Domenico Gargiulo
Thanksgiving after the Plague
(1657)

FEATURING

L
LITERARY DIVISION

ata
American Translators Association
The Voice of Interpreters and Translators

IN THIS ISSUE

FROM THE EDITORS

We the editors of *Source* are happy to announce that the journal of the ATA's Literary Division is, with the present issue, back on track. Our cover art, a painting dating back to the seventeenth century, eloquently points to one of the reasons for the lull in our activities and also highlights our hopes for moving forward.

There had already been a three-year break in 2005, when *Source* was still a newsletter. It had accumulated 42 editions over a decade. At that time, the Literary Division was also in charge of a yearly publication, a literary translation journal called *Beacons*, which had been launched in 1992 but folded in 2007 after publishing its last issue, *Beacons X*.

The current series of *Source* picked up online in the summer of 2008 (No. 43) where the newsletter had left off three years earlier, also filling the gap left by the termination of *Beacons*. Michele Aynesworth, who had just curated the last issue of *Beacons*, was the ideal choice to steer *Source* in this new direction and, for more than a dozen years thereafter, she brought it to safe harbor.

Our last issue (No. 79) came out in the spring of 2020 in the midst of the COVID-19 pandemic's first wave. Now, for our 80th issue, we pay tribute to former editor-in-chief Michele Aynesworth for her work, and to the previous efforts of both *Source* and *Beacons*, to provide both aspiring and established literary translators with a forum to discuss craft, disseminate news, and explore the intricacies of the business and marketing aspects of book publishing, without neglecting literature itself.

This issue begins with a bang: Jost Zetzsche, an acclaimed champion of technical solutions for the translation and localization industry, offers an in-depth and wide-ranging overview of his latest project, Translation Insights & Perspectives (TIPs). Conceived, spearheaded, and managed by Jost, TIPs is a vast database bringing together thousands of translations of the Christian Bible, notably including indigenous languages, some on the verge of extinction. Each entry focuses on a specific word or phrase and a passage from the Old or New Testament. It is a work in progress freely available to all for consultation and exploration, highlighting all the complexities, diversity, and wonderment that we as translators have become accustomed to enjoying when working with languages.

The Administrator of ATA's Literary Division, Mercedes Guhl, gives a full account of Arabic scholar and translator Melanie Magidow's long-term project to translate a medieval epic featuring a woman warrior, Princess Fatima, as the leading character, which ultimately led to its publication by Penguin Classics. Stephen Slessor explains how literary translators differ from technical or commercial translators in their use of computer-assisted translation tools and other technologies. And Korean-to-English translator Anton Hur talks about how and when pitching manuscripts to publishing companies and editors can lead to publication of a translated book. To close the issue, managing editor Patrick Saari contributes to our latest edition of *Words, Words, Words* with an essay focusing on three Kichwa words that allow us a glimpse into how time is understood in Andean civilizations.

With this issue, we the editors confirm our commitment to working with a younger generation of translators and to a broader focus on indigenous and less frequently translated languages from across the globe. We eagerly await your contributions and hope you enjoy reading this issue of *Source*.

EDITORIAL STAFF

Mercedes Guhl (associate editor) translates English into Spanish for publishing houses in Mexico. She specializes in children's and young adult fiction and graphic novels. Email: mercedesguhl@gmail.com

Michele Rosen (editor-in-chief) is an ATA-certified French-to-English translator, editor, and former journalism professor. Since completing her PhD in 2015, she has primarily been editing and translating fiction and nonfiction books. Email: michele@michelerosen.com

Silvia Mejía (editor) translates English into Spanish. She teaches Spanish as well as Latin American literature and film at The College of Saint Rose (Albany, NY). Email: mejias@strose.edu

Kelley D. Salas (editor) is an ATA-certified Spanish-to-English translator, editor, and certified court interpreter. Her work has been published in *Words Without Borders*, *Plough Quarterly*, and *Literal Magazine*, among others. Email: kelleydsalas@gmail.com

Patrick Saari (managing editor) born in Pasadena, California, now living in Lyon, France, writes, translates, and interprets in English, French, and Spanish. Email: patricksaaricaye@gmail.com

SUBMISSION GUIDELINES

As the journal of the ATA's Literary Division, *Source* is both a forum for the discussion of literary translation and a vehicle for members of the ATA's Literary Division and guest contributors to publish their work. Novice translators, as well as those with more experience, are encouraged to submit articles dealing with translation of literary texts or with literary translators and their work. We are also constantly on the lookout for submissions from Asia, Africa, and all other less frequently represented cultures.

