literary Translation

Routledge Translation Guides cover the key translation text types and genres and equip translators and students of translation with the skills needed to translate them. Concise, accessible and written by leading authorities, they include examples from existing translations, activities, further reading suggestions and a glossary of key terms. Literary Translation introduces students to the components of the discipline and models the practice. Three concise chapters help to familiarize students with: what motivates the act of translation how to read and critique literary translations how to read for translation. A range of sustained case studies, both from existing sources and the author's own research, are provided along with a selection of relevant tasks and activities and a detailed glossary. The book is also complemented by a feature entitled 'How to get started in literary translation' on the Routledge Translation Studies Portal (<http://cw.routledge.com/textbooks/translationstudies/>). Literary Translation is an essential guidebook for all students of literary translation within advanced undergraduate and postgraduate/graduate programmes in translation studies, comparative literature and modern languages.

Translation Studies are facing new tasks to take account of and to discuss the changing translation environment with new approaches and new tools for description, analysis, and teaching activities. Bridging Languages and Cultures II combines current viewpoints in Translation Studies, Linguistics, and Intercultural Communication. The volume provides both specific foci on certain aspects and developments, and a more general overview of research landscape in Latvia, and internationally. The authors discuss translation of Language for Special Purposes (LSP) and literary texts, various interdisciplinary linguistic modules by bridging history and methodology of Translation Studies, aesthetic, and interactional aspects of translation, as well as intercultural phenomena in the context of translation and linguistics.

In the past decades, translation studies have increasingly focused on the ethical dimension of translational activity, with an emphasis on reflexivity to assert the role of the researcher in highlighting issues of visibility, creativity and ethics. In Reflexive Translation Studies, Silvia Kadiu investigates the viability of theories that seek to empower translation by making visible its transformative dimension; for example, by championing the visibility of the translating subject, the translator's right to creativity, the supremacy of human translation or an autonomous study of translation. Inspired by Derrida's deconstructive thinking, Kadiu presents practical ways of challenging theories that argue reflexivity is the only way of developing an ethical translation. She questions the capacity of reflexivity to counteract the power relations at play in translation (between minor and dominant languages, for example) and problematises affirmative claims about (self-)knowledge by using translation itself as a process of critical reflection. In exploring the interaction between form and content, Reflexive Translation Studies promotes the need for an experimental, multi-sensory and intuitive practice, which invites students, scholars and practitioners alike to engage with theory productively and creatively through translation.

Translating Apollinaire delves into Apollinaire's poetry and poetics through the challenges and invitations it offers to the process of translation. Besides providing a new appraisal of Apollinaire, the most significant French poet of WWI, Translating Apollinaire aims to put the ordinary reader at the centre of the translational project. It proposes that translation's primary task is to capture the responses of the reader to the poetic text, and to find ways of writing those responses into the act of translation. Every reader is invited to translate, and to translate with a creativity appropriate to the complexity of their own reading experiences. Throughout, Scott himself consistently uses the creative resource of photography, and more particularly photographic fragments, as a cross-media language used to help capture the activity of the reading consciousness.

This Handbook offers a comprehensive and engaging overview of contemporary issues in Literary Translation research through in-depth investigations of actual case studies of particular works, authors or translators. Leading researchers from across the globe discuss best practice, problems, and possibilities in the translation of poetry, novels, memoir and theatre. Divided into three sections, these illuminating analyses also address broad themes including translation style, the author-translator-reader relationship, and relationships between national identity and literary translation. The case studies are drawn from languages and language varieties, such as Catalan, Chinese, Dutch, English, French, German, Hebrew, Italian, Japanese, Nigerian English, Russian, Spanish, Scottish English and Turkish. The editors provide thorough introductory and concluding chapters, which highlight the value of case study research, and explore in detail the importance of the theory-practice link. Covering a wide range of topics, perspectives, methods, languages and geographies, this handbook will provide a valuable resource for researchers not only in Translation Studies, but also in the related fields of Linguistics, Languages and Cultural Studies, Stylistics, Comparative Literature or Literary Studies.

