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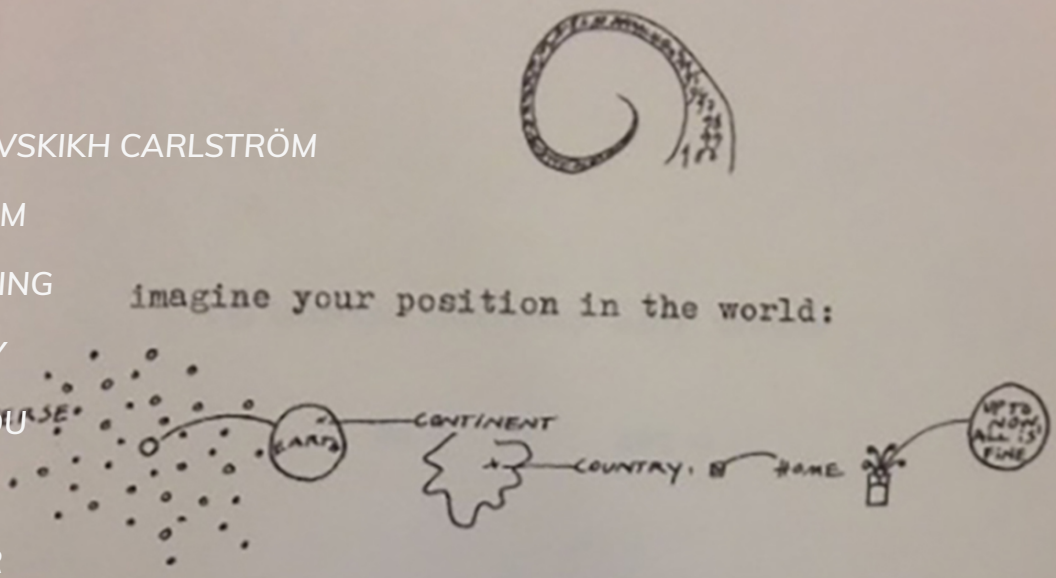

IMAGINATIONS

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VISIBILITY AND TRANSLATION

Guest Editor: Angela Kölling

Issue 11-3, 2020

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Image Credit: Cia Rinne, *Das Erhabene* (2011)

INTRODUCTION TO VISIBILITY AND TRANSLATION

ANGELA KÖLLING

A note on now:

This issue was anticipated to be published before Covid-19 and its transformation of this planet. I write this on the first anniversary of the first recorded case of Covid-19 and I do not know that I have something important to add to the witnessing of the pandemonium. Only, in relation to the making of this issue, I would like to say that I feel very grateful. Nothing about now is normal. Covid-19 has made visible the fragility of "normal"—and continues to do so. It has also made visible how reliant we are on "normal" to function as individuals, families and society. Seeing this issue come out now, I feel privileged that I was allowed to work on and witness the making of something so seemingly normal. (A.K.)

> *"This anxiety, this need to defend 'our speech' against 'the visual' is, I want to suggest, a sure sign that a pictorial turn is taking place." (W.J.T. Mitchell, Picture Theory 12-13)*

Inquiries into the relationship between visibility and translation are generally concerned with the social and symbolic capital of translation and translators, the processes we see (mistranslations, negative reviews, awards, etc.) and the ones we do not see (foreign language expressions, positive reviews, the translator's name on the cover of a publication, etc.). Laying the ground for this line of inquiry, Lawrence Venuti's *The Invisibility of the Translator* (1995) has

become a modern classic. Yet, more than twenty years later and, in spite of a growing diversity of encounters with visual representation, including the fact that there are generally more pictures in translation studies today, the scholarly focus remains largely in the domain of the verbal.

Neighbouring disciplines, such as linguistics, literary studies, metaphor studies, and so on, have widened their ontological and practical scope. Yet, translation seems to remain almost hostile towards a "pictorial turn," including Venuti, who describes a conversation he overheard at the booth of an Italian publisher exhibiting their books at the Frankfurt Book Fair as "startling and not a little worrying" (158):

> a British representative was handed a new publication and, smiling, said, "The cover looks smart." The Italian rights manager asked, "Do you mean 'clever'?" Her prospective client paused, a quizzical look on his face, before responding, "Sure," as if to quash any doubt that they were on the same … page? I myself wasn't sure they were speaking the same language, even though it was English. "Smart" can mean "clever" and more, of course, but in this context the British speaker was probably referring to appearance, not intelligence. What would happen, I wondered, when these two started discussing the book's actual content? Could it be the same book in their words? In their minds? Given the substantial amounts of money that normally change hands in Frankfurt, you might expect a greater sense of mutual understanding to accompany any financial dealings. The conversation hardly inspired confidence about the current state of literary translation. (158)

It is perhaps not surprising, then, that "visibility" has become a core metaphor in translation studies for gauging the social and economic standing of translators (my own work included, see Kölling, "NZ@Frankfurt"), rather than addressing visibility through explorations of visuality (which I have since tried to improve on, see Kölling, "In and Out of Sight"). Writing of the influence Venuti exerts over translation studies, Dirk Delabastita notes, "It is impossible to

miss the poignant irony in the fact that a writer who portrays himself as a champion of dissidence and a critic of established canons should have himself become part of the theoretical establishment of his discipline drawing his own academic visibility from the translator's invisibility" (125). But isn't that the question each translation scholar needs to ask themselves—to what extent does the practicing translator become the (muted) background of someone else's or even their own scholarship?

Rather than getting hung up on "poignant ironies," however, this special issue wants to pick up the visibility or visual gauntlet and answer to the task of inquiring and revealing whether and how a successful pitch for a translation might depend on visual modes of representation: what exactly is the value of visibility to translation and how do we know? Or, to rephrase Venuti's question, what would happen if translators started talking about visibility in terms of appearances, visual acts, seeing, cognitive science?

As Michael Cronin notes, the modern humanities are marked by a longstanding critical engagement with images based on "a notion of authenticity running from Rousseau to the Romantics to Sartrean existentialism which views appearances as deceptive and as irrelevant to any proper or authentic sense of self" (25). The fact that today, due to major developments in information and communication technology, it is possible to communicate more and more information through images does not make authenticity a less important issue, but it needs to be addressed in a contemporaneous manner. Questions such as *how do images actually communicate information* and *how do people actually use these images* need to be asked vis-à-vis these technological changes, which rarely operate in one mode only. Often, images are blended with other modes, such as text (captions, copyright information), motion (images are exchanged or animated), sound, touch (swiping, dragging on the screen), and so on. Especially, since psychoneurological research has begun to reveal that "i-technology" is changing our brains (Swingle) and our understanding of what is (a) human (Metzinger, "Unterwegs zu" and "Zehn Jahre Neuroethik"), the binary distinguishing "virtual reality" from "authenticity" needs to be re-evaluated.

Generations of "digital natives" no longer have to be taught that search engines and social media algorithms place a higher value on images. They know by doing (or being done to). And visibility has been identified as the main mode in which current economies, so-called "economies of attention," operate (Goldhaber, "Some Attention Apothegms" and "The Attention Economy"; Beck and Davenport; Citton; Cronin). Yves Citton writes that this trend marks an ontological shift towards visibility in general and digital visibility specifically; such regimes of visibility measure "*le degré d'existence d'un être à la quantité et la qualité des perceptions dont il fait l'objet de la part d'autrui* [the extent to which someone exists on the basis of the quantity and quality of other's perceptions of them]". (Citton 75; translation as qtd. in Cronin 25). If Snowden hadn't already, Facebook's Cambridge Analytica scandal revealed just how important such multi-disciplinary investigations into the link between visibility and translation are. The German documentary *Democracy–Im Rausch der Daten*, which translates as *Democracy–The Big Data Rush*, follows the development process of the EU's General Data Protection Regulation that was implemented on 15 April 2018. The film exposes how the European Union's legislative procedure is shaped both in acts of image and language.

In this respect, the contributions to this special issue share at least one concern: the extent to which visibility and translation can be a means of establishing and communicating group identity, opinions, solidarity, and aesthetic and social boundaries, and, in turn, how these inflect the intellectual and economic practices of translation. This concern might be traced back to anthropological approaches to the study of "image acts," understood as embodied, humanmade images including gestures (Bakewell 28). The scholars in this special issue also draw out and analyse the physical, intellectual, and emotional affordances and responses of these image acts and, more importantly, introduce fresh reflections about the referential, emotive, conative, metalingual, phatic, and poetic responses these might evoke in translation proper and the scientific discipline.

The variety of topics and disciplines represented in this special issue are indicative of the sheer potential of a proper "pictorial turn" in

translation studies. Art catalogues and online presentations, fashion collections and their curators, Finnish literature represented at the Frankfurt Book Fair, North American indigenous peoples art, international shifts in book cover designs, and human imagination itself are the lenses through which the contributions throw new light on translation. Whether they all hold to the same definition of translation is a moot point.

In the first contribution, "Image as Translation: The Ideological Implication of the Camera Obscura for Media Studies," Philippe Theophanidis considers images in terms of relations (as opposed to objects) which negotiate difference and which, in this way, are part of a cognitive field shared with translation. In guiding us through a historical analysis of how image making and translation are intellectually intertwined—focusing on the influence of the camera obscura on intellectuals from the sixteenth century to the present—Theophanidis breaks with the routine ontological dichotomies between original and copy, in which otherness becomes visible in translation.

Nicole Perry and Susan Ingram drive the investigation into the connection between visibility as the translation of the imagination further, presenting case studies of how visual communication is used to translate and transform the perceived identity of peoples and places. Perry discusses the provocative body of work of Cree/Irish/Canadian artist Kent Monkman, reclaiming the "Indian" Image. Ingram focuses on how garments featured in film, theatre, and museum exhibitions can be used to trace and reveal to its viewer Vancouver's transformation after WWII from a war-based economy into a burgeoning consumer society. Reading them side-by-side reveals fascinating parallels regarding the role of "the feminine" as a counterpoint to male-dominant narratives of the founding of Canada (brought forth in Monkman's art) and of society defined by war (seen through the experience of women who went from coping with austerity to flaunting prosperity). Both contributions also raise further awareness to the importance of the Internet as "attentionscape" (Beck and Davenport 49), but also its function as archive to the artist, curator, public, and/or researcher.

Perry and Ingram thus prepare us for the second part of the special issue, which is driven more directly by the question of how visibility can be linked to the economic practices of translation and vice versa. Responding directly to the issue of a "mutual understanding" among translation, representation, and rights management raised by Venuti in his reflections on the Frankfurt Book Fair, this part of the issue draws out processes specifically geared towards increasing visibility in the translation of specific cultural products into foreign context. The first two contributions focus on specific image acts connected to book covers, and the third focuses on visibility as a power-currency in the cultural market space of the Frankfurt Book Fair.

Anikó Sohár and Malin Podlevskikh Carlström investigate the role book-cover designs played in the international success of Terry Pratchett's Discworld Series and Victor Pelevin's *Generation "П"*. Both take Marco Sonzogni's ground-breaking work *The Re-Covered Rose* (2011) as their starting point from which they develop their own material and theoretical reflections. Delivering detailed readings of book covers, both authors reveal that an intersemiotic approach alone does not afford enough analytical currency. Sohár addresses this by drawing on polysystems theory to explain the dynamic between globalisation and localisation of covers, while Podlevskikh Carlström applies Tymoczko's thematic and metonymical approach to uncover deeper connections between narrative and cover. Their blended theory approach allows them to reveal how the processes leading to the final image product are as complex and contestable as any other translational act—and points towards many more *invisibilities* of book cover translations that need exploring in order to fully unfold visibility in terms of its role as power-currency in the cultural market space.

Helmi-Nelli Körkkö also knows that visibility is no superficial matter but belongs to the nexus of power-cum-visibility currency of international market streams. The Frankfurt Book Fair as broker of foreign market visibility is the focus of her contribution, which reviews Finland's presentation as Guest of Honour in Frankfurt in 2012. Following Finland from the planning to exhibition stages, Körkkö describes a series of phases, such as goal-setting, self-discovery, and ex-

ecution, in Finland's project and evaluates their reception and consequences for the Finnish literary book market and scene. Borders becomes a central theme in Körkkö's analysis, revealing the permeability at play in the imagining of "nation," "literature," and "market."

The reader might worry at this point that for the sake of thinking about translation visually we have thrown out the baby with the bathwater. If the texts in this collection have given the impression so far that translation proper and translation visibility are two separate domains, the last two contributions to this special issue ought to reveal that this is indeed not our intention.

Silvia Pireddu delivers an insightful analysis of the practical issues of art catalogue translations, including terminology, connotative vocabulary, word-for-word translation, text-image arrangement, and so on. In her discussion of these practical problems, she reveals how aesthetic guidelines for translation and catalogue design are changing under the influence of technological advances as well as the influence of a customer-centred approach.

Angela Kölling—in lieu of a conventional interview-presentation of the guest artist—offers a multimodal dialogue with the art of Cia Rinne. It aspires to give the reader an example of how one might, through conversation with other sectors of the language industry, refresh translation studies a little by bringing it into contact with Rinne's take on "Konkrete Poesie" or concrete poetry. Pireddu's discussion of art catalogue translation and Kölling's engagement with Rinne's word art both have in common that they approach the problem of the perceived "rift between the discursive and the 'visible,' the seeable and the sayable" (Mitchell 12) by guiding our view to the context that "creates the creators" (Danto 216).

In this connection, we would encourage the reader to re-read this special issue at least twice: once forward, then backward and use the tools of creativity discussed here—sequencing, directing, reducing, formatting, trans-media interfacing, and wordsmithing—to re-collect the ideas and propositions presented here in a way that honours the dynamic between reading and creating, seeing and translating.

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IMAGE AS TRANSLATION: THE IDEOLOGICAL IMPLICATION OF THE CAMERA OBSCURA FOR MEDIA STUDIES

PHILIPPE THEOPHANIDIS

This essay relies on the historical figure of the camera obscura, as the site or place of articulation between the visible and the invisible. With the help of iconographic documents, it shows that it is not merely a process of inversion that defines the camera obscura. Indeed, a crucial spatial component is at play in the medium of the room itself: the camera is the very milieu where both an inversion and a displacement take place. From this perspective, it will appear more clearly that visibility does not stand beside or float above the invisible, but "takes place" right at its heart.

Cet essai s'appuie sur la figure historique de la camera obscura, en tant que site ou lieu où s'articulent le visible et l'invisible. À l'aide de documents iconographiques, elle montre que le processus définissant le fonctionnement de la camera obscura ne se réduit pas à une inversion. En effet, une composante spatiale cruciale est en jeu dans le medium de la chambre elle-même : la camera est le milieu où prennent place tout aussi bien une inversion qu'un déplacement. Dans cette perspective, il apparaît plus clairement que la visibilité ne se tient pas à côté non plus qu'elle flotte au-dessus de l'invisible, mais prend place en plein dans son cœur.

> *A scholar without imagination appears only as a pseudoscholar, or at least as an incomplete scholar." (Baudelaire 127)*

This essay[1] examines a specific issue at the intersection of two academic traditions: namely media studies and visual cultures. Its focus is the process by which images take place. This process—imagination—is understood here as a process of displacement or dislocation. If we agree to understand translation not

merely as a linguistic process (i.e., the translation of one language into another language), but as a broader process of transference from one place to another, then it follows that translation is also fundamentally concerned with images. Hence, instead of arguing that translation could catch on with visibility, this essay argues that images "take place" as events for which translation is a condition. By casting imagination as a process of translation, the long-standing ideological preference for the invisibility of translation in favor of an authoritative source is turned on its head.

This essay therefore casts images not as things or objects, but as relations. These relations involve the negotiation of differences: they need differences and, in turn, generate differences. From the perspective of media studies, this can be properly said to be a process of mediation, but only insofar as mediation is understood not as a channeling or a bridging, but as a spatial process or, more precisely, as a continuous process of spacing (in French: *espacement*, *décalage*, *écartèlement*). To think of imagination as translation allows for images to be not merely conceived as the fixed terms in a relation of resemblance and similitude with an original, but as the tension of an irreducible difference from which resemblance and similitude—along with the ideology of the origin—is derived.

In the following paragraphs, I will first quickly present Rada Iveković's idea of translation as a process of displacement or transit. This will pave the way for more exhaustive examination of the relationship between images and space. Second, a brief examination of the word "image" will allow us to consider images not merely as things to be looked at, but rather as differences or relations. In the third and main part, this relationship will be fleshed out by examining the operation of the *camera obscura*, an early optical device used to reproduce scenes from the world inside a dark room (Figure 3). This example will be examined from a variety of historical treatment, from a 16th century treaty written by Giambattista della Porta to Karl Marx's use of the *camera obscura* as a metaphor for ideology. The displacement involved in the process of image creation will become explicit, further asserting the relevance of the *camera obscura* for both

visual culture and media studies. Finally, it will be possible to bring together imagination, translation, and ideology.

TRANSLATION AS TRANSIT

In her essay "On Permanent Translation," Rada Iveković proposes to understand translation as a "primal condition, or rather a condition *as such*—not that of a place, but that of a primal move" (121). In doing so, translation exposes the real in a different light. Instead of being caught in a traditional dialectic of oppositions (truth/false, real/unreal, original/derivative), the reality exposed by translation appears as an irreducible and unsolvable tension. As Iveković further suggests: "translation always takes place, and is always unsatisfactory" (122). Hence, the "taking place" of translation is endless. Likewise, the process of imagination—the taking place of images—does not involve a static *milieu*, nor does it occupy a proper site once and for all. As a condition, it is a situation; it happens as an event. This event, furthermore, exposes the space of difference, the in-betweenness from which stem the ideas of origin and copy, reality and illusion, authenticity and simulacrum. Here, the word "mediation" claims its spatial component: the medial or the Latin *medium*, the yawning of an intermediary space. A brief examination of the word "image" will expose how it can be understood as the space of difference, rather than merely as some discreet thing to look at.

IMAGES AS DIFFERENCE

Although the Proto-Indo-European provenance of the Latin word "*imāgō*"—from which the English word "image" is derived—is uncertain, most dictionaries attest of the same semantic field and meanings: imitation, copy, likeness, simulacrum, emulation, resemblance, similitude, etcetera. Some authors have explored the philological relationship of this semantic field with the idea of friendship, suggesting an affinity between "imago" and "*amigo*" (Wackernagel 77). Indeed, we sometimes use the same word in English to operate in both semantic fields of resemblance and friendship: for example, "like"

and "akin." This alone would suffice to suggest that instead of being one individual, discreet thing, the image instead always marks a disparate plurality. The image exists not merely in relation to its model, but as the relationship between something and something other. "More than one" is the minimal condition for an image to exist. Moreover, despite or precisely because of what the semantic field associated with "*imāgō*" evokes (imitation and simulacrum), an image can be named as such because it is also not the same, not identical. In other words, the image exists foremost as a difference, in state analogous to that "infinitesimal discontinuity" that Michel Foucault attributes to the speaker's relation to his own discourse (311). Here, difference is not opposed to resemblance, but conceived instead as its very condition of possibility. The "self" of an image is to be found in otherness or, as Daniel Tiffany puts it, "the image has always been an essential bearer of otherness" (218). The *camera obscura* provides an interesting entry point, then, to this exploration of how the differential nature of the image can be thought of spatially and, as such, relates to what Dieter Mersch calls "the medial" (153-180).

INVERSION: GIAMBATTISTA DELLA PORTA

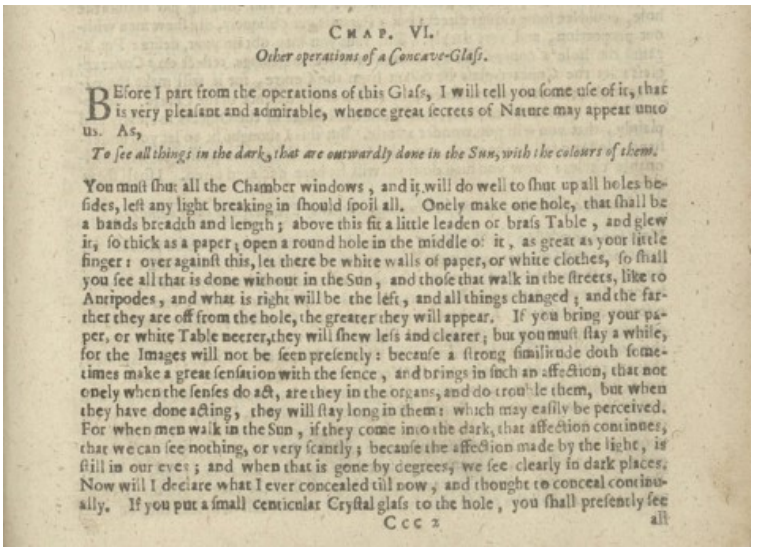
The *camera obscura* has provided and still provides a strong and lasting model to think the articulation of images and reality. The *camera obscura* has been called "an epistemological figure" and an "assemblage" (Crary 30), a "root metaphor" for the modern concept of subjectivity (Bailey 63), an "epistemology engine" capable of producing knowledge (Ihde and Selinger), and, as such, could qualify as a "hypericon" in W.J.T Mitchell's vocabulary (5–6). The *camera obscura* has also been referred to as a notorious and problematic "metaphorical constraint" when thinking about ideology (Kofman 3). However, before evaluating these more contemporary preoccupations and concerns, I turn instead to an earlier and, indeed, paradigmatic description of the *camera obscura* in Giambattista della Porta's *Natural Magick*, originally published as *Magiæ Naturalis* in 1558 (Figure 1).

Figure 1

Della Porta's description of the *camera obscura* appears in the seventeenth book dedicated to "Strange Glasses" (*De catopricis imag-*

inibus), under chapter VI titled "Other operations of a Concave-Glass" (*Alia speculi concaui operationes*). The description is familiar as it emphasizes one of the main features of the *camera obscura*: how it produces an inverted image of the world (Figure 2).

> You must shut all the chamber windows, and it will do well to shut up all holes besides, lest any light breaking in should spoil all. Onely make one hole, that shall be a hands breadth and length; above this fit a little leaden or brass Table, and glew it, so thick as a paper; open a round hole in the middle of it, as great as your little finger. Over against this, let there be white walls of paper, or white clothes, so shall you see all that is done without in the Sun, and those that walk in the streets, like to Antipodes, and what is right will be the left, and all things changed; and the farther they are off from the hole, the greater they will appear. If you bring your paper, or white Table neerer, they will shew less and clearer.... (della Porta, *Natural Magick* 363)



CHAP. VI.

Other operations of a Concave-Glass.

BEfore I part from the operations of this Glaſs, I will tell you ſome uſe of it, that is very pleaſant and admirable, whence great ſecrets of Nature may appear unto us. As,

To ſee all things in the dark, that are outwardly done in the Sun, with the colours of them.

You muſt ſhut all the Chamber windows, and it will do well to ſhut up all holes beſides, leſt any light breaking in ſhould ſpoil all. Onely make one hole, that ſhall be a hands breadth and length; above this fit a little leaden or braſs Table, and glew it, ſo thick as a paper; open a round hole in the middle of it, as great as your little finger: over againſt this, let there be white walls of paper, or white clothes, ſo ſhall you ſee all that is done without in the Sun, and thoſe that walk in the ſtreets, like to Antipodes, and what is right will be the left, and all things changed; and the farther they are off from the hole, the greater they will appear. If you bring your paper, or white Table neerer, they will ſhew leſs and clearer; but you muſt ſtay a while, for the Images will not be ſeen preſently: becauſe a ſtrong ſimilitude doth ſometimes make a great ſenſation with the ſence, and brings in ſuch an affection, that not onely when the ſenſes do act, are they in the organs, and do trouble them, but when they have done acting, they will ſtay long in them: which may eaſily be perceived. For when men walk in the Sun, if they come into the dark, that affection continues, that we can ſee nothing, or very ſcantly; becauſe the affection made by the light, is ſtill in our eyes; and when that is gone by degrees, we ſee clearly in dark places. Now will I declare what I ever concealed till now, and thought to conceal continually. If you put a ſmall centicular Cryſtal glaſs to the hole, you ſhall preſently ſee

Figure 2

What is of interest here is the way Della Porta describes the image created in the *camera obscura*: people, he says, will appear in it "like to Antipodes, and what is right will be the left, and all things changed." The process of creating an image involves a significant displacement, a change in location. He goes on to explain how it is possible to produce a much more striking effect with the use of a lens: "Now will I declare what I ever concealed till now, and thought to conceal continually. If you put a small centicular Crystal glass to the hole, you shall presently see all things clearer, the countenances of men walking, the colors, garments, and all things as if you stood hard by. You shall see them with so much pleasure, that those that see it can never enough admire it" (della Porta, *Natural Magick* 363).

Figure 3

Nearly three centuries later in 1845, Marx and his collaborator Engels will use the *camera obscura* as a metaphor to describe how ideology works:

> The production of ideas, of conceptions, of consciousness, is at first directly interwoven with the material activity and the material intercourse of men, the language of real life. Conceiving, thinking, the mental intercourse of men, appear at this stage as the direct efflux of their material behaviour. The same applies to mental production as expressed in the language of politics, laws, morality, religion, metaphysics, etc., of a people. Men are the producers of their conceptions, ideas, etc.—real, active men, as they are conditioned by a definite development of their productive forces and of the intercourse corresponding to these, up to its furthest forms. Consciousness can never be anything else than conscious existence, and the existence of men is their actual life-process. If in all ideology men and their circumstances appear upside-down as in a *camera obscura*, this phenomenon arises just as much from their historical life-process as the inversion of objects on the retina does from their physical life-process. (47)

In this passage, the *camera obscura* metaphor does more than convey the process by which reality is inverted. Marx and Engels emphasize the fact that the inversion is not autonomous from the reality that is inverted. Again, from *The German Ideology*: "The phantoms formed in the human brain are also, necessarily, sublimates of their material life-process, which is empirically verifiable and bound to material premises. Morality, religion, metaphysics, all the rest of ideology and their corresponding forms of consciousness, thus no longer retain the semblance of independence" (*47*). Returning to Giambattista della Porta's description of the *camera obscura* it is possible to understand Marx's argument from the perspective of media studies. A common, if unfortunate reduction in media studies consists in the reification of the concept of media. From this standpoint, media are conceived as autonomous apparatuses. Whenever one thinks of media as *the* television, *the* press, or, more recently, *the* Internet, one is granting the power of autonomy to a process that can consequently—but mistakenly—be thought of as being separated from our own "life process." One way to illustrate this mistake is to consider what it would mean to reduce the entire *camera obscura* system to the sin-

gle crystal glass described by della Porta. A lens alone, however, does not make for a *camera obscura*. It is the whole darkened room where one stands—along with the lens, the light, and the world—that is, in fact, producing an inverted image. Many different things, carefully arranged together, along with an observer and other subjects, actually account for what is named a *camera obscura*. The miniaturization of the *camera*—as we know it today—does not invalidate this argument. Like its primitive ancestor, the digital camera cannot function outside a delicate network of carefully arranged relations of various natures: technological, economic, social, political, and so on. To a large extent, we too, in our disparate plurality, belong to this same *milieu of relations*. We are, in fact, this very *milieu*.

To a certain extent, Louis Althusser may have been trying to convey a similar idea when he compared ideology to cement in an unsigned essay published at the end of 1966, which is attributed to him:

> If, instead, we want to suggest the concrete form of existence of the ideological, it is better to compare it to a "cement" rather than to a floor of a building. The ideological seeps, in fact, into all the rooms of the building: in individuals' relation to all their practices, to all of their objects, in their relations to science, to technology, to the arts, in their relations to economic practice and political practice, into their "personal" relations, etc. The ideological is what, in a society, distinguishes and cements, whether it be technical or class distinctions. (14–15)

With Marx and Althusser, two general ideas are expressed through spatial metaphors involving rooms and building. First, ideology is an inversion of our life-process, akin to the way the *camera obscura* works. From this perspective, the image produced inside the room imitates reality in a specific way: by presenting a copy that has been turned upside-down. Second, ideology—no more than the image itself if we understand it in an extended way—is not an autonomous thing, but the very *milieu* in which our lives are embedded. It seeps, as Althusser suggests, right into our personal relations.

These two ideas find a striking synthesis in Guy Debord's well-known work *Society of the Spectacle*. It was first published in France in 1967, a few months only after Althusser's essay "On the Cultural Revolution." Although Debord does not use the expression *camera obscura*, many key aspects of his essay seem to be informed by it. In thesis 2, Debord is quite explicit about the inversion: "The spectacle is a concrete inversion of life, an autonomous movement of the non-living" (7). This point is further developed in chapter 3, "Unity and Division Within Appearances," thesis 54: "The spectacle, like modern society itself, is at once united and divided. The unity of each is based on violent divisions. But when this contradiction emerges in the spectacle, it is itself contradicted by a reversal of its meaning: the division it presents is unitary, while the unity it presents is divided" (27). Furthermore, Debord makes it clear early in the book that what he calls "the spectacle" is not some Broadway show or Hollywood blockbuster: it is not an autonomous image standing out there all by itself, different in essence from our life, like an objectified product. On the contrary, it is us. In thesis 4, he states: "The spectacle is not a collection of images, but a social relation among people, mediated by images" (7). Images, in this view, do not circulate among us. They are the space or the gap through which we relate while always remaining plural.

One way to better understand how the spectacle is not a single, individual thing or phenomena is to go back once more to the 1658 English translation of Giambattista della Porta's *Natural Magick*. In the same book where the description of the *camera obscura* can be found, there is a chapter titled "How Spectacles are made" (Chap. XXI). In the Latin original, it reads "*Specilla quomodo fiant*" (*Magiæ* 571). However, it has nothing to do with the display of some kind of entertaining performance. Instead, it is all about the fabrication of lenses. "Spectacle," especially in its plural form, used to designate an optical instrument, such as reading glasses. This meaning is now obsolete, and certainly does not apply, in the strict sense, to Debord's theory. Similarly, the *camera* in *camera obscura* cannot be reduced to a given room, as a mere architectural entity. The room—related to the German *Raum*—is the name of a spatial event: it is the process by

which images take place as a set of relations, and through which a given *milieu* emerges.

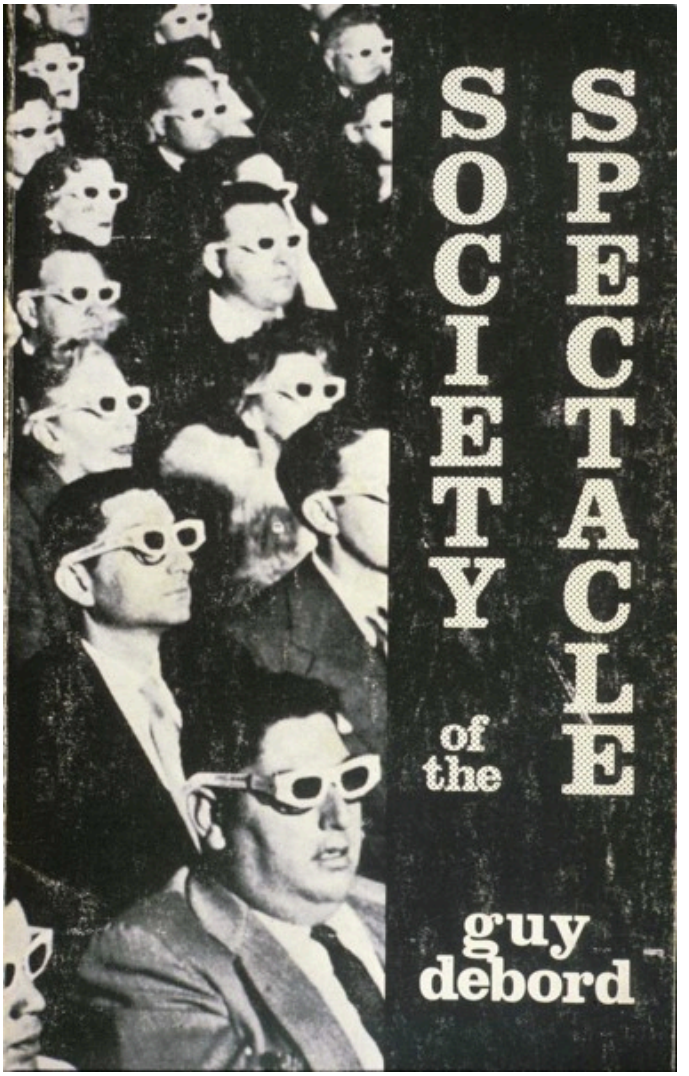


Figure 4

The cover of the 1983 English edition of *Society of the Spectacle* published by Black & Red shows an audience watching an early —although not the first—3D film with special glasses. Debord, however, never wrote a *Society of Spectacles*, in the plural, for he was not concerned with a mere thing (Figure 4). The problem named by the *Society of the Spectacle* is not reducible to the apparatus an audience would be using. His concerns instead were related to the current conditions of our coexistence, both as we relate to each other and as we relate to other things in the world. In thesis 8, he further explains:

> One cannot abstractly contrast the spectacle to actual social activity: such a division is itself divided. The spectacle which inverts the real is in fact produced. Lived reality is materially invaded by the contemplation of the spectacle while simultaneously absorbing the spectacular order, giving it positive cohesiveness. Objective reality is present on both sides. Every notion fixed this way has no other basis than its passage into the opposite: reality rises up within the spectacle, and the spectacle is real. This reciprocal alienation is the essence and the support of the existing society. (8–9)

It would be tempting to believe—as Debord may have very well himself believed—that the problem therefore has to do with the false reality we are living in and, consequently, that the solution lies with the unveiling of a true reality, beyond ideology and spectacle. Jean-Luc Nancy was perfectly aware of the dangers associated with such beliefs when he discusses the "conditions of critique" in regard to situationism in his book *Being Singular Plural*:

> But this very intuition is interpreted only as the reign of appearance, as the substitution of the spectacle for authentic presence; appearance is understood, here, in the most classical way, namely, as "mere appearance" (surface, secondary exteriority, inessential shadow), and even as "false appearance" (semblance, deceptive imitation). In this respect, critique remains obedient to the most trenchant and "metaphysical" tradition of philosophy, "metaphysical" in the Nietzschean sense: the refusal to consider an order of "appearances," pre-

> ferring, instead, authentic reality (deep, living, originary—and always on the order of the Other). (55)

This is precisely the point where an understanding of imagination as translation provides some useful insights. Although Sarah Kofman makes no mention of Debord in her book *Camera Obscura: Of Ideology*, she lays out the double inversion—an inversion of an inversion—that characterized this model (1–7). Indeed, before being the model for ideology—everything that is false—the *camera obscura* was first celebrated as a tool of great precision, capable of faithfully producing an almost exact image of the world. As a paradigm of truth and knowledge, it thus began its life as a positive model, before being turned on its head. It then started a second life as an exemplary model of the unreal and the unauthentic (see also Mitchell 160–208). In both cases, however, it remained faithful to the tradition identified by Nancy, which articulates the same and the other, the truth and the false, the real and the illusion in a relationship of opposition.

Here is not the place to fully develop on the ethical dangers associated with such a belief. It will suffice to suggest that the most tragic catastrophes of the past century have been the result of a longing for a more real existence, a more authentic life: a reliable origin. As Nancy has repeatedly argued, we need to explore other ways of dealing with the problem of our coexistence. For the issue at hand though, we will simply move forward to suggest a parallel between this issue and the way translation remains traditionally subordinated to what is being translated.

DISPLACEMENT: JOHN PECHAM

In *Perspectiva Communis*, a treaty on the science of optics written in the second half of the 13th century—three centuries before della Porta's own treatise—John Pecham (alternative spelling Peckham) answered the question, "What is an image?" with the following words: "it is merely the appearance of an object outside its place [*rei extra locum suum*]" (171). The definition is offered in a section discussing the appearance of objects in mirrors as they are linked to er-

rors of judgment. Paul Feyerabend briefly alludes to this definition in a chapter of his book *Against Method* concerned with knowledge, scientific observations and illusions (89–90n17). Here, however, we are mainly concerned with two specific and complementary aspects of Pecham's definition.

First, Pecham's definition of what is an image involves a "place" or a location (*locum*). Second, as such it involves this place as a dis-placement or this *locum* a dis-location. In other words, it involves a translation at the very least in the sense of a spatial difference: a spacing, a shift, an offsetting. The image is not the object, but the translation of the object "outside its place". While Pecham evokes the "true place" of the object in relation to which a "false place" could be asserted as a mere illusion, the image does not have its own place. The place of the image is not for the image to own properly. The image takes place as a transitive event, but never holds to a given place once and for all. It is not lost but found in translation, as translation. Its own site is always deferred somewhere else: it resides in permanent transit. Not unlike translation, its own self is always other.

THINKING AS IMAGINATION

Let us go back to the *camera obscura* and to Debord's spectacle one last time. Because an image is not a discreet object, it is insufficient to think about it as a thing existing on its own, for us to look at and examine. The image does not appear in the *camera obscura.* Instead, the *camera obscura* makes visible the complex and intricate mediations that take place at a given moment and in a given context. The image as translation remains invisible, but it is the "primordial condition" that allows for contingent sets of relations to be perceived in the first place. For the *camera obscura*, that set of relations first was experienced as a model of truth, then as a model of an illusion. If instead of thinking about any given image, we allow ourselves to think with images, within the gaps of the relations from which stems the visible, it is not a finite object that becomes the center of our experience—identical to itself, one and the same—but the complex interplay of differences to which we relate, ourselves as others. In the process

the invisibility of translation is what becomes visible. This could be a way to begin understanding what Nancy had in mind when, in an essay titled "The Image—The Distinct," he asserted: "The image is the obviousness of the invisible" (12).