NEXT ISSUE:

For Issue 81, *Source* is particularly interested in submissions of articles and photos related to the following topics:

- Interviews with literary translators or publishers of literature in translation
- News from you – tell us about your recent and forthcoming literary translations!
- Reports and essays from the ATA 2021 Conference
- *Words, Words, Words*: a column about a fraught word or phrase

Submission deadline for the next issue: January 15, 2022

DETAILS:

- Submit articles between 750 and 2,500 words in Microsoft Word-compatible format (.doc, .docx).
- Please include a brief, factual bio and a photograph.
- Links and illustrations,artwork, etc., are encouraged.
- Submissions may be edited.
- Formatting preferences:
  - Font: Calibri 12, without indented paragraphs
  - Line breaks between paragraphs but no word breaks
  - Unjustified righthand margin
  - Send submissions or questions to source.atald@gmail.com

LETTER FROM THE LD ADMINISTRATOR

Dear LitDiv members,

Two years ago, I was excited to begin my term as LitDiv administrator. Then, a few months later, the pandemic changed plans, priorities, and availability.

One of the changes was that our division journal entered hibernation mode, but like so many things it is now coming back into the light again. I would like to express my immense admiration and gratitude to Michele Aynesworth, *Source*'s editor-in chief for more than a decade, who brought together different topics and points of view related to the craft of literary translation and the reception of literature in translation. Michele is now focusing on her own translations and literary work, and we wish her the best.

We have put together a new editorial team to reactivate *Source*, with Michele Rosen, an experienced editor, at the helm; Patrick Saari, long-time associate editor, as managing editor; and two new members: Kelley D. Salas and Silvia Mejía. I will also be a part of this team. But we want you to feel you are a part too. This is our journal. This is your journal. We want to hear from you. Let us know if you would like to see a certain topic addressed in a future issue, or if you want to contribute an article. In any case, I would also like to invite you to read it!

This is my good-bye letter, as my term as administrator is coming to an end, but it is also a new beginning. I would like to welcome our new division administrator, who has been part of the division Leadership Council for the past four years: Shelley Fairweather-Vega. And I will be staying on as the division assistant administrator to help her steer the wheel of our LitDiv. We plan to continue opening paths to connect professional translators with the book industry. Thanks to the virtuality we have discovered in these times of COVID, we are also planning a series of panel discussions around topics related to literary and book translation for next year. You'll hear more about that soon, and we hope you will join us in our ongoing exploration of the literary and book translation ecosystem.

Best wishes,

Mercedes

Mercedes Guhl translates English into Spanish for publishing houses in Mexico. She specializes in children's and young adult fiction and graphic novels.

Michele Rosen is an editor, French-to-English translator, and former journalism professor. Since completing her PhD in 2015, she has primarily been editing and translating fiction and nonfiction books.

Literary Division Administrator: Mercedes Guhl, mercedesguhl@gmail.com

LD Assistant Administrator: Michele Rosen, michele@michelerosen.com

ATA62: Literary Translation Sessions and Speakers

The 62nd Annual Conference of the American Translators Association (ATA) will take place October 27-30 this year, virtually and in person in Minneapolis, Minnesota. *Source* went through the program and gathered here some useful information about all the sessions focused on literary translation and their speakers. For further details, updates, cancellations, and changes in time and/or venue, check the ATA62 program: https://ata62.org/sessions/.

Thursday, October 28

(006) Exploring the Spectrum of Translatability: When and How to Make Interpretive Decisions

11:30 am – 12:30 pm CDT
#ATA62Translatability

Can a translation be faithful even if it's not literal? When is a translation no longer a translation but something else? This session will explore frequent challenges faced by literary translators, including the equivalence of meaning, foreignizing versus domesticating the text, translating rhythm, and more. Real-world and theoretical examples will be used to illustrate when and how to make interpretive decisions, providing translators with a better understanding of the pragmatics of translation.