Remembering Paris in Text and Film

Exploring Play in Poetics

The Cambridge Handbook of Translation

Creation, Circulation, Reception

English Translation and Classical Reception

The Age of Translation

Literary Translation and the Rediscovery of ReadingCambridge University Press

Adventurers, explorers, kings, gods, and goddesses come to life in this riveting story of the first great epic—lost to the world for 2,000 years, and rediscovered in the nineteenth century Composed by a poet and priest in Middle Babylonia around 1200 bce, The Epic of Gilgamesh foreshadowed later stories that would become as fundamental as any in human history, The Odyssey and the Bible. But in 600 bce, the clay tablets that bore the story were lost—buried beneath ashes and ruins when the library of the wild king Ashurbanipal was sacked in a raid. The Buried Book begins with the rediscovery of the epic and its deciphering in 1872 by George Smith, a brilliant self-taught linguist who created a sensation when he discovered Gilgamesh among the thousands of tablets in the British Museum's collection. From there the story goes backward in time, all the way to Gilgamesh himself. Damrosch reveals the story as a literary bridge between East and West: a document lost in Babylonia, discovered by an Iraqi, decoded by an Englishman, and appropriated in novels by both Philip Roth and Saddam Hussein. This is an illuminating, fast-paced tale of history as it was written, stolen, lost, and—after 2,000 years, countless battles, fevered digs, conspiracies, and revelations—finally found.

This volume explores the relationship between literature and translation from three perspectives: the creative dimensions of the translation process; the way texts circulate between languages; and the way texts are received in translation by new audiences. The distinctiveness of the volume lies in the fact that it considers these fundamental aspects of literary translation together and in terms of their interconnections. Contributors examine a wide variety of texts, including world classics, poetry, genre fiction, transnational literature, and life writing from around the world. Both theoretical and empirical issues are covered, with some contributors approaching the topic as practitioners of literary translation, and others writing from within the academy. A new departure in translation theory, focusing on translation and the reader's experience.

This Element argues for a perspective on literary translation based around the idea of ludification, using concrete poetry as a test case. Unlike rational-scientific models of translating, ludic translation downplays the linear transmission of meaning from one language into another. It foregrounds instead the open-ended, ergodic nature of translation, where the translator engages with and responds to an original work in an experimental and experiential manner. Focusing on memes rather than signs, ludic translation challenges us to adopt an oblique lens on literary texts and deploy verbal as well as nonverbal resources to add value to an original work. Such an approach is especially amenable to negotiating apparently untranslatable writing like concrete poems across languages, modes, and media. This Element questions assumptions about translatability and opens the discursive space of literary writing to transgressive articulation and multimodal performance. This title is also available as Open Access on Cambridge Core.

Translating Holocaust Lives

Translating Apollinaire

The Routledge Handbook of Translation and Culture

Translation and Style

Translation and Global Spaces of Power

Translation and the Classic

The Routledge Handbook of Translation and Culture collects into a single volume thirty-two state-of-the-art chapters written by international specialists, overviewing the ways in which translation studies has both informed, and been informed by, interdisciplinary approaches to culture. The

book's five sections provide a wealth of resources, covering both core issues and topics in the first part. The second part considers the relationship between translation and cultural narratives, drawing on both historical and religious case studies. The third part covers translation and social contexts, including the issues of cultural resistance, indigenous cultures and cultural representation. The fourth part addresses translation and cultural creativity, citing both popular fiction and graphic novels as examples. The final part covers translation and culture in professional settings, including cultures of science, legal settings and intercultural businesses. This handbook offers a wealth of information for advanced undergraduates, postgraduates and researchers working in translation and interpreting studies.

Literary Translation and the Rediscovery of Reading

Redrawing the Boundaries

Translation and the Arts in Modern France

