

Translators' Role as *Intermediaires* in Comparative Literature

Carlos G. Tee

Paul Van Tieghem's mesologic views on translation as *intermediaire* were, in earlier times of comparative literary studies, influential in defining the job description of literary translators. Van Tieghem's ideas helped shape the way translation was viewed in the French School, and later, influenced American comparative literature in the latter's early period of development. This paper deals with the concept of the role of the translator as intermediary, and focuses on a comparison between Van Tieghem's mesologic model and the Jakobsonian communication paradigm for the translator's role in the transfer of linguistic message. In the comparative literature setting, Jakobson's model, which affords a linguistic and semiotic perspective of what makes verbal communication effective, applies as well to the transfer of meaning in the translation process on a far more comprehensive scope than Van Tieghem's model. In recent years, however, the *intermediaire* role of translation has gained further significance with bold calls for acceptance of its *intre pares* relationship with comparative literature as proposed by Sandra Bermann and other comparatists, i.e., instead of playing the role of *intermediaires*, translators would become partners in the comparative endeavor.

Keywords: Paul Van Tieghem, Roman Jakobson, translators, comparative literature, *intermediaire*, Sandra Bermann

Received: July 31, 2013; Revised: November 22, 2013; Accepted: December 16, 2013

比較文學中譯者的仲介角色

鄭永康

本論文以譯者為仲介角色為出發點進行分析與比較提格亨 (Paul Van Tieghem) 的翻譯仲介模型與羅曼·雅各森 (Roman Jakobson) 的語言溝通模型，並以兩者對譯者傳達訊息的各種相關因素一一比較來進一步闡述翻譯過程中譯者以仲介的身分如何傳遞語言訊息。提格亨模型簡略的勾勒出譯者的仲介角色，在早期的法國比較文學學派中起了舉足輕重的先導作用。相對的，雅各森的語言溝通模型更能以符號學和語言學觀點充分解釋當代翻譯學的熱門議題。然而，近代比較文學研究之學者如波爾曼 (Sandra Bermann) 提出翻譯的另一種仲介角色。波爾曼的「合作區概念」(And Zone) 賦予譯者更為革命性的重要任務，使譯者在比較文學中不僅提供語言輔助及傳遞功能之使命，進而聯繫兩學門相互影響論之研究範疇的探討。

關鍵詞：提格亨、雅各森、譯者、比較文學、仲介角色、波爾曼

收件：2013年7月31日；修改：2013年11月22日；接受：2013年12月16日

The Role of the Translator

Translation is said to be implicit in every act of communication. Even in a dialogue situation, when a message is emitted by the speaker, it signals are received by the listener, and subsequently, deciphered and understood in a manner commensurate with the receiver's interpretive and receptive capabilities. In interlingual translation, one of the modalities defined in Jakobson's typology, the communicative act acquires an indirect, more complex character through the involvement of a translator who makes possible communication between emitter and receiver. The complexity of the translation act is enhanced when translation is adopted to render a piece of foreign literature into a version intended for local readership. Despite the complexities, and often, disappointments, however, translation has always played a significant role in the study of literature, especially of the comparative kind.

Since the Early Roman Period, around the time of Cicero, questions have been raised, again and again, on the possibility of translating literature from one language to another. Scholars have maintained that semantic, stylistic and artistic aspects of the different literary genres are impossible to fully carry over to another language or culture, much less the more subtle features of tone, rhythm and connotation. Yet readers and scholars of literature must rely on translated versions if they are to know, appreciate or study the literature of foreign lands.

The role of the translator gradually rose in importance *vis-à-vis* comparative literature following the growth of influence and reception studies in the first half of the twentieth century. One of the earliest figures in this regard was Paul Van Tieghem who inspired much academic curiosity on how literature from one country helped shape that of another in his influential work, *La Littérature*

compareé, first published in 1931. In the first chapter of Part II of the said book, entitled *Méthodes et Résultats de la Littérature Comparée*, Van Tieghem identifies influence studies as a necessary method for understanding the object of comparative literature as he defines it: mutual relationships among literatures.