Speaker: **Petra C. Rieker**
Petra C. Rieker is a freelance journalist and published translator of six works of fiction and translation reference. Specializing in English-to-German and Pennsylvania-Dutch-to-German translation, she is the owner of The Art of German Language, a translation and tutoring practice, and publisher of a blog that explores the nuance of translating creative works. She serves on the board of directors of the Delaware Valley Translators Association, an ATA chapter. She has an MBA from Otto-Friedrich University in Bamberg, Germany, and is a certified public relations consultant.

(016) Nomen est Omen: Why It's So Important to Find the Right Words for What We Do

2:15 pm - 3:15 pm CDT
#ATA62NomenEstOmen

No profession has a better understanding than ours of the importance of the right terminology for clear communication. But when it comes to describing what we actually do, we've been less than stellar in finding the right words. Nebulous terms of the past have included words like "localization" and "transcreation." And what about "post-editing"? Does the existence of only one word when talking about machine translation (MT) reduce us to thinking in only one category? The speaker will propose that there are many ways of using MT and will enlist the help of attendees to find better words for how we engage with it.

Speaker: **Jost Zetzsche**

Jost Zetzsche, CT is a translation industry and translation technology consultant, an author on various aspects of translation, and an ATA-certified English to German translator. In 1999, Jost co-founded International Writers' Group, LLC. Originally from Hamburg, Germany, he earned a PhD in Chinese translation history and linguistics from the University of Hamburg. Since 2016, he has been contracting with United Bible Societies to help create and curate the Translation Insights and Perspectives (TIPs) tool. He was awarded an honorary membership from ATA in 2018.

Friday, October 29

(041) Bilingual Literature as a Vehicle for Multilingual Inclusion

2:30 pm – 3:30 pm CDT
#ATA62BilingualLiterature

Bilingual texts and literature in translation tend to be overshadowed when compared, for example, to the challenges of bilingual- or foreign-language education. Literary translation, however, remains a strong and valued tradition in a global society. Literary translation and parallel bilingual texts can be used as tools to generate discussion and foster inclusion of multiple cultural backgrounds in higher education. Ultimately, the answer to the question "What makes a translation great?" may prove to be elusive and even be superseded by the personal experience of enjoying the texture, voice, and energy of great literature.

Speaker: **César Muedas**

César Muedas has served as the director of interpreting and translation services at the Tennessee Language Center, an agency of the Institute for Public Service at the University of Tennessee, since 2014. He has been an interpreter and translator since 1996. He has a PhD in chemistry from Yale University (1991) and an MBA from Vanderbilt University (1998). Before working for a language services organization, he engaged in research and commercial work in chemistry, business consulting, marketing, and sales. A native of Peru, he became a U.S. citizen in 2004.

(059) The Golden Age of Russian Poetry in English: Susana Greiss Lecture

4:00 pm – 5:00 pm CDT
#ATA62GreissLecture

The speaker will discuss the challenges of translating the poetry of the Russian Golden Age into English. The best works of the Golden Age are an integral part of Russian culture. Ideally, in translation, they should merge with the culture of the people speaking other languages. The poets' language was highly individual. It should remain so in translation, without becoming a replica of Lord Byron. Those poets used rhyme and various metrical schemes. A modern translator confronts an audience accustomed to free verse. One cannot disregard this discrepancy. A tinge of archaism and the formulaic nature peculiar to that poetry should ideally be preserved.

Speaker: **Anatoly Liberman**, Slavic Languages Division Distinguished Speaker

Anatoly Liberman was born in St. Petersburg, Russia, and emigrated to the U.S. in 1975. A professor at the University of Minnesota, he is the author of over 650 publications, 20 of them books, including three annotated translations of Mikhail Lermontov, Fyodor Tyutchev, and Evgeny Boratynsky. His areas of specialization include theoretical and historical linguistics (especially Germanic phonology and word history), medieval literature (with mythology and folklore), Shakespeare, poetic translation,

and literary criticism. A Guggenheim and Fulbright fellow, he is the recipient of several national and international awards for his books. He has lectured extensively in the U.S. and Europe.