George Didi-Huberman once suggested that imagination is not opposed to the real but manifests a "capacity for *realization*" (179). Insofar that imagination involves a process of translation, as the present essay argues, translation is subordinated neither to a common conception of language nor to an origin that would precede it. Instead, it realizes, it brings forth a reality which is not subordinated to a superseding ideal: otherness becomes real—and visible—to the extent that we can experience it, relate to it, and claim it as what we all share without owning it properly.

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IMAGE NOTES

Figure 1. Frontispiece of Giambattista della Porta's *Natural Magick*, London, Printed for T. Young and S. Speed, 1658. Retrieved from the Library of Congress.

Figure 2. Description of a *camera obscura* in *Natural Magick* by Giambattista della Porta, London, Printed for T. Young and S. Speed, 1658, Book XVII, Chapter VI, p. 363.

Figure 3. One of the first drawings of a camera obscura in *De Radio Astronomica et Geometrica* by Rainer Gemma Frisiu, first published in 1545, p. 39.

Figure 4. Cover design for the English edition of Guy Debord's *Society of the Spectacle*, as of 1983 (Detroit: Black & Red, 1983).

NOTES

1. The author wishes to thank the reviewers for their thoughtful comments and efforts towards improving this contribution. Parts of this essay appeared on the author's website, aphelis.net.

RAVISHING VANCOUVER CIRCA 1948: LIFE WRITING AND THE IMMERSIVE TRANSLATION OF NOIR AESTHETICS

SUSAN INGRAM

This article takes its cues from autobiography scholar Marlene Kadar's expansive, archivally focused feminist approach to life writing in its examination of two exemplars of visual culture: Ivan Sayers and Claus Jahnke's From Rationing to Ravishing: The Transformation of Women's Fashion in the 1940s & 1950s exhibition and Stan Douglas's innovatively staged Helen Lawrence and its sister project, the interactive app and installation, Circa 1948. It illuminates both works biographically, exploring their creators' relation to Vancouver to better understand the resurgence of noir in Vancouver circa 2014 as a form of translation intended to make historical lessons about crime and corruption visible for those willing to see them.

Cet article s'inspire de la vaste étude féministe de la biographie concentrée sur les archives, menée par la spécialiste de l'autobiographie, Marlene Kadar, pour examiner deux exemples de culture visuelle: l'exposition From Rationing to Ravishing: The Transformation of Women's Fashion in the 1940s & 1950s d'Ivan Sayers et Claus Jahnke ainsi que la représentation innovative de Stan Douglas, Helen Lawrence, et son projet frère, Circa 1948, l'application et l'installation interactive. Il illustre les deux oeuvres de façon biographique en explorant la relation de leurs auteurs avec Vancouver afin de mieux comprendre la résurgence du roman noir à Vancouver autour de 2014 comme une forme de traduction destinée à créer des leçons d'histoire sur le crime et la corruption visibles à ceux qui acceptent de les voir.

From September 17, 2014 to March 8, 2015, the Museum of Vancouver played host to an exhibition that staged the city's transformation in the immediate post-WWII years as it went from a war-based economy to a burgeoning consumer society. Based on the collection of guest curators Ivan Sayers and Claus Jahnke,

From Rationing to Ravishing: The Transformation of Women's Fashion in the 1940s & 1950s featured 85 garments plus accessories and traced how the female experience in Vancouver went from one of coping with austerity to showing off the availability of conspicuously sumptuous clothing to their best advantage. Earlier that spring, on March 19, 2014, vaunted Vancouver visual artist Stan Douglas had made his theatrical debut in the city with the world première of *Helen Lawrence*, an innovative merging of theatre, visual art, live-action filming, and computer-generated imagery that he created in close collaboration with acclaimed screenwriter Chris Haddock, best known for *Da Vinci's Inquest*. The cinematically enhanced staging of a cliché noir story set in two representative areas of Vancouver—the crime-ridden Hogan's Alley and the toney Hotel Vancouver—was a sister project of the interactive app and installation, *Circa 1948*, which Douglas co-produced with the NFB. Both *Helen Lawrence* and *Circa 1948* quickly made their imprint nationally and internationally.[1]

I had the good fortune to be able to experience both Sayers and Jahnke's exhibition and a performance of Douglas's theatrical creation in person, as I also did the "Lives Outside the Lines: Gender and Genre in the Americas" International Auto/Biography Association conference held to honour Marlene Kadar in May 2017.[2] Kadar's work was instrumental in expanding the concept of life writing to encompass critical practices, beginning with her pathbreaking 1992 edited collection *Essays on Life Writing: From Genre to Critical Practice*. In Kadar's conception, life writing "is meant to be a way to see what has been overlooked and to bear witness to that, to understand the activity of bringing a life into view through a text" (Rak 542). It "honors both what people do when they tell, sing, dance, perform, paint, or write their lives and how we might understand the significance of those acts" (Warley 535). As Linda Warley underscored in her touching tribute, "Life writing matters, not only to those who tell their personal stories, but also to those who engage with them" (535). Engaging with Sayers, Jahnke, and Douglas as Kadarian writers enables me to show how they were able to find an adequate aesthetic style to critique Vancouver's globalizing image.

Like Pamela Beattie, Simona Bertacco, and Tatjana Soldat-Jaffe's special issue on "Declining Translation," my contribution does not belong in Translation Studies proper, but rather to "translation plus": "translation, that is, plus an academic discipline or a translational practice that situates its meaning" (Beattie et al. 1). This approach to translation helps me "explore the relationship between memory and meaning in a variety of texts and contexts across great [and also not so great] historical divides" (Beattie et al. 5). Linking Kadar's expansive, archivally focused approach to life writing with fashion and urbanity allows me to literally show how *From Rationing to Ravishing* and *Helen Lawrence/Circa 1948* worked to provide the boutique metropolis that Vancouver has become with a backstory that draws attention to the lines of gender, class, and race that continue to mark the city's imaginary. Turning a spotlight on their creators' biographies, which I do in the first two sections of the paper, adds to our understanding of the significance of crossing and the need to cross these lines, the implications of which form the paper's final section. Looking biographically at Douglas's multimedia sensorium through the lens of Sayers and Jahnke's exhibition reveals the historical materiality inherent in visuality and adds complexity and historical texture to our understanding of the concept of Vancouver.

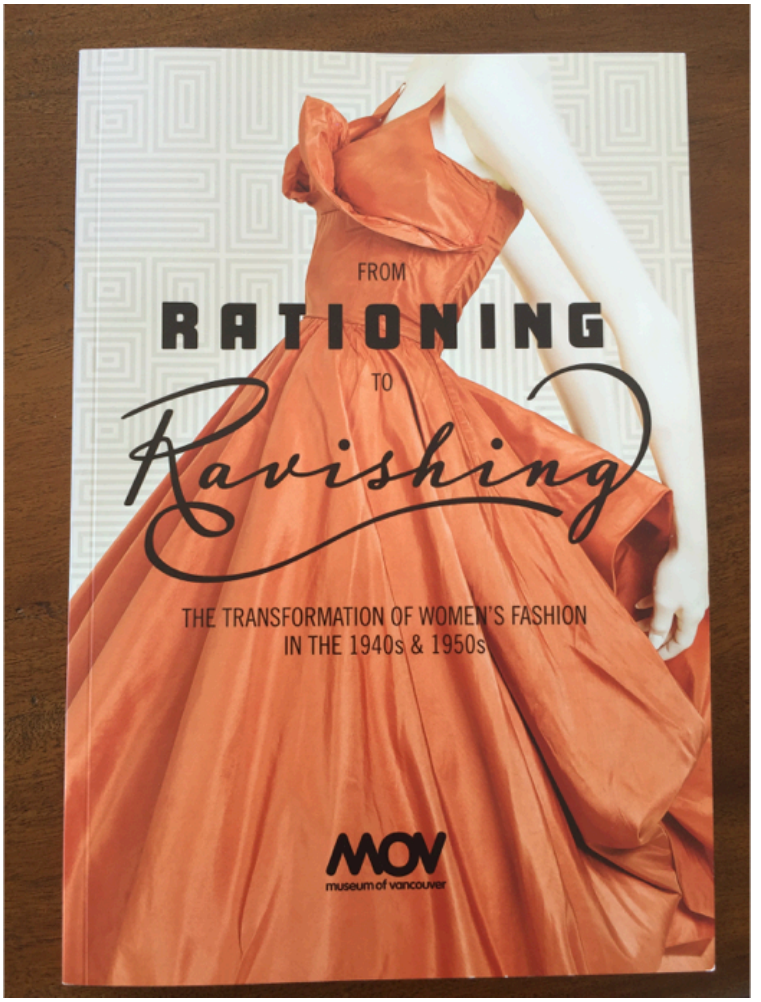

Fig. 1: The *From Rationing to Ravishing* catalogue

Fig. 2: *Helen Lawrence* promotional image

Fig. 3: *Circa 1948* promotional material

SAYERS, JAHNKE, AND THE EXHIBITING OF THE PAST

From Rationing to Ravishing was designed to show how clothing reflected the major changes in women's lives brought about by the blip of WWII, when women "went from being mothers and homemakers to factory workers, farmers, and defenders of the home front" and then back to being "mothers and homemakers once more" but with a new self-confidence on the basis of that wartime experience (Fig. 4). The museumgoer was shown an example of pre-war femininity (Fig. 5), followed by daytime and evening attire from 1939-1946 (Fig. 6 & 7), then from 1947 to 1955 (Fig. 8 & 9), and finally, as the show's climax, daytime and evening from 1955 to 1959 (Figs. 10 & 11).

Fig. 4: Entry to *From Rationing to Ravishing* (photo: S. Ingram)

Fig. 5: Pre-War Femininity – 1930s (photo: S. Ingram)

Fig. 6: 1939-1946 daytime (photo: S. Ingram)

Fig. 7: 1939-1946 evening (photo: S. Ingram)

Fig. 8: 1947-1955 daytime (photo: S. Ingram)

Fig. 9: 1947-1955 evening (photo: S. Ingram)

Fig. 10: 1955-1959 daytime (photo: S. Ingram)

Fig. 11: 1955-1959 evening (photo: S. Ingram)

The space for the 1955-1959 attire was much larger, brighter, and more glittery than what one might call the war room, which featured a wedding dress made out of a parachute, among other creative treasures (Figs. 12, 13, 14).

Fig. 12: the 1955-1959 space (photo: S. Ingram)

Fig. 13: war bride grouping (photo: S. Ingram)

Fig. 14 war blouse (photo: S. Ingram)

These treasures came from the collections of Sayers and Jahnke, who together and separately have been responsible for many, if not most of the historical fashion events and exhibitions held in Vancouver over the past decades (Figs. 15 & 16).

Fig. 15: Jahnke & Sayers preparing cover dress 1

Fig. 16: Jahnke & Sayers preparing cover dress 2

Indeed, Sayers has curated dozens of fashion shows documenting historical trends; his website (http://www.ivansayersevents.com),

which has been up and running since August 3, 2016, documents his prodigious activity (Fig. 17).

Fig. 17: screengrab of Ivan Sayers's homepage

Who are Sayers and Jahnke, and what traces of them can one find in the archive that is the Internet? In reconstructing their biographical portraits, I followed Kadar's methodology and remained cognizant of the need to proceed cautiously in piecing together the various fragments I found. The amount of biographical material available online surprised me, as did how much it informs both Canadian Fashion Studies and Urban Studies.

Sayers was born in 1946 and came to Vancouver in the 1960s from Summerland in the Okanagan, which he describes as "a very small town with 1,200–1,500 people" (Gheorghiu). His mother worked as the secretary for the Inspector for the Department of Agriculture for the Okanagan Valley and "made a lot of her own dresses," while his father was "a labouring man for the most part…; he worked for the railroad, he worked for the highway," but he also played in a band so "always had a tuxedo" (Gheorghiu). Sayers "started collecting odds and sods at age 13" (Long). He recollects his childhood with fond-

ness in the interviews that people have conducted with him over the years:

> Living with his family in Toronto for a year, [he] attended the children's educational programs at the Royal Ontario Museum (ROM) every Saturday before reluctantly relocating back to the Okanagan. "There was nothing like it in Summerland," he recalls, "so I decided I would start my own ROM in the garage. I made little labels for old things I collected—toys, blacksmith equipment, pocket watches, bits and pieces of china." (Long)

In another interview, he explains how he was "acting in high-school plays and started scouring thrift stores for genuine costumes," and goes on to note, "I think you perform better if you think that you look the part" (Templeton-Kluit).

Sayers started collecting fashion in Summerland with "a black nursing matron's dress, dating from 1931—bought at a hospital thrift store in Summerland for five cents" and claims that his career "started from that purchase" (Templeton-Kluit). His collecting assumed larger proportions when he moved to Vancouver in 1965 to study classical archeology at UBC (his first abode was a rooming house in Kitsilano, where his rent was $8 per week) (Gheorghiu). He started to collect clothing "because no one was interested in it, so it was a way for me to deal with history in a way that didn't compete with anyone else." His first item was a Victorian dress, which "he bought at the Salvation Army on 12th Avenue" (Long). As he tells it, "I would charm the old gals who worked at the Sally Ann—Gret and Ethel. They would hide items for me up in the attic, for when I'd come in. I'd walk out of there with giant bags of 'old-fashioned items,' all for a dollar. Sometimes I'd even spend my bus fare, and then have to carry it all home" (Long). After graduating from UBC in 1969 with a BA in Classical Studies, Sayers "began volunteering in 1970 at the Centennial Museum (now the Museum of Vancouver), unpacking and cataloguing their costume collection—something that hadn't properly been done since the museum moved from Carnegie Centre to Vanier Park in 1968. Volunteer work led to employment, and within six years he was promoted to curator of history," a position he held

for fourteen years (Long; see also "Ivan Sayers" and "Honorary Board Members"). After a "philosophical difference" with the Board, he resigned in 1991 (Templeton-Kluit), and the following year helped to found what is now the Society for the Museum of Original Costume with the goal of one day housing his and others' collections in "a permanent museum of historic fashion and fabric arts" for residents of and visitors to the city of Vancouver ("Home"). That goal remains unfulfilled. The Society, however, is very active in promoting the historical study of fashion in Vancouver, hosting live fashion shows, talks on topical subjects, benefit events for the community, and even tours, all led by Sayers. At the same time, he also teaches in the Simon Fraser Continuing Studies program, mostly summer courses for seniors that draw on material from exhibitions and, like his talks, aim to be timely (Figs. 18-25).

Fig. 18: Vancouver Island Museums Overnight Tour poster

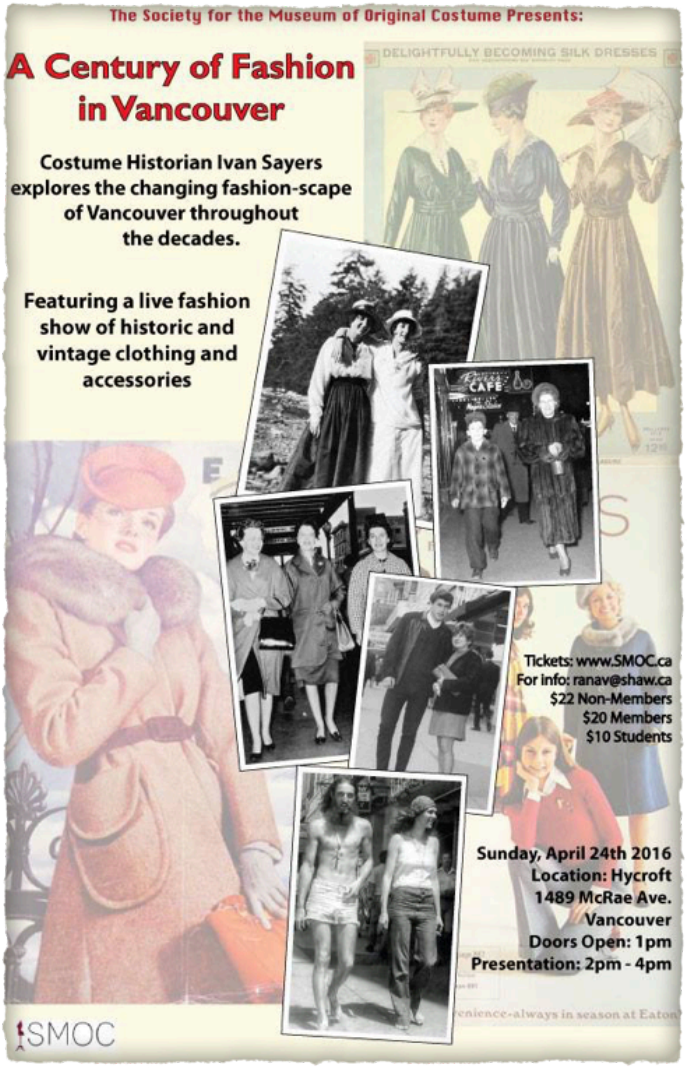

Fig. 19: *A Century of Fashion in Vancouver* poster.

Fig. 20: *Fête Noir – Little Black Dress* poster

Fig. 21: *Hearts & Flowers: A History of Romance in Fashion* poster

Fig. 22: *The Wearing o' the Green: Uncovering the Irish Influence in Fashion* poster

Fig. 23: "Wet-Coast Rainwear" poster

Fig. 24: Silent Auction poster

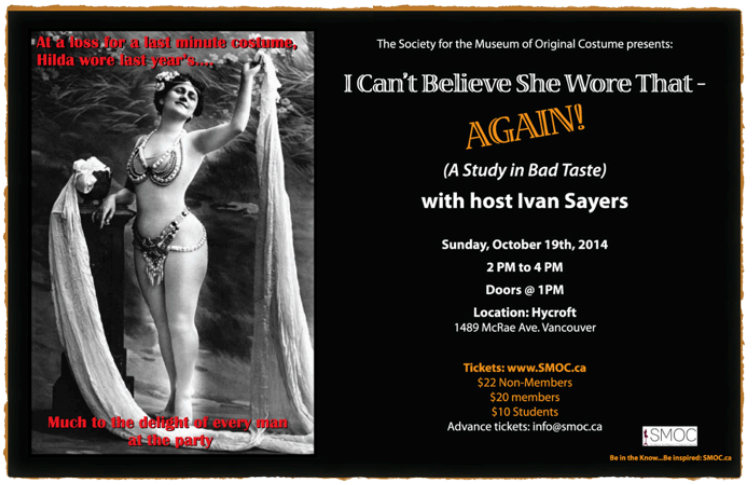

Fig. 25 I Can't Believe She Wore That – Again! poster

The comprehensive nature of Sayers's collection, which is recognized as one of the largest and most comprehensive collections of historical clothing in Canada, and his power and influence as a collector have affected the shape of other collections, such as that of Jahnke, who was born in 1962 in Edmonton and came to Vancouver in 1981 to study fashion merchandising at John Casablanca College of Design ("Authentication"). Like Sayers, Jahnke "was drawn to the historical significance of all types of vintage clothing. However, he was forced to tweak his niche once he met Sayers: "'I realized that he had this enormous collection,' recalls Jahnke. 'So I thought in order to not compete with him, I would have to collect something completely obscure, so I started collecting just fashionable clothing from Germany and Austria'" (Rowland). This collection debuted in 1999 in the groundbreaking exhibition *Broken Threads: The Destruction of the Jewish Fashion Industry in Germany and Austria*, which Jahnke curated in partnership with the Vancouver Holocaust Education Centre and the Original Costume Museum Society. Berg published an expanded version of the catalogue in 2006 (Kremer). (Figs. 26 & 27).

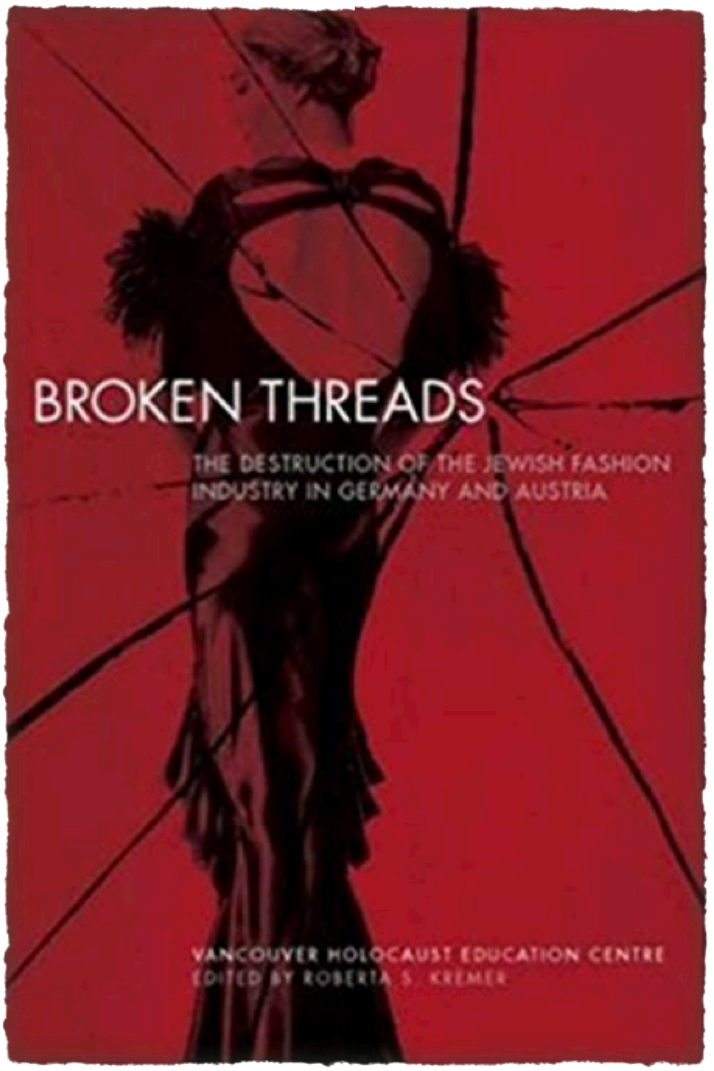

Fig. 26: cover of the *Broken Threads* catalogue

Fig. 27 Jahnke lecturing at the 2nd annual Canadian Fashion Symposium, Museum of Vancouver, Nov. 14, 2015 (photo: K. Sark)

Jahnke also lectures, although not as extensively as Sayers, and is as recognized a part of Vancouver's cultural scene as Sayers. Jahnke and items from his collection were the subject of conceptual photographer Jeff Wall's 2010 *Authentication: Claus Jahnke, costume historian, examining a document relating to an item in his collection*, which has been displayed internationally in various orders. In the piece, Wall juxtaposes images of the collector in his apartment checking "the authenticity of a white cotton shirt in his collection by comparing it to a reproduction in an antiquarian catalogue of the Jewish department store Nathan Israel" with three other images: "the cover of a 1932 winter season N. Israel-catalogue with Leni Riefenstahl in an alpine outfit on the cover," a close-up of the catalogue open to the page "illustrating what [Jahnke] presumes is the shirt in his collection, in the second row from the top, second from the left," and an image of the shirt itself (Stone). It might seem odd that a men's white shirt should be such a valuable collector's item, but Jahnke underscored that the one in the photograph "still has the label N-Israel on it, a particularly valuable asset as it shows the item's origin" (Stone). Moreover, as

Jahnke explained to Wall, "men's shirts are rare as collector's items; they used to be worn until they were threadbare, or too old to keep, often then they were reused as rags" (Stone) (Figs. 28-30).

Fig. 28: *Authentication: Claus Jahnke, costume historian, examining a document relating to an item in his collection 1* (http://www.thegeorgeeconomoucollection.com/exhibitions/jeff-wall)

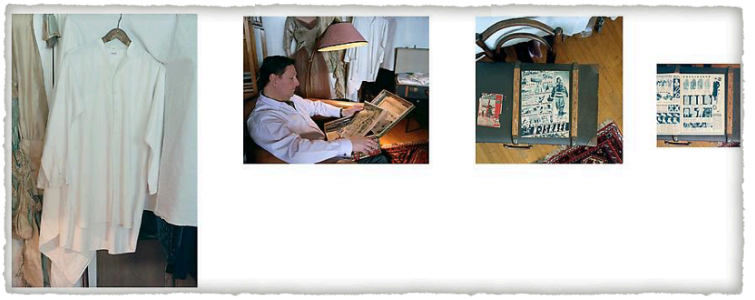

Fig. 29: *Authentication: Claus Jahnke, costume historian, examining a document relating to an item in his collection 2*

Fig. 30: *Authentication: Claus Jahnke, costume historian, examining a document relating to an item in his collection 3* (https://dailyartfair.com/events/article/575/jeff-wall-marian-goodman-gallery)

Jahnke's work determining the shirt's provenance as part of the Berlin fashion industry that was destroyed by the Nazis shows the way fashion collectors' work can imbricate their locality with world historical events, making available not only items, but the histories they embody. That is certainly true of the three major exhibitions Sayers and Jahnke have curated together: *Women's Fashion of La Belle Époque* from September 2006 to March 2007, *Art Deco Chic* from March to September 2012, and *From Rationing to Ravishing* from September 2014 to March 2015. In each case the lived effects of a period of pivotal social change were made palpable for the Museum of Vancouver's visitors.

That there is a catalogue for the latter exhibition is a tremendous development, as there are only scant traces of the first two exhibitions, especially *La Belle Époque* (Murrills). The Curator Biographies at the back of the *From Rationing to Ravishing* catalogue reveal some additional information to what I was able to discover online. In the case of Jahnke, the catalogue reveals that he was "brought up in the Okanagan Valley of British Columbia," which provides a valuable

clue about how he and Sayers may first have met or what may have solidified their connection in Vancouver (*From Rationing to Ravishing*). Sayers's biography is more startling. It claims that he "was born in Cornwall, Ontario, and moved to British Columbia at the age of two" (*From Rationing to Ravishing*). From the online material I found, I had been under the impression that Sayers was from Summerland and had accompanied his parents on a move to Ontario; however, that move seems to have been a return.

What does this biographical material add to our understanding of Sayers and Jahnke's exhibitions? In the first instance, it gives us better insight into the process of their cooperation. Sayers's prodigious activity lecturing and teaching in addition to collecting underscores the pedagogical impulse that generates the concept for each exhibition. Sayers knows his audience. They come to his events and classes as well as his exhibitions. They are like "the old gals… [he charmed] at the Sally Ann—Gret and Ethel," who would put away clothes for him. In fact, Gret and Ethel could be their mothers or grandmothers (as "old gals" they would have been in at least their 50s or 60s in the 1960s). Sayers in many ways owes his collection to this constituency. He is the first to admit that his best pieces have come "from older women who have held on to something because of its sentimental value. It might have been their mother's or their grandmother's. Sometimes I think they are giving it to me so they can pass on the responsibility of caring for it!" (Long).

DOUGLAS AND THE DREDGING UP OF THE PAST

Fig. 31: still from *Helen Lawrence*

Turning now to Stan Douglas's efforts to expand our understanding of live theatre, it is striking that we meet up once again with the same type of period immersion. The actors in *Helen Lawrence* appear as though outfitted from the *From Rationing to Ravishing* exhibition (Fig. 31). As the title of his first comprehensive show *Stan Douglas: Past Imperfect* (held at the Staatsgalerie Stuttgart and the Württembergischer Kunstverein from September 15, 2007 to January 6, 2008) indicates, Douglas's art is characterized by a revisiting of past events and previous works, notably E.T.A. Hoffmann's *Der Sandmann*, *Grimms' Fairy Tales*, Karl Marx's *Capital*, Samuel Beckett's *Film*, and Arnold Schönberg's *Begleitmusik zu einer Lichtspielscene*.

The ambiguity of *Past Imperfect* gestures towards Douglas's interest in failed utopias, which is also on display in his projects on Detroit and Cuba, but what is not captured by this ambiguity is his immaculate attention to period detail. His restaging of the Gastown riot of 1971 in *Abbott & Cordova, 7 August 1971* (2009), for example, "involved more than 100 actors portraying riot police, hippies and Mounted Police":

> Douglas and a team delved into the history of this infamous incident with an eye to showing it through a new and unlikely perspective, recreating the event with as much historical accuracy and verisimilitude as possible in a photograph enacted on set with actors dressed in period costume. The set was erected with meticulous attention in a parking lot of the Pacific National Exhibition (PNE) in the spring of 2008, and includes details gathered from primary records and through interviews conducted with living participants—police, bystanders and protesters—directly involved in the riot. The set, including a recreated façade of the Woodward's building, was stocked with detailed period accents, including facsimiles of posters advertising rock concerts on in Vancouver at the time of the riot, and such things as watermelon rinds littering the concrete, that according to testimony, people were eating on the day. ("Stan Douglas, *Abbott & Cordova*")

Douglas's long-standing interest in the social and political contexts of art can be seen in *Vancouver Anthology: The Institutional Politics of Art* (1991), which he took the lead in editing, and in *Hors-champs*, which he created during his stay at the Centre Georges Pompidou in Paris the following year. The latter work, "which has come to be revered in the art-film world, depicts a jazz performance he staged and filmed in a Paris television studio, invoking the rich jazz tradition forged by expatriate African-Americans in France. The musicians play 'Spirits Rejoice,' the 1965 composition by the free-jazz pioneer Albert Ayler, written after race-related riots in Harlem and other urban neighborhoods" (Kennedy).

Helen Lawrence and *Circa 1948* were not Douglas's first treatments of the immediate postwar period. In *Midcentury Studio* (2011), he "assumed the role of a fictional, anonymous photographer to create a series of images hypothetically produced between 1945-1951" and "constructed a veritable 'midcentury studio' using authentic equipment as well as actors to produce carefully staged, black-and-white photographs that painstakingly emulate the period's obsession with drama, 'caught-in-the-moment' crime-scenes, curious and exotic artifacts, magicians, fashion, dance, gambling, and technology" ("Press

Release"). As one interviewer remarked of "Cricket Pitch, 1951," which was photographed in 2010 and "purports to be a traditional vintage print," Douglas's technique of combining multiple shots with digital technology "makes Photoshop look like amateur hour" (Farago).

Despite this palpable interest in history, Douglas, who was born in Vancouver on October 11, 1960, is not forthcoming about his own history. He "dislikes questions about his own biography" (Kennedy), and there are very few images of him online (Fig. 32).

Fig. 32: one of the few online images of Stan Douglas (https://news.artnet.com/market/stan-douglas-at-tribeca-film-festival-12965)

An African-Canadian whose "father was a neurologist, and his mother an administrator" (Kennedy), Douglas grew up near UBC and went to Lord Byng Secondary "with the children of professors and bike-gang members" (Lederman). He studied printmaking and sculpture at the city's storied Emily Carr University of Art and Design in 1982 and embarked on what became a highly successful career as a visual artist. His online CV, which lists solo exhibitions, selected group exhibitions, special projects and exhibitions, monographs and solo exhibition catalogues, selected books and group exhibition catalogues, essays and published texts, lectures, bibliography, awards and public collections, totaled 36 single-spaced pages in 2016 ("Stan Douglas CV"), something Marsha Lederman mentions in the piece she wrote

on the occasion of Douglas's being awarded the "prestigious and lucrative Hasselblad Award" (Lederman).

Douglas claims to have been drawn to Vancouver's immediate postwar period on account of the historical entanglements of race and class in this transitional time that have tended to go forgotten. As he stated in an interview for *The Guardian*: "We know what wartime is like. We know what the 50s are like—the nuclear family, the sudden call to order and morality. But we don't really understand the interim period, from 1945 to 1950. How did society go from one to the other? And what decisions were made to change society? I was interested in that liminal period, as I always am in my work" (Farago). However, given that one of the principal settings of *Helen Lawrence* and *Circa 1948* is Hogan's Alley, "a Vancouver neighborhood that was home to a sizable black population for several decades and was demolished in the 1970s in preparation for a highway that was never built" (Kennedy), one cannot help but think that the history of the setting was more important to Douglas than the time period itself (for a reading of how Hogan's Alley also figures in Wayde Compton's 2014 *The Outer Harbour*, see Ingram).

One cannot help but wonder whether Douglas's attention to this liminal period was raised by its absence in the Museum of Vancouver's permanent collection. The build-up to WWII and the war itself are given full representation in a section on "Boom, Bust and War: Vancouver in the 1920s-1940s" (Fig. 33). We indeed learn what wartime was like, especially for "Canadians of Japanese descent—the Nikkei," who "built a thriving community" in "Vibrant Powell Street," but after the bombing of Pearl Harbor "were stripped of their possessions and sent to internment."

Fig. 33: "Boom, Bust and War: Vancouver in the 1920s-1940s" (photo: S. Ingram)

After this, the museumgoer then follows a technicolour arrow and leaves the stark colours of that part of the exhibition and crosses a hallway, where the neon signs of "Downtown: The 1950s" beckon, enveloping the museumgoer in postwar prosperity (Figs. 34 & 35). The transition is abrupt and presented as miraculous. How the city suddenly became a lively, happening place with cabarets like the Smilin' Buddha, cinemas showing films like *Forbidden Planet* (1956, dir. Fred M. Wilcox), jukeboxes, fast cars, and street photographers who "captured countless people out enjoying the magic and excitement of downtown," seems not to matter as much as the fact that it did suddenly transform.

Fig. 34: *Dolled up for Downtown* (photo: S. Ingram)

Fig. 35 Downtown 1950s (photo: S. Ingram)

Helen Lawrence helps to fill the gap by telling the story of the eponymous beautiful blonde, who is committed to a psychiatric institution after her husband is murdered and who arrives back in Vancouver from Los Angeles in search of a former lover, who is involved in all

sorts of shady deals and manages to stay one step ahead of her. If one searches online for Helen Lawrence, one is directed to the 1935 film *Murder in Harlem*, in which the small role of "Helen Lawrence" is a played by Helen Davis. *Murder in Harlem* is one of the 40-some films written, directed, and independently produced by Oscar Micheaux, the first major African-American feature filmmaker, and it is typical of Micheaux's oeuvre in being "an exuberant bricolage that drew upon whatever personal experiences and storylines he felt would amount to a compelling narrative compatible with his views about the place and conduct of blacks in America" (Bernstein 8). In *Murder in Harlem*, "a black night watchman at a chemical factory finds the body of a murdered white woman. After he reports it, he finds himself accused of the murder," but a white man is subsequently found to be responsible ("*Murder in Harlem*"). A remake of Michaux's silent *The Gunsaulus Mystery* (1921), which was inspired by the "Mary Phagan/Leo Frank case of 1913 to 1915, in which a Southern black factory sweeper provided the crucial evidence which found his Jewish superintendent guilty of—and eventually lynched for—the murder of a Southern, white, teenage, female employee" (Bernstein 8), *Murder in Harlem* also drew on another sensational Atlanta trial: the murder of Dorothy Stanfield, whose body was discovered by a black watchman (Green 177). Micheaux revisited this material in novel form in his 1946 *The Story of Dorothy Stanfield.*

I relate this history because Douglas's approach would have us believe that he wanted someone to dig it up just as he does in his extensive researching, just as "*Murder in Harlem…* shares with other Micheaux films its suggestion, through its repeated and sometimes contradictory flashbacks, that uncovering 'what really happened' requires persistence and intelligence to see beyond white 'truths' printed in newspapers or offered in trial testimony" (Bernstein 18). This digging up of the past is precisely the mechanism that provides noir with its narrative drive (Fig. 36). Noir is about revealing that which is intended to stay hidden, which goes someway to explaining how it has now resurfaced in Vancouver aesthetics.

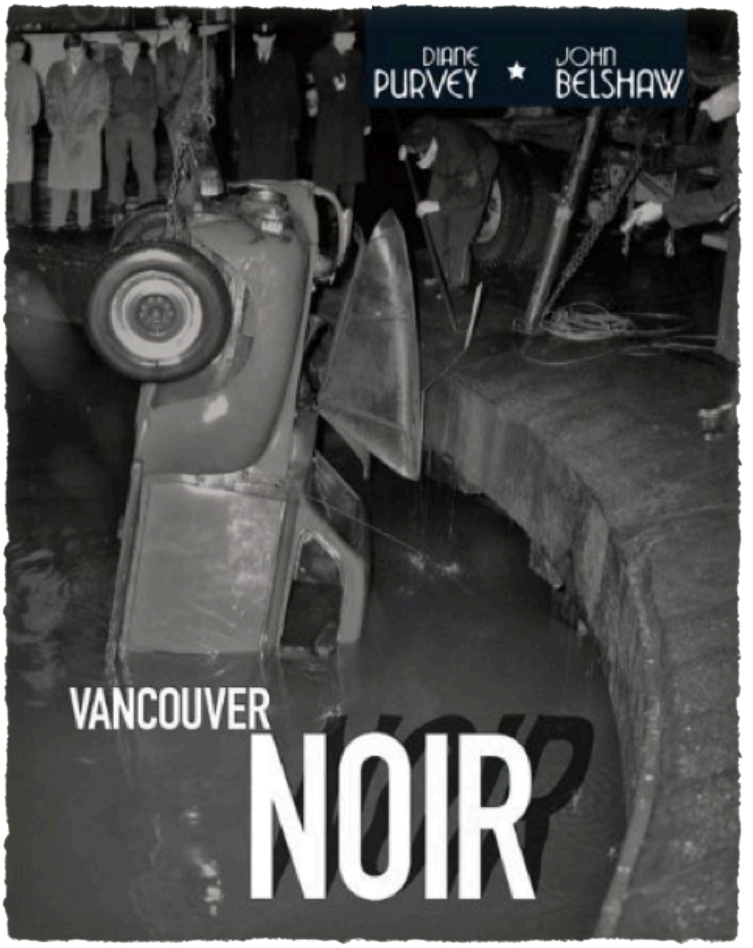

Fig. 36: cover of *Vancouver Noir*

Noir is the sign of a desire for disclosure, a desire for the kind of rough justice that is capable of tackling issues of corruption, when not only the police are seen as incapable of maintaining order but the law itself is seen to be in need of policing. In many ways, noir is the ultimate modern genre, an epistemic sign that time is out of joint and

society is not just in the midst of disturbing changes, but in need of a cathartic change capable of dealing with entrenched criminality.