He identifies as one of the first conditions necessary to carry out such studies the understanding of many languages. Van Tieghem (1931) writes:

Le première pièce de cet équipement sera la connaissance de plusieurs langues. Non que le comparatiste soit obligé d'être polyglotte; non qu'il doive, comme le linguiste, connaître scientifiquement divers idioms. Mais il faut qu'il puisse lire couramment les textes de plusieurs littératures, celles aus rapports desquelles il consacra ses recherches. (p. 64)

The above statement was especially applicable and true in the case of Europe owing to the region's rich and diverse geolinguistic setting. In fact, emphasis on the ability to read several languages continued to have its repercussions on how comparative literature ebbed and flowed in the many decades that followed, and in turn, dictated the course of development of translation studies. The idea is so deeply entrenched in the comparative field, notably in the French camp, that even in *fin-de-siècle* comparative literature, scholars like Chevrel (1989) and Spivak (2000) remained unequivocal in their distrust of what translators can do when it came to the translation of literature.

The Translator as Intermediary

Van Tieghem gives primordial importance to influence studies in emphasizing that a wide variety of phenomena observable through the study of influence makes possible a final demarcation of the scope of comparative literature (p. 61). This, we may logically surmise, must have served

as a basis or point of departure for Van Tieghem, and later for the French School, in developing the discipline. In his discussion of influence, Van Tieghem introduces the elements of source (*émetteur*), recipient (*récepteur*) and intermediaries (*intermediaires*), and offers a detailed description of some major methods and processes of conducting influence studies: note-taking, making assumptions in tracing influence, such as the author's particular social setting, his life, and publications in the author's lifetime. He also recommends a study of the author's specific literary period, notably its intellectual level.

The three elements proposed by Van Tieghem relate with one another as represented in the following schema:

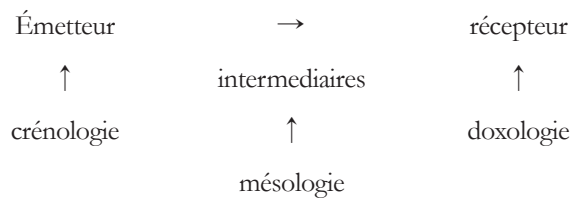


Figure 1. Van Tieghem's Mesologic Model

Van Tieghem specifically identifies the "*intermediaires*" as the translation of an original text or its imitation and illustrates how they play a role equally important as the source and the recipient by citing the example of Le Tournier's faulty translation of Edward Young's *Nuits* (p. 60). He describes how the translated version, rendered virtually irreconcilable with the original, later became popular in Italy and Spain.

While Figure 1 may pass as a fairly accurate representation of the process of literary transfer from source to recipient country, it fails to sufficiently give justice to the complex processes involved in the translation of literature. The

all-sweeping and truncated character of Van Tieghem's depiction of how a translation acts as a middleman in literary transfer and influence masks the often insurmountable challenges facing the translator in ferrying across all aspects of an original piece to the translated version. The simple schema representing his view, paradoxically, tends to gloss over the impossibility of rendering all aspects of the original in the translation, and Van Tieghem being one of the influential pioneer thinkers in the fledgling phase of comparative literature, his too-simplified characterization of the translatoric process, we could logically assume, may have constituted the ill source of so many a misconceptions on what the "translator-intermediary" can and must do in rendering literary works from one language to another.