After-Hours Café

9:00 pm – 10:30 pm CDT
Virtual

Drink in poetry, prose, and drama at this coffeehouse "open mic" reading. Read your original or translated excerpt, listen to others, or both.

Saturday, October 30

(098) When "Sir" or "Madam" Isn't Enough: Translating Honorifics from Romance Languages into English

11:30 am – 12:30 pm CDT
#ATA62Honorifics

This session will explore the many nuances and quirks encountered when translating those shortest of all words that we translators encounter: honorifics. Whether honorifics represent a degree, profession, or some other status, they have meaning, and they are a source of pride for the holder. While this session will focus on Spanish and French, with some input and parallels from other Romance languages, the guidelines, tips, and considerations discussed will be more broadly applicable and will serve as the basis for discussion. There are often no hard-and-fast rules for translating these titles. Or are there?

Speaker: **Robert Sette, CT**
Robert Sette, CT, is an ATA director. He has been an ATA-certified translator (Spanish, French, Portuguese, and Italian into English since 1989, and also works from Catalan into English. In addition to ATA, he is a member of the National Association of Judiciary Interpreters and Translators, International Association of Professional Translators and Interpreters, and Colorado Translators Association, an ATA chapter. A full-time translator since 1992, he has lived and studied languages and linguistics in Spain, France, and Russia. His current languages of interest include Lithuanian and Galician.

(109) Translating Shakespeare's Sonnets

2:15 pm – 3:15 pm CDT
#ATA62ShakespearesSonnets

The speaker will discuss the challenges of translating Shakespeare's sonnets. The originals are masterpieces, so the translator should try to preserve every word. Yet English words are usually shorter than their equivalents in most European languages; something inevitably gets lost. Shakespeare's vocabulary is full of technical terms (commerce, etc.). Combining such words with those professing lovers' feelings poses difficult stylistic problems. Multiple puns on sex are important because several sonnets depend on them entirely. Yet the translator cannot afford to use modern vulgarisms, even though the language of the sonnets is archaic. It was not so long ago. Should the translations preserve a hint of that discrepancy?

Speaker: **Anatoly Liberman**, Slavic Languages Division Distinguished Speaker
(Check session 059, above, for more information on this presenter.)

CELEBRATING LANGUAGES VIA TRANSLATION

By Jost Zetzsche

Jost Zetzsche *is a translation industry and translation technology consultant, an author on various aspects of translation, and an ATA-certified English-to-German technical translator. In 1999 Jost co-founded International Writers' Group, LLC, on the Oregon coast. Originally from Hamburg, Germany, he earned a Ph.D. in the field of Chinese translation history and linguistics at the University of Hamburg. Since 2016 he has been contracting with United Bible Societies to help create and curate the Translation Insights and Perspectives (TIPs) tool. In 2018 he was awarded with an honorary membership to the ATA. In 2021 he published "Characters with Character: 50 Ways to Rekindle Your Love Affair with Language."*

Years ago, I tweeted a screenshot of a Google News page that listed the most popular stories of the day, all related to the keyword "translation." All, and I mean all, of those that day were titled "Lost in Translation." They weren't even about the same story, but—as we all too painfully know—"Lost in Translation" seems to be the wittiest cliché journalists can come up with when translation is involved.

Of course, the media's use of this platitude is wrong because they're trying to indicate that translations are measured along a hit-or-miss paradigm, where "wrong" translations are the norm and "perfect" translations are rare, that elusive utopia that translators (and machine translation engines!) presumably strive to attain.

As working translators, we know that a "perfect" translation is neither a goal nor a possible reality. We know that complete and linear transfer of form and meaning between two languages is not achievable, no matter how closely those languages might be related. So, is there something that is "lost in translation"? Yes, always. But successful translation is still possible and translation work is still enjoyable because so much can be gained in translation as well. It is by striking a balance between the two that a translation can be successful. How is that achieved? By the ongoing internal— and sometimes external—negotiations carried out by the translator or translation team.

Linear and complete transfer from one language to another is unattainable and therefore not a desirable goal for the translator. Instead, it's possible to generate a text that becomes equivalent in its expressive force and meaning by transformation, by inevitably adding changed and new elements. This is what translators are striving for.