WHY VANCOUVER NOIR CIRCA 2014

Douglas's evoking of the immediate postwar period takes on further significance when one considers how nicely it meshes with both Jahnke's collecting interests and those of Sayers's aging audiences, some of whom could have fond childhood memories of the period (Sayers, one remembers, was born in 1946, so it is not inconceivable that a good portion of his audience is of a similar, if not older, generation). Hearkening back to the glamour of the immediate postwar period and the attention it calls to the underbelly of the city's history provides a longer narrative in which to situate the changes Vancouver has been undergoing since Sir Li Ka-shing bought up False Creek following Expo '86, unleashing the form of mixed-use, vertical urban density now known as "Vancouverism," bringing waves of first Hong Kong and now mainland Chinese immigration to the city, and driving up property prices well beyond its see-through skyline (Coupland).

The hedonistic, conspicuous approach to fashion consumption that marks the latest wave of immigrants can be found in the popular reality TV show *Ultra Rich Asian Girls*, which ran for two seasons in 2014 and 2015 (Fig. 37 & 38). To quote from a review of it in the Hong Kong newspaper *South China Morning Post*, the show "features a group of pretty, Putonghua-speaking women guzzling champagne, zooming around in Lamborghinis and spending money like there's no tomorrow. 'As long as we have fun, who cares about spending a little bit of money,' opines 'Crystal Chen,' in between catty remarks about a fellow diva's nose job" (Young).

Fig. 37: *Ultra Rich Asian Girls* at <www.hbictv.com>

Fig. 38: a screengrab from *Ultra Rich Asian Girls*

The stylistic contrast between the crass opulence of the *Ultra Rich Asian Girls*, on the one hand, and the elegant glamour of *Helen Lawrence* and of Sayers and Jahnke's exhibitions, on the other, could not be starker. As much as Vancouver likes to imagine itself as the warm and fuzzy, teal-coloured, fleece-wearing place that Douglas Coupland playfully depicts in *City of Glass*, and as much as the city

begs to be associated with environmentalism (see Eidse et al.), local cultural practitioners have their fingers on the pulse of the cultural battles lurking beneath the city's postcard surface.

Indeed, once one makes the connection between Douglas's multimedia work and Sayers and Jahnke's exhibition and begins to dig into the topic, it quickly becomes clear that both are part of something larger. Something about Vancouver and its immediate post-WWII look seems to have encouraged it to leap tiger-like into our immediate past. It would seem that Vancouver has been having what one might call "a noir moment." Interest in Vancouver's immediate postwar period that emerged circa 2014 includes the *Vancouver Confidential* anthology, which appeared in 2014 and is based on *Vancouver Noir*, John Belshaw's earlier 2011 collaboration with Diane Purvey. The publisher describes the latter history as arguing that, "Noir-era values and perspectives are to be found in the *photographic record* of the city in this era, specifically in police and newspaper pictures," which "document changing values by emphasizing behaviours and sites that were increasingly viewed as deviant by the community's elite" ("*Vancouver Noir*," emphasis mine). An example of Vancouver noir published in 2014 is Sam Wiebe's *Last of the Independents*, which was inspired "in part by a quote from a Raymond Chandler essay, *The Simple Art of Murder*, in which he writes about the difficulty of 'how to make a living and stay fairly honest'" (Sherlock). One of the story strands of the first season of *The Romeo Section*, a television series created and written by Douglas collaborator Chris Haddock, which debuted on CBC in 2015, features a noirish murder in which an inconvenient husband is done away with, a theme already rehearsed in *Married Life* (2007, dir. Ira Sachs), with its intricate plot of cheating, murder-bent spouses set in 1949. Indeed, 2007 has already received credit as the year in which interest in Vancouver noir became visible:

> The high level of public interest probably began in 2007 with Daniel Francis's award-winning biography *LD: Mayor Lewis Taylor and the Rise of Vancouver*. Taylor is in a way the key to the whole story because he was a wide-open-town sort of mayor and served nine terms, with himself, the police, and the underworld in one another's pockets. His nemesis was

> the two-term right-wing mayor Gerry McGeer, infamous for standing in Victory Square during the Depression and literally reading the Riot Act to the unemployed. (Fetherling)

In confronting us with uncomfortable realities that are nattily clad to underscore their seductive qualities, this resurgence of noir in Vancouver requires reckoning with. Why do so many noir plots deal with the violent consequences of marital infidelity? Perhaps because that theme resonates with our nagging sense of being cheated on. Vancouver may have acquired a veneer of global respectability with its boutique status. Its see-through skyline may make it look all dolled up, but as Lance Berelowitz notes in *Dream City*, "if Vancouverites really want to scare themselves, they look at Los Angeles" (Berelowitz 228). In his chapter on "Hollywood North," Berelowitz enumerates "the historical, social, political and economic" as well as "topographical, geological and ecological similarities between Vancouver and Los Angeles," noting that "[t]he disparities of wealth that immigrant cities manifest are on full display" in both cities and "mirrored in the aesthetic ethos of both cities" (233, 231).

Noir aesthetics seem to be filling a gap in the city's history by importing a cautionary tale from its big sister to the south and thus providing a cautionary, modern backstory for the boutique metropolis Vancouver has become. Whether interacting with the *Circa 1948* app or reacting to the larger images projected onto the enormous scrim that covered the expanse of the stage in the case of *Helen Lawrence*, one is transported to the past in the same way one is while walking through the *From Rationing to Ravishing* exhibition. Both are temporary experiences and experienced as such, with that experience now echoed in the virtual forms in which they continue to live on. The pasts in both cases are conjured in a fleeting way, creating the effect that the pasts had been rescued from the debris of history for the short period of time that the viewer could share physical space with them.

Sayers's and Jahkne's collecting and curating work keeps alive memories of a Europe whose fashions no longer stand for the aristocratic and bourgeois conspicuous consumption they originally did, but

rather for a lost world of elegance, sophistication, and learning, the boundaries and limitations of which Douglas's hard-hitting tale of racial erasure encourages us to reflect on. Taken together, Sayers's and Jahnke's interest in things classical, from archeology to roped-shoulder constructions, and Douglas's interest in things local, from lighting to gauze, help us to appreciate the struggle their work is engaged in, and to appreciate how much work still needs to be done to translate across the lines of gender, class, and race in Vancouver to prevent them from becoming further entrenched.

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NOTES

1. *Helen Lawrence* was at the Festival TransAmériques in Montreal from May 22 to 24, 2014, at the Munich Kammerspiele in Germany from June 18 to 27, and then at the Edinburgh International Festival in Scotland from August 24 to 26 before it returned to North America, first to Canadian Stage's Bluma Appel Theatre in Toronto, where it played from October 12 to November 1, and then it was off to the Brooklyn Art Museum in New York, and deSingel in Antwerp. The *Circa 1948* app was launched as part of the Tribeca Film Festival on April 22, 2014, where it was also on display. The installation then travelled back home to Vancouver, where it was displayed at both Simon Fraser's downtown and Surrey campuses (September 18 to October 16 and October 27 to November 13).

2. It is a privilege to dedicate this piece to Marlene Kadar and to thank Eva Karpinski and Ricia A. Chansky Sancinito for their extraordinary organizational efforts that made the IABA of the Americas symposium, where I presented much of the material that went into this paper, the memorably moving event that it was.

TRANSLATING THE "DEAD INDIAN": KENT MONKMAN, MISS CHIEF EAGLE TESTICKLE, AND THE PAINTING OF THE AMERICAN WEST

NICOLE PERRY

This article examines the work of Kent Monkman, an artist of Cree ancestry, and his Indigenous interventions into art of the American West. Known for his provocative and highly sexualized genre, Monkman, along with his gender fluid alter ego and companion, Miss Chief Eagle Testickle, have been upsetting the art world for more than a decade. By using Thomas King's (Cherokee) concept of the "Dead Indian", I examine how Monkman's work revitalises Indigenous histories and places them in the centre of the paintings by the 19th-century German-American artist of the American West, Albert Bierstadt. By repurposing the scene, Monkman translates the images from anachronistic settler-colonial narratives and uses these images from the past to highlight Indigenous narratives of the American West.

Cet article examine l'oeuvre de Kent Monkman, un artiste d'origine cri, et ses interventions indigènes dans l'art de l'Ouest américain. Connu pour son genre provocateur et hautement sexualisé, Monkman, accompagné de son alter-ego et compagnon, Miss Chief Eagle Testickles dont l'identité de genre est fluide, bouleverse le monde de l'art depuis plus d'une décennie. Utilisant le concept (cherokee) de "l'Indien mort," j'examine comment l'oeuvre de Monkman revitalise les histoires indigènes et les place au centre des tableaux d'Albert Bierstadt, l'artiste américain d'origine allemande, peintre de l'Ouest américain. En changeant le message de la scène, Monkman offre une nouvelle traduction des images de narrations anachroniques des colons-immigrants et réapproprie ces images du passé pour illustrer les narrations indigènes de l'Ouest américain.

> *"Those who wish to study the splendour of the European Male in his original state must travel far and wide to see him."*
> *Miss Chief Eagle Testickle,*
> *Wanderings of an Artist (2007)*

Cree artist Kent Monkman is one of North America's most prolific Indigenous artists. He is also one of the most controversial. A recent painting, *Hanky Panky* (2020), has drawn stark commentary, both positive and negative, for his portrayal of and commentary on the missing and murdered Indigenous women and girls (MMIWG) in Canada. While lauded by some for its brazen approach—Prime Minister Justin Trudeau is pictured bent over with his pants around his knees awaiting a "consensual act"—*Hanky Panky* has also drawn scrutiny for its depiction of Cree women on the periphery of the painting, laughing as they watch the male-centred spectacle (Angeleti; Grabish).[1] The portrayal of the women, whom he calls the *okihcitâwiskwêwak*, or the traditional council of Cree women law keepers, has been called disrespectful (Grabish), as has the portrayal of, and lack of clear boundaries surrounding, violent sex (Martin). His Indigenous critics belong to Indigenous trans communities, work with victims of sexual assault, and are relatives of women who have been murdered (Porter; Grabish), while prominent male supporters such as Senator Murray Sinclair have supported the painting as a reversal of the victims and victimizers (Porter). Monkman's work is polarising, it always has been, and although *Hanky Panky* can be considered one of his most controversial paintings, it is in keeping with the provocative, highly sexualized trajectory of his oeuvre.[2] Monkman's artistic reputation rests on his pushing the boundaries of the acceptable, revisiting Western genres of art and using his work to tell a different story as he sexualizes, decolonizes, and Indigenizes the Western canon across a multitude of mediums, including painting, performance, installation, film, and video. And he works as an agent of change in the contentious political landscape surrounding the representations of North American Indigenous peoples. Through his heady and often polemical body of work, he inserts Indigenous histories and content into the Euro-American

discourse on North America, bringing Indigenous voices to the forefront so that they can be recognized.

Monkman's artistic alter ego, the gender fluid Miss Chief Eagle Testickle, who has been called a "trickster in drag" (Amos) and a "Postindian diva warrior" (McIntosh 12), has been central to his project of subverting and recasting the gaze of the coloniser.[3] As an artist, Monkman sees his responsibility as twofold: to act as both the creator and translator of his work, something that can at times have unintended results, as with *Hanky Panky.* In order to demonstrate how Monkman uses his art to translate stories of Indigenous North America so that they can be inserted into its hegemonic art discourse and provoke uncomfortable, long overdue conversations, I examine two of Monkman's (re)paintings of the American West. Each highlights the tension between the historical legacies of the original works and Monkman's Indigenous remasterings, and each features Miss Chief. In both paintings Monkman repaints landscape scenes by the German-American Albert Bierstadt. Canonical 19th-century Western American painters such as Bierstadt, George Catlin, and the sculptor James Earle Fraser are known for creating a hegemonic version of the West, setting the tone in portrayals of Indigenous characters and predetermining the story of the American West from its beginning. Monkman's translations of Bierstadt's original scenes, which exude the serenity and vastness of the American West and showcase a Euro-American nostalgia for the supposedly soon-to-be-extinct Indigenous way of life, expose the gaps in (art) history and disrupt the anachronistic image of Indigenous peoples in North America that Thomas King (Cherokee) has named the "Dead Indian." After outlining King's "Dead Indian" argument about how canonical representations situate Indigenous subjects as neo-romantic, nostalgic images in a state of victimry, I analyze *The Trappers of Men* (2006), Monkman's repainting of Albert Bierstadt's *Among the Sierra Nevada, California* (1868), and *The Death of Adonis* (2009), his reimagining of Bierstadt's iconic *The Last of the Buffalo* (1888). I show how Monkman updates the 19th-century "Dead Indian" image for the 21st century by featuring a scene-stealing, and very much alive, Miss Chief. As Monkman recentres the gaze in his paintings to

highlight previous erasures of Indigenous histories, I argue that he is also reflecting on North America's fascination with, and need for, the "Dead Indian" as one of its founding myths and legacies. Ultimately his work demands that audiences acknowledge contemporary Indigenous peoples, thereby giving visibility and a platform to contemporary Indigenous issues.

THE CREATION AND MUSEALIZATION OF THE INDIAN AS IMAGE

King explores the "Dead Indian" trope in his award-winning *The Inconvenient Indian: A Curious Account of Native People in North America* (2012). In this analysis, King identifies three types of Indian: Dead, Live, and Legal. Legal Indians are those who are recognized as being "Indians" by the Canadian and US governments (68), while Dead Indians and Live Indians are distinguished as follows: "Dead Indians are dignified, noble, silent, suitably garbed. And dead. Live Indians are *invisible*, unruly, disappointing. And breathing. One is a romantic reminder of a heroic but fictional past. The other is simply an unpleasant, contemporary surprise" (66, emphasis mine). Through his wit and humour, King highlights two important vectors along which Indians are categorized: visibility vs. invisibility and expectations vs. reality. His work has a synergy with Daniel Francis's 1992 *The Imaginary Indian: The Image of the Indian in Canadian Culture*, which summarises the sentiment of generations of Euro-American writers and artists who have critically engaged with the unstable and contradictory image of North America's Indigenous peoples. As Francis explains, "The Indian began as a White man's mistake, and became a White man's fantasy. Through the prism of White hopes, fears and prejudices, indigenous Americans would be seen to have lost contact with reality and to have become 'Indians'; that is, anything non-Natives wanted them to be" (5). He highlights that "the Indian" is a neo-romantic archetype, a flat character that reflects, first, the Enlightenment concept of Nature's gentleman and, later, in the 19th century, the ignoble savage. The image of "the Indian" thus came to embody the fatalistic view that Indigenous peoples and their way of life were not congruent with the dom-

inant North American society of colonial expansion and Manifest Destiny. While the paradigm of the noble and ignoble savage has been used to reflect, often concurrently, the hopes and fears of the dominant Euro-American societies, it has also focussed exclusively on Euro-American discourses, ignoring Indigenous worldviews, rendering Indigenous peoples as invisible by presenting an inconsistent and paradoxical notion that highlighted either the *noble* or the *savage* of the term to reflect political and societal tensions in the dominant culture. These terms lacked, and indeed worked to prevent, Indigenous agency and content. King's argument situates and builds on the works of scholars such as Gerald Vizenor (*Fugitive Poses*; *Manifest Manners*; *Narrative Chance*; "Trickster Discourse"), Arnold Krupat (*The Turn to the Native*), and Philip Deloria (*Indians in Unexpected Places*; *Playing Indian*) and their broader arguments regarding Indigenous (in)visibilities in both historical and contemporary contexts. These influential arguments paved the way for a younger generation of Indigenous scholars, including Audra Simpson (*Mohawk Interuptus*; *Theorizing Native Studies*), Leanne Betasamosake Simpson (*As We Have Always Done*), and Daniel Heath Justice (*Why Indigenous Literatures Matter*), to go beyond the simplistic binaries of visible and invisible regarding Indigenous identities and to complicate and expose narratives of settler colonial legacies and Indigenous sovereignty.

As this scholarship has also established, the "Dead Indian" image is anything but dead and is still capable of evoking a host of debilitating ideas and stereotypes. A 2019 exhibition currently ongoing at the Smithsonian National Museum of the American Indian and simply entitled *Americans* examines the complicated history of Indigenous (North) Americans in popular culture and the legacy of invisibility. The online portal poses the question: "How is it that Indians can be so present and so absent in American life?" (*Americans*). The exhibition is divided into four subsections and explores how, even though Indigenous Americans represent less than 1% of the population, Indigenous culture still permeates the United States and the legacies created that continue to function as its founding myths: from Thanksgiving and Pochahontas to the Indian Removal Act and

the Battle of Greasy Grass/ Little Big Horn (*Americans*). Rich C. King in his work ~~*redskins*~~*: Insult and Brand* (2016) explores the problematic branding of sports teams such as the titular National Football League (NFL) team from Washington, and how these logos, epithets, imagery, and specifically, a single word can influence and damage a marginalized population. On July 13, 2020, after a review taken in the light of the racial upheaval in the United States following the murder of George Floyd by police officers in Minneapolis, Minnesota and other victims of systemic violence, the owner of the team decided to retire the derogatory name after many years of controversy and public outcry ("Statement"). The Edmonton team of the Canadian Football League (CFL) has similarly indicated that, after an internal discussion, the team will also change their name. Not only sports mascots, but the Western film genre, advertising, and marketing are examples of the use and function of the "Indian" in North American culture. The diffuseness of these tropes exposes the racist blind spot that allows for the "Dead Indian" to be both present and absent in contemporary North American life.

This tension continues to generate controversy. A plenary given at the Society for Historians of the Early American Republic (SHEAR) erupted into a twitter debate when Rebecca Goetz represented Daniel Feller as arguing that Andrew Jackson's legacy in regard to the Indian Removal Act (1830) and other acts of genocide, was not "as bad" as we think (Goetz).[4] In relation to the art and art history of the American West, painters, sculptors, and photographers of the late-19th and early-20th century rushed to preserve the last remnants of the "dying" Indigenous cultures, a trope that that situates Indigenous peoples in the role of victim. Edward Curtis's photographs are a prominent and visual representation of this process. Typically dressed in traditional clothing and often posing for pictures in studios, the Indigenous people who sat for his photographs were consistently depicted as the cultural archetype of the "Dead Indian," the defeated warrior riding his tired horse west as articulated in James Earle Frasier's sculpture *End of the Trail (1918)*. Originally understood to be a tribute to Indigenous peoples, the works of both Curtis and Frasier have contributed directly to the ahistorical image of North

American Indigenous cultures. These images clearly situate Indigenous peoples as relics of the past, and settler culture made a point of "celebrating" Indigenous society at the very moment when it was seen to have been effaced.

MONKMAN AND THE POSTINDIAN

As the Smithsonian's *Americans* exhibition proves, the romanticised, nostalgic, and loaded image of the "Dead Indian" remains entrenched in the American imaginary, one of "White North America's signifiers of Indian authenticity" (King 55). However, contemporary Indigenous responses have begun to reclaim the image and challenge its harmful, neo-romantic elements through a variety of multimedia platforms. Kent Monkman is one such artist. In re-appropriating the appropriation of Indigenous images, Monkman draws attention to the constructed nature of deeply rooted, cultural stereotypes. By adding his voice and creating conversations, especially controversial ones, Monkman forces his viewers to engage critically with their attitudes towards North American Indigenous peoples and contemplate how far paintings should be regarded as artefacts of history. In speaking of his work, Monkman expresses "a desire to look at history as it was written by Europeans, but to look at it through an Aboriginal lens" (qtd. in Gonick), something all the more necessary because "[m]odernity espoused a willful amnesia about the past" (Milroy 76).

Monkman plays with King's "Dead Indian" trope by exposing the gaps in, and conventions associated with, the image. King calls the trope a simulacrum that represents something that never existed. Here, he borrows from Anishinaabe scholar Gerald Vizenor, who, in coining the term "native survivance," has noted the Euro-American narrative does not recognize an Indigenous presence. Vizenor underscores the othering that is invoked with the term Indian, as it indicates an absence of natives, whereas "natives are a native creation" and thus "the stories of survivance" (Vizenor, *Fugitive Poses 27)*. The indigene is the noble savage, passive and anachronistic while the ab-

sence of natives represents the space between and the commodification of Indigeneity.

This absence allows the "Dead Indian" to represent the needs of mainstream society, a representational void of Indigenous content. By using the coloniser's terms of indians and indigene, Vizenor emphasizes the tropes associated with ignoble and noble savagery, concepts both passively and deeply entrenched in 18th- and 19th-century discourses and ignorant of (contemporary) Indigenous issues. King's argument about the imposter-like status of "Dead Indian" culture in North America when juxtaposed with contemporary Indigenous cultures highlights the instability, inconsistencies, and even more importantly, the staying power of the "Dead Indian" image (75). Native survivance explains why artists like Monkman act as crucial agents of change in challenging these tropes. For Vizenor, the action of indicting the dominant culture is a key aspect of survivance. It "is more than survival, more than endurance or mere response; the stories of survivance are an active presence… The native stories of survivance are successive and natural estates; survivance is an active repudiation of dominance, tragedy and victimry" (Vizenor, *Fugitive Poses* 15). In connection with the active presence and agency of native survivance, Vizenor coined another term: postindian. The postindian is another indictment of the dominant discourse surrounding the term Indian. In *Postindian Conversations* (1999), Vizenor returns to the ideas expressed in *Fugitive Poses* regarding survivance and simulations, and in conversation with A. Robert Lee he argues that "we are long past the colonial invention of the indian" (Vizenor and Lee 84). Drawing on poststructural philosophy, Vizenor's postindian reflects an Indigenous presence, one that visibly acknowledges tribal identity, affiliations, and diversity among North American Indigenous peoples and resists artificial or blanket names given by the dominant society.

Monkman's work can be understood as an act of native survivance as he reconfigures through his Indigenous lens paintings, images, and forms from varying Euro-American art movements, including neoclassicism, American Western art, and landscape painting, to focus explicitly on Indigenous histories. But Monkman puts his own spe-

cial "post" stamp on Vizenor's postindian. Accompanying Monkman on his journey to reframe and challenge the dominant understandings of North American history is his alter-ego, the dangerously beautiful, gender fluid trickster figure, Miss Chief Eagle Testickle, whose name is a play on both the words mischief and egotistical as well as the male sex organs. Including an homage to the singer Cher, Miss Chief's name originally included Share, Monkman highlighting the "half-breed" phase of Cher's career in the 1970s (Katz 19). With Louis Vuitton quivers, raccoon jock straps, and an expensive taste in champagne, Miss Chief decolonizes postindian gender and sexuality with pomp and grandeur. In September 2017, for example, her "creative union" with the French fashion designer Jean Paul Gaultier was filmed as a wedding video at Montreal's Musée des Beaux Arts (Monkman "Another Feather in her Bonnet"). Miss Chief's gender fluidity "reminds us that the making of history is a fluid and subject process that entails constant inquiry and reevaluation," as does Monkman's work in general (Madill 28). By adding Miss Chief to the narrative, Monkman destabilizes the gaze of settler-colonial viewers. Narratives including the settling of the West are viewed from a different perspective. Gerald McMaster (Cree) observes:

> We don't see the rape of the (feminine) landscape by the masculine newcomer; instead we see how Monkman, via Miss Chief/the Aboriginal male, reverses the power relations. S/he toys with the European in a sexualized way that doesn't de-masculinize him but rather plays against the historic-hetero discourse. This is how we should read Monkman's work, because he embarks on a new trajectory by forcing new readings of the so-called American landscape. (McMaster 96)

This nuanced reversal of power relations forces viewers to reconsider their understandings of North American history in light of the Indigenous viewpoint. The visibility of different narratives surrounding both North America and the idea of "the West" leads to a more complex and intricate reading of histories surrounding the founding myths of North America.

REPAINTING THE MASTERS, TRANSLATING BIERSTADT

Monkman's landscape-painting oeuvre is extensive, with the majority of his early work stemming from his visual retellings of the story of the 19th-century American West. While for his exhibition at the Metropolitan Museum of Art he did not repaint American West landscape paintings, Monkman did reinterpret Emanuel Leutze's *Washington Crossing the Delaware* (1851), a seminal portraiture of US American history. Masterfully, if ironically, his landscapes offer narratives that with the help of Miss Chief, her followers, and lovers refigure the buffalo, deer, and the "Dead Indian" in the works of the 19th-century Euro-American writers and artists, who, as we saw above, attempted to preserve and remember Indigenous peoples of North America.

Fig. 1: Bierstadt, Albert. *Among the Sierra Nevada, California*. 1868.

Monkman's 2006 *The Trappers of Men* is a reinterpretation of Albert Bierstadt's 1868 *Among the Sierra Mountains.* Bierstadt's painting, which is oil on canvas and hangs in the Smithsonian American Art Museum, was painted in his studio in Rome, Italy. Capitalizing on the European fascination with North America and the American West, Bierstadt was known for his showmanship and business acumen as

well as his work. Paintings such as *Among the Sierra Mountains* were romanticized conceptions of the American West intended to sell on the European market. They were also a source of inspiration for new immigrants to America, which was viewed as the land of opportunity, promise, and above all in the West: space, portrayed as wild and untamed nature, devoid of any human population. The painting does not include an Indigenous voice, nor was it meant to—it is a European romanticised notion of the American West targeting a Euro-American audience. The canvas is a peaceful, idealized landscape, and the foreground is replete with deer on the shore of a calm lake as ducks fly off into the air. To the left a large waterfall is emptying into the lake with the powerful presence of the mountains framing the background of the painting, with a smaller, secondary waterfall in the middle of the scene. The lighting contributes to the soft glow reflecting off the mountains at sunset and solidifies the romantic notions found in the painting.

Monkman's acrylic on canvas version, which is part of the Montreal Museum of Fine Arts collection, resets time and substitutes the animals from Bierstadt's painting with prominent characters in North American (art) history, emphasizing the prevailing European notion of Indigenous peoples' romanticized relationship to nature and underscoring that often Indigenous peoples were used interchangeably or synonymously with animals such as buffalo and viewed as on par with them. Monkman's painting is set at midday, which, as Melissa Elston notes, is an obvious rejection of Bierstadt's sunset, a common motif in 19th-century paintings used to symbolise the settling of the American West as the end of an era leading to the dawn of another (188). In the foreground to the right the great explorers Lewis and Clark are consulting a map, while a semi-nude cowboy seems to be helping them. The Yanktonais winter count keeper, Lone Dog, is working on the winter count that bears his name, and although not historically accurate in regard to the production of Bierstadt's painting, this winter count is from the year the Lakota defeated Custer (1876) at the battle the Lakota call of the Greasy Grass but which is more commonly known as the Battle of the Little Bighorn.[5] As Monkman explains, this image displaces events deemed important

or even legendary by Europeans, which the Lakota viewed as trivial or insignificant (Timm). To the left of Lone Dog and the wayward explorers, we find Jackson Pollack and Piet Mondrian, both abstract artists but at opposite ends of the abstract art spectrum. Pollack, who was born in Cody, Wyoming, and died at the age of 44 as a result of an alcohol-related single-car accident, is shown holding a bottle of alcohol while he drags Mondrian away from the abstract painting he is working on. Or is he catching Mondrian as he faints after seeing Miss Chief? Alexander Mackenzie is to the right of the painters. Mackenzie, who completed the first crossing of America from east to west 12 years before Lewis and Clark, is trying to calm the rearing horse Whistlejacket, based on a painting by George Stubbs in 1762. Belonging to the Marquess of Rockingham, Whistlejacket was an aristocratic racehorse that Stubbs painted to perfection, highlighting the beauty of the Arabian thoroughbred (Rosenthal). By including the racehorse and the British explorer Mackenzie as he tries to control the rearing and untamed beast from the Orient, Monkman's painting calls attention to the complicated global legacies of colonialism, exoticism, and Indigeneity. The rest of the right-hand side of the canvas consists of half-naked cowboys, George Catlin and one of his portraits on the grass beside Lone Dog and then a Canadian moniker in the painting: a Hudson's Bay point blanket, resting between him and a half-naked RCMP officer along with an Indigenous man smoking a pipe.[5] Edward Curtis, located front left, is taking contrived photos of two Indigenous men, who have removed their long hair and feathers but are wearing pink lipstick, indicating a fluidity of sexuality and an indictment of the hypermasculinity associated with both the "Dead Indian" and Curtis' work. But Curtis has turned from his work to view the true spectacle of the piece, Miss Chief Eagle Testicle, as she rises out of the water in a style reminiscent of Botticelli's *The Birth of Venus* (1485-1486). Blonde, naked, erect, and in pink high heels, Miss Chief stares seductively at the men in the front right of the painting, all of whom have stopped what they are doing to gaze at the wonder rising from the water. Miss Chief is the "Trappers of Men," a gender fluid figure whose re-enactment of *The Birth of Venus* is an example of Monkman's provocative playing with canonical European

art works. Unrivalled in her salacious beauty, she is representative of the other trappers of men, who, like Miss Chief, slip between the Euro-American understandings of sexuality, enticing the cowboy as he travels West. *The Birth of Venus* is widely understood as an iconic image embodying the essence of classic, virginal female beauty. In situating Miss Chief as the focal point of *The Trappers of Men,* Monkman translates the chaste, divine love the classical goddess represents into a wanton erotic appeal that departs from the heteronormative discourse traditionally found in Western art.

Monkman's canvas is large at 213.4 cm x 365.8 cm (84" x 144"), but there is no second guessing the main focal point of the scene. Surrounded by her friends, lovers, and aspiring lovers, Miss Chief commands the setting as the mountains seem to fade into the background and every character is watching in wonder at her emergence from the lake. This signals the making visible of repressed histories, both Indigenous and queer, absent in the traditional genres of art, history, and the mythology of the West. Bierstadt's painting emphasizes the absence of (white) people, showing a serene setting, waiting to be explored and settled. Unlike *The Last of the Buffalo,* to which I turn next, *Trappers of Men* does not showcase the violence and atrocities that took place in the settling of the American West. Rather, it populates the false histories Bierstadt promulgated to fulfill the expectations of viewers on the Eastern seaboard or in Europe, far removed from the realities of the American West. *Trappers of Men* works to subvert the mythology of the West as open and empty by recasting and reversing the gaze to subvert Euro-American norms and expectations of art history and history.

Fig.2: Bierstadt, Albert. *The Last of the Buffalo*. 1888.

The second Bierstadt painting of interest here that Monkman has reworked is the 1888 oil on canvas *Last of the Buffalo,* a painting that I saw when at the Buffalo Bill Center of the West in Cody, Wyoming. Immediately, I was struck by the power of the scene: the decimation and carnage of the buffalo carcasses with the arresting landscape in the background, together with the lone warrior, his spear raised as his horse is gored by one of the remaining buffalo. It represented to me the romanticisation of the American West, the understanding that the frontier was now closed, with the buffalo and warrior remnants of an era now firmly situated in the past. Called Bierstadt's "final, great, western painting" (National Gallery of Art), it is also one of Bierstadt's most famous, as well as an iconic example of 19th-century art of the American West. The title of the painting is a clear reference to the expected extinction of the plains buffalo, together with the Indigenous peoples and their traditional way of life. Buffalo were essential to the survival of many Indigenous tribes, and the settler expansion of the West coupled with excessive overhunting and the intentional destruction of the buffalo as a policy to destroy them as a source of food and clothing for Indigenous populations led to the rapid decrease in buffalo numbers and left Plains Indian tribes

decimated. Bierstadt's painting explicitly highlights the "Dead Indian" trope along with the annihilation of the buffalo, from approximately 30 million at the turn of the 19th century to 1,000 by 1888. The foreground of the painting is littered with buffalo skulls, carcases, a dead horse, and an Indigenous warrior beside a seemingly melancholy buffalo resting with its head on its hooves after killing the hunter, while another buffalo stands alone on the left watching the main action of the painting, ready to defend itself. A lone warrior on a white horse with his spear raised is ready to attack a buffalo in the process of gorging the underbelly of his horse. To the right in the background there are other figures hunting buffalo, with the same steely resolve as the protagonist of the painting. The nearly extinct buffalo and the nearly extinct hunter in his traditional dress and hunting style represent the impending closing of the frontier from a hyper-romanticized and nostalgic perspective. In the middle of the painting, buffalo are seen crossing the river, moving west away from the encroaching settler, and plentiful in number – a direct contrast to the reality of the time. In the background the plains give way to a river basin, and finally snow-capped peaks can be seen in the distance, implying the seemingly endless unoccupied space and freedom of the West itself.

Monkman's 2009 *Death of Adonis* re-envisions this Bierstadt painting. Adonis' death is a well-utilized scene in art history with masters such as Peter Paul Ruebens (1614) and Benjamin West (1768) offering interpretations of the ancient Greek myth. Adonis was the son of Myrrha and her father, King Cinyras of Cyprus, after Aphrodite had cast a spell on Myrrha, tricking her into the liaison. Adonis was raised by Persephone, the Queen of the Underworld, and became a beautiful young man, which led Persephone and Aphrodite to fight over him. Zeus settled the matter, having Adonis spend a third of his time with Persephone, a third with Aphrodite, and the final third with whomever he pleased, which he spent with Aphrodite. One day while out hunting, Adonis was charged by a wild boar and died in Aphrodite's arms. Their tears mixed together, creating a fast-growing flower. The central idea of the myth is the death and resurrection of Adonis, which, like the flower, is representative of the change of

seasons. Monkman inserts the Greek myth into the 19th-century romanticised painting of the American West to create a sexualized subversion of both myth and painting.

Monkman's repainting of the Bierstadt canvas seemingly effortlessly recaptures the essence of the original. The buffalo carcasses and skulls remain, as do the myriad of buffalo crossing the river in the middle of the canvas and the expansive sky and snow-capped mountains in the distance. The warrior in Bierstadt's painting is replaced, however, by quite possibly a more accurate historical representation: that of a white cowboy on a horse being gorged by a buffalo. The spear is also replaced with a rifle that has been fired into the far right of the canvas as the rider loses his balance while trying not to fall off the horse, arguably shooting his comrade in the middle right of the work. This is an interesting departure from Bierstadt's painting. The warrior of the original displays expert horsemanship and resolve, as he is completely concentrated on the buffalo. Monkman's cowboys in the background seem to lack their Indigenous counterparts' skills. In the front right of *Death of Adonis*, the two main characters draw the viewer's eye: a cowboy holding a rifle in his right hand with his shirt open, displays his mortal wound as his lover, Miss Chief Eagle Testickle, dressed in a sheer pink loincloth and thigh-high pink stiletto boots, holds him and seems to stare regretfully at the buffalo behind her, perhaps at the one that gored her lover, almost as if she has to choose between the two. The cowboy boot laying metres from the body indicates that it was the buffalo that took his life, knocking him off his feet. The lone buffalo of Bierstadt's painting is depicted in the same aggressive stance in Monkman's reworking, prepared to charge if provoked, while the dead warrior is replaced by a calf, perhaps suggesting the continuity of life. The melancholy buffalo remains front-centre, possibly as the perpetrator of Adonis's death.

By replacing the warriors with cowboys and adding the lovers Miss Chief (Aphrodite) and Adonis, and Miss Chief's ambiguous stare at the melancholy buffalo, Monkman breathes life into a quintessential image that has traditionally been accepted as representing the demise of an entire species and way of life. Even the title *Death of Adonis* challenges and forces the dominant discourse to acknowledge

the resilience of Indigenous peoples. *The Last of the Buffalo* is still considered an iconic piece, one which Monkman has translated in a way that privileges Indigenous ways of life and includes his gender-fluid, postindian diva-warrior.

CONCLUSION

What one sees in these two Monkman paintings is his sophisticated, playful approach to translation, recreating Indigenous experiences, stories, and cultures that contradict, indict, and deconstruct the dominant framework of canonical Euro-American (art) history. His work represents a shifting of the picture, a re-telling of histories, and a re-enlivening of the "Dead Indian" trope. By using European mythologies, understandings, and romanticizations of the American West, Monkman is using the colonisers' tools against them. As he creates different visualities regarding settler-indigenous relations in North America, Monkman shows the viewer how much still remains to be done to bring Indigenous histories to light and life. His work is not meant to be all-encompassing of Indigenous identities but rather to encourage further retranslations in the spirit of Miss Chief holding a mirror to settler-colonial narratives of the American West. While Monkman may have overstepped in *Hanky Panky*, he was quick to acknowledge that it did "fail in its message to address the victimisation of Indigenous women" (Angeleti), but this is understandable as his work has not been about translating past wrongs. Rather, as the analysis here shows, Monkman's talent for translation involves finding adequate images from the past to repurpose for the present, and doing so has the potential to relegate King's "Dead Indian" image to the past, where it belongs.

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IMAGE NOTES

Fig. 1: Bierstadt, Albert. *Among the Sierra Nevada, California.* 1868. Oil on canvas. Smithsonian American Art Museum, Washington, DC. https://americanart.si.edu/artwork/among-sierra-nevada-california-2059. Accessed December 21, 2020.

Fig. 2: Bierstadt, Albert. *The Last of the Buffalo.* 1888. Oil on canvas. National Gallery of Art, Washington, DC. https://www.nga.gov/collection/art-object-page.124525.html. Accessed December 21, 2020.

NOTES

1. Monkman issued an apology on his Instagram account, acknowledging that he did not make the elements of consent clear enough. He removed any reference to the *okihcitâwiskwêwak* from his painting (Monkman).