In fact, Van Tieghem's description of translators or their work as *intermediaires* oversimplifies the issue. The very act of serving as a go-between between a source and its target text is not an ideal one-step process as swift and effective as a casual wave of a fairy's magic wand. In fact, this oversimplification of the translator's task had its repercussions on latter comparatists who, as a consequence, assigned near-utopian responsibilities to translators of literary works. As we already know, early scholars of comparative literature viewed translation with a sense of mistrust. For Wellek and Warren (1956), whose joint work played a crucial role in the development of the comparative discipline, translations are just echoes of a masterpiece unable to make us analyze and judge an individual work of art (p. 40). Weisstein (1973) lashes out on translators' inability to render literature from one language to another faithfully (pp. 57-60), many times bringing up the idea of "creative treason" without having really touched on the diverse reasons and issues relevant to the impossibility of producing faithful translations. In turn, Horst Frenz (1971), while he did acknowledge the growing importance of translation, enumerates the ways in

which translator's "may do a great deal of harm" (p. 105). Frenz comments that mistranslations arising from linguistic ignorance or plain carelessness cannot be condoned (p. 107), although he agreed that translation is a problematical job.

While these old-generation comparatists generally took for granted the real issues behind the lack of equivalence in literary translation, the Descriptive branch of translation studies laments the way such utopian ideals are thrown on the translator's shoulders. The very idea of translators playing the role of *intermediaires* is thus unacceptable. Theo Hermans (1985), for instance, observes, with no little indignation, that although translations have received sustained attention in comparative literature, specifically when it came to the study of the transfer of motifs and themes, "translators are rarely regarded as more than industrious intermediaries, running messages between two national literatures" (p. 9), again illustrating just how pejorative Van Tieghem's job description of translators actually sounds in the ears of translation scholars in the Manipulationist school.

A similar attitude could be perceived among leading hermeneuticians as well. In his book, *On Translation*, Paul Ricoeur (2000), as it were summarizing dominant hermeneutician views, himself uses a term similar to *intermediaires*—*carrying across*—to describe translation. Yet he at the same time argues that this process of *carrying across* is not as simple as it may sound, and in fact, is not error-proof. He observes that for reasons of lexical, cultural, stylistic and other such differences, what is extracted by the translator from the source text is also necessarily limited to some extent. This is why Ricoeur adopts Freud's idea of *work of mourning* to discuss loss in translation and devotes one whole chapter on the topic of untranslatability. Ricoeur (2000) hammers home this idea by citing what he called the *first untranslatable* (p. 30), which alludes to the asymmetry between languages, and which renders translation impossible from the very

beginning. He cites the diversity of the operating levels of language—phonetic, lexical, semantic, syntactic, etc.—and pinpoints to *the way languages carve up reality* (p. 30) and the way they *put it to the level of discourse* as reasons behind that impossibility.

Other hermeneuticians too laments the way translation is naively described as a “carrying across.” Gadamer (1992) writes that the translator is in a position of being unable to express all the dimensions of the original text (p. 386) and that the translator must therefore constantly make renunciations, leading to translated versions that read flatter than the original. Gadamer thus further observes that even the most skillful translation must lack some of the overtones otherwise perceived by readers of the source text (p. 386). The messenger, inevitably, drops things along the way.

Van Tieghem is not unaware of the hurdles a translator must overcome in achieving his task. In a chapter focused on the intermediary role of translators, while he cites the significance of translation in the transfer and transmission of literary works across national borders, Van Tieghem also outlines the complexities of the process owing to language barrier (p. 160). On fidelity to the original, he writes:

Quand on parle aujourd’hui de traduction, on a dans l’esprit une reproduction intégrale et aussi fidele que possible, dans une autre langue, d’un texte donné. Il s’en faut que les traductions qui ont joué un rôle dans les échanges littéraires aient toujours répondu a cette définition. (p. 161)

Further down, he asks: “Les traductions faites directement sur le texte restent la majorité; mais sont-elles complètes? Sont-elles exactes?”(p. 162). It is therefore obvious that as early as Van Tieghem’s time, translators were already expected to attain fidelity in their exercise of the duties of a middleman.