It is those transformational elements of translation, those parts that are gained, that inspired my brainchild, a broad-ranging compilation drawn from the most translated text in history, the Christian Bible.

About five years ago, I wondered: What if we could build a database to document those changed and new elements that have made their way into some, and maybe eventually all, of the 3,000 languages into which the Bible has been translated? What if we compiled fascinating terms, phrases, and constructs, and then went a step further coupling each one with an explanation or a story or a back-translation into English so that they were genuinely accessible to a wide readership?

Imagining this for any kind of text is exciting, but for a text that holds so much meaning for so many people, it's simply breathtaking.

Miniature illustration of Christ Healing the Paralytic, from the Codex Egberti*, tenth-century illuminated gospel book from Trier, Germany.*

Whether we're Bible readers or not, we all know that, although there is sometimes disagreement between churches or Christians on the meaning of Biblical passages, there is widespread agreement that the original texts behind any Bible translation should be as close as possible to the texts as they were originally written. And though the original texts are lost, centuries of research on the huge numbers of copies of the individual texts available have distilled a relatively static Greek, Hebrew, and Aramaic text. There are some alternative readings, and some changes are introduced every now and then when older manuscripts are discovered, but—especially in the New Testament—the texts are remarkably close to what they originally must have looked like.

Compare that relatively static source text with the teeming reality of translations into 3,000 languages, all based on those texts but dramatically enriching them in the process of translation. The enrichment comes not so much from different interpretations of core meanings, but from tapping into how other cultures see and understand a given context through the lenses of their own language. With a jolt we realize that these lenses are just as relevant as ours, those of us who speak languages that are far more widely disseminated.

Aside from the enrichment to the text itself, a project like this implicitly attains several other goals:

1. It elevates every language to the same level of relevance, on an equal footing with all others. Why is that important? Or better: Why does that even have to be pointed out? Hundreds of languages are struggling to survive because young speakers—or non-speakers, as it were—see their native language as less relevant than the dominant language in their political and economic sphere. This database provides them with a tool to drill deep into their own language and discover its uniqueness. It may also motivate them to become more curious about their ancestors, be proud of their language, use it more often, and spread it more widely.

For example, for speakers of Avaric, a Northeast Caucasian language used by about one million Avars in Dagestan (Russia) and Azerbaijan, "making an opening in a roof to let someone into a house" is a familiar concept with a readily available term in their language. Therefore, translating what happens in Mark 2:4, where a paralytic is lowered down on a cot from the roof into the house after his friends have made a large hole in it, is simple and straightforward unlike the same translation in most other languages (xl8.link/roof).

If a teenager speaking Rennellese, a Polynesian language used in one of the provinces of the Solomon Islands, were to read the parable of the Good Samaritan (Luke 10:25-37) in her language and compare it with translations into other languages, she would realize that the concept "avoid and pass by on the other side of the road" (a priest and a Levite do just that to ignore the half-dying man on the road) is a single word embodying a clear and common action in her language but very complicated in others (xl8.link/passby).

2. It gives every user a powerful illustration of the amazing diversity of languages and makes a strong case for the preservation of indigenous languages. There are other reasons to protect endangered languages, such as access to biodiversity and justice, but if I, for example, benefit today from a perspective that would not have been available without that language, I will be impacted on a more personal and immediate level.

3. It gives every person who is interested in languages or translation an incredibly rich resource to explore.

The more I thought about this, the more excited I became. It took me about a year to find a sponsor. As it turned out it was not just a sponsor but a dream partner: the United Bible Societies (UBS), the umbrella organization for local and national Bible societies around the world. Because UBS is inter-confessional (representing the interests of all Christian confessions, including Protestant, Catholic, Orthodox, and others), it was a perfect match. And not only did they pay me for my efforts, they also provided a programmer to build the database with a user interface providing everyone access to the thousands of entries assembled up to that point. Finally, they allowed me to put together an advisory council from their ranks of highly experienced linguists, who have all supported me with advice throughout the process.