2. Two of the most recent examples, aside from *Hanky Panky,* are from his Great Hall commission "*mistikôsiwak* Wooden Boat People" at the Metropolitan Museum of Art in New York, NY, *Welcoming the Newcomers* (2019) and *Resurgence of the People* (2019).

3. The evolution of Miss Chief has been accompanied by multiple labels and terms such as berdache, two-spirit, and most recently gender fluid to expose the inaccuracies of different Indigenous histories found in the dominant discourse. Berdache, for example, is a problematic term that Indigenous activists towards the end of the 1980s called "an erroneous colonial term that represented Native peoples in primordial and generalizing terms, while projecting masculinism and sexualisation onto them" (Morgensen 81). Painters such as George Catlin often chose to ignore two-spirit figures as they were in striking contrast to the heteronormative paradigm of Christian culture, and so they tried to write, or in Catlin's case, paint them out of history.

4. This passage has been amended from a previous version for clarification.

5. Yanktonais is one of three language groups that make up Sioux.

6. The Hudson's Bay point blanket was the Hudson's Bay Company's most traded good when it was at the height of its power in North America. As the HBC expanded west, the blankets were often traded with Indigenous communities and contributed directly to the exposure to diseases such as small pox, from which Indigenous communities were not immune (Gismondi).

SELLING A STORY: A CASE STUDY OF FIVE BOOK COVERS FOR VICTOR PELEVIN'S GENERATION "P"

MALIN PODLEVSKIKH CARLSTRÖM

In this article, book-cover design is studied in relation to translation and marketing. The discussion is centered on a case study of the Russian, British, American, Danish, and Norwegian editions of Victor Pelevin's Generation "P" (Babylon in the U.K. and Homo Zapiens in the U.S.). The analysis of the book covers focuses on marketing strategy and argues that the cover of a translation affects how a novel is read and understood in the target culture.

Dans cet article, la composition des couvertures de livre est étudiée en relation avec la traduction et le marketing. La discussion est centrée sur une étude de cas des éditions russe, britannique, danoise et norvégienne de l'oeuvre de Victor Pelevin, Generation "P" (Babylon au Royaume-Uni et Homo Zapiens aux Etats-Unis). L'analyse des couvertures de ce livre se concentre sur les stratégies de marketing et avance que la couverture d'un livre en traduction affecte la manière dont le roman est lu et compris dans la culture ciblée.

INTRODUCTION

Whether you are an avid or occasional reader, you have certainly at some point noticed the cover of a book and wondered what that particular cover was intended to communicate. Furthermore, if you happen to be a polyglot and have the same book in several translations, you might also have reflected upon the differences between the covers—which are supposed to communicate and sell the very same book, although in different languages. This article will discuss exactly that: cover design from the

point of view of translation. The aim is to analyze and explain why there is a need to re-cover translations. The analysis and discussion will originate from a case study of the Russian (original), British, American, Danish and Norwegian editions of Victor Pelevin's *Generation "P"* (*Babylon* in the U.K. and *Homo Zapiens* in the U.S.) first published in Russia in 1999 by Vagrius.

In *Re-Covered Rose* (2011), Marco Sonzogni studies cover design as intersemiotic translation, and specifically "how book covers translate the verbal signs of the text into a (predominantly) non-verbal sign-system of culturally encoded images" (4). He claims that two different links exist in cover design: one between text and cover, and another between the cover and the actual or potential reader (4). It is the first link, between the text and cover, Sonzogni analyzed as an act of translation. Here, his aim was to discover how honestly the covers reflect the text (5). In order to analyze the first link in its "pure form," Sonzogni announced a competition for designers all over the world to create a new cover for Umberto Eco's classic *The Name of the Rose* and then based his study on these competing entries.

The present study is different, since it analyses the cover of a published novel and some of its translations to draw conclusions, not about the relationship of the cover to the text, but rather in regard to the marketing strategies behind the cover design. You could therefore say that Sonzogni's second link is of primary interest to me, that is, how a cover gets "tuned" to suit different target readers. In this article, the term "book-cover design" will refer to the book jacket illustration as well as the central verbal paratexts (Genette) available on the cover, specifically the title, the author's name, the translator's name (if available), and the front-cover quotes from reviewers. To summarize, my focus is the first-glance impression a potential reader will receive when looking at a book, for example, when picking it up in the bookshop or library. Therefore, I will be analyzing book covers not from the perspective of graphic design or semiotics, but from the point of view of marketing and translation.

A paratextual element that often becomes transformed in translation is the title. The title is of special significance as is how it stands

in relation to the front cover illustration and narrative. As Nicole Matthews observes in the introduction to *Judging a Book by Its Cover*, book covers are an essential part of how books are read, borrowed, sold, and become or fail to become popular: "Narratives are understood in relation to paratextual elements of books, and especially book covers" (xi-xii). Similarly, in his 2012 TED talk, book-designer Chip Kidd emphasizes that, "all stories have in common that they all need to look like something; that they all need a face in order to give the reader a first impression about what he or she is about to read" (02:25). This quote illustrates the importance of a cover—it is the face of the book. It does not, however, explain why the cover design needs to look different in different countries—a question that will be addressed over the course of this essay.

BEHIND THE COVERS

Throughout history, textual material has been composed, transmitted, and preserved in various ways using different methods and materials. From a historical perspective, printing on paper is a rather new technique, established in Europe in the 15th century. Before the 1820s, all books left the printer's as a bunch of loose sheets, and it was up to the buyer or retailer to decide whether they wanted them bound into expensive leather covers or not. Around 1820, cloth started to replace leather as the favored cover material. Cloth was very much cheaper than leather, and eventually this led to books starting to reach the public already bound in cloth covers. Towards the end of the 19th century, hand-bound books became history, and machine-binding revolutionized the book industry, making books more affordable (Steinberg 140).

Sigfrid Henry Steinberg explains that the book jacket is a by-product of the publisher's binding; the first jackets appeared in the mid-19th century, but became common only towards the end of the century. The possibilities of using the jacket and the cover as a marketing tool were discovered rather late: the first blurb appeared only in 1906 (140). Around 1930, when the pocket book emerged, new printing techniques transformed the book into something affordable, and the

cover started to function as an advertisement with the purpose of marketing a product and attracting consumers. All verbal and non-verbal information on the cover of a book—the title, illustration, names of the publisher, author, etc.—belongs to the category of the paratext. This paratext is what finally turns a text into a book; it also has enormous potential to influence the reading and reception of a text (Genette 1-2).

Paratexts can be either peritexts, which are found in (or on) the same volume as the text, or epitexts, which stand in relation to the text, but are placed elsewhere, such as reviews and interviews (5). Genette compares the paratext with a threshold—a place from which the reader can choose whether he or she wants to enter or not. The aim of the peritext is always to get the reader to look forward to reading the book (2). Another important aspect discussed by Genette is that while the text is unchangeable for the most part—fixed in time and space—the paratext can be modified and adapted to suit different groups of readers, for example, in marketing.

In discussing marketing strategies behind book publications, it is important to analyze three important steps: segmentation, targeting, and positioning (Phillips 19). During the segmentation, the publisher decides which groups of consumers to target. The segmentation can be geographic, demographic, psychographic (categorizing consumers based on their interests), or behavioral (examining how often consumers buy books) (Phillips 20-21). Based on the segmentation, marketing decisions are made in regard to such things as product format (e.g., hardcover or paperback), price, place of distribution, and method of promotion (22). The last step, positioning, is about positioning the product in the mind of the consumer. To do this, the marketing strategist tries to "imply" the nature of the experience that the product can offer (23).

THE METONYMIES OF COVER DESIGN

The exact same translation of Pelevin's *Generation "P"* by Andrew Bromfield was published in Britain and the U.S. by two

different publishing houses (Faber & Faber and Penguin), each of which used different titles and cover designs. However surprising this might seem, such a practice is common. Adrian Shaughnessy even claims that studying the way different publishers around the world modify book jackets might give us an insight into national characteristics. As Shaughnessy observes, "books are culturally sensitive things: imagery that might have a subtle resonance in one country can appear meaningless gunk in another; the one-size-fits-all approach, common in global design, just doesn't seem to wash when it comes to book covers" (Shaughnessy 18). In acknowledging that books are culturally sensitive objects, it becomes reasonable to assume that the marketing of a book will have to cater to the target culture. Furthermore, the mere fact that a book is a translation is valued differently in various parts of the world.

According to Itamar Even-Zohar, translated literature—depending on the state of the literary system—may hold either a peripheral or a central position in "the literary polysystem" (46-47). Drawing on Abram de Swaan's theory of a "world language system," Johan Heilbron similarly conceptualizes what he calls a "world system of translation" (12). Using a sociological framework, Heilbron shows that this system is "hierarchical, and … comprises central, semi-peripheral and peripheral languages" (14). He concludes that the system is unevenly distributed and dominated by one "hyper-central" language: English (14). Lawrence Venuti even goes so far as to accuse Anglo-American culture of demanding fluent translations and invisible translators, of having a low tolerance for cultural otherness, and finally, of being "xenophobic at home and imperialistic abroad" (Venuti 13). Within this framework, a translated work intended for an Anglo-American audience will downplay the cultural otherness of the original source text. The cover, for example, might emphasize a certain theme over another to reach its target audience. I claim that this choice is of great importance for how a book will be read and understood.

Maria Tymoczko's notion of metonymies of translation helps explain this phenomenon of paratextual framing. According to Tymoczko, metonymy, or substituting an aspect of an entity for the whole, is something translators are very often involved in: "Those special

rewriters called translators grapple with the metonymic aspects of literature all the time" (46). She further explains that translation is "always a partial process," and that translations are essentially representations of source texts in which only "specific segments or parts" have been highlighted (282). She continues, "It is the essence of translation to transpose aspects of parts of a text and a culture, and that very partiality of translation gives it flexibility, allowing it to be partisan" (290). Relating this concept to the cover design of translations clarifies the importance of what these designs do. A cover that echoes one particular theme of a novel may end up emphasizing that theme over others, thus contributing to the partiality of the act of translation that Tymoczko associates with metonymy. Thus, the cover designer will, consciously or unconsciously, choose an aspect of the novel that will be especially appealing to the target audience or, at least, easier to relate to literary system of the target culture.

THE NOVEL BEHIND THE COVER

Pelevin's *Generation "P"* is a story about the young generation's loss of identity after the collapse of the Soviet Union. The protagonist, Vavilen Tatarsky, is a member of Generation "P"—the generation which, due to the Soviet economy, only had access to one brand of cola growing up. The question broached by the novel is how one can market things to a generation that grew up without rival brands or advertising. After failing to become a poet and a translator, Tatarsky adapts to the new situation by taking a job in a typical Russian *laryok*, a kiosk, selling cigarettes and alcohol, but meets an old friend who is in the advertising business, and eventually ends up working as a copywriter. His job involves the positioning of Western products for the Russian market. Different cultures need different advertising—just as with book covers.

How the media affects and controls us is another important theme in the novel. As the familiar reality disappears, post-Soviet Russia becomes flooded with endless TV commercials and soap operas. Having contacted the spirit of Che Guevara through a Ouija board, Tatarsky learns that by watching television, man becomes trans-

formed into Homo Zapiens, the zapping man, who is constantly trying to zap between channels in order to avoid commercials. In this state, the viewer becomes a remotely controlled television program, fulfilling the function of one cell of the mammon, or the ORANUS, the one and only purpose of which is to ingest and eliminate money.

In his aim to become a successful copywriter, Tatarsky consumes fly agaric mushrooms and LSD and, during the hallucinations that follow, scribbles down new advertising ideas in his notebook. He begins to realize that there is something going on behind the scenes of his reality, and he begins desperately looking for answers. In his hallucinations and in the real world, he discovers cryptic references to Babylonian mythology, and in the final part of the novel, he becomes a living god, the worldly husband of the goddess Ishtar.[1]

THE COVER OF THE RUSSIAN SOURCE TEXT

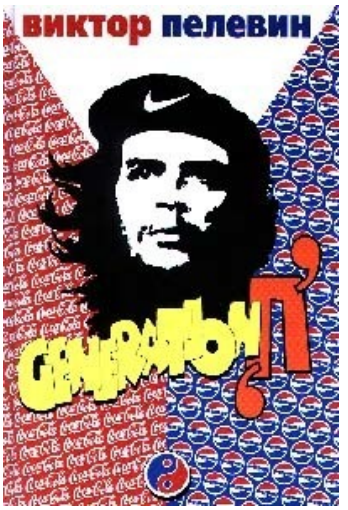

Figure 1. The cover of the first Russian edition of Pelevin's *Generation "P"*. Cover design by A. Cholodenko.

The Russian source text was published as a hard cover by Vagrius publishing house in 1999, and has thereafter been followed by at least thirty-seven printed editions. On the cover of the first edition of Pelevin's *Generation "P"*, there are many symbols, all of which are represented in the narrative. Che Guevara holds a central position, wearing a military beret with a Nike logo instead of the usual red star. The background has been divided into three fields, with Coca Cola logos filling the left part of the design and Pepsi logos the right part. The author's name is written in two colors, red and blue, on a white background. At the bottom of the cover, a yin and yang symbol is depicted in the same colors, emphasizing the symbol's resemblance to the Pepsi logo.

If we study the front cover paratexts in detail, we notice that the author's name is written in Cyrillic letters, while the book's title is written using both Latinate and Cyrillic letters. This fact has been widely discussed by critics and scholars, and has been said to offer the reader a clue as to how to interpret the title and what the letter "*П*" actually stands for. The explanation given on the first pages of the novel is that *P* stands for Pepsi, but it subsequently becomes obvious that it can also mean *pizdetz,* meaning failure, fuck-up, or fiasco. It has also been noted that the word "Generation" is written in Latin script, while the letter "П" is a Russian letter. This is said to signal that it refers to Russia's very own failure, or fallen generation (Murikov). But, apart from the Russian author's name and the use of Cyrillic letters, there is nothing on the cover that specifically alludes to Russian culture. In other words, the novel's Russian character is not part of the positioning. Instead, the cover resembles a collage, where the design, typeface, colors, and use of brand logos allude to a globalized popular culture. When it comes to segmentation, it is reasonable to assume that its references to popular culture might appeal more to a younger audience.

THE NORWEGIAN COVER

Figure 2. The cover of the first edition of the Norwegian translation of Pelevin's *Generation "P"* (*Generasjon P*). Cover design by Robin Snasen Rengård.

Generasjon P was published by Cappelen's publishing house in 2003, translated by Isak Rogde. The first edition was a hard cover with jacket, followed by a softcover edition published by Cappelen Damm in 2009. The front cover illustration shows a young man in a red t-shirt wearing a wristband and holding a cigarette in one hand. In his other hand he is holding a television test screen against his upper torso. In the upper part of the test screen, which resembles either a Pepsi logo, or a vague yin and yang symbol, the name of the publishing house can be discerned. The Che Guevara image on the t-shirt is partly hidden behind the test screen. Both the Che Guevara image and the Pepsi logo were represented on the Russian cover as well, which indicates that the Norwegian cover designer was influenced by the original cover.

The colors of the cover are also symbolic, using different shades of red (associated with Russia and the communism of the Soviet Union). Interestingly, a traditional Russian ornamental pattern combined with small stars holds a central position of the cover. A red star can also be seen between the author's first name and surname. The title is a literal translation of the Russian title and is depicted using an uncommon typeface. The letter "a" in *Generasjon* has been altered into a Cyrillic "Д", further emphasizing the cultural otherness of the novel.

Judging by the imagery of the front cover, with its young, informal smoker at the centre, it can be presumed that the publishing house is aiming at a younger readership. However, we must also not forget the effect the Russian cultural symbols on the cover might have for the targeting of the readers. It is obvious that this novel is a translation. When it comes to the metonymical aspects of this cover design, two paratexts are of particular importance: the title and the illustration. The title, as in the original, focuses on the novel central's preoccupation with the generation growing up in a post-Soviet reality. The non-verbal paratext emphasizes the very same facet of the narrative: what we can see is a young, smoking man whom the reader will unconsciously associate with the protagonist—a member of generation "P"—which further accentuates this particular aspect of the narrative.

THE DANISH COVER

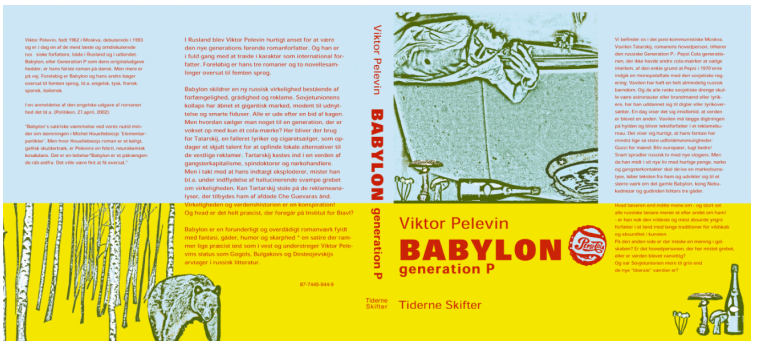

Figure 3. The cover of the Danish translation of Pelevin's *Generation "P"* (*Babylon generation P*). Cover design by Llustra Copenhagen.

The Danish edition of Pelevin's *Generation "P"* was published in 2003 as *Babylon generation P* by the publishing house Tiderne Skrifter, translated by Jan Hansen. The cover is of the French flap type, a paperback with flaps serving as extensions of the front and back covers. The front cover illustration depicts a young man lying down outside, surrounded by bottles and different kinds of mushrooms. Che Guevara is also represented on the cover, but here with a star on front of his beret instead of a Nike logo. The coloring is quite subtle, with a gray nuance for the central illustration, combined with a yellow background on which the verbal paratexts are printed in red, next to a partly visible Pepsi cap. Two of these symbols—Che Guevara and Pepsi—are directly linked to the original Russian cover, while the rest of the front cover imagery represents the narrative in some way. However, if we take into consideration the extension of the cover design to the back cover, we see a bear and some birch trees. The birch trees are indeed represented in the text, in a Sprite slogan adapted for a Russian audience, but they are also a symbol for Russia. The bear, however, is not represented in the novel at all, but is used as a stereotypical symbol for Russia in most parts of the world.

The cover design of this translation draws on what is typically Russian, even if this is less visible than it is on the Norwegian cover. The bear and the birch trees are more subtle signals than the use of a Cyrillic letter. Even so, the Danish translation is positioned as a Russian novel, and the cover design seems to suggest that it is an exciting and exotic read for a younger readership. The cultural otherness of the novel and the fact that this is a translation is clearly part of the marketing of the Danish edition of *Generation "P"*.

From the metonymical point of view, the Danish cover is similar to the Norwegian. It depicts a young man, presumably the protagonist, in combination with the phrase *generation P*. It follows that the generational theme is present on this cover as well, but, in addition to this, another facet of the narrative is highlighted by the non-verbal paratext, namely the use of alcohol and hallucinogenic substances (mushrooms). The verbal paratexts also foreground more than one theme, since the translation uses a double title: *Babylon generation P*, which accentuates the theme of Mesopotamian mythology. This is also seen on the cover of the British translation published in 2000, with the title *Babylon*.

THE BRITISH COVER

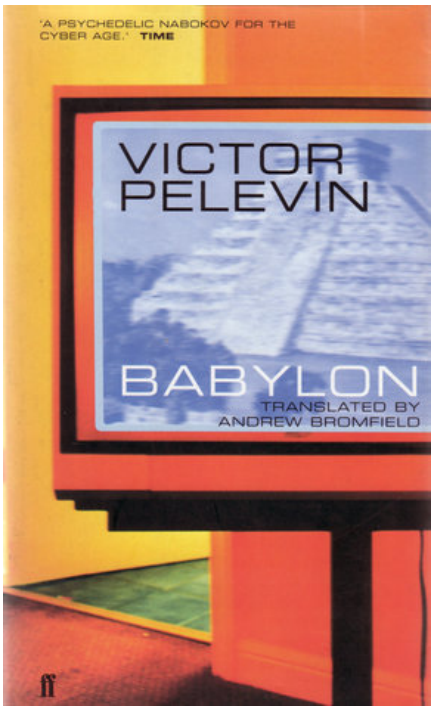

Figure 4. The cover of the British edition of Pelevin's *Generation "P"* (*Babylon*). Cover design by Pentagram.

The British edition of Pelevin's *Generation "P"* was translated by Andrew Bromfield and published by Faber and Faber in the year 2000 as a trade paperback with an illustrated jacket. What we can see on this cover is a bright room without any specific cultural references, in the middle of which a television screen transmits an image of an ancient pyramid-like construction. The color scale encompasses orange, red, green, yellow, and gray, and does not awaken any particular associations.

The cover design differs from the two covers previously studied in two ways. Firstly, there is no resemblance to the Russian cover at all.

Secondly, when it comes to the metonymy of the cover design, both the verbal and non-verbal paratexts foreground one of the themes of the novel that is not specifically Russian, namely Mesopotamian mythology. The original Russian original title has been replaced with *Babylon*, which, together with the imagery, confirms the close ties between title and cover design. The original title, which referred to a typically Russian experience, has been sacrificed for a more universal topic. However, more than one theme is represented on this cover. The television in the middle of the room highlights another of the more universal themes of *Generation "P"*—the media theme.

The British edition is the only one on which the name of the translator is available. Andrew Bromfield is of British origin, and already had a firm reputation as a translator of Russian literature, which might be why his name is used as part of the marketing strategy. There is one more verbal paratext on the front cover, namely a citation from a *Time* review: "A Psychedelic Nabokov for the cyber age." The two noun phrases "psychedelic" and "cyber age" signal a targeting of a younger generation of readers, while the name of another author, "Nabokov," is more difficult to analyze. Although Nabokov is a Russian author, he wrote his most celebrated novels in English after emigration. Considering the effect of these paratexts, I conclude that the book is positioned as something fresh, modern, and related to world literature, and also that the targeting is focused at a rather wide, broad-minded audience.

Finally, a trade paperback with a jacket is a rather rare format for a first edition. A plausible reason for choosing not to publish the book as a hardcover is that a trade paperback is cheaper. Pelevin is both foreign and relatively unknown to British readers, which makes it a risky publication from a financial perspective. A cheaper paperback edition might result in more people being willing to take a chance with a new author.

THE AMERICAN COVER

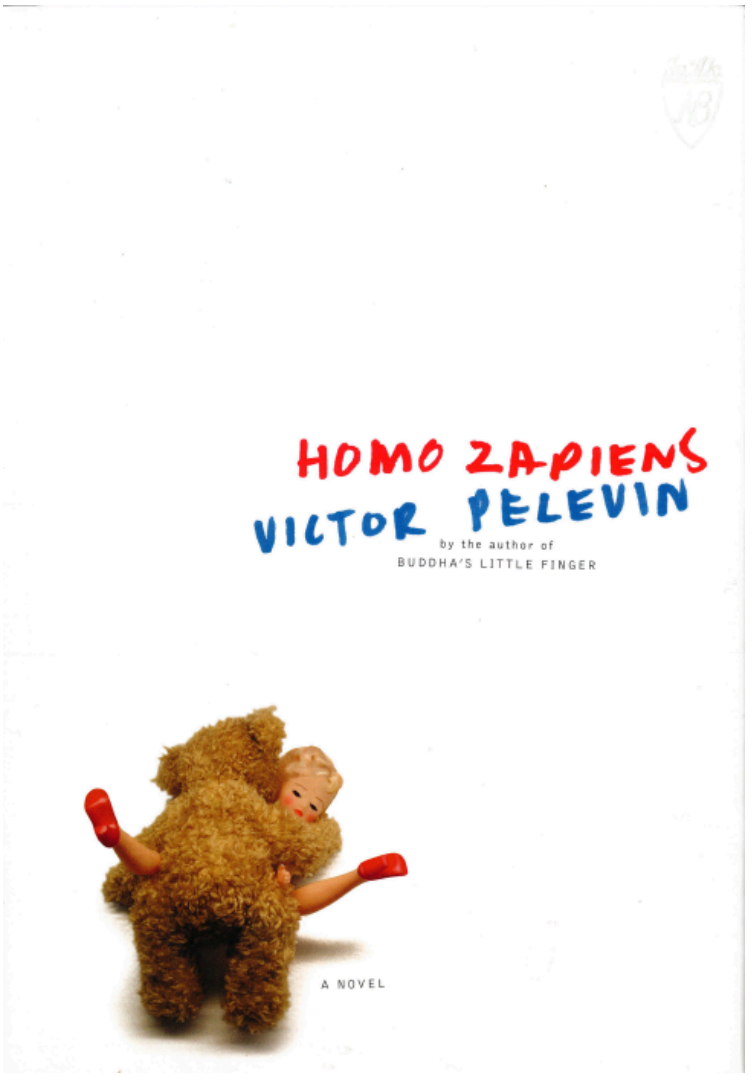

Figure 5. The cover of the first American edition of Pelevin's *Generation "P"* (*Homo Zapiens*). Cover design by Darren Haggar.

The first American edition of Pelevin's *Generation "P"* was translated by Andrew Bromfield and published in 2002 by Viking Penguin, in a hard cover edition with jacket. On a white background, one can see a teddy bear and a doll in red shoes having sexual intercourse. The colors are the same as on the original Russian cover—white, blue, and red—but the distribution of the colors is very different. Interestingly, on the Russian cover the colors were connected to the Pepsi logo, but here, without any reference to Pepsi, the colors might instead bring the flag of the Russian federation to mind. There are, of course, many other countries that use the same colors in their flags; but still, in combination with the teddy bear, it is possible to interpret the colors as a subtle symbol of Russia.

The bear has been used as a symbol for Russia since the 17th century. During the 1980 Olympic Games in Moscow, the Russians themselves used the bear as a symbol, but instead of a dangerous brown bear, they let a bear cub, Misha, serve as the mascot of the Olympics. This was an intentional move to turn this unflattering image into something cute and cuddly, a way to improve the Russian image.

How can this cover design possibly be interpreted, then? In the novel, the antagonist plays around with American values and commercials, adapting them to the Russian reality. It is therefore possible to interpret the teddy bear as a symbol for Russia and the Barbie-like doll as a symbol for the U.S.A. But what we do not get on this cover is a representation of something exotic or foreign; instead, we are presented with an edgy, or even shocking, image, which might imply a geopolitical satire. From a commercial perspective the cover design is easy to explain. A foreign, not very well-known author, a risky publication that needs to be noticed—of course, the cover design has to be unusual.

Beneath the title and the author's name we find a paratext conveying information about earlier work by the same author: "by the author of Buddha's Little Finger", which is also connected to the marketing strategy. Paratexts such as "[Title of the new book] by the author of [the author's previously successful book]" are quite common and not limited to less well-known authors. To illustrate, even the cover of

Stephen King's 2016 bestseller *End of Watch* informed the reader that the book was written by the author of *Mr. Mercedes* (2014) and *Finders Keepers (2015)*. Apart from attracting those who read and appreciated the mentioned titles, such statements imply that the author in question is acclaimed and established.

When it comes to the metonymical facets of the cover design, one aspect is of particular importance: *the title*. The publisher chose not to keep the title *Generation "P"*, despite the fact that the title is an allusion to *Generation X* by Canadian author Douglas Coupland. The British title, *Babylon*, was also rejected. Instead, the U.S. publisher distributed the novel as *Homo Zapiens*, a title that refers to the media theme of the novel. This theme, like the Babylonian reference, is not specific to Russia, but instead a common theme in dystopian literature. In combination with the novel's rather shocking cover art, the bizarre nature of the novel is emphasized.

CONCLUSION

Translation utilizes paratextual material as an instrument of adaptation, trying to convince potential readers to choose a particular book. Publishers in different countries do, however, analyze their particular markets in different ways, and use varying techniques in order to position a book in the mind of the particular target audience.

The Norwegian and the Danish translation were published with the same title as the Russian original, although the Danish version also used the British title, *Babylon*. The same translations also put a young man at the center of the front cover illustration, and since the protagonist of the novel is a young man, it can be assumed that the reader will associate the image on the front cover with him. Consequently, the Danish and Norwegian cover designs emphasize the generational theme of the novel, the experience of the 1960s generation, and the sociological difficulties in Russia during the 1980s and 90s.

The British edition uses the title *Babylon*, and the front cover design is based on two of the more universal themes of the novel, namely Babylonian mythology and control by television and media. The Babylonian theme is represented in both the cover art and the title, which results in this theme becoming the central one. By emphasizing the Babylonian theme, the generational theme is automatically downplayed, which I claim is the result of a conscious strategy in the marketing of this novel. I base this on the fact that the very part of *Generation "P"* that provides a sociological background for the novel, i.e. the first chapter (called "Generation 'P,'" just as the novel), is significantly shortened in the British and American editions (25% of the first chapter has been omitted), which downplays even further the specifically Russian context of the novel.

On the American cover, there is no strong connection between the title and the cover art. The title highlights the media theme: *Homo Zapiens* refers to human beings becoming a cell in the mammon while zapping between channels—the most fantastic and absurd theme of the novel. The American cover art thus also downplays the specifically Russian context of the story, since it uses a different title, in combination with a cover design that takes its inspiration from outside the narrative.

These basic conclusions can be related to Tymoczko's concept of metonymy. She explains that, in translation, "certain aspects or attributes of the source text come to represent the entire source text in translation" (55). Analyzing cover design using this framework makes it possible to understand the effect it can have on the reading and reception of a novel. The particular theme or facet highlighted by means of cover design is very likely to become associated with the entire novel, and thus become the face of the book, the aspect the reader will remember.

Some cover designs will highlight the fact that the text is translated and others will downplay it. In this respect, the Norwegian cover design stands out, with its obvious references to Russia. The Danish design also uses Russian symbols, but they are subtler than those on the Norwegian cover. On the British cover, no connections to Russia

can be made, but instead, the name of the translator is available on the front cover. The American cover uses symbols so vague that they are probably only noticeable if you specifically look for them. This aspect is interesting in relation to the segmentation of the market. Who will be interested in buying this book? The Norwegian translation explicitly uses the novel's Russian essence in its marketing, thus narrowing the target audience. The targeted readership is probably people who might be familiar with Russian literature, or who, at least, are not opposed to reading Russian literature. Russian literature has a reputation for being heavy and difficult, and a Russian book could theoretically scare people away. The U.S. edition is, on the other hand, aimed at a broader audience. The novel is marketed as something new and fresh, related to popular culture. Economically, the U.S. publication might be a less risky project, even if one has to take into consideration the different attitudes towards reading foreign literature in Norway and the U.S.

Having discussed the translator's invisibility in the introduction to this article, I find it important now to comment also on the invisibility of the cover designer both in this essay and on the book market at large. The name of the cover designer may often be found on a book's copyright page, together with other relevant information about the edition. However, as illustrated by two of the covers I have analyzed in this article, one sometimes find a reference to a company instead of the name of an individual designer. I find this to be indicative of the fact that the artistic expression of the cover designer is generally neglected on the book market. As this article mainly focused on the link between the book cover and the potential reader, I too have paid little attention to the cover designer as an artist. Instead, the cover design has—together with other front cover paratexts—been evaluated in relation to the marketing strategy behind the publication. Luckily, Anikó Sohár's contribution to this issue of *Imaginations* highlights the link between text and cover design in a way that makes the cover designer the prime focus.

In his TED talk from 2012, Kidd specifically addresses the responsibility of the book designer, claiming that, "The book designer's responsibility is threefold: to the reader, to the publisher, and most of

all, to the author. I want you to look at the author's book and say, 'Wow, I need to read that'" (Kidd 08:01). As a conclusion, I would like to relate this claim to the different literary systems. In order for the cover to have such an effect, it has to appeal to the target audience. Therefore, the cover needs to look different in different countries. As I mentioned earlier, the Anglo-American and Scandinavian literary polysystems are governed by different norms, to which all agents involved in the translation and marketing of a book have been subjected. Unconsciously, through their agency, they continue to confirm these norms and either to downplay or emphasize the foreign nature of a translation.

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IMAGE NOTES

Figure 1. The cover of the first Russian edition of Pelevin's *Generation "P"*. Cover design by A. Cholodenko.

Figure 2. The cover of the first edition of the Norwegian translation of Pelevin's *Generation "P"* (*Generasjon P*). Cover design by Robin Snasen Rengård.

Figure 3. The cover of the Danish translation of Pelevin's *Generation "P"* (*Babylon generation P*). Cover design by Llustra Copenhagen.

Figure 4. The cover of the British edition of Pelevin's *Generation "P"* (*Babylon*). Cover design by Pentagram.

Figure 5. The cover of the first American edition of Pelevin's *Generation "P"* (*Homo Zapiens*). Cover design by Darren Haggar.

NOTES

1. For a fuller analysis of the plot, see Sofya Khagi's "From Homo Sovieticus to Homo Zapiens: Viktor Pelevin's Consumer Dystopia."↵

EACH TO THEIR OWN: VISUAL REPRESENTATIONS OF TERRY PRATCHETT'S DISCWORLD IN TIME AND SPACE

ANIKÓ SOHÁR

When a book is translated, publishers will often modify or completely change the cover design. This paper examines the similarities and differences that result in a sample of cover designs taken from Terry Pratchett's Discworld series. The essay analyzes these images as a form of intersemiotic translation, which prioritizes the marketing apparatus of a novel over its narrative content.

Lorsqu'un livre est traduit, les éditeurs modifient souvent, voire changent complètement l'image de couverture. Cet article examine les similarités et les différences qui résultent d'un échantillon de couvertures de livre tiré de la série Discworld de Terry Pratchett. L'essai analyse ces images comme une forme de traduction intersémiotique, qui favorise l'outillage de marketing d'un roman au détriment de son contenu narratif.

> *Now, there is a tendency at a point like this to look over one's shoulder at the cover artist and start going on at length about leather, tightboots and naked blades. Words like 'full,' 'round' and even 'pert' creep into the narrative, until the writer has to go and have a cold shower and a lie down. Which is all rather silly, because any woman setting out to make a living by the sword isn't about to go around looking like something off the cover of the more advanced kind of lingerie catalogue for the specialized buyer.*
>
> *Terry Pratchett, The Light Fantastic*

In this essay, I examine Terry Pratchett's book covers from the 1980s to the 2010s across different translated editions, comparing the images as a form of intersemiotic translation. In so doing, I analyse how publishers and artists have visualised the Discworld universe, how they have translated the texts into pictures and typography, and how much Pratchett's ideas are therefore transferable into other code systems.[1]

Collecting and examining the material, I initially considered a lot of questions, but soon realized that answering all of them goes beyond the scope of this relatively short paper, so the focus of the project shifted, and now this case study only aims at clearing the way for further research by ascertaining if the Discworld book covers can be regarded at least to some extent as intersemiotic translations. To do this, I shall examine the attributes of a representative sample of a much larger set, selected from different cultures and decades.

THE AUTHOR: "THE GRIN REAPER"

Sir Terence David John Pratchett, better known as Terry Pratchett, or Pterry by his fans (1948-2015), wrote more than 70 books, among them 41 Discworld novels. Several of these were adapted to the stage, radio, television, and cinema (both animation and films), or turned into comics, videogames, card, and board games. He also collaborated in the production of a role-playing game supplement (GURPS Discworld[2]), picture books, maps, guides, calendars, and diaries. More than 85 million Pratchett books were sold in 37 languages. His most famous creation is the Discworld series. Fans of his works have created online fora, several newsgroups, and webpages exclusively dealing with the Pratchett oeuvre or a part of it, usually the Discworld (see, for example, *The L Space Web*).

Despite starting as a journalist and only becoming a professional writer in 1987, Pratchett went on to receive several awards after the unexpected success of his first Discworld novels: he was appointed Officer of the Order of the British Empire in 1998, knighted for services to literature (2009 New Year Honours), got the World Fanta-

sy Award for Life Achievement in 2010, and the Kate Wilhelm Solstice Award from the Science Fiction and Fantasy Writers of America posthumously, in 2016, to name but a few.

The first collection of essays about his writings was published only in 2000. This belatedness is perhaps due to the fact that it has long been frowned upon to take humour seriously, let alone fantasy, two things important to Pratchett's writing (Pratchett, *A Slip of the Keyboard*, Sohár, "Twofold Discrimination"). Academic work on Pratchett is increasingly interdisciplinary, analysing his works from the perspective of pedagogy, philosophy, political science, or psychology (see, for example, Boulding; Held and South; Karlsen; Michaud; Oziewicz).

THE DISCWORLD SERIES (1983-2015)

In 1983, Colin Smythe Limited published the first Discworld novel, *The Colour of Magic*, a pure parody of the fantasy genre. It was highly successful, and Pratchett became the UK's best-selling author in the 1990s (Beckett 146). The Discworld series consists of 41 novels, 8 short stories, and has inspired an abundance of spin-off material; practically a small industry is based on it (see, for example, *Discworld Emporium*). His novels have been translated into 37 languages, meaning that 37 languages boast at least one Discworld novel. The series ended in 2015 with the posthumously published *The Shepherd's Crown*, the closing volume of a young adult coming-of-age sub-series. Pratchett died from an early-onset form of Alzheimer's and his unfinished novels—the computer hard disk containing his notes, plans, and the stories he was working on—were publicly destroyed by a steamroller, as he wished ("Terry Pratchett's Unpublished Works").

The adventuresome and variegated narratives combine all sorts of humour and are interleaved with numerous allusions and references which require encyclopaedic learning and wide general knowledge to appreciate fully; how much a given reader will understand depends on the reader's preliminary knowledge, cultural background,

and abstraction skills. The same holds true for the translators, be they intralingual (the American versions), interlingual, or intersemiotic (book covers, illustrations, film and video game adaptations, etc.).

At the beginning these novels were linked to one another just loosely. While thematically they can be grouped into six distinct subseries, the publication dates do not match up to subseries directly (Pratchett interleaved them). If one reads the novels in their published order, it is easy to trace the process by which the original light-hearted pastiches have gradually developed into a consistent worldview, which protests against oppression and wilful stupidity. The cover images, however, do not always capture the spirit of this worldview.