For a long stretch of time before the rise of the Descriptive School,

translation has indeed played second fiddle to comparative literature which assigned to it an imperfect auxiliary role. As a very critical Spivak once snobbishly said, she frowns upon the idea of teaching anything one could not read in the original. But efforts by Toury, Hermans, Susan Bassnett, Andre Lefevere and others eventually put the spotlight on how absurd it is to expect the *translator-intermediary* to achieve a translated version that perfectly mirrors the *original* text. Susan Bassnett (1993), for example, echoes Hermans by decrying the practice of giving translation a secondary, subservient role in comparative literature (pp. 138-140). To drive her point, Bassnett even quotes Dryden: "Slaves we are, and labour on another man's plantation; we dress the vineyard, but the wine is the owner's" (p. 146).

Thus, more than half a century after Van Tieghem's description of the translator's task as that belonging to an intermediary, proponents of the Descriptive School led by Hermans began an uphill battle to debunk the idea of equivalence in translation, fiercely arguing that the task of the translator is not as simple as running the errands of a pizza delivery boy. The Descriptive School mounted an offensive from various vantage points to emphasize just how unreasonable people's expectations have been. Hermans (1995a), for example, argues that the intermediary role is flawed right from the very start because the original is never the source text (p. 59), but is instead a certain semblance of it, somehow echoing what Siegfried Schmidt (1982) maintains:

The basis for the translation is not (as usually assumed) the original work, but rather the translator's mental representation of that work. All too often, that representation is already very different from the original work, because the translator as receiver has tried to overcome obstacles, solve problems, remove polyvalence, eliminate discrepancies or discontinuities, and so on. (p. 166)

Schmidt's views, as it were, reflects hermeneuticians' concerns on an imperfect decoding of original texts as already discussed above. And since the anterior text is slanted or colored, the translator invents an original, as Niranjana (1982) has it (p. 59), or just comments on the translation (Hermans, 1985, p. 45), at best, writes a meta-discourse. Theo Hermans also cites other issues to debunk the idea of translation equivalence such as translators' visibility and language diversity, among others. Other proponents of the Descriptive School, such as Andre Lefevere, treat translation as some form of *refraction* or *rewriting*.

Van Tieghem was keenly aware of accuracy issues related to language and translator competence in translation. He writes:

Le compartiste doit donc distinguer avec soin, dans le relevé qu'il fait des inexactitudes d'une traduction, plusieurs especes de tres inégale consequence. D'une parte les contre-sens, faux-sens, a-peu-pres, omissions ou additions de détail, qui résultant de l'ignorance de vocabulaire ou de la grammaire, de l'étourderie ou de la négligence. (p. 164)

Here, Van Tieghem sounds unmistakably prescriptive, reflecting an obstinate attitude prevalent among generations upon generations of translators and literature academics since the time of Cicero and Horace, and among early-period comparatists as well. However, beneath the idea of linguistic accuracy lay core issues crucial to a better grasp of how languages work or fail in the translatoric process. George Steiner (1992), for example, reminds us that there is no symmetry between different semantic systems (p. 252), thus implying the futility of trying to fully express an original text in some target language. This concurs well with the Sapir-Whorf hypothesis, which declares that:

No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different

societies live are distinct worlds, not merely the same world with different labels attached. (Sapir, 1956, p. 69)

On a similar vein, Ricoeur (2000) writes that the diversity of languages makes translation a theoretical impossibility, meaning one language is untranslatable *a priori* into another (p. 13). Earlier, Gadamer (1992) observes that the distance between the spirit of the original words and that of their translation can never be completely closed (p. 384). All these make Van Tieghem's mesologic model appear too naïve and unsophisticated, and the very idea of the translator's task being compared with that of an intermediary, must at least for Theo Hermans and his followers, conjure up images of the hooded ferryman plying the River Styx.