The series heavily relies on intertextuality, challenging both the translator and the illustrator. This is reflected by some front covers of Discworld novels, for example, Paul Kidby paraphrases *The Scream* by Edvard Munch[3] for one version of *The Last Hero*, and his *Night Watch* book cover is of course based on *Schutters van wijk II onder leiding van kapitein Frans Banninck Cocq*, commonly known as *The Night Watch* by Rembrandt de Rijn.

INTERSEMIOTIC TRANSLATION

Is it translation we are discussing when we compare book covers for different editions of the same text? Currently, there is a tendency in translation studies to avoid defining translation precisely; where contradictory definitions coexist, most of them ignore nonlinguistic systems, and therefore are not suitable for comparing different semiotic codes (see, for example, Halverson; Hermans). I find it telling that Mona Baker and Gabriela Saldanha's *Routledge Encyclopedia of Translation Studies* does not have an entry on translation (Baker and Saldanha). In this essay, translation will be understood as a "reformulation of a source utterance by means of a target utterance" and thus as "a species of the genus *interpretation*" (Even-Zohar 74–75; Eco 80). Roman Jakobson in his famous essay on translation distinguishes three ways of interpreting a verbal sign: it may be

translated into other signs of the same language (intralingual translation or rewording), into another language (interlingual translation or translation proper), or into another, nonverbal system of symbols (intersemiotic translation or transmutation) (145). In the case of the Discworld series, all three Jakobsonian translations are present (since there are also British-to-American translations).[4] This paper, however, focuses only on Jakobson's third category: the translation that occurs in the book-cover design.

The transition from text to book cover, that is, from the purely verbal to the verbal *and* pictorial, produces a new and different material complexity. The elimination of nonessential elements of the text is a fundamental aspect of this process; content selection makes such losses unavoidable, as book covers cannot express even a summary of the narrative except at the most abstract level (see Sonzogni). Thus, Brian Mossop asks two related questions: can we see "the covers of some books as 'intersemiotic translations' of the texts they introduce," and, if so, will the covers of translated editions offer the same "intersemiotic translation" as the original or will they vary or even clash with it (Mossop 1)? This will be something to keep in mind when analyzing the different cover designs of the Discworld novels.

THE BOOK COVERS: "DON'T JUDGE A BOOK BY ITS COVER!"

> *The interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are heterogeneous; there are no "purely" visual or verbal arts.*
>
> *W. J. T. Mitchell, Picture Theory*

For a long time, literary translation studies only examined texts. The field's scope has just lately begun to enlarge and cover additional topics like the translators themselves or interfaces with other disciplines, such as film adaptations. Thanks to this progress, paratexts, including illustrations, are now thoroughly researched, yet book covers were ignored until only recently and are

still often regarded as derivative or complementary translations, rather than intersemiotic (see Mossop; Pereira; Torop).

In the only monograph on book cover design as intersemiotic translation, Marco Sonzogni discusses in detail how book covers are viewed in book marketing and how the research on them focuses on the interactions between culture and commerce. Sonzogni's primary focus is the cover's impact on sales, audience, distribution, and reception, and the "film-novel alliance" (i.e., the economic importance of adapting a novel into a movie, Sonzogni 18-35). Here, he sums up the function and nature of book covers as follows:

> Essentially, a book cover works as an advertisement that uses primarily visual means to attract attention to the text and to convey the minimum of essential information (title and author) and possibly other information (publisher's name, advertising copy, blurbs, etc.). If it is effective, the potential reader will pick up the book and turn it over to read the information provided on the back cover or start reading the first pages and ultimately buy the book. ... The functions of the cover then are to (1) provide visual information that will enable the potential reader to choose to read the book or discard it (typically, the time involved will be a few seconds); (2) inform the reader of the text by (a) displaying the title and the author; (b) summarising in images and words the text; (3) remind the reader of what he already knows of the text. (15-16)

Anne Hiebert Alton attributes two similar functions to the book's cover: on the one hand, it stimulates the readers' interest in the book; on the other hand, "cover art can also function as a kind of shorthand to enhance the sense of character, place, and overall impression of the world they are reading" (2014:31).

If we accept that the main function of the front cover is to attract potential readers, and to assert their pre-existent knowledge, then it is logical that even such a famous, best-selling series as the Discworld will use local art on its front covers, for local cover art is surely more agreeable to the local audience and it can take the local customs and traditions into consideration, thus boosting local sales.[5] Consequent-

ly, it will be important to look for localised versions of book covers to find out how differently Discworld is imagined, for example, which of its features get centre stage on the cover images, what colours are used, how many of them, whether the fonts remain the same, or to what extent the layout and the typesetting differ (if they differ).

As mentioned above, one function of the front cover is to arouse the prospective reader's interest in reading this particular text by providing them with information about the content or plot and an indication of the genre. This is done by a combination of verbal and visual elements whose proportion may differ markedly, but never reaches zero: a front cover must display at least the title. However, most artists do not read the novel whose front cover they are commissioned to create, but rather usually the blurb or a brief of the publisher supply them with ideas (see Alderon). Just think of the notorious front cover of the first authorized Ballantine edition of *The Hobbit* by J.R.R. Tolkien, which the Tolkien Library describes in the following terms: "Paperback with fanciful illustration of Hobbiton in an oval frame with emus and a lion in the foreground. Cover art by Barbara Remington" ("Books by J.R.R. Tolkien"). Needless to say, there are no lions or emus in that tale. It is not unusual in popular genres such as fantasy that the cover illustration fails to connect with the content, as will be shown later. Some publishers employ already-purchased and (un)used paintings for the cover of another book. In such cases, how could the evoked mental image build a bridge between the verbal and visual representations?

Still, it raises the question: whose translation is the book cover? Of course, it is the artist who creates a picture (or several), designs the cover, but it must conform to how the publisher envisages the book, or the genre, or the author's potential saleability on the market, and it must be approved by the client (see Alton 37-40). Also, for commercial reasons, editions, sometimes of very different formats, are supposed to be distinguishable, therefore cover designs may vary the verbal elements (e.g., the quotations and advertisements) and the pictorial information (the font size, style, background, and/or images). If we consider the original book covers as intersemiotic translations,

should these further variations be regarded as another level of translation or even as "re-translations"?[6]

These are the questions I will now bring to bear on a discussion of the Discworld book covers. Since Pratchett enjoyed painting and drawing and was capable of illustrating his own books (Smythe; Cabell 17), it is no wonder that he was keen on engaging artists who could capture the essence of his imagination in their diverse ways: Josh Kirby, Stephen Briggs, Paul Kidby, Stephen Player, and others gave life to the Discworld and all the characters with their pictures during these thirty years. Acknowledging the importance of iconology, he claimed that Kirby made real his ideas: "I only invented the Discworld. Josh created it" (qtd. in Alton 36).

For this case study, I have selected a few samples of the covers of three novels, the first two, *The Colour of Magic* (1983) and *The Light Fantastic* (1986), and the fortieth, the last Discworld novel for adults, *Raising Steam* (2013). *The Colour of Magic* and *The Light Fantastic* have a television and film adaptation (entitled *The Colour of Magic*), which certainly influenced their reception and how their cover art was made. In other cases, the changes in book-cover design can be harder to explain because the reasons are more arbitrary. Colin Smythe, Pratchett's first publisher, later his literary agent and friend, told me that they only started to pay thorough attention to the front covers after the "Heyne Horrors" when the German publisher repeatedly issued Pratchett's novels with the front covers of other books (Smythe; see also "Heyne Horrors"). As I will discuss later, something similar happened with the first Hebrew and Hungarian editions.

In what follows I will use Michael O'Toole's tripartite model to examine the representational, modal, and compositional functions of a picture. As O'Toole observes, an artist has at his or her disposal various devices for engaging our attention, drawing us into the world of the painting, and colouring our view of that world. And he or she does it for all viewers. In the grammar of painting—that is, all those aspects of structure that we all share—these devices fulfil a *modal* function—and however much our ultimate interpretations may differ, I want to claim that the responses evoked in us by the systems of

this function are virtually universal (O'Toole 5-7). The representational function, for O'Toole, "conveys to the viewer basic information about the character, social status, actions and position of each individual. It would also include details of species, size, and material qualities of inanimate objects" (15). In contrast, the compositional function pertains to "certain decisions about the arrangement of forms within the pictorial space, about line and rhythm and colour relationships, have been made by the artist to convey more effectively and more memorable the represented subject and to make for a more dynamic modal relation with the viewer." (22). In addition to these functions, I shall also be looking at three factors: accuracy, significance, and contextualisation, that is, I shall try to establish: (1) whether whatever the book cover displays coincides with the content, transferring (some of) the meaning; (2) whether it represents an important, or emblematic element in the storyline, and (3) whether it makes sense before—and after—reading the novel, i.e., how much prior knowledge is required to fully appreciate it. Any reference to fantasy or Pratchett's characteristic humour will be duly noted. Aesthetic or marketing aspects may be referred to in passing.

THE COLOUR OF MAGIC (COM): THE FIRST DISCWORLD NOVEL

> *On a world supported on the back of a giant turtle (sex unknown), a gleeful, explosive, wickedly eccentric expedition sets out. There's an avaricious but inept wizard, a naive tourist whose luggage moves on hundreds of dear little legs, dragons who only exist if you believe in them, and of course The Edge of the planet…*
>
> *(Promotional piece on the back cover of the Corgi paperback)*

This summary rather simplifies things, and serves like a teaser: the prospective reader—and the artists whose job will be to communicate their interpretation—does not learn that the first "novel" actually consists of four loosely connected short stories, or that the Agatean Empire later turns out to be a mixture of several

Asian cultures, mostly Chinese and Japanese. The catchwords are all there—*Discworld*, *turtle*, *tourist*, *wizard*, *luggage*, and *dragons*—and not surprisingly, these elements, and hardly anything else, will turn up on the book covers.

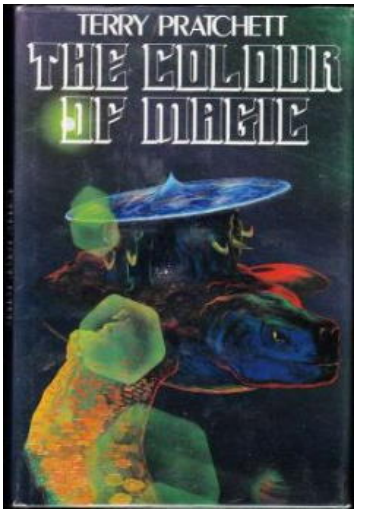


Fig. 1

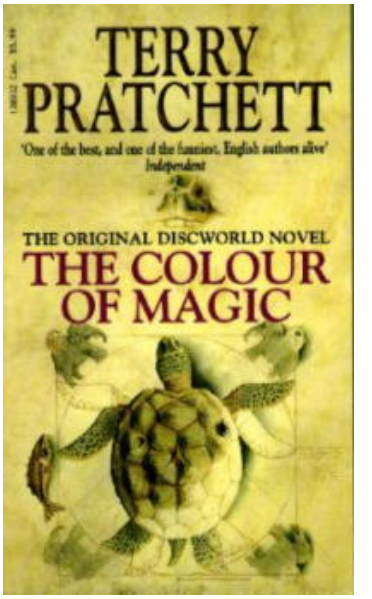


Fig. 2

The first cover was painted by Alan Smith (1983), and depicted the Discworld travelling in space on the backs of four elephants who stand on the shell of the world turtle. Both the British and the American editions used the same colourful image. Ten years later, Stephen Player re-imagined the world turtle from above, while the elephants are drawn in profile, and bearing a platform on their backs to support the weight of the Discworld, in a style reminiscent of Leonardo da Vinci. There is more verbal information on the later cover: by this time, the potential reader had to be reminded that *COM* was the first Discworld novel, so the author's name became more important as shown by the bigger font and its placement, although the different colour still emphasises the title. Player's image has a central axis and

seems stable, although the fish on the left is imperfectly equalised by the very faint text on the right, while Smith's is more dynamic and more unbalanced due to the green spots and the foot thrust outward. The second front cover does not allude markedly to the genre, and Pratchett's humour is only gleaned from the advertising blurb (not the image itself). However, both depict an essential element accurately.

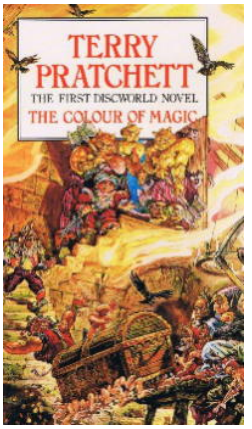


Fig. 3

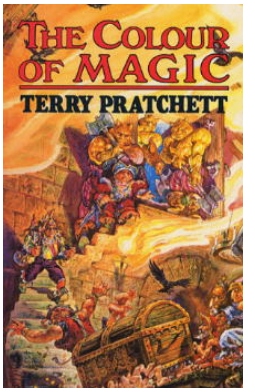


Fig. 4

Fig. 5

The Corgi paperback edition of *COM* (1985) with Kirby's watercolour, its revised version (2012), and Marc Simonetti's front cover (2011).

Kirby was *the* Discworld illustrator for a long time although his oil paintings caused dissent, and many potential readers turned away from his hectic and flamboyant front covers (Alton 31). Pratchett himself liked Kirby's art even when he got something wrong; for instance, the scantily clad female on this cover (Alton 36) or Rincewind's age on the one below (the first edition of *The Light Fantastic*). As Alton has already written about Kirby's Discworld paintings at length, I only want to point out how the insertion of verbal information and the cropping change the viewer's impression of the whole tumultuous scene. It matters if essential components are set in

the background or foreground, and here the visible segment is poorly cropped out of the whole picture (on the right side, the Luggage is no longer in the focus and, as a result, has lost quite a few of its legs; meanwhile, the trolls have moved closer to the middle). The scene is a little exaggerated and indicates a fast-paced, dazzling narrative, inviting speculation and involvement. The painting employs a preference for the bottom left corner, which creates a sense of unbalance. Marc Simonetti's picture, on the other hand, is more direct, announcing the genre with the dragon at the centre of the illustration. Simonetti also conveys some of Pratchett's characteristic humour through his characterization of the figures. Of the contemporary artists, his attitude seems closest to Kirby's in catching attention and piquing curiosity.

Fig. 6

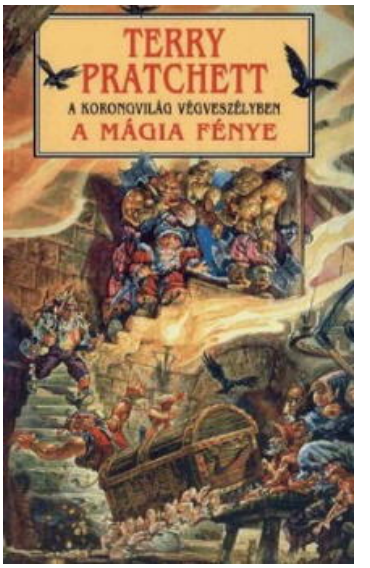


Fig. 7

The first (1992) and second (2001) Hungarian editions of *COM* got the front cover of *The Light Fantastic* by Kirby, so, of course, the second volume had to fall back upon employing the front cover of the first

book, and to make matters even more confusing, the two titles are very similar in Hungarian: *The Colour of Magic* and *The Light of Magic*, as the publisher did not deem the official Hungarian translation of "light fantastic" in John Milton's *L'Allegro*—translated by Árpád Tóth (1886-1928), a great poet and literary translator—sufficiently appealing, and thought that the six-year-long hiatus in the publication of Discworld books also justified such a change.[7] Instead of mentioning that this volume is a sequel to *COM*, the Hungarian version says: "Discworld in distress." Apart from this case, the Hungarian editions always used the official Kirby, and later, Kidby front covers, although their colours seem a little washed-out compared to the British originals.

Fig. 8

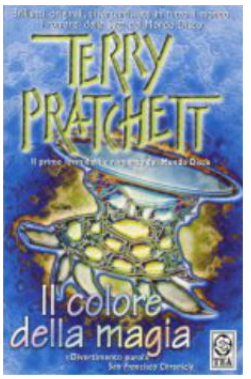


Fig. 9

Fig. 10

Here are two Italian editions (1989 and 1998), noteworthy for the change in colours, from reddish to blue, for the move from the realistic towards the more symbolic representation of Discworld, and for giving a more prominent place to the author's name. The 1989 Italian front cover is rather hackneyed, of the type Pratchett caricatured in *The Light Fantastic*, when it depicts the arson in Ankh-Morpork caused by the introduction of fire insurance, and unmistakably affirms the genre, which seems to be the most significant information to impart.[8] It is therefore neither accurate, nor significant, but excels

at contextualisation. The 1998 one, returning to the image of a world turtle, which by that time was enough to put it into context, looks more abstract, and puts the stress on the writer's name.

The Japanese translation of 1991 also displays the two protagonists, the first tourist, Twoflower, and the inept "wizzard," Rincewind, who here looks like an orangutan, along with the world turtle as a magic mirror, the iconograph with the imp, two elephants, an octopus, the Cori Celesti, possibly Krull, and a female (who could be any of the supporting characters except a naked dryad). It is remarkable that all the verbal information (apart from the publisher) is set askew from the head of the girl towards the upper right corner. It is the only front cover besides the Kirby paintings which appears to have many colours, most of them tending toward the warm shades, and to be a little overdone, particularly if its smaller size (15 x 10.6 x 1.6 cm) is also taken into consideration. It gives the impression that the artist tried to squeeze all the bits he found important in one picture.

Note the looks and hair colour of the human figures, especially that of Twoflower, and remember that his country parodies the Far East (and European stereotypes about it). Apparently, the artist or, more probably, the publisher considered the white tourist stereotype more appealing to the audience. Whether it ought to be regarded as an intersemiotic mistranslation or a deliberate cultural adaptation needs further investigation.

THE LUGGAGE COVERS

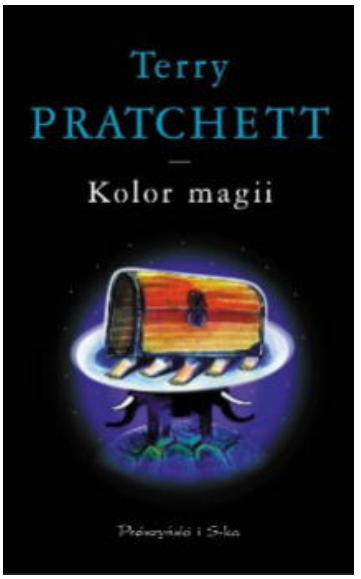


Fig. 11

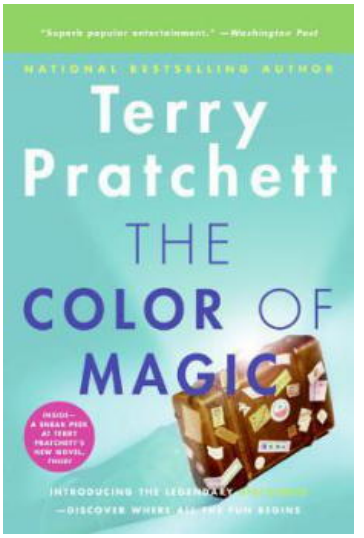


Fig. 12

The most popular image for the first two books in the series is that of the Luggage, Twoflower's bloodthirsty chest made of sapient pearwood which follows its owner everywhere, even beyond the veil. Nevertheless, people of today do not associate large wooden trunks with travel, so in order to evoke the idea of tourism, the artists had to decide whether to paint what is written or avail themselves of poetic licence and go for a valise or suitcase.

The 2005 Polish edition of *COM* uses a picture by Kidby which retrieves three significant elements of the story: the Discworld, octarine (the colour of magic said to be greenish purple), and the Luggage, all represented very simply, like a child's drawing, and with only the most essential verbal information included: author, title, publisher. But all later Polish editions display the traditional Kirby picture. It is said that the Discworld novels attract people of all ages;

however, if the front cover of a book clearly targets children, adults will not buy and read it themselves as the Harry Potter series proved not so long ago (Gupta 9: Nørgaard).

The other is the 2005 American edition with the inscription, "Discover where all the fun begins," which will soon be transformed into, "Discover where all the madness begins," while the blurb from the Washington Post will be substituted by a British writer's plaudit. But the sneak peek at the then-newly-released *Thud!* is the same, only placed on the left and with its background colour different.

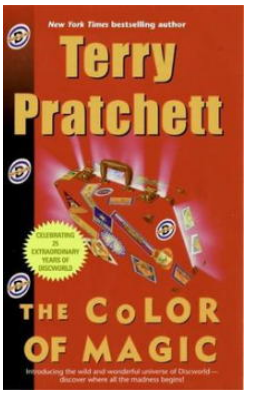


Fig. 13

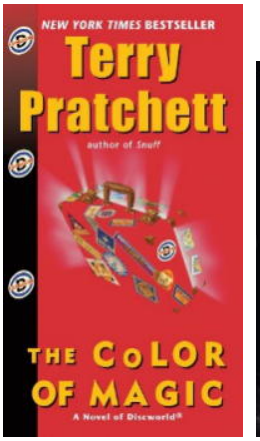


Fig. 14

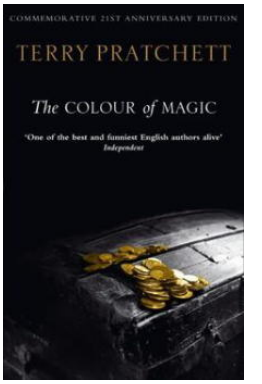


Fig. 15

The transformation of the Luggage on the front cover of the American 25th-anniversary edition published by Harpertorch is of particular interest. It is still a portable rectangular container for carrying one's stuff, but it appears to be an old-fashioned suitcase instead of a trunk or strongbox. Having so many stickers on it implies many journeys or a long one with many stops, but either way the visual focus is on tourism, not magic. Note the American spelling and the added texts with catchwords: one of them emphasises the "extraordinary" longevity of the series, the other calls attention to the fact that many people already bought it, implying we should also, while

the third only addresses the adventuresome who do not mind exploring a "wild," "wonderful," and "mad" universe. "Madness" probably means excitement and enthusiasm, not mental derangement. The composition, with its diagonal label slanting upwards to the left or downwards to right, draws the eye to the author's name and then back to the title, a clever visual contrivance to accentuate the most important verbal information on the cover. Compare it with the image on the right side, another 25th-anniversary edition, a British one, based on Johnny Ring's photo, and designed by Nik Keevil. Obviously, the colour schemes as well as the representation of the Luggage contrast strongly, both the font and the colour puts the emphasis on the author's name, but the glittering gold coins cannot counterbalance those visual elements, the details of the chest which direct the viewer's gaze out of the picture, instead of focusing it on the important verbal signs. Both cover designs were used for all adult Discworld books: the American employed a range of colours, while the British applied black, white, and metal colours throughout the series.

Fig. 16

Fig. 17

The first three volumes of the Discworld were issued by a Chinese publisher of children's literature in 2007, but the series was discontinued. The front cover of *COM* displays a vaguely Asian-looking Twoflower and a ridiculously long-nosed Rincewind, the dropout of

Unseen University—the picture reminds me of master-and-servant representations (for example, of Don Quixote and Sancho Panza, or Robinson Crusoe and Friday), though nothing could be further from the truth. The Chinese cover of *TLF* shows the world turtle. The cover design is the same; the colours are complementary, clearly indicating a series, and the verbal information appears to be secondary, compared to later Pratchett editions in Chinese (see Sun).

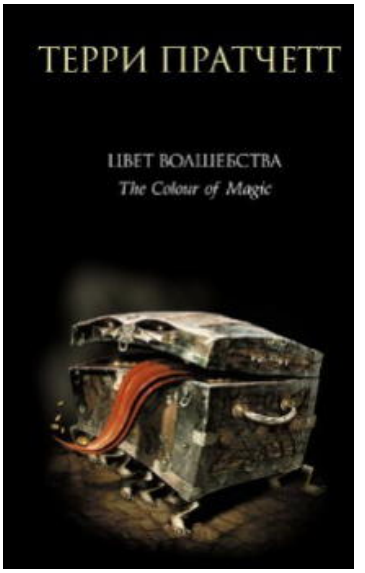


Fig. 18

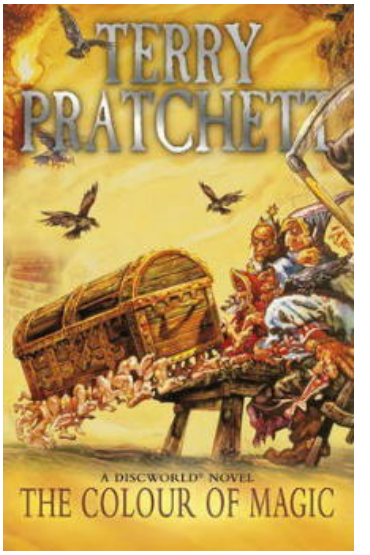


Fig. 19

The 2008 Russian edition by Eksmo and the 2012 edition with revised Kirby front covers feature the Luggage as an ancient chest, but the emphasis significantly differs. The Russian version has a very eye-catching protruding red tongue, abstract enough to avoid being too frightening, but still ominous, especially with the eyes, while Kirby's picture shows plenty of feet and the figures' reaction to the unusual trunk. Both front covers are divided. The Russian front cover clearly separates the verbal and the visual, giving them more or less the same amount of space. Although the font of the title is relatively

small (but bigger than that of the English title), its placement indicates its importance. Kirby's picture, on the other hand, is tripartite and gives picture pride of place. Pratchett's name also seems to be honoured, the title and the series being much smaller.

Fig. 20

Fig. 21

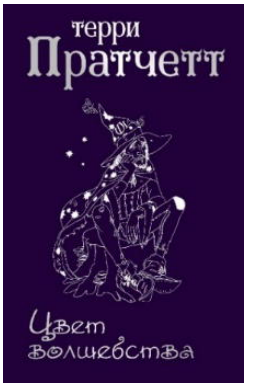


Fig. 22

1. Omnibus with the TV front cover, a 'synergy,'
2. the Unseen University Collection, Discworld Hardback Library. Gollancz 2014,
3. the new Russian edition of 2017.

From the moment the Discworld became a great success, it was predictable that it would be adapted for stage, radio, television, and film. Luckily, the two-part television adaption based on the first two novels did not intend to be a mere illustration, slavishly following the plot of the books as so often happens. Vadim Jean's adaptation is imaginative, and, as the second picture shows, it has influenced how these protagonists and the Luggage are visualised. The colour scale of this decade tends towards blue and violet (as opposed to the yellows and reds in the 1980s), and the images become minimalistic. Kidby's famous drawing of Rincewind is just outlined in white on the newest Russian book cover. Also—possibly in connection with the in-

creasing role of visual signs—the verbal information has been downsized.

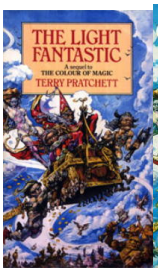
THE LIGHT FANTASTIC (TLF): A SEQUEL TO *THE COLOUR OF MAGIC*

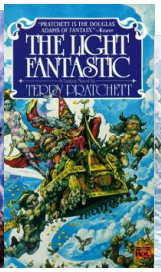
> *As it moves towards a seemingly inevitable collision with a malevolent red star, the Discworld has only one possible saviour. Unfortunately, this happens to be the singularly inept and cowardly wizard called Rincewind, who was last seen falling off the edge of the world... The funniest and most unorthodox fantasy in this or any other galaxy.*
>
> *(Promotional piece on the back cover of the Corgi paperback)*

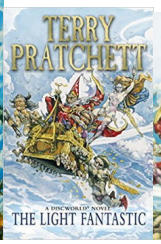
This time the blurb has fewer catchwords and leaves out essential information, some of which will later be expressed on the book covers: the deadly rivalry among the wizards, the librarian turned orangutan, the druids, Cohen the Barbarian, a brief visit to Death's home, the magic shop, and the Octavo.

> If you want a couple of hours of unadulterated fun, this is the book for you.... The plot, however, is immaterial to this witty, frequently hilarious romp that makes fun of everything in sight, including the genre of which it is part. *The hardcover edition has a superb Josh Kirby cover.* Watch for this one and don't wait for the paperback. (Science Fiction Chronicle quoted on Colin Smythe's homepage, my emphasis)

Since cover art and its creator usually have a sort of second-rate status (Alton 2014: 70), not unlike literary translators, it is indeed remarkable that such a brief blurb mentions Kirby and praises his work.







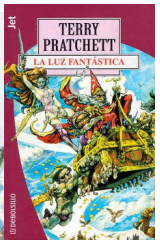


Fig. 23 Fig. 24 Fig. 25 Fig. 26 Fig. 27

The front cover for *The Light Fantastic* (1986) by Kirby depicts a scene which does not take place (only Cohen and Lackjaw travel on the Luggage) with an old Rincewind, misleading the prospective reader since he could be taken for a mere apprentice (Pratchett, *The Colour of Magic* 22), Twoflower with four eyes, a relatively young Cohen the Barbarian without beard and hanging from the Luggage, and the rescued sacrificial virgin, Bethan, scantily clad in the manner so condemned and parodied by Pratchett above, whose garter holds a dagger. This image has been used widely in various forms. Thus, Alton rightly observes about Kirby's approach that, "His covers always show plenty of action and colour, and embody a kind of exuberant style which takes a central image and then surrounds it with anything (and everything) else from the story that takes his fancy" (32).

Note the teaser on the American edition: "'Pratchett is the Douglas Adams of fantasy.' – *Knave*." *Knave* was a British pornographic magazine, which also published popular literature, including science fiction and fantasy, in the 1980s, but such a magazine's recommendation on American book covers (the Roc publication also used it) seems a little bizarre. In all probability, most of the readers would not know what *Knave* was, but the target audience likely recognised Douglas Adams's name and, as a result, the genre and the mode.

THE OCTAVO COVERS

> There are of course many famous books of magic. Some may talk of the Necrotelicomnicon, with its pages made of ancient lizard skin; some may point to the Book of Going Forth Around Elevenish, written by a mysterious and rather lazy Llamaic sect; some may recall that the Bumper Fun Grimoire reputedly contains the one original joke left in the universe. But they are all mere pamphlets when compared with the Octavo, which the Creator of the Universe reputedly left behind – with characteristic absent-mindedness – shortly after completing his major work. (Pratchett, *The Light Fantastic* 9)

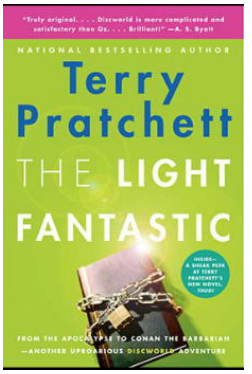


Fig. 28

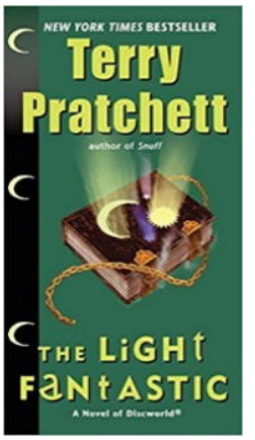


Fig. 29

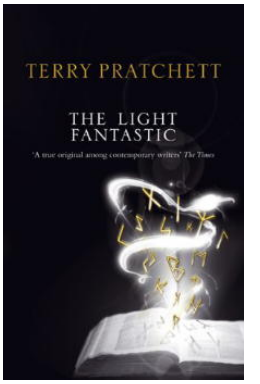


Fig. 30

These American editions (left and middle, by HarperCollins Publishers, trade paperback 2005 and mass market paperback 2013) focus on the above-mentioned Octavo; however, the visual representations differ significantly: horizontal versus vertical; a photo of a plain, modern-looking (faux) leather-bound diary suggesting well-kept secrets versus the painting of an ancient tome decorated with a shining sun, crescent moon, and star, two clasps, and a torn jewel-like chain, which may imply that the book is in the process of breaking from

its bonds; the same number of colours, but two unlike (pink and turquoise versus yellow and black); the placement of the book partly outside the front cover and in the middle connecting the author's name and the title; and one source of light versus three. The earlier edition has more texts, including A.S. Byatt's rather undiplomatic praise, a sneak peek at the then newly released *Thud!*, and a peculiar recommendation, "From the Apocalypse to Conan the Barbarian—another uproarious adventure," misspelling Cohen the Barbarian's name (probably due to confusion with the similarly-named hero created by Robert E. Howard) and falsely advertising the end of the world, which does not take place. The mass market paperback refers to *Snuff* (which was published on 11 October 2011), the Discworld series, and its best-selling status. Like the verbal label, "A novel of Discworld," its blackish stripe on the left with the stylised Discworld stickers ensures visually that the potential buyer will connect it with the previous volume. The third picture of the Octavo is Keevil's asymmetric design, which uses even fewer colours and adds a blurb from *The Times*, clearly indicating that by this decade Pratchett and the Discworld have—divested of the conspicuous attributes of the genre—become recognised, even by the pillars of society, the conservatives.

COHEN THE BARBARIAN COVERS

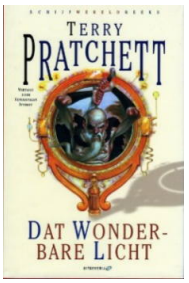


Fig. 31

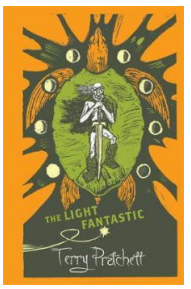


Fig. 32

Fig. 33

Fig. 34

The already mentioned hero, Cohen the Barbarian appears on the cover of more than one edition: the Dutch (2002, by Kidby), the British (2014, by Joe McLaren), German (2009, by Player), and French (2010, by Simonetti). Only the British one depicts him as stationary, in a heroic pose with the world turtle in the background. The other three show him in action, lifting his sword to strike (and possibly breaking out of a magic mirror, an event which did not take place in the narrative), attacking the Luggage with his bare hands, and attacking the Luggage again with his sword. The length of his beard and hair seems also noteworthy since Cohen is described as a "very old man, the skinny variety that generally gets called 'spry,' with a totally bald head, a beard almost down to his knees, and a pair of matchstick legs on which varicose veins had traced the street map of quite a large city" (*The Light Fantastic,* 75). The mode of portrayal, stylized versus realistic, also contrasts the British version with the other three. Interestingly, the first three designs draw attention to their middle, though the oval forms are integral parts of the image while the double rectangular frame cuts out a still picture, and renders the names, the series, and possibly even the title less significant despite a partly visible third frame, while the French version's focus is on the foreground. The colours are remarkable, as well as Cohen's eye-patch. His left eye is covered on the German and the French, while his right on the Dutch and the British pictures. Apparently, the 21st-century cover artists tend to select just one central image and a few colours, and then aim at a dramatic visual effect and leave any representation of Pratchett's humour to the verbal code.

RAISING STEAM

Raising Steam represents another step in the industrial revolution on the Discworld. It heralds the arrival of the steam locomotive, which causes all sorts of troubles, especially for the protagonist Moist von Lipwig, once a con man, and now the Patrician's trouble-shooter. However, the narrative does not offer many symbolic images, so all front covers I have found display a steam engine or a carriage. This novel, published in 2013, has only nine translations, although in the

United Kingdom five different hardcover and two paperback editions have been issued so far.

Fig. 35

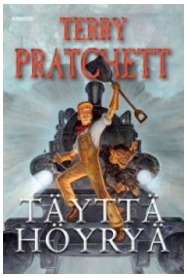


Fig. 35

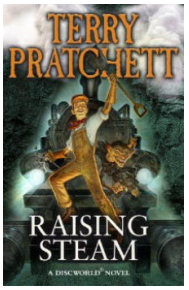


Fig. 35

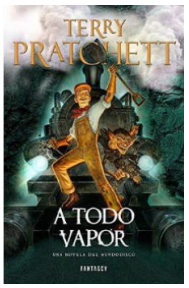
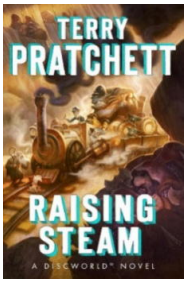
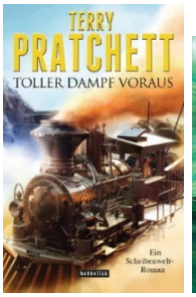
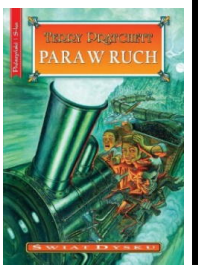


Fig. 35

Here are four versions of the same front cover with Kidby's "Raising Steam" painting for the British paperback edition. The French cover follows the standard 20th-century format with the focus on the picture. The Finnish one cleverly moves the whole central image a little closer to the viewer and thus inserts the shovel into the letter *C* (while the British and the Spanish seem to thrust it between the letters *C* and *H*). On the Finnish cover, the shovel now points to the publisher and red font emphasises the author's name. But both the French and Finnish covers lose the "rocks" part of the painting, which the Spanish retains. The latter, however, loses the dynamism of the original British cover with its smaller, less bold printing of Pratchett's name. All these differences are aesthetic and culturally specific. The less emphasised form of the author's name on the French cover, for example, may signify a sort of acknowledgement of the author's already established position within the literary polysystem.







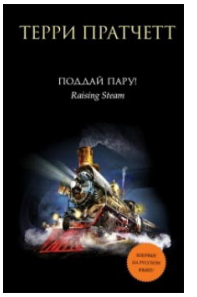


Fig. 39 Fig. 40 Fig. 41 Fig. 42

Justin Gerard (2014), Sebastian Wunnicke (2014), Paul Kidby (2013, 1st edition), Russian translation, Anatoli Dubovik (2017)

The above four front covers depict a steam locomotive from the right, not frontally; all emphasize the smoke, and yet they could not be more different. The lack of background is most striking on the Russian version, where the engine moves forward in a sort of smoke bubble, and the author's name and both titles—in diminishing sizes—almost jump out of the black background. Kidby expresses speed and urgency with a train tilting sharply to the right. The front covers of this book use fewer colours, and seem more restricted, less hectic, compared to the book covers in the 1980s, especially Kirby's exuberant paintings.

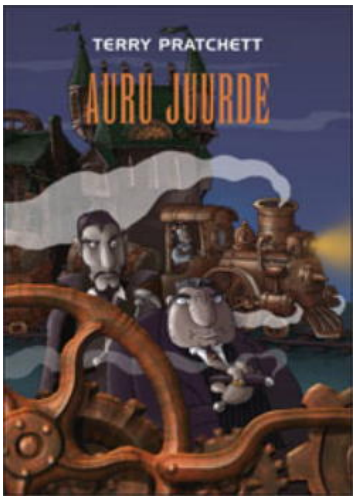


Fig. 43

Finally, here is a very different book cover for the Estonian translation of 2014: the engine, with the obligatory smoke, is seen from the left in the background, together with a city, possibly in Überwald because of the steep roofs; the foreground is occupied by wheels (of progress?) and two men, possibly the political and the financial powers behind the venture, while the engine driver is likely the inventor. The whole image resembles illustrations for children's literature, or perhaps a caricature. Even without knowing the general trends in Estonian science fiction and fantasy book covers, it can be concluded that this publisher (Rahva Ramaat) wants to distinguish the Discworld novels both from other Pratchett books and other authors.

ARE THESE BOOK COVERS INTERSEMIOTIC TRANSLATIONS THEN?

I think that from the very beginning, the British front covers determined how the Discworld would be visualised. Kirby made fun of traditional fantasy book covers; his paintings are as much

parodies of that "fantasy convention hallowed by time" (qtd. in Alton 36), which depicted scantily clad heroes and heroines, as Pratchett's first books were parodies of fantasy clichés. This helps explain the flashy and overwhelmingly hectic scenes he painted. Kidby's covers are far less frenzied than Kirby's, although he still packs in plenty of information and detail. He tends to work "in a muted earth colour palette and tr[ies] to capture a historical feel whilst Josh used a bright palette and filled his page with a myriad of fantastical figures in his own unique and distinctive fantasy genre" (Lee qtd. in Alton 38). These days Simonetti's designs most resemble Kirby's hilarious and flamboyant ones. However, most of the visual representations examined here remain conventional, fitting the decades in which they were created, not really novel or experimental, which is of particular interest as the genre fantasy should spring from flights of imagination. This fact in itself proves that the commercial considerations outweigh the artistic and potential intersemiotic concerns.

Many front covers of foreign translations (Finnish, Hungarian, Polish, and Spanish) use the original British covers with or without slight modifications; other countries have a mixed practice (e.g., Russia), and it seems that the 21st century brought along a new wave of locally designed front covers, for example in France, Germany, and Italy. At first sight, this appears to be dependent on the position of the local literature in the literary polysystem: the stronger and more central its position in the polysystem, the more likely that local front covers will be produced for translations.

Having looked at a few hundred pictures of Discworld covers, I conclude that the themes displayed on the front covers seem rather limited. In the case of the first two volumes these include the world turtle, the two protagonists, and the Luggage accompanied or solo, while the editions of *Raising Steam* usually picture a steam engine with or without a few characters; that is, they use mostly iconic, denotative images which gain symbolic, secondary meaning only after reading the text (Moriarty). It seems that the artists—or the publishers—usually attempt to condense the perceived gist of the content in one emphatic and, at the same time, simple likeness, easily comprehensible and usually evocative; therefore the front covers are

rather the intersemiotic translation of the publicity material than of the whole text.

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Raising Steam

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42 Russian edition, Anatoli Dubovik, 2017

https://www.books-by-isbn.com/5-699/5699967842-Podday-paru-Pratchett-Terri-5-699-96784-2.html

43 Estonian edition

https://www.rahvaraamat.ee/p/e-raamat-auru-juurde/589369/et?isbn=9789985331781#

NOTES

1. Currently, there is only one paper that deals with illustrated representations of Discworld (Alton).
2. The Generic Universal RolePlaying System was created in 1985. "With GURPS you can be anyone you want…".
3. Following this train of thought, more questions come to mind: when a cover design is taken over, is it non-translation, as it keeps the same picture(s), and only changes the verbal information, or should we regard it as indirect translation, the translation of an intersemiotic translation? If the design is the same, but the colour(s) or size or type of the font(s) differ, should we talk about adaptation or localisation of an intersemiotic translation? Is it possible to talk about any sort of translation when the book covers are parts of the package, that is, the author only gives permission to translate his works into a foreign language if it is published with the original British front cover as was the case for a certain period in case of the Discworld? Further research is needed to answer these questions.

4. Some readers complain that these American translations are incomprehensible (see "Translating Names"; "UK vs US Editions"; Reardon; "British to American").

5. "Localization is the linguistic and cultural adaptation of digital content to the requirements and the locale of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the digital global information flow. Thus, localization activities include translation (of digital material as diverse as user assistance, websites and videogames) and a wide range of additional activities." (Schäler)

6. "Retranslation (as a product) denotes a second or later translation of a single source text into the same target language. Retranslation (as a process) is thus prototypically a phenomenon that occurs over a period of time, but in practice, simultaneous or near-simultaneous translations also exist, making it sometimes hard or impossible to classify one as a first translation and the other as a second translation." (Koskinen).

7. Funnily enough, the Italians did something similar, when the third book, *Equal Rites* became *L'Arte della Magia* resembling the first volume's Italian title, *Il Colore della Magia*.

8. I asked the publisher whether the painting was specifically purchased for this novel, but no answer has arrived yet.

HOW MANY AUTHORS DOES FINLAND HAVE? THE FRANKFURT BOOK FAIR AS A PLATFORM FOR THE EXPORT OF LITERATURE AND CULTURE

HELMI-NELLI KÖRKKÖ

The Frankfurt Book Fair is the world's largest literature and media event. Every year the book fair offers an internationally recognized platform to a guest country in order to present its literature and culture. Finland was the Guest of Honour in 2014. In this article, I examine Finland's presentation to discover what kind of platform the Frankfurt Book Fair is and what the Guest of Honour status provides for countries exporting literature and culture. This article assesses the means by which Finnish literature is exported, which authors managed to catch the attention of German media, and what the overall impact of the presentation was.

La Foire du livre de Francfort est le plus grand événement médiatique et littéraire au monde. Chaque année, la Foire du livre offre une plate-forme internationalement reconnue à un pays invité afin de présenter sa littérature et sa culture. La Finlande était l'invitée d'honneur de la foire du livre en 2014. Dans cet article, j'observe la présentation de la Finlande pour découvrir le type de plate-forme qu'est la Foire du livre de Francfort et ce que le statut d'invité d'honneur offre pour exporter la littérature et la culture. Cet article évalue les moyens par lesquels la littérature finlandaise est exportée, quels auteurs ont réussi à attirer l'attention des médias allemands et quel a été l'impact de la présentation.

The Frankfurt Book Fair is the world's largest media and literature event. It is an interface between the fields of literature, politics, and economics. Its significance for book exporting and license trading is obvious. The Frankfurt Book Fair is an important marketplace and therefore plays a crucial role in the internation-

al book industry. To vary its focus, the Frankfurt Book Fair annually chooses a country as its Guest of Honour to present its literature and culture. The Guest of Honour is the main attraction for the visitors and the media. Over 40 percent of the entire program falls upon the guest country (Weidhaas 285–90; Niemeier 106). The book fair is seen and studied as a trading venue for the literary market and as a platform for political discussions (Niemeier; Kölling).

Finland had the opportunity to be the Guest of Honour of the Frankfurt Book Fair in 2014. Finland's presentation at the Book Fair consisted of 60 authors, over 130 books translated into German, and 600 organised events. With the presentation, Finland aimed to increase the sales of translation rights. Furthermore, the project aimed for broader coverage and recognition of Finnish culture.

Figure 1: Finnland.Cool. in Frankfurt 2014 (© Helmi-Nelli Körkkö)

Figure 2: Finnish stands at the Frankfurt Book Fair 2014 (© Helmi-Nelli Körkkö)

This article is based on a study I did for my dissertation *FINNLAND.COOL. – Zwischen Literaturexport and Imagepflege. Eine Untersuchung von Finnlands Ehrengastauftritt auf der Frankfurter Buchmesse 2014* (*FINNLAND.COOL. – Between Literature Export and Image Cultivation. A Study of Finland's Guest of Honour Presentation at the Frankfurt Book Fair 2014*). In this article, I observe Finland's performance as the Guest of Honour to find out what kind of a platform the Frankfurt Book Fair is and what the Guest of Honour status

provides for exporting literature and culture. To do this, I examine Finland's project from the planning stage to the actual presentation.

If one applies Pierre Bourdieu's concept of relative autonomy to Finland's field of literary production, it will fail to measure up, as Finnish literature, because of its young age, lacks independence from other societal fields, such as the economic or the political field (Bourdieu, *The Rules of Art* and *Distinction*). From very early on, the German literature and academic tradition of the 17th and 18th centuries had an impact on the development of the Finnish literary field. The Finnish book market started to form only in the late 19th and early 20th century (Körkkö, "Finnische Literatur" 28–29). Pascale Casanova sees the autonomization of the literary field, or the world literary space, as she calls it, as a "direct product of history" (Casanova 82). The older and stronger the internal structure is, the more autonomous is the field. The Finnish literary field lacks this internal structure and strength. Since the older and stronger literatures are the first to enter the international competition, they are also as a result more significant and powerful in the international field.

It is of great importance that literature exports not only be observed from an economic point of view since they also involve a process of cultural transfer. This is a dynamic process based on transfer of goods, ideas, or meanings between different cultural regions (Kortländer 3–5, 24; Lüsebrink 129–30). It is also a process of value judgements that exclude some literatures and include others. To explore the Guest of Honour status and the Frankfurt Book Fair as a platform for literature exporting, one therefore has to pay attention to both the economic and the cultural aspects of the literary field. By following Finland's Guest of Honour presentation and examining the field of cultural production and more precisely the literary field, I ask whether the relative autonomy of Bourdieu's literary field is even feasible at such an event as the book fair, where economic interests tend to rule.

FINLAND AS THE GUEST OF HONOUR

Every year the Frankfurt Book Fair brings together the agents of the international literary field with over 7,000 exhibitioners and about 300,000 visitors from over 100 countries. Since 1988 the book fair has chosen a country or a region to present its literature and culture in the Guest of Honour pavilion at the fair and in numerous events in Frankfurt. The guest country is present all over Germany through a wide cultural program, reading tours, and increased visibility in bookshops.

The role of the Guest of Honour is a widely discussed topic. The presentation provides a possibility to increase license trade and to gain visibility in the international book industry. Both the book fair and the concept of the guest country are multifunctional (Niemeier 63–77; Kölling). The presentation is used as an image or a tourism campaign as well as an opportunity to increase cultural exports. It has been even described as a self-discovery process for the guest country (Fischer 162).

According to the book fair organization, the idea behind the presentation is "to help the publishing industry and the cultural institutions of the guest country to network more effectively on an international scale, to make its literature better known around the world, and to increase the number of translations emerging from the country" ("Guest of Honour"). How the presentation is implemented is up to the guest country.

Figure 3: The Finnland.Cool. pavilion in 2014. (© Helmi-Nelli Körkkö)

Finland struggles with the fact that other Nordic countries have managed their literature exports better. In Germany, which is often seen as a gateway to other European book markets, Swedish literature, for example, is among the ten most translated literatures (*Buch und Buchhandel*). Even though German traditionally is the most translated language for Finnish literature, Finland had barely reached the top-20 most-translated languages in Germany before the Guest of Honour presentation ("Herkunftssprachen der Übersetzungen für den deutschen Buchmarkt im Jahr 2015"). This stems from the rather short history of Finland's cultural exports. In the international literary field where the older literatures have gained a more central position, Finnish literature is still at the periphery. The importance of cultural exports was for a long time not recognized in Finnish cultural politics. The significance of cultural exports for building the image of the country was not taken seriously and, therefore, was not given economic value (Siikala 220–22).

The Guest of Honour project was in many ways Finland's largest cultural-export project of all time. The first application to be the 2011 Guest of Honour was submitted in 2007 as part of a reform in Finnish cultural politics. The Ministry of Education and Culture stated that cultural exports could be the key in refreshing the image of Finland, as the products of the creative industries seemed to be in great demand abroad (Koivunen 15–16). This first application, however, was not successful, as Iceland was chosen over Finland (Körkkö, *FINNLAND.COOL* 84).

The 2007 application process prompted a discussion in both the German and the Finnish media on the criteria used by the book fair when choosing the guest country. During the application period, the Finnish Nokia group closed a factory in the German city of Bochum. This initiated protests in Germany. Shortly thereafter, it was announced that Iceland would become the Guest of Honour in 2011. The German media speculated whether the decision was based solely on literary merit (Wittstock). The Frankfurt Book Fair contested the claim and stated that the political and societal discussions in the wake of the Bochum case did not affect their decision to choose Iceland ("Island wird Ehrengast"). In 2009, it was decided that Finland would be the Guest of Honour in 2014.

BETWEEN LITERARY EXPORT AND IMAGE CULTIVATION

The challenge for the Guest of Honour is finding a balance between the different contents of the presentation. Since some of the previous guest countries had been criticised in German media for focusing more on nation-branding rather than representing literature, Finland wanted to emphasize literature and books in their presentation.

The Finnish project was led by FILI – Finnish Literature Exchange, but the organizational structure was a collaboration of actors from public, private, and voluntary sectors, representing publishers, authors, government, cultural institutions, and financial institutions (Körkkö, *FINNLAND.COOL*, 107–109). Finland presented its culture

and literature under the slogan "Finnland. Cool." According to Finland's strategy, the Frankfurt 2014 presentation was an export project not only for Finnish literature but also for Finland's accomplishments in education and literacy ("Finnland. Cool. Strategy."). The aims given in the strategy were permanent growth in sales of translational rights, a tighter network among art and culture institutions, and a better-known Finland through the cultural program ("Finnland. Cool. Strategy."). In the presentation, the Finnish organization wanted to avoid a stereotypical approach to nation-branding.

Figure 4: The Logo of the presentation (© FILI)

The multilingual and ambiguous logo was designed to emphasize the two official languages, Finnish and Swedish, but also the cool aspect of the North ("Finnland. Cool."). At the exhibition site, the Guest of Honour had a 2300m² pavilion to use for the presentation. The Finnish pavilion was designed by a group of architecture students at Aalto University. The white surfaces and cylinders in the pavilion were planned in accordance with the idea of "cool[ness]" promoted by the slogan.

Figure 5: Finland's pavilion in the evening light. (© Helmi-Nelli Körkkö)

"Finland is nature, pure and clear," wrote the *Frankfurter Allgemeine Zeitung* newspaper after visiting the pavilion at the book fair (Hierholzer, translation mine).[1] The Finnish organisers deliberately avoided nation-branding and conveying Finland stereotypes and underlined the importance of literature, reading, and education in the presentation instead. Yet, the presentation was in the end still a form of nation-branding. The more the German media wrote about stereotypical Finland, the more the organisers went ahead and also cultivated this image.

This question of whether the project was primarily a project for exporting literature or a project of nation-branding was asked already in the planning stages. The representatives of literary actors indicated that literature should play a more central role in the presentation. Representatives of cultural and diplomatic actors emphasized the importance of cultural exports in the broader perspective of the work they hoped to accomplish, which might include some nation-branding but wouldn't focus on it. This division determined also a division in the suggested target audiences of the project.

The Finnish presentation was primarily planned with a German audience and media in mind. Only authors with a current German translation were presented at the book fair. The 130 translated books were chosen in cooperation with German publishing houses. Finnish publishers and literary agents emphasised the importance of good relations with the German book market already before the book fair. The German book market was not only a gateway to the European book market, but also the gatekeeper. The German press opined that Finnish literature was suitable for German readers. "As a hospitality gift, they have a lot to say, especially for German readers" (Spreckelsen, translation mine).[2] The accompanying cultural program expanded to Frankfurt's cultural institutions, museums, bookstores, and even public saunas outside the exhibition site. Finland's Guest of Honour presentation was in many ways successful. The largest achievement was in German media coverage. Between October 2013 and October 2014, a total of 7,770 media reports were published; of these, 1,717 articles were published in print media, 4,000 online, and around 2,000 in TV and radio (*Finnland.Cool. Media Coverage Final Report* 3). As part of my dissertation, I analysed 128 German newspaper articles to find out what topics the press focused on. The majority of the articles I examined focused on Finnish literature and authors. This confirmed the statement of the organisers, who underlined that literature was the key message of the presentation, focusing especially on genres important to Finnish literary production: bilingual books, children's books, poetry, fantasy, and non-fiction. Yet, of the 60 authors presented at the fair only a handful benefitted from the media visibility. The public discussion was person-centred and highlighted literary stars, such as the author Sofi Oksanen. She was described as a "cover girl," "pop star," and "solitary icon" of Finnish literature (Staude). The media raised the question of why so many young, female authors from Finland, like Oksanen, are currently writing about themes related to the world wars (Rohlf). Besides representing themselves, the authors involved in the presentation also had the role of country representatives, at least in the German media. They were asked about Finnish customs and traditions, the political landscape, and their favourite places in Finland.

THE FAIR AS A MULTIFUNCTIONAL PLATFORM

Finland's Guest of Honour project indicated that the presentation and the actual literature exports are only indirectly connected: "In the first place we sell high quality literature, it just happens to be Finnish," stated an agent after the book fair (qtd. in Körkkö, *FINNLAND.COOL* 202). The media discussion showed that even if the connection between the literature and its being Finnish was coincidental, the presentation effectively placed Finland on the world map of literature.

The image of Finland that was represented in the media created a basis for the reception of Finnish literature. This also sent reviewers looking for images of Finnish identity in the books they were reviewing. The book reviews described what kind of Finland the book in question represented (Körkkö, *FINNLAND.COOL* 166). The fact that the audience already had an image of the country in mind helped facilitate the sale and reception of literary products (Körkkö, *FINNLAND.COOL* 204). The buyer, for example, a foreign publisher, needs to be able to profile or link the book to something already known (Körkkö, *FINNLAND.COOL* 203). Yet, Finnish publishers and literary agents at first did not see the image of the country as an important criterion for exporting literature. In fact, it was seen as a disadvantage, because both the language and the country could be viewed as remote and therefore distant to foreign audiences. To combat this stereotype, Finland used its PISA results and image as a country with an exemplary education system to market its literature for children and young adults (Körkkö, *FINNLAND.COOL* 205).

Culture is the cheapest and easiest way to present Finland abroad; that is why it should be of great interest, stated the Finnish author Sofi Oksanen after the Frankfurt Book Fair 2014. Oksanen claimed, however, that opportunities for Finnish literature and cultural export were not fully exploited by the organizers or the book industries at the Frankfurt Book Fair. By setting the criteria that a German translation must be published – for a book to be included, the Finnish organizers clearly defined Germany as the target country for the export. Yet, there have not been any follow up actions in Germany. The

focus is on a more international market, especially on the English-speaking area.

Figure 6: Sofi Oksanen at the Frankfurt Book Fair 2014. (© Helmi-Nelli Körkkö)

Even though the impact of the Guest of Honour presentation for actual literature exports was seen as controversial, exports did benefit overall from the presentation. As a result of the presentation, Finnish literature became internationally more known. Besides the presentation, each individual success story, such as Oksanen's, increases the demand for Finnish literature. However, in the sales of translational rights, the increase was only temporary. Looking at the sales figures of translational rights after the presentation, Finnish literature was not able to make it into the most translated languages in Germany ("Herkunftssprachen der Übersetzungen für den deutschen Buchmarkt im Jahr 2018"; *Buch und Buchhandel*). The figures stabilized close to the level they were before the presentation. In the year 2009, there were 22 translations of Finnish literature into German and 17 into English. In the year 2019 the numbers were 26 into

German and 23 into English (Körkkö, *FINNLAND.COOL* 94; Statistics on Finnish literary exports). Nonetheless, there was a slight increase in both the income of literature exports and the sales of translation rights right after the presentation (Silvonen, *Suomalaisen Kirjallisuusviennin Markkina-arvo Loppuraportti 2018*). The Anglo-American market along with the German-speaking market are the most significant export markets for Finnish literature.

As a result of the Guest of Honour presentation, Finland reached a more central position in the international literary field. This is shown in the increased revenue produced by Finnish literature (Silvonen, *Suomalaisen Kirjallisuusviennin Markkina-arvo Loppuraportti 2011-2015* 3; Silvonen, *Suomalaisen Kirjallisuusviennin Markkina-arvo Loppuraportti 2018*). It is also notable that the focus on and interest in domestic literature in Finland increased during the year of the Guest of Honour presentation (Körkkö, *FINNLAND.COOL* 197–98).

THE BOOK FAIR AS AN INTERFACE BETWEEN LITERARY AND ECONOMIC FIELDS

The Guest of Honour presentation and the literature and cultural exports linked to it reflect the diversity in the processes of culture transfer. Moreover, they show how cultural transfer impacts the literary field. The Guest of Honour project overlapped both the national and the literary borders. Moreover, actions that are typical for the literary field commingled in the project with those of cultural and political fields.

The outcomes of Finland's Guest of Honour project reflect the significance of the Frankfurt Book Fair in the international literary field. By choosing a country as the Guest of Honour, the book fair operates as a gatekeeper and has the power to influence the guest country's cultural capital and thereby its position in the international literary field. In recent years, the Anglo-American book market has gained a more central position in the international literary field, which has led to a power position of multinational conglomerates. Casanova claims that this development predisposes even the most autonomous

literary fields to "the power of international commerce" (171-72). It is clear that the book fair is not solely a literary event. One also has to pay attention to the fair's economic function and the role of the Guest of Honour for instance as a media attraction and crowd-puller. The global media concentration has also affected the distinction between economic and cultural aspects of the literary field, which can lead to a loss of autonomy in the whole literary field, at least for Europe and the North Atlantic.

By taking the example of Finland, it can be ascertained that the Guest of Honour status is a door-opener for small national literatures. Both the country and its literature gained more presence through it. This had a positive impact on Finland's literature export. Furthermore, the presentation and the positive media coverage strengthened the belief in the pontential of Finnish literature abroad. Yet, the territorial allocation of literature is in contrast with the economic development of the global literary field. Literature is nowadays less tied to national states. The country of origin plays less of a role in the global world of literature and the transmission of literature is more linked to international phenomena, like the Frankfurt Book Fair, than to nations.

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IMAGE NOTES:

Figure 1: Finnland.Cool. in Frankfurt 2014 (© Helmi-Nelli Körkkö)

Figure 2: Finnish stands at the Frankfurt Book Fair 2014 (© Helmi-Nelli Körkkö)

Figure 3: The Finnland.Cool. pavilion in 2014. (© Helmi-Nelli Körkkö)

Figure 4: The Logo of the presentation (© FILI) Source: http://finnland-cool.fi/?page_id=4598. Accessed 7 Aug. 2016.

Figure 5: Finland's pavilion in the evening light. (© Helmi-Nelli Körkkö)

Figure 6: Sofi Oksanen at the Frankfurt Book Fair 2014. (©Helmi-Nelli Körkkö)

NOTES

1. "Finnland ist Natur, unverfälscht und klar." (Hierholzer).
2. "Als Gastgeschenk haben sie gerade den deutschen Lesern viel zu sagen" (Spreckelsen).

TRANSLATING ART CATALOGUES: THEORETICAL AND PRACTICAL ISSUES

SILVIA PIREDDU

This article addresses the translation of exhibition catalogues in the context of cross-medial communication by discussing a small corpus of multilingual texts. Multilingual art catalogues are a standardized genre, which collect academic, explanatory, and descriptive writings. These hybrid volumes pose problems related to semantic and communicative translation, terminology, specialized language, and emotive discourse by involving the visual. In a world where art is communicated with diverse media, publishers should reconsider the format of exhibition catalogues, as translation across media and languages can play a crucial role in marketing art and culture.

Cet article traite de la traduction des catalogues d'exposition dans le contexte de la communication cross-médiatique en abordant un petit corpus de textes multilingues. Les catalogues d'art multilingues sont un genre standardisé, généralement imprimé, qui rassemble des écrits académiques, des textes explicatifs et descriptifs également. Ces volumes hybrides posent des problèmes liés à la traduction sémantique et communicative, à la terminologie, au langage spécialisé et à la fonction du discours émotionnel en impliquant le visuel. Dans un monde où l'art est communiqué par les médias les plus divers, les éditeurs devraient reconsidérer le format des catalogues d'exposition afin d'impliquer le public, car la traduction entre les médias et les langues joue un rôle clé dans le marketing de l'art et de la culture.

ART CATALOGUES: POSITIONING IMAGES AS A FORM OF CREATIVENESS

This article aims at discussing the editing and translation of exhibition catalogues in the context of cross-medial communication. The analysis of a corpus of multilingual art catalogues shows that this text type is a standardized genre, typically printed, that collects academic writing along with more popularized texts that explain the organization of an exhibition. These volumes combine essays on theoretical and critical approaches to art, along with more traditional historical descriptions of artworks and informative contributions aimed at guiding reader/audience response. The composite, hybrid structure of these printed texts poses problems related to semantic and communicative translation; in particular, they involve the translation of terminology and specialized language along with the rendering of the emotive discourse function, which will be discussed in the next section. The corpus shows that the visual element is especially challenging in multilingual catalogues that have to frame images and texts on the same page. Far from being a problem of layout management, the positioning of visual imagery in art catalogues is an integral part of the creative process and motivates the public to buy them. Images are discursive artefacts that can be used to investigate the rhetorical processes involved in art criticism and the marketing of an exhibition. Translation in exhibition catalogues is the interface where many areas of human creativity meet and contribute to an intercultural conception of aesthetics. In the first two sections, my article defines the genre of the exhibition catalogue and then examines examples from the corpus. I then discuss aspects of translation in linguistic terms to point out that in a world where art is communicated with diverse media, publishers should reconsider the format of exhibition catalogues to engage audiences better. Finally, the article suggests that translation across media and languages can play a key role in marketing art and culture.

CROSS MEDIAL COMMUNICATION, CATALOGUES, AND THEIR

CONTEXT

Art catalogues are composite books collecting images, essays, and short personal texts written by artists and curators. Short interviews with people involved in an art event may also be added. Catalogues can be monolingual or contain both the original text and its translation in one or more languages. The structure of these publications is an interesting case study to discuss translation in relation to the persistence of traditional forms of communication despite the dominance of web-mediated practices—catalogues are a tradition that dates back to late-16th and 17th-century sales lists (see "Sale Catalogues").

The context in which these volumes are realized is shaped by the complex interaction between the artists and a range of actors, such as patrons, dealers, critics, gallery managers, and collectors. A catalogue is always a collective enterprise. In fact, in the context of contemporary web-mediated social relations, art is construed by cross-medial communication strategies which reuse traditional text formats such as catalogues and reviews with different levels of mediation. In practice, museums and institutions stimulate audience narratives and support the mixing of official and informal contents (especially images) on social-network pages. At the same time, critical writings, academic reviews, and catalogues are traditional genres that continue to be printed and published in digital format to testify to the value of art.

As Arthur C. Danto points out, context "creates the creators" and defines what position the creator will occupy whatever the medium, as the circulation of the artwork is part of the creative process itself (Danto 216). Art is authenticated and recognized as such by a network of experts that mediate meaning to the public: catalogues preserve the purpose, message, and intention of art beyond *individual taste* (Arnold 211-30).

However, in our globalized culture, the function of specific instances of communication makes little sense if these are not seen in concert with other media usage. Books, videos, installations, exhibition pro-

grams, technologies, and events support the public by helping them to shape their personal experience of art and make their own meanings and narratives around which they can build a *memorable understanding* of the shared art object. The creative aspect of art communication is enhanced by the collective construction and interpretation of *any* message about art and its aesthetic meaning. In this perspective, cross-medial communication has stimulated research about convergence culture (Jenkins 1-24), transmedia storytelling (Scolari), interactive marketing, the impact of localization, and the co-creation experience and emotive engagement of the public in museum and art event organizations (Cho et al.). Whatever the approach, all the specificities of the various research methodologies boil down to some key aspects: the crucial role played by the public in augmenting aesthetic meaning, the need for flexibility in devising exhibition content, and the *mobility* of textuality enhanced by images in the art product and its communication (Chaim; Hughes and Moscardo; Runnel et al.).

Moreover, cross-media forms of expression also highlight the importance of the relationship between words and images as a form of performance (Auslander 107-09). As Richard Schechner points out, "Performativity is everywhere—in daily behaviour, in the professions, on the internet and media, in the arts, and language. It and its sister term, 'performative,' are very hard to pin down. These words have acquired a wide range of meanings" (Schechner 123). The concept of performativity relates to the fact that the Arts and, in particular, contemporary art, is dynamic, collaborative, and mainly an urban phenomenon. Art is performed to be experienced: artists expose themselves and their works in real or virtual spaces, while the public is engaged and stimulated to react to, participate in, and reformulate the work of art (Bay-Cheng et al.). Art does things with images and exists along with words: variously mediated, art is moved to a web-based reality that is subsequently augmented by social sharing in a third dimension. This mediation process may be planned, spontaneous, or arranged to look unstructured. The communicative act constructs the art object within the frame of collective modalities of

observation, choice, and foregrounding, which can be seen as an act of translation.

The translation is indeed a form of mediation that struggles to carry a specimen of culture and its language into another one (Ulrych, ch. 1). In the case of art texts and especially catalogues, the translator has to mediate something that is construed both as culturally specific (a text in a particular language) and universal (art encapsulated into a picture). Moreover, one of the specific functions of art is to stir emotions, but translating emotions is very complex: for this reason, the integration of the visual element in the translation process is mandatory (Dewaele).

In general, emotions that are generated by art objects are subjective, but communication makes them collective: the visual element on a web page or the printed page is what *surrogates* the art object or the event to stir emotions as a form of displacement. In the case of exhibitions, one can experience *emotional contagion* as a form, immediate and automatic, of emotive involvement to be partaken with or without any cognitive mediation: pure sensation and immediate sharing with other people. The art event produces virtual places to accommodate the urgency of getting together in a great emotional outlet, which is usually short-lasting. Nevertheless, once the experience is over, we need something to recollect the event (Turnaturi 15; Cerulo 94).

If art needs to be described and published, the public needs to know and understand about art beyond the exhibition: books, reproductions of artworks, and merchandising bring art and design into homes. The catalogue, in particular, allows the public to prolong the exhibition, as a *re-collection* of the exhibition itself. Museums and similar institutions work to *democratize* art by fostering accessibility: the catalogue objectifies this mission too.[1]

In general, art books and catalogues are sold along with stationery, prints, and apparel. Catalogues address those who look for more in-depth commitment to what institutions do for the arts. Most of all, they are published to reach potential buyers and donors. Artbooks are now available both in electronic and print formats and there ex-

ists a flourishing second-hand market that aims at collectors all over the world.[2] Catalogues are marketed by a combination of traditional publishing tactics (ads in *specialized publications*, mailings to reviewers and bloggers) and extensive social media campaigns. In sum, catalogues function as part of the elaborate ritual that connects the public, the artists and their work, and the institutions that support and validate the arts. Publications serve as a metric for demonstrating the degree of gallery/institutional support for an exhibition. They aim at stirring the emotional effect of art and stimulate affection. They work as an extension of the exhibition and a proof of the existence of the art object itself, especially mediating and translating the essential ineffable and performative quality of contemporary art.[3]

MULTILINGUAL ART CATALOGUES: STANDARDIZED GENRE, GIFT, AND A CELEBRATION OF EVENT

Museums publish catalogues, but specialized publishers have their share. Phaidon, Skira, Somogyi, and Taschen are among the most famous publishers in Europe. In recent years, more independent publishers have engaged in experimental book project design, focusing especially on artist books that widen the scope of the catalogue.[4]

Nevertheless, art catalogues should not be confused with coffee table books, which are expensive large-format collections of pictures with concise descriptions. Designed to start a conversation or be skimmed and admired by guests, these publications became an essential feature in any 20th-century bourgeois household, conveying the impression middle-class people wanted to give the world about their tastes, education, and aspirations. Art catalogues, instead, are academic works that *balance* the visual with the textual element as they aim at discussing, informing about, and acknowledging the relevance of an exhibition or artist work.

Whatever the language, the content, or the publisher, the core structure of the volume is the same and testifies to the formulaic nature of this genre and its long-lasting tradition.

Most exhibition catalogues share several components which include:

- a list of the exhibition schedule (if relevant)
- the exhibition's funders and sponsors with their logo and copyright claims
- a table of contents for featured authors and authorities
- the sponsor's statement and the list of lenders to the exhibition
- a list of trustees and funders that represent the marketing/business environment in which the exhibition takes place

Short chapters or writings may follow, in which the curator(s) describe(s) the aims of the exhibition. The director's foreword acknowledges all the people who contributed, while the essays are positioned with the catalogue entries, acting as a guide to the exhibition. Finally, there is a chronology and a bibliography with an index.

Ideally, the text is organized as a "Chinese box" with the external box containing the context and reference to the communicative situation in which the exhibition takes place, which, in turn, contains the "academic box" with the essays and the bibliography, this "box" contains also the core item, which is the images of the works of art. There are cases in which the essays (textual) are separated from the images (visual), but usually, the visual element is inserted within the essays and becomes part of the narrative. In this way, the textual element serves to explain, or gloss, the content, and emphasize and prove a point. Just like in academic writing, where tables, figures and graphs enhance the readability of an essay, pictures provide readers with a more stimulating experience of the critique itself. If the catalogue functions as a guide to an exhibition, there must be a core section with pictures that are accompanied with a proper catalogue number, the indication of the artist, his/her nationality, dates, title of the work, where and when it was created, indication of the material/medium, the dimensions, the provenance, and signature/inscription information, if relevant. In other words, there is a well-defined order in the description of the artworks that relates to established cataloguing methodologies, which makes art catalogues a highly codified

genre (see "Categories for the Description of Works of Art"). In order to clarify these points, I will consider three examples.

The catalogue *Omaggio a Lucio Fontana/Homage to Lucio Fontana* was published in 1988 by the Italian publisher Marsilio as a complement to an exhibition dedicated to Lucio Fontana (1899-1968) held at the Collezione Peggy Guggenheim, Venice, and the Murray and Isabella Rayburn Foundation, New York. The catalogue consists of a preface and biographical information followed by a commentary and description of the works exhibited. Finally, the credits and the names of the two translators are given.[5] The text is printed on double columns, i.e. the Italian texts are paired with English ones (front texts). Blank pages separate the various segments which have no titles or indications of the chapters or subsections. The images are, for the most part, collected on the right pages while the text is usually placed on the verso or left page. The catalogue is prototypical in the sense that, as most catalogues do, it contextualizes Fontana's work and outlines the development of his career.

An essay by Fred Licht describes the rationale of his art by visualizing his lines (fragmenting the material toward an abstract understanding of its form) against works of other artists, sharing a classical understanding of sculpture, and a deep understanding of the material essence of the creative gesture and its inherent manipulating force. [IMAGE 1]

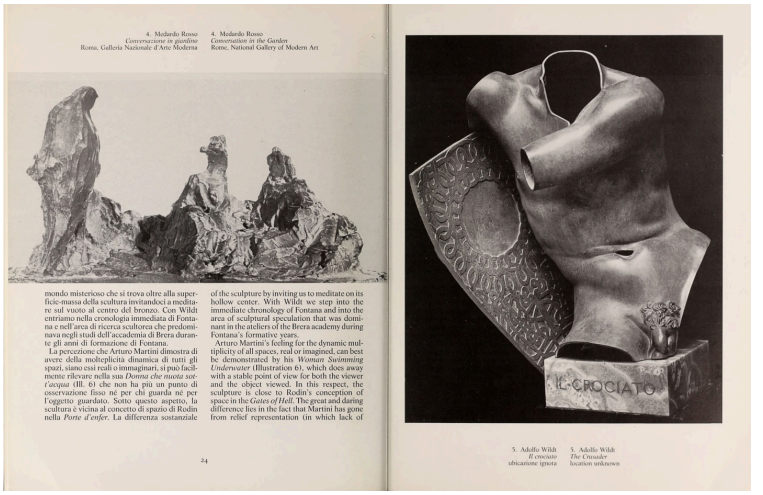
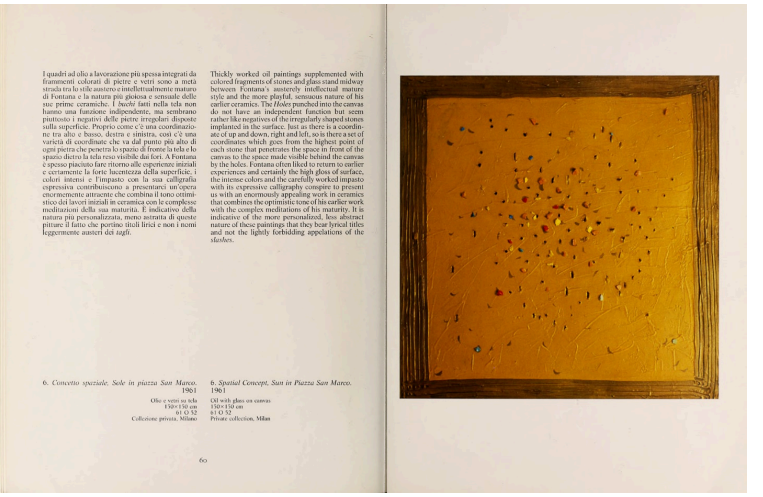


Image 1: Omaggio a Lucio Fontana,1988, 24-25, https://archive.org/stream/omaggio00font#page/24/mode/2up

Given the size of the images, the reader will focus first on the image and then follow a reverse path towards the column corresponding to his/ her own preferred language. This move indicates that there exists a linear hierarchy that runs from the image (which is bigger in size and therefore more eye-catching) and goes to one of the columns (which is visually dense with its complex textual content). Facing translation will end up marginalizing one text column for most readers without proficiency in both languages. However, the alignment of the two texts is often not equal even if the English translation is accurate and follows the original very closely in both the rendering of specialized vocabulary and syntax. The phrase structure of the two languages is different and therefore produces misalignment. [IMAGE 2]



I quadri ad olio a lavorazione più spessa integrati da frammenti colorati di pietre e vetri sono a metà strada tra lo stile austero e intellettualmente maturo di Fontana e la natura più gioiosa e sensuale delle sue prime ceramiche. I *buchi* fatti nella tela non hanno una funzione indipendente, ma sembrano piuttosto i negativi delle pietre irregolari disposte sulla superficie. Proprio come c'è una coordinazione tra alto e basso, destra e sinistra, così c'è una varietà di coordinate che va dal punto più alto di ogni pietra che penetra lo spazio di fronte la tela e lo spazio dietro la tela reso visibile dai fori. A Fontana è spesso piaciuto fare ritorno alle esperienze iniziali e certamente la forte lucentezza della superficie, i colori intensi e l'impasto con la sua calligrafia espressiva contribuiscono a presentarci un'opera enormemente attraente che combina il tono ottimistico dei lavori iniziali in ceramica con le complesse meditazioni della sua maturità. È indicativo della natura più personalizzata, meno astratta di queste pitture il fatto che portino titoli lirici e non i nomi leggermente austeri dei *tagli*.