A Model Based on Jakobson

In his *Linguistics and Poetics*, Roman Jakobson (1960) discusses the constitutive factors involved in verbal communication and proposes the following schema (p. 353):

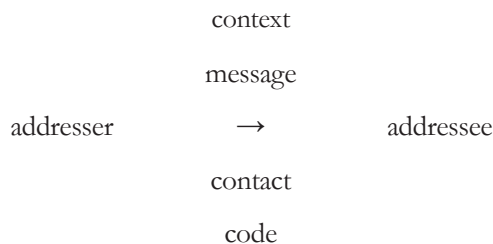


Figure 2. Jakobson's Communication Model

Here, the addresser transmits a *message* to an addressee. To be operative, that message must have a *context* which is “graspable by the addressee, and either verbal or capable of being verbalized” (2000, p. 66). Another factor is *code*, which is fully or partially common to the addresser and addressee. The last is *contact*, which maybe a “physical channel and psychological connection between the addresser and addressee, enabling both of them to enter and stay in communication” (1960, p. 353).

Having earlier seen how oversimplified Van Tieghem’s schema for translation is, we may endeavor to use Jakobson’s schema (Figure 2) as a basic unit to propose a better model for interlinguistic translation, as follows:

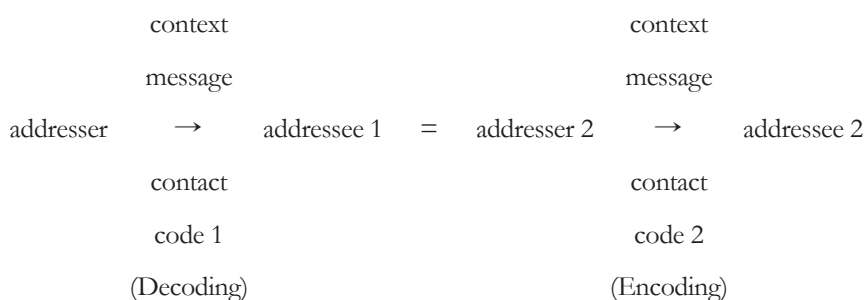


Figure 3. Reduplicated Jakobsonian Model for Translation

In this reduplicated schema, addressee 1 and addresser 2 are one and the same, and are identifiable with the *translator-intermediary* in Van Tieghem’s model. We also take note that using the constitutive factors in the original Jakobson model, we have arrived at a more representative schema for translation that illustrates the decoding and encoding steps in translation, as well as the important components of verbal communication involved in those steps.

Theoretically, the *message* in the decoding process should be equivalent

to the *message* in the encoding process. In his essay, *On Linguistic Aspects of Translation*, Jakobson argues that on the level of interlingual translation, “there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages” (2000, p. 139). He thus coined the term *equivalence in difference*. For Jakobson, interlingual exchange may be either paradigmatic or syntagmatic, sometimes rendered as exchange in the *axis of selection* or the *axis of combination*. In his interpretation of Jakobsonian poetics, Steiner explains:

[...] whereas “rewording” seeks to substitute one code-unit for another, ‘translation proper’ substitutes larger units which Jakobson calls *messages*. Translation is ‘a reported speech’; the translator recodes and transmits a message received from another source. Thus translation involves two *equivalent* messages in two *different* codes’. By using the neutral term ‘involves,’ Jakobson side-steps the fundamental hermeneutic dilemma, which is whether it makes sense to speak of messages being equivalent when codes are different. (p. 274)

Furthermore, Jakobson argues that:

All cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loan-words or loan-translations, neologisms or semantic shifts, and finally, by circumlocution. (2000, p. 140)

Elsewhere he writes: “Any assumption of ineffable or untranslatable cognitive data would be a contradiction in terms” (2000, p. 141).

From the above, we infer that Jakobson believes *equivalence* could be achieved and although there are inherent differences between source and target languages, they could also be effectively overcome.

More than anything else, the concept of equivalence remains the major

sticking point in achieving rapport between translation and comparative literature. Mistrust of translation or lack of confidence in using translated literature in the comparative endeavor has been and still is prevalent. From the translation-hermeneutical point of view, *total equivalence* in literary translation is a misnomer. For one, the non-superimposability of languages constitutes one reason behind the impossibility of attaining translation equivalence. Moreover, as Gadamer asserts, a totally faithful translation is non-existent, since translation is essentially a task of highlighting (p. 386), meaning that the translator drops and chops off bits and pieces of the original, making choices as he processes the original text.

In addition to language, yet another issue closely related to translatability is culture-specific concepts. André Lefevere (1985), for one, comments that the universe of discourse poses *insuperable problems* for any kind of so-called *faithful* translation, those that are particular to a given culture, and which are untranslatable or very difficult to translate (p. 235). In this regard, while Jakobson proposes the *qualification or amplification* of terminology using loan words, semantic shifts, circumlocutions and the like to solve deficiencies, the resultant texts are highly unlikely to pass the nitpicking scrutiny of old-school comparatists like Weisstein, Frenz or Riffaterre. Jakobson's *equivalence in difference* is not one and the same as the *equivalence* which the Descriptive School constantly tries to snatch away from the minds of literature academics. It is *unqualified* equivalence they are referring to, the very equivalence literary comparatists of the older generations were naïvely craving for. It is interesting to note, for example, that Hermans does not even accept the idea of partial equivalence in translation. Even in cases where there is semantic equivalence, Hermans argues that it cannot undo the non-equivalence in other aspects that are equally relevant to the status and role, and for that matter, also the sense and significance, of

translations (1999a, p. 61). For him, it is impossible to attain equivalence *in all respects at once* (1999b, p. 18). In fact, he suggests that the idea of equivalence be taken as a mere cultural construct (1999a, p. 61).

Context is another constitutive factor in the Jakobsonian schema. In his essay, Jakobson comments that “evidently the richer the context of a message, the smaller the loss of information” (2000, p. 141). Functionally, context is more relevant to the addressee. As the hermeneutics of Gadamer tells us, context aids the reader in framing meaning out of a given text. Gadamer asserts that prior understanding, the anticipation of meaning, and certain circumstances that are not part of the text play a role in construing meaning (2007, p. 170). He also argues that the receiver’s own horizon is decisive in interpreting meaning, for understanding in a communicative scenario is a *fusion of horizons* (1992, p. 388).

Indeed, understanding requires context or previous background (p. 43) as texts have no determinate meanings. As Stanley Fish (1999) also argues, when we communicate, it occurs within situations (p. 52), and a recipient’s possession of a *structure of assumptions* or practices understood as relevant to the communication scenario helps in the process of understanding. He explains that language “is always perceived, from the very first, within a structure of norms” (p. 52).

Strangely, contemporary mainstream translation studies make no mention of the role of *context* in the translatoric transfer of meaning. Instead, the Schleiermacherian authorial intention and its derivative translator’s intention, concepts which partially overlap with context, form part of contemporary translation studies discourse. Katharina Reiss (2000), for instance, cites how translation should identify with “artistic and creative intention of the SL author in order to maintain the artistic quality of the text” (p. 175). Supporting a more negative view, Lefevere is said to consider the Romantic notion of authorial

originality as the culprit to blame for the marginalization of translation studies so much so that he approaches translated texts with the same degree of sophistication usually accorded to original compositions (Venuti, 2000, p. 223).

A New Role

The role of translation and its importance in comparative literature have changed gradually over the decades. In the twenty-first century, expanded interdisciplinarity and the rise of multiculturalism held sway in the development of the comparative endeavor. A number of scholarly writings focusing on translation were published in the aftermath of this new spring in comparative literature, thanks to the positive treatment of translation in the Bernheimer Report and encouraged by Descriptive School and related discourse on translation. One of them is ACLA President Sandra Bermann's *Working In The And Zone: Comparative Literature and Translation* (2009). In her essay, Bermann emphasizes the importance of translation because it highlights the linguistic specificity and materiality of texts studied in comparative literature, and because it also opens new dimensions to explore (p. 438). Bermann thus proposes an *And Zone* where comparative literature and translation studies could further collaborate *intre pares*, equals in the proper sense of the word, and in which translators are no longer just *intermediaires*.