Thickly worked oil paintings supplemented with colored fragments of stones and glass stand midway between Fontana's austerely intellectual mature style and the more playful, sensuous nature of his earlier ceramics. The *holes* punched into the canvas do not have an independent function but seem rather like negatives of the irregularly shaped stones implanted in the surface. Just as there is a coordinate of up and down, right and left, so is there a set of coordinates which goes from the highest point of each stone that penetrates the space in front of the canvas to the space made visible behind the canvas by the holes. Fontana often liked to return to earlier experiences and certainly the high gloss of surface, the intense colors and the carefully worked impasto with its expressive calligraphy conspire to present us with an enormously appealing work in ceramics that combines the optimistic tone of his earlier work with the complex meditations of his maturity. It is indicative of the more personalized, less abstract nature of these paintings that they bear lyrical titles and not the lightly forbidding appellations of the *slashes*.

6. *Concetto spaziale. Sole in piazza San Marco.* 1961
Olio e vetri su tela
150×130 cm
61 1/2 52
Collezione privata, Milano

6. *Spatial Concept. Sun in Piazza San Marco.* 1961
Oil with glass on canvas
150×130 cm
61 1/2 52
Private collection, Milan

60

Image 2: Omaggio a Lucio Fontana,1988, 60-61, https://archive.org/stream/omaggio00font#page/60/mode/2up

Moreover, there are important stylistic differences. Italian art writing is typically rich in terminology, drawing on a vocabulary with unusual connotations and preferring long sentences to short ones. The preference for long sentences is rather unusual in standard English but acceptable in the context of art writing, where the reader is likely to defer to the authoritity of the art critic.

The following examples, however, show the overall adherence of the English translator to the stricture and organization of the Italian syntax and in particular the use of premodified noun phrases and chains of relative and *that*-clauses:

> I quadri ad olio a lavorazione più spessa integrati da frammenti colorati di pietre e vetri sono a metà strada tra lo stile austero e intellettualmente maturo di Fontana e la natura più gioiosa e sensuale delle sue prime ceramiche.
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> Thickly worked oil paintings supplemented with colored fragments of stones and glass stand midway between Fontana's

> austere intellectual mature style and the more playful, sensuous nature of his earlier ceramics.
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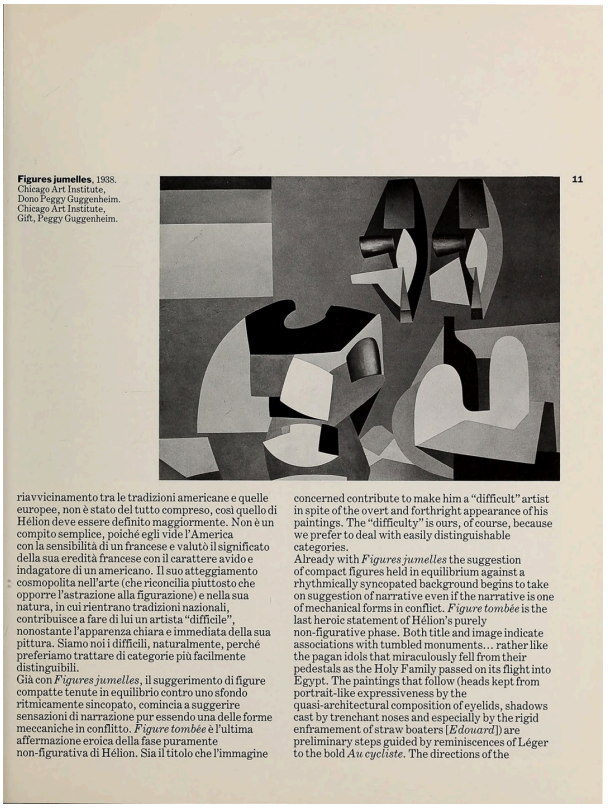
>
> Just as there is a coordinate of up and down, right and left, so is there a set of coordinates which goes from the highest point of each stone that penetrates the space in front of the canvas to the space made visible behind the canvas by the holes.
>
> A Fontana è spesso piaciuto fare ritorno alle esperienze iniziali e certamente la forte lucentezza della superficie, i colori intensi e l'impasto con la sua calligrafia espressiva contribuiscono a presentarci un'opera enormemente attraente che combina il tono ottimistico dei lavori iniziali in ceramica con le complesse meditazioni della sua maturità.
>
> Fontana often liked to return to earlier experiences, and certainly the high gloss of surface, the intense colors and the carefully worked impasto with its expressive calligraphy conspire to present us with an enormously appealing work in ceramics that combines the optimistic tone of his earlier work with the complex meditations of his maturity. (*Ommagio a Lucio Fotana* 60)

The translation is extremely accurate as if the evaluative and descriptive stance of the critic overlapped in both languages.

The same approach can be observed in *Ommagio a Jean Hélion: Opere recenti/Homage to Jean Hélion: Recent Works*. This catalogue was published for an exhibition of Jean Hélion (1904-1987) held at the same Peggy Guggenheim Collection in 1986. In this text, a bio-sketch, written authoritatively by the director of Guggenheim Foundation, is followed by a letter written by the artist which, in turn, is followed by an academic essay by the same curator and critic Fred Licht. The

texts are set in columns: Italian on the left, English on the right. The letter is in French to testify for the authenticity of the artist's word/work.

Licht introduces Hélion's work of the as a separate block: ten pages of writing around a core of four black-and-white images that describe the rhythm of his nonfigurative compositions and his architectural vision of life. [IMAGE 3]



Figures jumelles, 1938. Chicago Art Institute, Dono Peggy Guggenheim. Chicago Art Institute, Gift, Peggy Guggenheim.

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riavvicinamento tra le tradizioni americane e quelle europee, non è stato del tutto compreso, così quello di Hélion deve essere definito maggiormente. Non è un compito semplice, poiché egli vide l'America con la sensibilità di un francese e valutò il significato della sua eredità francese con il carattere avido e indagatore di un americano. Il suo atteggiamento cosmopolita nell'arte (che riconcilia piuttosto che opporre l'astrazione alla figurazione) e nella sua natura, in cui rientrano tradizioni nazionali, contribuisce a fare di lui un artista "difficile", nonostante l'apparenza chiara e immediata della sua pittura. Siamo noi i difficili, naturalmente, perché preferiamo trattare di categorie più facilmente distinguibili.
Già con *Figures jumelles*, il suggerimento di figure compatte tenute in equilibrio contro uno sfondo ritmicamente sincopato, comincia a suggerire sensazioni di narrazione pur essendo una delle forme meccaniche in conflitto. *Figure tombée* è l'ultima affermazione eroica della fase puramente non-figurativa di Hélion. Sia il titolo che l'immagine

concerned contribute to make him a "difficult" artist in spite of the overt and forthright appearance of his paintings. The "difficulty" is ours, of course, because we prefer to deal with easily distinguishable categories.
Already with *Figures jumelles* the suggestion of compact figures held in equilibrium against a rhythmically syncopated background begins to take on suggestion of narrative even if the narrative is one of mechanical forms in conflict. *Figure tombée* is the last heroic statement of Hélion's purely non-figurative phase. Both title and image indicate associations with tumbled monuments... rather like the pagan idols that miraculously fell from their pedestals as the Holy Family passed on its flight into Egypt. The paintings that follow (heads kept from portrait-like expressiveness by the quasi-architectural composition of eyelids, shadows cast by trenchant noses and especially by the rigid enframement of straw boaters [*Edouard*]) are preliminary steps guided by reminiscences of Léger to the bold *Au cycliste*. The directions of the

Image 3: Omaggio a Jean Hélion: opere recenti, 11, https://archive.org/stream/jeanhlion00hlio#page/10/mode/2up

The rest of the catalogue consists of images and technical description with corresponding numbers. The catalogue is a set sequence of pictures that follow the path of the exhibition. The visuals reproduce the tempo of the exhibition while the introductory essay is a full discussion of the author's work that prepares the visit. The volume is completed with credits and a note about the relevance of Hélion's painting and its non-objective view of reality. [IMAGE 4]

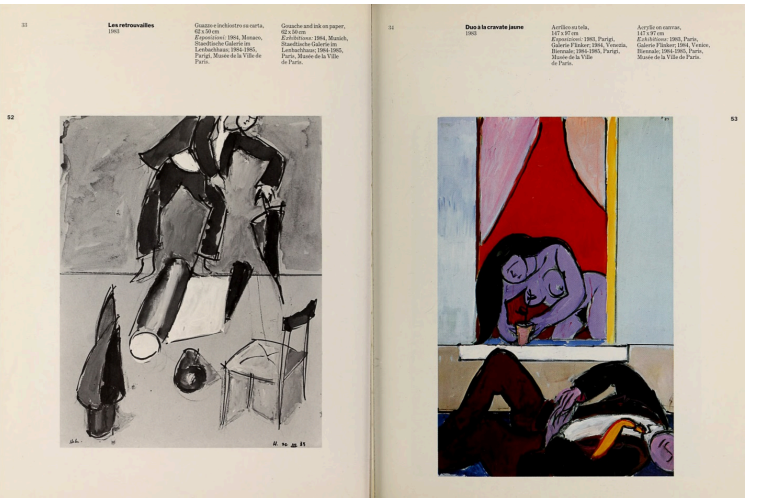

Image 4: Omaggio a Jean Hélion: opere recenti, 33-34, https://archive.org/stream/jeanhlion00hlio#page/52/mode/2up

In both texts, the alternate use of black-and-white images and colour ones, although motivated by the need to limit the cost of publication, allows the reader to focus on the drawings; albeit this feature is rather disappointing for more contemporary readers used to the vividness of digital printing.

In the examples above, the art catalogues celebrate the life and career of an artist: the role played by the images is especially relevant as they testify for his creative force. Nevertheless, contemporary art uses mixed techniques, diverse media, and often prefers installation and performances to traditional formats, which can hardly be real-

ized in the images used in a traditional catalogue. Images are a bidimensional device displacing meaning beyond the physical or cultural conditions in which it was meant to be experienced, yet, they are valuable. The pictures and the book distance both the object and the message. At the same time, the images recollect the *tempo* of the artwork time and time again. A case in point is a recent publication by the Italian publisher Skira with the collaboration of Castello di Rivoli – Museo di Arte Contemporanea (Turin, Italy) and Sharjah Art Foundation (Sharjah, United Arab Emirates): *Anna Boghiguian.*

The volume opens with a sequence of full-page pictures of a recent work, *An incident in the Life of a Philosoper* (2017) dedicated to Nietzsche, followed by four essays (two-column text in English and Italian, with small size pictures), a 98-page section reproducing the artist works, book projects and writings, describing the most significant achievements of Boghiguian, and a rich biography made of short writings, interviews, descriptions of works, images of exhibitions and works, as well as covers of catalogues. Finally, there is a list of the works exhibited at Rivoli (August 2016–January 2017) and a bibliography.

The catalogue itself is the result of the artist's intense expressive force and engagement with communication. Boghiguian's work is related to the very concept of the book as a canvas of relations—a *topos* of her activity since the 80s. Notebooks have become part of her installations, including architectural structures and scenarios as if they were gigantic pop-up books, where space is experienced as a constant form of displacement. The large installations reproduced in the volume are expanded books (i.e., spaces of intellectual resistance that even in print engage viewers in a direct and bodily sensitive experience). The reader is motivated to buy the catalogue to understand the work and career of the artist. The catalogue is a beautiful object itself, where the graphic design is dynamic: pages may be filled with full-size pictures or small ones, long-text columns and short notes, while different fonts (alternating grey and black characters) are used to enhance readability. Pages are "cut" to transport the reader immediately into the world of Boghiguian. English, Italian, and French simply mix and co-exist with the images that are the main player on

the page. It is the artist and her work ultimately that is foregrounded. Recalling Venuti, we could conclude that the critic is as invisible as the translator, and takes a step back, leaving the images and the texture of the book to speak for itself.[6] [IMAGES 5, 6, 7]

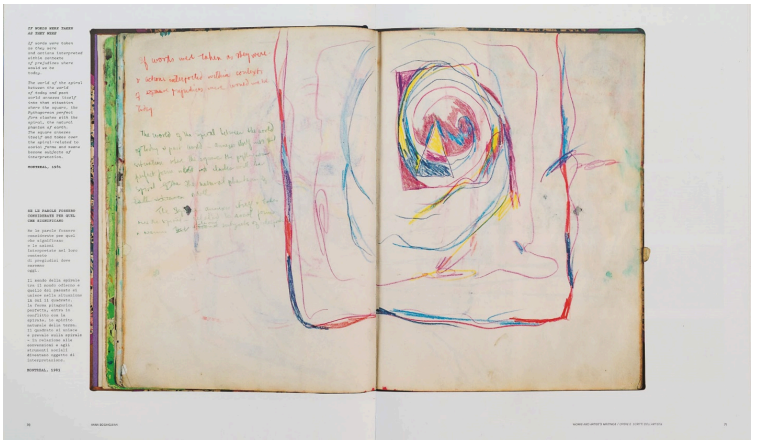

Image 5: Anna Boghiguian, Milano, Skira, 2017, 70-71

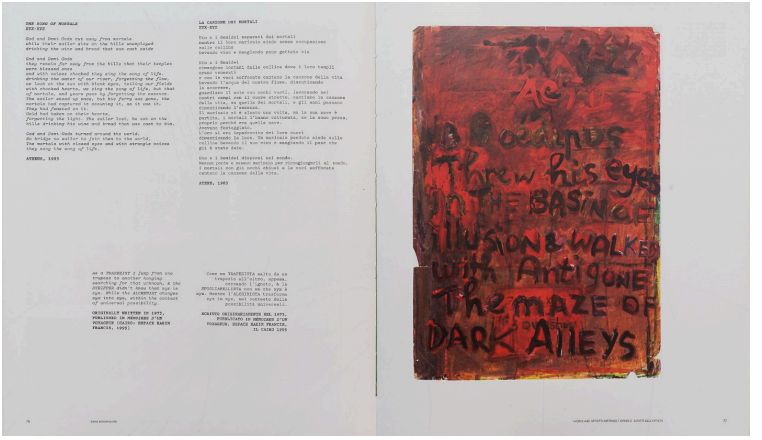

Image 6: Anna Boghiguian, Milano, Skira, 2017, 76-77

Image 7: The Modern Series at the Art Institute of Chicago, Installation Photographs, https://publications.artic.edu/modernseries/reader/shatterrupturebreak/section/434/434_anchor

TRANSLATING ART CATALOGUES: SOME TECHNICAL REMARKS

Art catalogues combine theoretical and critical writings, along with descriptions and informative contributions aimed at guiding reader/audience response. The composite, hybrid structure of these printed texts poses problems related to the semantic and communicative aspect of translation, in particular, the managing of terminology and specialized language and the rendering of the emotive discourse function (e.g., use of standardized language vs. a metaphorical, poetic one). In general, translators have to mediate specialized language by working on the network of meanings that these texts develop, consisting of verbal and visual information. Moreover, working with art texts, translators need to consider the potential performative value of both the source and the target text (i.e., the aesthetic gesture that it realizes in relation to the expectations of the audience).

The most challenging aspects of translating art catalogues and more generally art texts are related to coherence and the complex syntax

that art writing uses. Texts in art books are descriptive and evaluative, and their complexity can be related to the academic frame of the text (i.e., the art critic writing an essay) or to the *poetic* frame in which an artist may describe, explain his/her work. Moreover, the text may fulfil an emotive function (surprise, provoke, disgust, amuse). In the first case, the visual completes the information and supports the point of view of the critic; in the second case, the artist's prose may be rich in metaphors, use non-standard word meaning, and play with sound symbolism. In both cases, the meaning is *dislocated*, a word or phrase is used with a different function (verb phrase as noun phrase; adjective phrase as verb phrase and vice versa), or it is used because of phonosymbolic reasons. Synonyms are also meaningful, words being selected to reinforce meaning. The same is true with repetitions that do not gloss or explain meaning but *narrate* a concept from a different point of view. This *poetic vagueness* can be challenging for the translator, whose cultural background is continuously tested.

The visual may be an aid to the interpretation of the text, and, for this reason, it is considered a discursive element. In other words, images are an integral part of textual cohesion. Cohesion is the property that distinguishes a sequence of sentences that forms discourse from a random sequence of sentences, and it concerns how the components of the surface text (the actual words we hear or see) are mutually connected within a sequence. If cohesive, lexical, grammatical and other relations provide links between the various parts of a text that realize the meaning and display it at the level of lexis (word choice) and grammar (analytical organization) and hence define the style and genre of a text. Coherence, on the other hand, concerns how the components of the textual world (i.e., the concepts and relations which underlie the surface text) are relevant to communication. In both cases, visualizing concepts is a means to bring together levels of meaning, prompt terminology for concepts, and complement both textual and contextual information. More specifically, it helps the translator to make lexical and collocational choices and to develop description strategies for any creative/cognitive processes. When translating art texts, image-based documentation leads to a better

understanding of concepts and a better rendering of pertinent terminology (Baker, ch. 6-7). Art texts address a diverse public, realizing what has been defined as the *principle of vertical variation*, that is, the existence of different degrees of specialization in texts. Translators must be aware that images are visual resources for the representation of specialized concepts conditioned, to a great extent, by the level of expertise of readers and the level of density of texts (*Cabré* 73).

As a whole, the visual information always complements and amplifies verbal narration. An image is immediate and refers to space. A word refers to time; it depicts and creates entities. In the case of art, both aspects are combined in the representation that is realized by the image. The difference lies in the time frame, as the picture in the catalogue reports about the artistic event, and *differs* it (Derrida 3-27). For this reason, art is placed within a system, a cross-medial one where meaning is always combinatorial and relational such that no one element within the system can be considered in isolation: the catalogue is a whole (Hooper-Greenhill 3).

The implications for interlingual and intersemiotic translation are complex: the target text must be considered with its source text and in its relation to other target texts as well as to visual elements. In other words, the translated text is part of a network of visual, textual, and cultural elements. A failure to *negotiate* and adapt the translation to such multiple polarities may lead to varying degrees of interpretive breakdown on the part of the end-user. In a multilingual environment, both target and source texts must operate side by side within the book space and in relation to the same set of visual items.

In general, translators are required to render a text with no deletions or additions that might alter the lexicogrammatical structure of the text. With creative texts and, more generally, with texts that work out the meaning by pushing lexical choice to the limits such as literary criticism, philosophy, and art criticism, a translation might need to depart widely from the original, submitting the target text to various degrees of revision and editing to clarify meaning. In other words, the translator has to reposition style along with the content

in a different cultural context. Moreover, style and content have to be adapted to the needs of the public.

It is acknowledged that the interpretive force of translation issues from the fact that the source text is not only decontextualized but recontextualized (Sakellariou). The recontextualizing process entails the creation of another network of intertextual relations established by and within the translation (i.e., a receiving intertext). The process results in the emergence of another context of reception, whereby the translation is mediated by editing and printing, promotion and marketing strategies, various kinds of commentaries, and the uses to which diverse readers put it.

When translated, then, the source text undergoes not only various degrees of formal and semantic loss, but also, in attempting to fix the form and meaning of that text, the translator develops an interpretation in the translating language that ultimately proliferates cultural differences and further meaning so that the translation can signify in the receiving situation. Quite interestingly, art catalogues are conservative. Word for word translation or the invisibility of the act itself of translating is valued as prototypical of the *good translation*, despite all the possible connections to traditions, movements, and institutions, the hierarchy of values, beliefs, and representations that are activated in the cultural situation surrounding the target text. As for images, they work for both the target and the source texts with the same intertextual and intersemiotic relations. In general, the texts and paratext (paper, typography, page, and web design) assume a similar cultural and social readerships, as if both the target and the source text were on the same level of signification and shared a common language. This aspect seems to be a constant feature even when the text is moved onto the web.

In recent years, some publishers have begun to exploit the potentials of more interactive types of format. This is the case with the National Gallery of Art in Washington D.C. which publishes the *NGA Online Editions* providing information on the Gallery's collections in a customized reading environment that allows exploring the images in detail ("User's Guide"). In particular, the toolkit that frames the image

enables the reader to adjust the reading environment with more information (e.g., comparative images, technical images, notes, overlay and cross-fading techniques) and to learn about terms and concepts drawn from encyclopedic entries or biographies.

Similarly, the Art Institute of Chicago publishes a series of online scholarly catalogues that aim at a specialized public and allow access to curatorial and conservation research with a focus on techniques ("Digital Publications"). Moreover, high-resolution, zoomable images allow the reader to investigate and inspect the collection: the time of the learning experience is a crucial aspect, in the sense that the reader/viewer takes his/her own time to experience every single detail of the work of art beyond the customary timing of a museum visit.[IMAGE 8, 9]

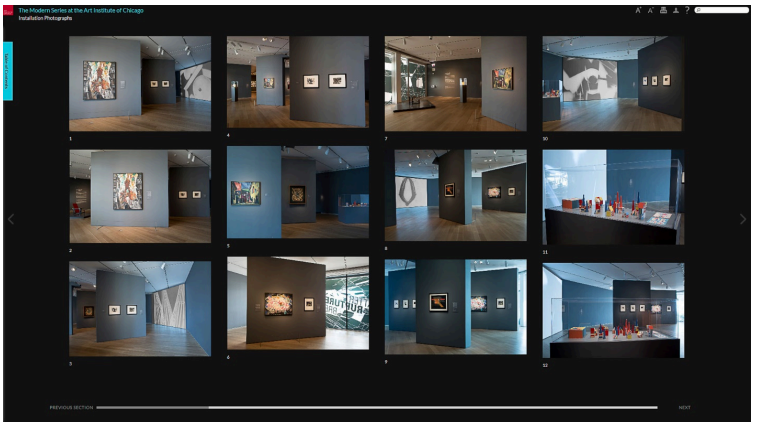

Image 8: Anna Boghiguian, Milano, Skira, 2017, 176-177

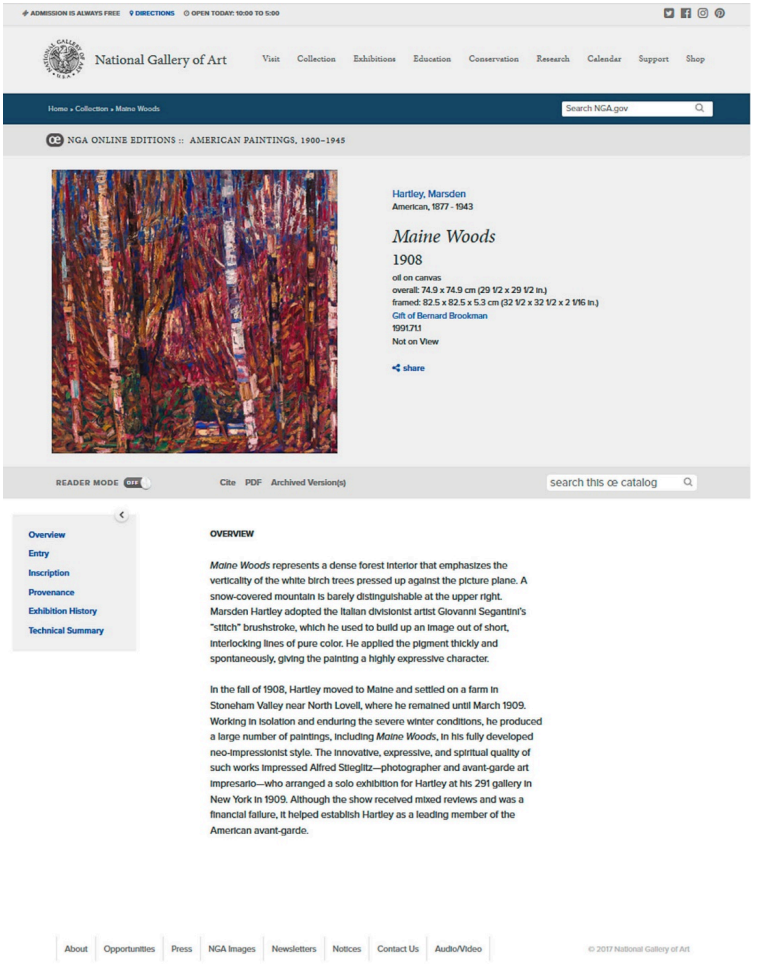

Image 9: Hartley, Marsden, Maine Woods, 1908, https://www.nga.gov/Collection/art-object-page.72332.html

Observation of the images, comparison with other works, and the reading of a scholarly comment is a form of *slow access* to a collection, addressing the specialist or student. However, the availability of the catalogue as an open-access work stimulates a wider audience.

The reader may browse the images and decide to read more, moving to and fro into the text according to individual choice and interest, acting as a self-curator (Borowiecki et al.).

Unfortunately, both projects are not multilingual, but the format and the general display of the content is a valuable model that could be used by publishers in multilingual contexts to improve the accessibility of art to diverse publics.[7] Rather than columns with parallel texts, the translation might appear "on demand" supported by dynamic effects. Given the hypertextuality of the online medium, an adaptive translation could endorse, engage or muddle the reader's visual understanding *along with* or *instead of* the original, making the reading of the catalogue a real interactive experience.

SURVIVING THE DIGITAL: THE FUTURE OF ART CATALOGUES

The production, distribution, and consumption of editorial content are changing. Production and consumption, in particular, define new forms of self-publishing, with individuals selling directly to their readers/fans according to different business mechanisms that may involve, for example, crowdfunding (Rectanus).[8] At the same time, distribution is influenced by online collaborative mechanisms that filter projects and recommend them through online networks of relationships that orient reading and build the reputation and cultural capital of the publisher. The same mechanism may stimulate collaborative translations to be integrated and supervised by the authors of the texts. Nevertheless, art is seen as a universal language that does not need translations.

Art catalogues have survived the digital age. The examples illustrated above highlight the strengths and weaknesses of a genre that should be reconsidered to better involve the public with a mix of tradition and new trends while keeping in mind the complexity of the media involved in the communicative process (Hughes, ch. 4-6). Translation has to mediate the academic content, letting the visual play the semiotic role of completing the aesthetic meaning of both art and its evaluation, communication, and transmission. In a world

where art is conveyed with the most diverse media, publishers should reconsider the format of exhibition catalogues to engage new audiences by using more interactive devices and dynamic design while favouring the digitization of paper catalogues.

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IMAGE NOTES

Image 1: Omaggio a Lucio Fontana,1988, 24-25, https://archive.org/stream/omaggiooofont#page/24/mode/2up

Image 2: Omaggio a Lucio Fontana,1988, 60-61, https://archive.org/stream/omaggiooofont#page/60/mode/2up

Image 3: Omaggio a Jean Hélion: opere recenti, 11, https://archive.org/stream/jeanhlionoohlio#page/10/mode/2up

Image 4: Omaggio a Jean Hélion: opere recenti, 33-34, https://archive.org/stream/jeanhlionoohlio#page/52/mode/2up

Image 5: Anna Boghiguian, Milano, Skira, 2017, 70-71

Image 6: Anna Boghiguian, Milano, Skira, 2017, 76-77

Image 7: Anna Boghiguian, Milano, Skira, 2017, 176-177

Image 8: The Modern Series at the Art Institute of Chicago, Installation Photographs, https://publications.artic.edu/modernseries/reader/shatterrupture-break/section/434/434_anchor

Image 9: Hartley, Marsden, Maine Woods, 1908, https://www.nga.gov/Collection/art-object-page.72332.html

NOTES

1. Contemporary museum experience is evolving. Institutions embrace technology to address new publics and implement inclusiveness. Both blockbuster exhibitions and smaller exhibits do their best to be, or at least look, interactive and immersive, as they aim to attract the public. The issue is controversial and can be examined from different perspectives (see, for example, Giaccardi; Drotner and Schrøder; Wellington and Oliver; Rectanus; "What Makes Us Different"; *The Met Store*).

2. The Museum Bookstore is an interesting example of a specialized web bookstore: "exhibition catalogues are a great way to open up the many hundreds of wonderful museum shows taking place around the globe to new audiences. While these books are some of the most thought-provoking, informative and beautiful around, they can be heavy to carry and difficult to track down, particularly for past exhibitions. We set up Museum Bookstore for art, fashion and design lovers whether they want to read up on an exhibition they are about to visit; read more about an exhibition being held far afield, revisit an old favorite show or just add another beautiful coffee table book to their collection" ("About Us").

3. Catalogues are written and published with the contribution of scholars and may contain academic essays but their function is not confined to the academic context. As a genre, they fulfil a different communicative functions depending of various factors such as the kind of public they address, the format, the positioning of the artist within the catalogue

(i.e., if she or he contributes directly to the text or not). They also testify to the exhibition itself (see Sant; Dekker; Houlihan).

4. Examples are D.A.P, Distributed Art Publishers, Badlands, Damiani, David Zwirner, Deste Foundation for Contemporary Art, Editorial RM, Editions Xavier Barral, Exact Change, FUEL, Gregory R. Miller & Co., Hatje Cantz, Hauser & Wirth, Heni, The Ice Plant, JRP|Ringier, Karma, Lars Müller, Metropolis Books, naio10, National Portrait Gallery, Poligrafa, Radius, Reel Art Press, Siglio, Spector, Steidl, Turner, Valiz, Visionaire, Wakefield Press, and Walther König.

5. The catalogue mentions Annarita Fuso and Renata Rossani as translators; Mennini and Gregolin, Ugo Mulas, and Fondazione Lucio Fontana for the photographs along with Teresita Fontana, Carla Panicali, Fondazione Lucio Fontana, and a private collection as lenders of the works exhibited.

6. The notion of invisibility was introduced into the field of Translation Studies by Lawrence Venuti's polemical monograph *The Translator's Invisibility: A History of Translation* (1995). Invisibility refers to the fact that the translator does not normally appear as a co-producer of a text and to the fact that the translated text tends to be written in line with prevailing notions of plainness. In other words, the translator effaces him/herself, disappearing from the text and leaving no stylistic mark. In this context, the critic serves as the translator.

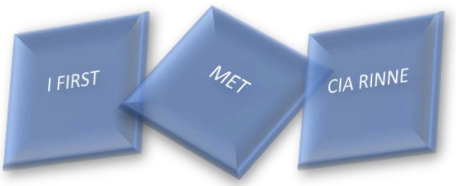
7. The examples use only English and no translation is provided in Spanish, Chinese, French, or other languages. In recent years though, some US institutions have engaged with local communities by addressing the issue of multilingualism. For example, in California, the *The Main Museum of Los Angeles Art* has developed its media in Spanish ("En Espanol") and the Natural History Museum in Los Angeles also provides materials for visitors in Spanish (*Natural History Museum*). Bilingualism in museums exhibtions is now being investigated and treated as a resource to attract audiences (see, for example, Yalowitz et al.).Institutions such as MOMA allow visitors to translate the key information on the webpage in many languages (machine translation). As for Europe, the British Museum and Musei Capitolini in Rome provide audioguides in many languages ("Audio Guide"; "The MiC APPs"), while the Louvre in Paris and the Prado in Madrid provide the translation of their website in English and other languages (*Louvre*; *Museo del Pra-*

do). Translation is increasingly becoming a research topic in Museum Studies (see, for example, Kwon; Patterson).

8. A good example of collaborative approach to publishing by involving the public is represented by Unbound, a team of writers, designers, publishers, and producers working together in central London that support the publication of independent book projects ("Coffee Table and Art").

MULTIMODAL TASKS FOR TRANSLATORS: A TRANSLATIONAL DIALOGUE WITH CIA RINNE AND HER WORK

ANGELA KÖLLING
CIA RINNE



in Gothenburg in June 2015 at the NORLIT "The Future of the Book" conference hosted at the University of Gothenburg in Sweden, where she presented her work during the keynote of the conference. The multilingual, multimodal quality of her work attracts the interest of other artists as well as scholars in literary, linguistic, and fine arts fields. After reading the available scholarly articles, announcements, programs, and conducting an interview with her, I wanted to offer a dialogue, *Sprach-Spiele* through verbal and other modes, set between the issues addressed in the contributions to this special issue of *Imaginations* and Rinne's multimodal work. How does the choreography of letters she performs on the page and elsewhere nuance the

Fig. 1

meaning of a word and what does that mean for printed text translations? Do trans-modal or multi-modal trans-lations—by way of reading, layout, type-setting, or digital technology—accumulate into one multi-layered perceived meaning or do they produce different meanings through different perceptions? Can we all hear and see the same thing at the same time?

To prepare the game: Instead of presenting the artist Cia Rinne here in the form of a conventional interview, this contribution wants to stage a playground for thoughts and responses to her artwork and the topic of translation. Drawing on primary sources, conversations between the author, other scholars and the poet, and the themes of this special issue, I attempt to show further possibilities for engaging, or spielen (playing), the connections between | translation and visibility—and beyond.

zaroum, notes for soloistes & l'usage du mot
are three projects that include minimalist texts which explore phonetic similarities and shifts. The works for this "Dialogue" are chosen mostly from these projects. Their starting point is most often an idea, a question, or quotation. Through visual (zaroum), sonic, rhythmic and melodic interpretation on page (notes for soloistes, l'usage du mot) and in her performances, Rinne exposes possible nuancing of meaning in a polyglot (mainly but not restricted to German, English and French) environment. The following Spiel invites you to look, click—in the order of your liking—and com/paire.

SPIEL ONE

Moving from piece to piece in SPIEL ONE a movement of language becomes apparent—not just in the moving around of letters—the word "on" is morphed into a copy without original, perhaps a copy that rids itself of(f) its original.

...we are caught up with the language and then you have to question it. A little bit. To refresh it or to make clear that the way we use it might or is maybe unconscious. So that is what I am interested in, not language itself, not the mere instrument, but to question the way we use and take it for granted. And then you can play a bit of course. But it has a bit more of a philosophical background than mere language game of word play.

Rinne

Kölling/Rinne 2018, Transkript

Driven by the exploration of the unconscious uses of language, Rinne's "concrete poetry" is a particular form of translation—to shift meanings and "imagine" a way out of the system of language that we otherwise cannot step out of. Perhaps it is also informed by a distrust in language, or the taking for granted of meaning.

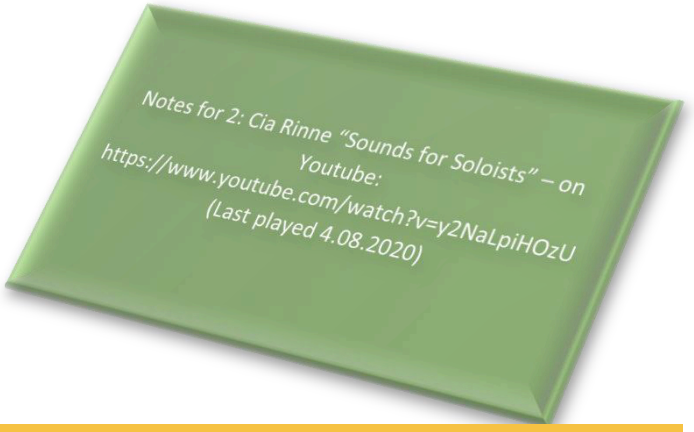
When you write there's just the meaning and the visuality and once you start reading them aloud you have this third component. Orality, which only becomes apparent when you read. And sometimes you read and they change and sometimes the speed may change or then they even get some sort of musicality.

Rinne

Kölling/Rinne 2018, Transkript

FEEL FREE to enter into this dialogue and share your thoughts & responses

SPIEL 2: THOUGHT (SEEING ↔ LISTENING)



Each performance, then, is a unique orchestration of breath, posture, rhythm, room, audience. It cannot be repeated in exactly the same way. Does this mean in multimodal texts there is no original arrestable meaning, only the meaning of a translation into meaning relevant to the receptor, reader, viewer, listener *all at once*? Does this affect the perception (dis/trust) in translation—and how do we know?

The text is more like an image of a thought or an image of a word. In that sense it is a very condensed picture. And then it turns it all around and within translation, meaning can shift and turn into its own and even contain its own opposite. In a way, I am not describing, but instead showing this.

Rinne

FEEL FREE to enter into this dialogue and share your thoughts & responses

Kölling/Rinne 2018, Transkript

SPIEL 3 – LIKE SPIEL OHNE? OHNO1

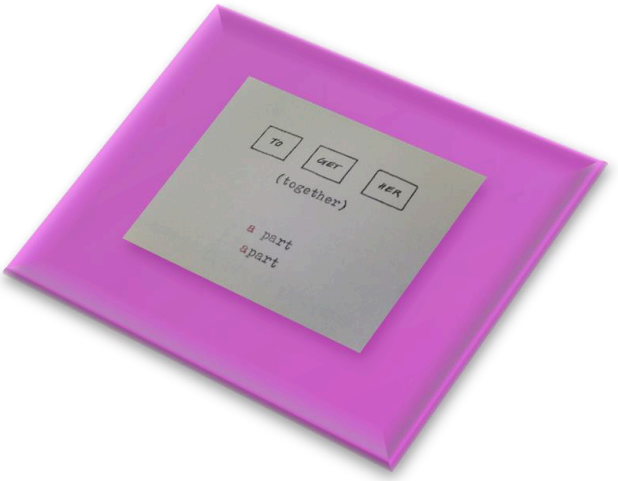


Fig. 3

Would you describe the changes that occur between different modalities of a poem, orality, print and animated print as a translation?

Yes, that could be called translation. Some of the pieces in the archives zaroum I imagined as tactile objects, bodily. I had a sign in mind that could be flipped over and which on one side said ON, and on the other side said NO. So I imagined a realisation in form of a revolving movement right from the start. Certainly not in digital form, rather as an installation, but the effect is similar: through the rotations the word ON is sometimes also readable as NO, which illustrates the graphemic connection of both words. In a book, this cannot be shown so clearly because the words are printed one after the other and separate from each other onto the page. This is why I used

drawings in those cases. Likewise, the interrelation between the verses "TO GET HER" and "(together)" also work better in digital form than in the book. The translation into a different modality in this case is a composition, or a "neo-configuration. This is also the case, when different pieces are set together to make new piece, as, for example, for "Enough", "rien / à / voir / dans / le / noir" and "DIFFERENCE / ici" from zaroum and their neo-configuration in the archives zaroum. I believe these processes reveal many different layers, which is altogether a form of translation, from medium to medium. Exhibitions, which show my pieces, also transfer and translate text into other contexts, and in the process something becomes real. I therefore call poems that are displayed in a particular form during an exhibition "realisation pieces". (Benthien and Vorrath 4-5, translation mine)[1]

The translation between thought and language is not limited to moving between linguistic systems in Rinne's work. Rather one encounters a symphonic orchestration of thought, senses, and language. The question is, of course, whether such an orchestration is only a matter of theoretical or aesthetic perspective or whether this needs to be considered for "normal," everyday use(r)s of language. Current neurological research on how "i-media" (Swingle) influences our cognitive development, social skills, and overall communication patterns supports the latter. The American psychotherapist and researcher Mari K. Swingle, for example, compares "i-speak," in this case texting or txt, with communication practices in multilingual environments, such as sub-conversations and language layering:

> the way one chooses to alter a word or phrase through pseudo or new "spellings," as well as emphatic emotive, and otherwise meaning conveying formatting, indeed can create subtle but very distinct differences. With texting, one can very efficiently selectively make meaning deeper, more precise, and yes, exclusive. Which brings me to a second feature, the sub-conversation. Again, prior to i-tech, this was a feature exclusive to multilingual individuals. Polyglots, fully knowing what languages people do or do not speak, switch languages accordingly. (183)

The pattern Swingle identifies for mixed-media communication is that "common conversation," which involves everyone at the dinner table, so to speak, is "usually verbal," while "sub-conversation," which is selective, is usually "technologically mediated." In her assessment, such sub-conversation or "switching" by txt or other i-media can, "if not malicious," be enriching and, "with i-tech and digital natives" at least, has become a "regular practice" (183).

Swingle further points out that older "digital immigrants," like myself, "miss the positive potential of screen technology" (183). Not in the sense that we might miss the practical, pedagogical uses, but rather in the sense that some ideas can be translated better into digital form, and that certain digital information, which becomes available by way of *ethical* data mining, might improve our understanding of and policies for contemporary society.

Some of Rinne's ideas, such as "turn on" and "to get her," work better as pieces translated into digital form than pieces translated into print form. Another way of looking at this is by way of Silvia Pireddu's analysis of catalogue translation in this special issue of *Imaginations*. I believe that her assessment that a "failure to negotiate and adapt translation to such multiple polarities" (that come into play when verbal and visual information exist in a shared space) "may lead to varying degrees of interpretive breakdown on the part of the end-user" is not only applicable to translation as a product but also as a discipline. If the older "digital immigrants" do not partake, in other words, fail to negotiate and adapt their view of translation to i-tech,

this may lead to varying degrees of interpretive breakdown on the part of the end-user, that is between older and younger generations of translators, between teachers (and scholars) and students enrolled in translation studies programs.

Digital multimedia writing (and translation) operates from an entirely different neurological platform: one that mines the latest neurological findings about colour preferences, orientations in foreign environments, and psychological predispositions, as well as personal data to produce irresistible products for their "readers." In other words, digital writing operates in a value system that encourages the exploitation of humans and emphasizes profit making without clearly defined ethical boundaries. Thomas Metzinger describes this as the entrance to an era which redefines the concept "humans":

> Neuro-psychological research itself offers nothing that [...] could lead to a practicable ethic and grounded consensus for everyday life. Therefore, and because we must not confuse "das Sein", that which is, with "Sollen", that which ought to be; we need to confront the findings of modern brain research keeping two matters carefully apart: How is the human in reality? And how should the human be in the future? (54, translation mine)[2]

As I write this article, the EU's new rule for general information protection is set into place. The German documentary film, *Democracy – Im Rausch der Daten* (2015), reveals the complexity of both the political process and of legally framing public and commercial usage of personal information. The film shows an excerpt of a roundtable debate during which one speaker makes a compelling argument for personal data mining:

> "We worked with the Atlanta Public Schools and determined that the best indicator of graduation from high school was not whether your parents were rich, not whether you had internet

at home but it was whether you took creative writing in the ninth grade." (19:57)

As I revise this article, the world is trying to figure out how to be post-Covid-19. In an article, entitled "How Big Tech Plans to Profit from the Pandemic," Naomi Klein discusses how IT companies seize this world-wide crisis to extend their reach and power in the form of a "Screen New Deal" (Klein). The article features the "new virus-personalised pitch," summarised by Anuja Sonalker, the CEO of Steer Tech, "a Maryland-based company selling self-parking technology": "Humans," says Sonalker, "are biohazards, machines are not" (Klein). As usual, IT tries to maintain the invisibility-principle of its production processes, that is, end-users are not meant to see who services the machines and how. What are the neuro-psychological, the so litical, and the environmental costs?

Scholarly programs that do not address these questions leave the next generations of students and translators to become complicit in the production of what several philosophers (Precht; Metzinger), neurotherapists, behaviourists, and psychotherapists (Greenfield; Rosen; Swingle), as well as media and communications experts (Olsson et al.) now refer to as risk-technology.

From this difference in reading and writing arrives also a problem of interpretation or communication between older "digital immigrants" and younger "digital natives." While we may assume that the older generation draws on a religiously informed or intuitively holistic understanding of human beings, digital immigrants might actually

lack this wider normative frame of reference. The growing privatization of the language industry, that is, the structural trend towards self-employed freelancers following the economic downturn since 2009, is leaving this generation vulnerable to economic exploitation that has begun to transform their understanding of society and of themselves (Moorkens). We might still worry whether machine-aided translation is advancing or destroying translation, which implies that machine and human translation compete with each other. Meanwhile, digital translation is absorbing the translator, mining their expertise (through specially designed programs) and confusing ideas about who they really are with ideas about how they ought to produce.[3]

SPIEL 4 (IN) 3 - PART A: REFLECTIONS

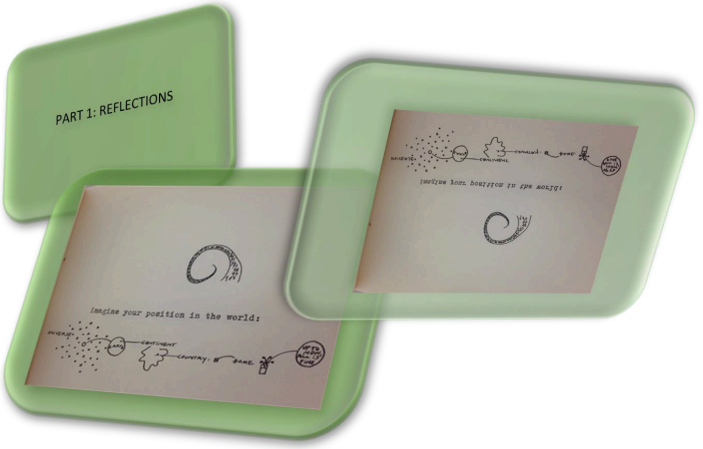
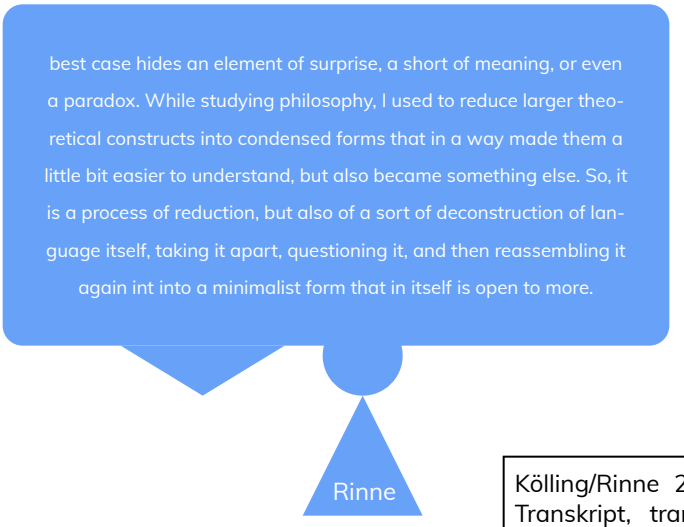


Fig. 4

When you say you reduce and reduce and reduce, how do I have to imagine this process practically?

Kölling

There is usually a word, sentence or quote in the beginning that I start developing until it transforms into something else that in the



Kölling/Rinne 2018, Transkript, translation Rinne[4]

Rinne describes her work as a way of "trying to get as far away as possible from writing," through which she then shows "that which is hidden in the language" (Kölling/Rinne 2018, Transkript). The contributors to this special edition have all taken their point of reflection from a form that is *other* to translation—a cover, a poster, a website, a catalogue, an exhibition, an idea, a newspaper article, a book of poetry—to show that which is hidden in translation. They outline current developments in mixed-mode translation and how this might affect the user. What is more, they address the growing polarizations between verbal translation and i-tech in the form of a productive conversation: not taking one side or the other, but trying to form a view which *turns* ideas together. Such a view begins to acknowledge that there is a growing readership for whom reading is more than following lines of letters on the page, deciphering the words and assigning a dictionary meaning to them. "Digital natives" are all-at-once readers: images, letters, sounds, etc.—and they are capable of producing translations in this mixed-mode. And it is important to understand *how they really do it* in order to have an informed discussion about whether they *should* do it. To continue to take for granted that translation is primarily a verbal mode might not only lead to

growing break-downs of interpretation between different generations of translators, it might also mean that those who do not partake in this digital shift will not be part of shaping its norms.[5]

The diversity of your projects—both with regard to language and media you use—seems to increase interest from scholars of translation like myself. Do you consider yourself a translator of sorts?

Not, not really. Not in - Oh! I can hear the echo.

Oh!? Is it bad?

No, it's fine. It's fine. Just cause... It's okay now. I have to admit that in the regular sense I have been translating but I don't consider myself a translator between languages. But more in the sorts of between thought and language maybe. In a sense you can say that, or that I am interested in the untranslatability of the language, or how it depends on which language you use actually. How you can express yourself. So, you cannot step out of language in that sense or of the construct of thought because we are caught up in the system of the language that we have acquired. So, the closest you can get to imagining an alternative way differently is maybe in a different language. So, in that sense I am interested in translation. But not translating as such. I use languages that are connected in a sense like French and English for example that are very close where the meaning shifts although the sound is very similar. That sort of *differance* if you like. (Kölling/Rinne 2018, Transkript)

SPIEL (IN) 3 PART B: WHAT WOULD THERE BE IF THERE WAS NOT ME?

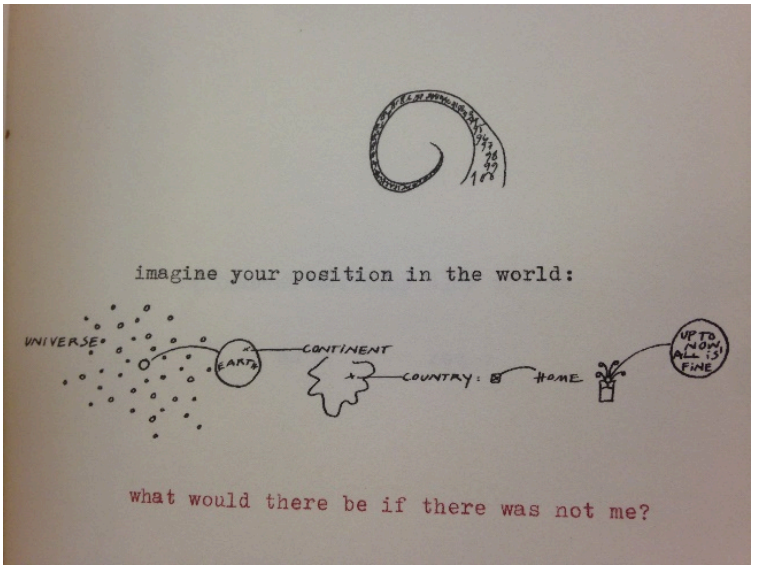


Fig. 5

One detail that Rinne shared with me in my interview with her surprised me: her self-description of being a lonely worker, whereas my first impression was that her pieces (*archives zaroum*, *sounds for soloists*) were mostly collaborative in nature—or a shared experience at least. For me, her projects seemed co-operative, indebted to concrete poetry as much as new advancements in digital technology. This cross-pollination of concrete poetry with digital technology has led me to explore the relationship between analogue and digital modes of translation deeper than I anticipated.

SPIEL 3 PART 3: THE FULL PICTURE: MATERIE (THE IDEA OF A CONCRETE TRANSLATOR)

Writing on the page is a singular task: one puts a pen to paper. In theory, it could be entirely possible that a writer has produced all of the necessary tools—paper, ink, and feather—for this enterprise. Typing, however, makes it more likely that one needs to draw on the skills of others for the production of a typewriter, carbon paper, and ink ribbon. Nowadays, it seems near impossible that a single person has built the entire *materie*, the machine, programmed the software, and so on from which writing is made.

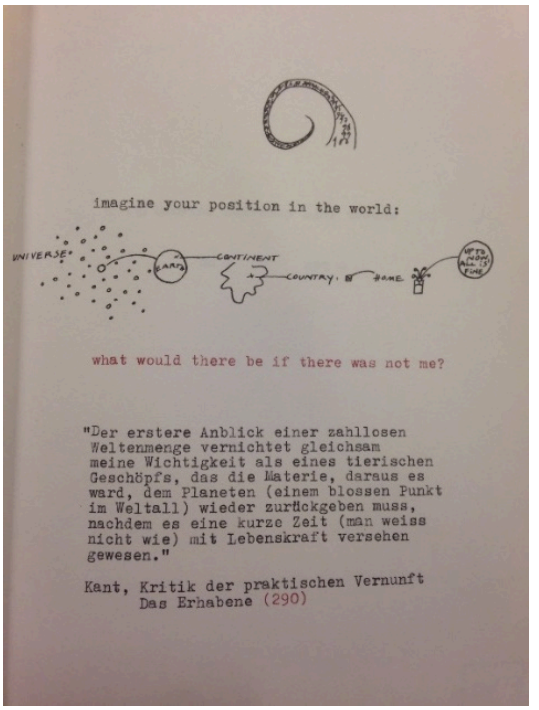


Fig. 6

Writing has become a much more communal production process and it might become entirely outmoded for "digital natives" to view writing still as an individual task. What, for example, is my position in the production process of this writing? Just a dot in the digital space? I am acutely aware of the necessary *materie* that I alone cannot produce nor bring to life. I am not a lonely worker at all.

Rinne's pieces establish relations, with her audience and through cooperation, by way of linking different languages and modes. I want to use the idea of these relations and entanglements as an opportunity to reimagine translation—to break with the image of the translator as a lonely worker, as well as that of translation as a product of individual consumption.

POSTSCRIPT:EXIT

Materie. Production, consumption. Visibility & Translation. Each of the contributors to this issue argues and shows with the material

they present and examine that translations and their visibility is a social task, namely that of imagining and reimagining a planet populated with diverse communities, human and other.

Rinne sent me four photographs taken from "the letter i see" exhibition at the Kumu Art Museum in Tallinn, which exhibits A3 braille-prints. Two of the photographs show people looking at her works, the other two just show her works in the empty exhibition space. These images planted a seed, a visual juxtaposition and metaphor, which grew to full thought during a visit to another exhibition in London.

On 8 November 2019, a friend invited me to see Olafur Eliasson's "In Real Life" exhibition at the Tate Modern in London. It is a peculiar experience. Eliasson constructs natural phenomena, often focussing on processes, such as rain running down a window pane or ice melting, whereby he draws attention to the socio-aesthetic constructedness of "nature."

"Did we come here to get wet?" a man asks me while I am entering Eliasson's "Beauty" (1993) installation. It startles me. One is rarely spoken to at exhibitions, let alone by strangers. Normally, the art space is a space of quiet visual consumption.

"Beauty" is a curtain of mist illuminated by spotlights which re-create the spectral phenomenon of a rainbow (FIGURE 7). When I enter the blackened room, I first experience surprise. The humid air settles on my skin, I feel cold, my eyes adjust to the dark rather slowly. I register the rainbow at the same time that the man speaks to me. I look at him. He smiles at me and I smile back. A question, a connection. I look back at the rainbow, trying to figure out what we are here for.

Fig. 7

The answer, my answer to the stranger's question, comes to me as I spend perhaps twenty minutes observing the space. The beauty of this installation lies not in the rainbow itself. It lies in how visitors interact with it. The visitors do get wet: they position themselves within the rainbow to have their photographs taken by their spouse or friend or another family member.

Their expressions are full of joy as they do so. It is joyous to witness this. For a moment, I feel disappointed because I cannot participate. I have no *excuse* to step into the rainbow and break the barrier between observer and being observed because I am alone here. And I prefer the role of spectator. I feel uncomfortable becoming part of this spectacle, being looked at.

"Beauty" invokes a sense of togetherness which becomes even more prominent as I enter the "Din blinde passager" ("Your blind passenger," 2010) installation. "Din blinde passager" is a 39-meter-long corridor full of dense fog, which cuts visibility down to a claustrophobic arm's length (FIGURE 8). It is hard to breathe and move. My eyes, which cannot fix on anything to find orientation in the fog, switch into some kind of overdrive. They search and search and search the fog. This coincides with shortshortshort intakes of breath. The physical response to the experience is dramatized by the effect of other blind passengers appearing (relief) and disappearing (discomfort) in

the fog. Judging by their gestures, their experiences are similar to my own.

Fig. 8

I could have left this detour through Elisasson's exhibition out of this article. Perhaps you find it distracting as you read this. But to me it is a punctual note of the production process. The photographs showing "Beauty" and "Din blinde passager" that I included here are taken from Elisasson's website and the website of an online reviewer of his exhibition in the London Tate Modern in 2019. The images are representative of how his works have been captured for archival and promotional purposes, as well as for the encouragement of academic and emotive discourse (for a more detailed discussion of visuality and translation in the context of visual art and exhibitions see the contributions of Ingram, Perry, and Pireddu to this issue). This is a photograph I took while visiting the exhibition:

Fig. 9

There are several points of connection between Eliasson's and Rinne's work. Both are forms of translation which manage in a Brechtian sense to make strange norms of seeing and visual meaning-making. In Eliasson's installations, the roles of nature (which is constructed) and natural (how visitors are physically affected by the installation) are inverted, just as the role of seeing letters and reading by touch are inverted in Rinne's exhibition of braille prints.

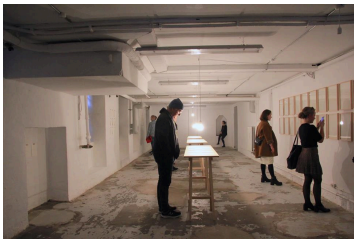


Fig. 10

Fig. 11

This inversion is not based on the assumption that visitors gifted with sight cannot read braille but on the information in the images that Rinne sent me: the visitors view the prints with their hands in their pockets with lightbulbs placed above the prints for better visibility.

Both Eliasson and Rinne thus employ the art space to invite the visitor to a meta-dialogue about constructed others and/or *elsewheres*. The norm becomes strange. Visibility becomes strange. The first two photographs draw attention to the visitors viewing the artwork, emphasized by the lightbulbs which are needed to see (and thus also emphasizing the conundrum staged by the artwork).

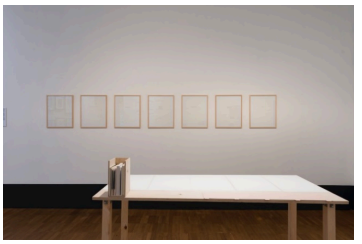


Fig. 12

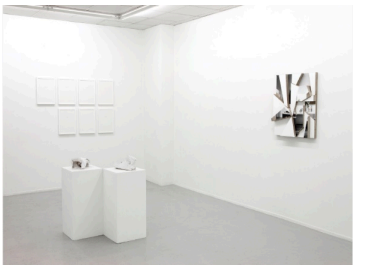


Fig. 13

The latter two images, because they are "empty", white and without people, emphasize the point of view from which the photographs are taken, meaning, the fact that the image focuses my view on re-enacting/replicating the sole spectator consumption behaviour, and thus excludes the possibility of becoming/perceiving myself as a participant in a communal and solidary act.

This is my conclusion, then:

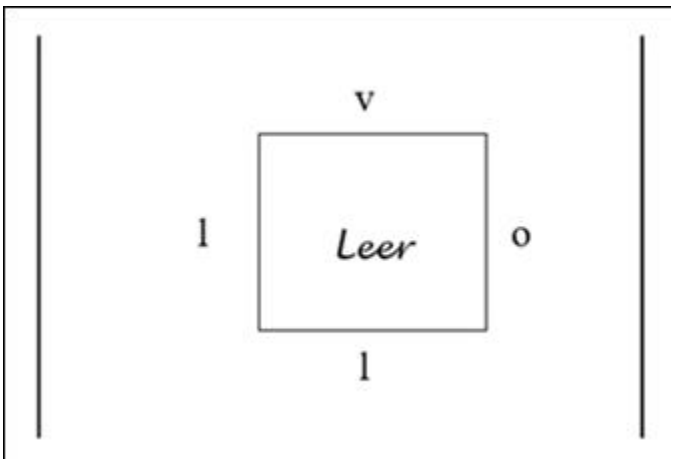


Fig. 14

The art of translation is not the finished product, but the way in which we interact with it and share our interaction with others, and through the inversion of production and consumption by adding our thoughts, ideas, questions and reactions, *leer* becomes *voll*.

I would like to thank the editors and reviewers for their thoughtful comments and efforts towards improving this contribution, Cia Rinne for her time and thought-inspiring artwork, and Patrick Spottiswoode for the ticket to Olafur Eliasson's exhibition at the Tate Modern.

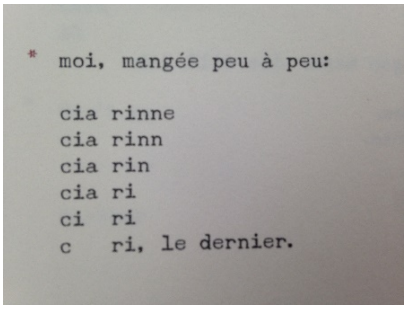


Fig. 15

Fig. 16

Fig. 17

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IMAGE NOTES

Image 1: Rinne during her keynote at the 2015 NORLIT conference, Gothenburg, photograph, A. Kölling

Image 2: "ON", zaroum: notes pour soloistes, Editions le clou das le fer, 2011, C. Rinne, photograph, A. Kölling

Image 3: "together", zaroum: notes pour soloistes, Editions le clou das le fer, 2011, C. Rinne, photograph, A. Kölling

Image 4, 5, & 6: "Das Erhabene", zaroum: notes pour soloistes, Editions le clou das le fer, 2011, C. Rinne, partials, full page photographs & mirror image, A. Kölling

Image 7: "Beauty" 1993, Olafur Eliasson, Moderna Museet, Stockholm 2015, photograph Anders SuneBerg https://olafureliasson.net/archive/artwork/WEK101824/beauty

Image 8: "Den blinde passager", Olafur Eliasson, Modern Tate 2019, review and photograph P.Nguyen, 19.07.2019, https://arrestedmotion.com/wp-content/uploads/2019/07/1_DSC07928_P.Nguyen.jpg

Image 9: "Beauty" 1993, Olafur Eliasson, Modern Tate 2019, photograph A. Kölling.

Image 10, 11, 12: the letter i seee, Kumu Art Museum, Tallinn (A3 Drucke, Braille-Prints, turn all books (in your shelf inside out) piece und carthothèque I, courtesy of Cia Rinne.

Image 13: White Energy, Galleri Kant, Kopenhagen 2015 (A3-Drucke), courtesy of Cia Rinne.

Image 14: "voll", zaroum: notes pour soloistes, Editions le clou das le fer, 2011, Cia Rinne, photograph A. Kölling

Image 15: "le dernier cri", zaroum: notes pour soloistes, Editions le clou das le fer, 2011, Cia Rinne, photograph A. Kölling

Image 16: Cia Rinne, portrait, courtesy of Cia Rinne

Image 17: Angela Kölling, portrait, courtesy of the author

NOTES

1. Würden Sie den Wechsel eines Gedichtes zwischen den verschiedenen Modalitäten Mündlichkeit, Schriftlichkeit und animierter Schrift als eine Übersetzung bezeichnen? / Ja, das kann man schon Übersetzung nennen. Einige Stücke in den archives zaroum habe ich mir taktil, körperhaft vorgestellt. Ich dachte mir ein Schild, das man drehen kann und auf dessen zwei Seiten ON und NO zu lesen ist. Das heißt, die Realisierung als Drehbewegung hatte ich mir von Anfang an vorgestellt. Allerdings nicht digital, sondern als Ausstellungsobjekt, doch der Effekt ist ähnlich: Durch die Drehung des Wortes ON ist es manchmal auch als NO lesbar, wodurch der graphemische Zusammenhang beider Wörter veranschaulicht wird. Auf der Buchseite kann dieser nicht so verdeutlicht werden, da die Wörter nacheinander und einzeln geschrieben stehen. Dort habe ich daher Zeichnungen verwendet. Auch das Verhältnis der Verse „TO GET HER" und „(together)" funktioniert digital besser als im Buch. Die mediale Übersetzung ist hier also eine Zusammensetzung, eine ‚Neu-Konfiguration'. Dies ist auch der Fall, wenn verschiedene pieces zu einem neuen zusammengesetzt werden, wie bei den pieces „ENOUGH", „rien / à / voir / dans / le / noir" und „DIFFERENCE / ici" aus zaroum und ihrer Neu-Konfiguration in den archives zaroum. Ich glaube, diese Prozesse weisen viele verschiedene Ebenen auf und das alles ist eine Form der Übersetzung, von einem Medium ins andere. In Ausstellungen meiner Werke werden ebenfalls Texte in andere Kontexte übertragen bzw. übersetzt und dabei wird etwas real. Daher nenne ich die Gedichte in einer spezifischen Ausstellungsform auch realisation pieces.↵

2. „[D]ie Hirnforschung selbst [bietet] nichts an, was […] einen funktionierenden ethischen Grundkonsens für den Alltag liefern könnte. Wir dürfen deshalb angesichts der Erkenntnisse der modernen Hirnforschung das Sein nicht mit dem Sollen vermischen und müssen zwei Fragen sorgfältig auseinanderhalten: Wie ist der Mensch in Wirklichkeit? Und wie sollte der Mensch in der Zukunft sein?" (*Metzinger* 54) Translator's note: any texts touching on questions of Sein are difficult to translate and in the German context, there are always echos of Heidegger, Kant, and others. What I found particularly annoying in a linguistic/stylistic sense is that Metzinger unbalances the philosophical to be/ought to be seesaw, by "realising" these concepts in the "corresponding" questions with the terms Wirklichkeit (reality) and Zukunft (future). This implies that reality is on a different temporal-

ontological plane than the future. Reality is now and the now is real, whereas the future is then and then is unreal, or worse, fake? In order to illustrate that the word choices, and in particular the choosing of words that are seemingly common, have consequences, translation needs to be done unreadably, has to be rendered unsmooth. And in doing so, the translator also *realises* the importance of the work of Cia Rinne and artists of her kind and caliber.

3. Translation programs have, of course, addressed the topic of machine translation for some time and continuously need to consider and adapt to the epistemological, economic, social and causal space-time environment it forms. As Anthony Pym (2012) has pointed out, the fundamental basis for ethically informed agency is to have causal powers, that is, for example, to be in a position to reject to translate a text. These causal powers are dependent on broader societal awareness and solidarity, which is why events showcasing public translation, such as awards, book fairs and roundtables, are so important, and why translators should consider their chances to form public relations as part of their training.

4. Oh, practically? I just take a word or a concept or just a saying by someone, maybe a quote or something, and it then starts developing usually and then I, well, I never write long at this it is just from this idea that then I spin a little bit and try to transform that can develop into something and I usually just take a philosophical construct and then reduce it that's how I started off because the whole study of philosophy and the whole ideas and theories were too large so I just made an image of them trying to understand them better. The text is more like an image of a thought or an image of a word. In that sense it is a very condensed picture. And then it turns it all around and within translation meaning can then turn into its opposite and contain its own opposite. In a way I'm not writing about but in a way just showing it. In that way, … form doing it and very playful. … the word play that it still is. It's also not taking language too seriously. … what I like about this reductive way of showing things, it's not like long text and then reduced. It's nothing like that. It's just a very, very minimal form which is then opened to more in itself.

5. We might start with doing away with the term intersemiotic translation for starters. It leads to the false impression that translation is monomodal, which fails to acknowledge typesetting, punctuation, and so on as modes of sound not reducible to the lexic.

CONTRIBUTORS

Malin Podlevskikh Carlström has a PhD in Slavic languages from the University of Gothenburg, Sweden. She has a master's degree in translation, and experience from working as a translator, interpreter, and proofreader. Her research interests cover intertextuality, contemporary Russian literature, and a wide range of aspects related to translation reception. She currently works on the three-year research project "What is "Swedish" in Swedish literature? Publication, marketing, and reception of Swedish literature in Russia", funded by the Swedish Research Council.

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Dr. Helmi-Nelli Körkkö completed her PhD in Communication and Language Studies (German Language and Literature) at the University of Vaasa, Finland. Since moving from Finland to Germany in 2010 Dr. Körkkö has been working in various export organisations and projects in the fields of research, culture and trade. Currently she works as an Advisor at Business Finland in Berlin. In her current position she supports Finnish companies in their export activities in the German market focusing among others on consumer business.

tions de la métaphore et la nonfiction créative. Ses publications les plus récentes incluent "From Samoa to Terra A: Navigating Academic Fractures" paru dans *Shifting Grounds: Cultural Tectonics Along the Pacific Rim* et "'In and Out of Sight' Translators, Visibility and The Networks of the Literary Translation Field: The Case of the Literary Translation Prize at the Leipzig Book Fair" paru dans *Transfer: e-journal for Translation and Intercultural Studies.*

La Docteure Helmi-Nelli Körkkö a complété son doctorat en Communications et Etudes de langues (Langue et littérature allemandes) à l'Université de Vasaa en Finlande. Depuis qu'elle a quitté la Finlande pour venir s'installer en Allemagne en 2010, la Docteure Körkkö travaille dans divers organisations et projets d'exportation dans les domaines de la recherche, de la culture et des échanges commerciaux. Elle travaille actuellement en tant que Conseillère auprès de Business Finland à Berlin. Dans ce poste elle aide les compagnies finlandaises dans leurs activités d'exportation vers le marché allemand, se concentrant entre autres sur le commerce de consommation.

Nicole Perry is a Senior Lecturer in German at the University of Auckland, New Zealand. After a PhD at the University of Toronto, from 2011-2015 she held two post-doctoral fellowships at the University of Vienna in the Institute for German, including a Lise Meitner-Programme fellowship for her project "Performing Germanness, Reclaiming Aboriginality", which examines how Indigneous artists reclaim and reappropriate the *Indianer* image.

Silvia Pireddu received an MA in Modern Foreign Languages and Literature from Università degli Studi di Pavia (Italy) specialising in History of the English Language. She holds a PhD in English and American Cultures from IULM University, Milan and worked with post-doctoral grants at Università degli Studi di Pavia on issues related to culture, translation, and the history of ideas. From 2005 to 2017 she has taught in seminars and courses about history and language at IULM, Milan, and Università Cattolica del Sacro Cuore, Milan. At

Nicole Perry est maître de conférence en allemand à l'université d'Auckland en Nouvelle-Zélande. Après avoir terminé son doctorat à l'université de Toronto, elle a tenu deux postes de recherches post-doctorales, de 2011 à 2015, à l'Institut d'allemand de l'université de Vienne, dont une bourse de recherche du Lise Meitner-Programme pour son projet "Performing Germanness, reclaiming Aboriginality," qui examine la manière dont les artistes indigènes revendiquent et réapproprient l'image de l'*Indianer*.

Silvia Pireddu a obtenu un diplôme de maîtrise en Littérature et Langues étrangères modernes de l'Università degli Studi di Pavia en Italie avec une spécialisation en Histoire de la Langue anglaise. Elle détient un Doctorat en Cultures Anglaise et Américaine de l'Université IULM de Milan et elle a reçu des bourses de recherche post-doctorale à l'Università degli Studi di Pavia pour travailler sur des sujets liés à la culture, la traduction et l'histoire des idées. De 2015 à 2017 elle a enseigné des séminaires et des cours sur l'histoire et la langue à l'IULM de Milan et à l'Università Cattolica del Sacro

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Cia Rinne is a poet, author and artist living in Berlin. Born in Gothenburg, she grew up in Germany and studied philosophy and languages in Frankfurt, Helsinki and Athens. Her multilingual minimalist texts play with the phonetic shifts of meaning between languages and reduce complex philosophical and linguistic questions to tonal sequences. Her books have been published in Sweden, Denmark, Germany, France, Switzerland and Canada, most recently *L'Usage du mot* (2017), *Sentences* (2018), and *I am Very Miserable About Sentences* (2019). Her performances, exhibitions and sound installations have been shown in galleries and museums such as Den Frie and Overgaden in

Cuore de Milan. Elle est à présent professeure agrégée de langue et de linguistique anglaises à l'Università di Torino. Ses recherches se concentrent sur l'histoire de la culture, la traduction et la stylistique avec un intérêt spécial pour l'intersection entre les principes théoriques et les cadres pratiques de l'art, des media et de l'histoire,.

Cia Rinne est une poètesse, auteure et artiste qui vit à Berlin. Née à Gothenburg, elle a grandi en Allemagne et a étudié la philosophie et les langues à Francfort, Helsinki et Athènes. Ses textes minimalistes multilingues jouent sur les changements phonétiques de signification entre les langues et réduisent des questions philosophiques et linguistiques complexes à des séquences tonales. Ses livres ont été publiés en Suède, au Danemark, en Allemagne, en France, en Suisse et au Canada, les plus récents sont *L'Usage du mot* (2017), *Sentences* (2018) et *I am Very Miserable About Sentences* (2019). Ses représentations, expositions et installations acoustiques ont été présentées dans des galeries et des musées tels que Den Frie et Overgaden à Copenhague, Signal

Copenhagen, Signal in Malmö, the KUMU Art Museum in Tallinn, Weserburg Bremen, the CNEAI in France and at INCA Seattle. Her sound work *leçon du mot [le son du mot]* (made in collaboration with Sebastian Eskildsen) premiered in the Glyptothek of Copenhagen in 2018. For an opera by Henrik Strindberg and Sofia Jernberg premiering at the Royal Opera in Copenhagen in November 2019, Cia wrote the libretto (*Trial&Eros*). Cia is a laureate of the Prix littéraire Bernard Heidsieck–Centre Pompidou 2019.

Anikó Sohár currently works at the Institute of English and American Studies, Pázmány Péter Catholic University. Sohár is a literary translator and does research in Translation Studies, Science Fiction and Fantasy, and Comparative and World Literatures.

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à Malmö, le KUMU Art Museum à Tallinn, le Weserburg Bremen, le CNEAI en France et à l'INCA de Seattle. Son oeuvre acoustique "leçon du mot / le son du mot" (effectuée en collaboration avec Sebastian Esklidsen) a été présentée au public pour la première fois à la Glyptothek de Copenhague en 2018. Cia a écrit le libretto (*Trial&Eros*) pour un opéra de Henrik Strindberg et Sofia Jernberg qui a été représenté pour la première fois à l'Opéra Royal de Copenhague en novembre 2019. Cia a été lauréate du prix littéraire Bernard Heidsieck du Centre Pompidou en 2019.

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