At a time of growing emphasis on cultural issues in literature, Bermann observes that the peculiarities of an original text, when discussed in translation studies, often reveal relevant issues that are of interest in comparative literature. She argues that the comparatist, more than the translator, finds more interest in lingering between texts and, in turn, “the translator makes a hermeneutical interpretation by writing a new text that will in some way echo the earlier one(s)”

(p. 443). The *And Zone* thus becomes a common locale where translators and comparatists enrich their fields of activity by mutually inspiring each other as they pursue their own interests.

These ideas are not entirely new. Some half a century ago, Rene Etiemble (1966) tried to tell us something of a similar vein but his ideas went unheeded. He writes:

As long as the method of the *explication de texts* is applied tactfully, the comparative study of translations allows us to penetrate in depth the art of the poet; to isolate in each poem what belongs to themes and ideas expressible in prose and what belongs to the gifts and conquests of poetry, to define which parts of this poetry are transmissible, and to discover what is lost in one language and kept in another. (p. 54)

Van Tieghem's and Roman Jakobson's schemas for translation share another common point: the horizontal arrow (à) that indicates translators' *intermediaire* function, dynamic action, transformation, or more specifically, the translation process. That arrow is itself the very locus of Bermann's *And Zone*, an auspicious term that underscores "a sense of connection, relation and dialogue" between the two fields (p. 433).

In her article, Bermann writes that in translation, words and meanings expand and are transmitted into new language (p. 40). Texts open into other languages, cultures and fields that can be accessed only through close and detailed reading. Translation thus urges the comparatist to go even deeper in analyzing a text as it opens new directions for thought. "Asking us to read yet more intently, it expands our *And zone* exponentially" (p. 441).

Bermann's expectations on translation's central role, in fact, echoes what George Steiner observed decades earlier. In *After Babel*, Steiner writes:

The 'discovery' of Walter Benjamin's paper 'Die Aufgabe des

Übersetters,' originally published in 1923, together with the influence of Heidegger and Hans-Georg Gadamer, has caused a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation... As we have seen, translation offers a critical ground on which to test the issues. Even more than in the 1950s, the study of the theory and practice of translation has become a point of contact between established and newly evolving disciplines. It provides a synapse for work in psychology, anthropology, sociology, and such intermediary fields as ethno- and socio-linguistics. (p. 250)

Bermann differentiates translation from comparative literature from the way text is handled and explains how the former becomes a necessary partner to the comparative endeavor. The *And* zone becomes the locale for articulating an interpretation, or a site for theoretical musings on how good or bad a text is, or a critical meditation on literature more generally. This means that the weighing, negotiation and comparison elicit the relating that is essential to literary and cultural criticism. But for comparatists to do their work well, they must begin by paying close attention to the text, its language and cultural context, and the theoretical issues they bring up (p. 443). Translation is indispensable in such an undertaking.

Responding, as it were, to Van Tieghem's intermediary role for translators, Bermann argues that translation can never render everything (p. 440), and it is thus impossible in absolute terms. She instead calls translation "a work of ongoing imperfection" (p. 440). She denies the idea of a perfect translation, citing the diversity of languages and cultures. For her, a translation that duplicates another text, that would lose or gain nothing, would have to be taken as incoherent (p. 440). On how a translated text is generated, she has the following words:

A translation will entail the closest possible reading of a text. It can be an intense and often loving effort to echo it and its protocols. But in the end, it is also more than that. It is the writing of something new. It begins another creative project, opening a range of possibilities for readerly interpretation. (p. 440)

Gone therefore are the highly prescriptive demands of older-generation comparatists for facsimile-like target texts purportedly necessary in the influence studies of yesteryears just as Van Tieghem did. Translation is instead, a renewal and a rejuvenation of an original text through the comparative scholarship that it inspires, thus in a way achieving Benjamin's concept of "afterlife."

Bermann's article is both pragmatic and challenging, for it points us towards a promising collaborative relationship between comparative literature and translation. Should Bermann's proposal for an *And* zone find sympathetic ears in the comparative community, then it would certainly help elevate translation to the level of a partner. It would pave the way for the arrival of a new age of dynamic collaboration between the two disciplines.

References

- Bassnett, S. (1993). From comparative literature to translation studies. *Comparative literature: A critical introduction* (pp. 138-161). Oxford: Blackwell.
- Bermann, S. (2009). Working in the *And Zone*: Comparative literature and translation. *Comparative Literature*, 61 (4), 432-446.
- Chevrel, Y. (1989). *Comparative literature today: Methods and perspectives* (F. E. Dahab, Trans.). Kirkville: Thomas Jefferson University Press.
- Etiemble, R. (1966). *The crisis in comparative literature* (H. Weisinger & G. Joyaux, Trans.). East Lansing: Michigan State University Press.
- Fish, S. (1999). Is there a text in this class? In H. A. Veeseer (Ed.), *The Stanley Fish reader* (pp. 38-54). Malden: Blackwell.
- Frenz, H. (1971). The art of translation. In N. P. Stallknecht and H. Frenz (Eds.), *Comparative literature: Method and perspective* (pp. 98-121). Carbondale: Southern Illinois University Press.
- Gadamer, H. G. (2007). Text and interpretation. In R. E. Palmer (Ed.), *The Gadamer reader: A bouquet of the later writing* (pp. 156-191). Evanston: Northwestern University Press.
- Gadamer, H. G. (1992). *Truth and method* (J. Weinsheimer & D. Marshall, Trans.). New York: Crossroad.
- Hermans, T. (1985). Introduction. *The manipulation of literature: Studies in literary translation* (pp. 7-15). London: Croom Helm.
- Hermans, T. (1999a). Translation and normativity. In C. Schaffner (Ed.), *Translation and norms*. Clevedon: Multilingual.
- Hermans, T. (1999b). *Translation in systems: Descriptive and system-oriented approaches explained*. Manchester: St. Jerome Publishing.
- Jakobson, R. (2000). On linguistic aspects of translation. In L. Venuti (Ed.), *The*

- translator studies reader* (pp. 138-144). London: Routledge.
- Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language* (pp. 350-378). Cambridge: MIT Press.
- Lefevere, A. (2000). Mother courage's cucumber: Text, system and refraction in a theory of literature. In L. Venuti (Ed.), *The translator studies reader* (pp. 239-255). London: Routledge.
- Lefevere, A. (1985). Why waste our time on rewrites? In T. Hermans (Ed.), *The manipulation of literature: Studies in literary translation* (pp. 215-243). London: Croom Helm.
- Niranjana, T. (1982). *Siting translation: History, post-structuralism and the colonial context*. Berkeley: University of California Press.
- Reiss, K. (2000). Type, kind and individuality of text: Decision making in translation (S. Kitron, Trans.). In L. Venuti (Ed.), *The translator studies reader* (pp. 172-180). London: Routledge.
- Ricoeur, P. (2000). *On translation*. London: Routledge.
- Sapir, E. (1956). *Culture, language and personality*. Los Angeles: University of California Press.
- Schmidt, S. J. (1982). *Foundation for the empirical study of literature: The components of a basic theory* (R. de Beaugrande, Trans.). Hamburg: Buske.
- Spivak, G. C. (2000). Translation as culture. *Parallax*, 6 (1), 13-24.
- Steiner, G. (1992). *After Babel* (2nd ed.). Oxford: Oxford University Press.
- Van Tieghem, P. (1931). *La littérature compare* [Comparative Literature]. Paris: Librairie Armand Colin.
- Venuti, L. (2000). Preface to the 1980s. In L. Venuti (Ed.), *The translator studies reader* (pp. 221-226). London: Routledge.
- Weisstein, U. (1973). Reception and survival. *Comparative literature and literary theory: Survey and introduction* (pp. 48-65). Bloomington: Indiana University

Press.

Wellek, R., & Warren, A. (1956). *Theory of literature*. New York: Harvest Books.