Today, the tool is called Translation Insights & Perspectives, or TIPs, and can be found at tips.translation.bible. The tool is far from "finished"; in fact, it's designed to be a work in progress, with no foreseeable end in sight. Nevertheless, at present, it has a very large amount of data. There are close to 12,000 individual entries, some of which include translations of dozens of the 715 languages that, up to now, we have been able to draw from.

The tool tries to walk a fine line between providing information to experts, who might be familiar with the original Biblical languages or who have in-depth knowledge of language families and linguistics, and arousing the curiosity of casual readers who might want to find out more about the original text through the mindset of languages that they most likely have never heard of.

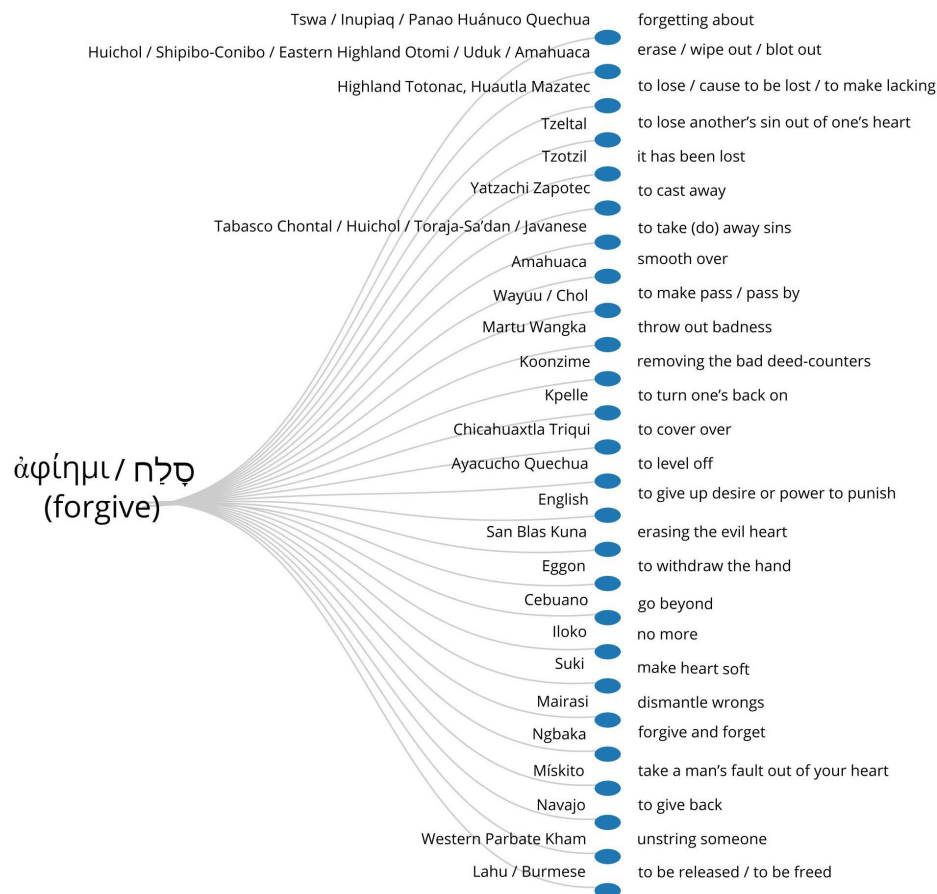*Govert Flinck*, De barmhartige Samaritaan *(*The Good Samaritan*; 1635)*

The homepage provides two primary ways of searching for data—by Bible verse or via a free-form text field that finds any data within an entry. The Help page linked to the header of each page provides a wide range of ways to search data.

Some of the entries consist of short narratives that illuminate different cultural concepts. In Western Lawa, a Mon-Khmer language in Thailand, there is no way of saying that someone can be "healed from infertility" as in the case of Abraham's wife Sarah (Gen. 20:17), because barrenness and impotency in that culture, in contrast to most others, are not viewed as illnesses (xl8.link/infertility). As for "shaking the head" in shock (Jer. 18:16), the Afar speakers of Djibouti, Eritrea, and Ethiopia use the expression "placing hands on cheeks" because that is what they actually do when they are horrified (xl8.link/handsoncheeks).

Others examine many languages at the same time to better tackle intricate psychological processes and actions, such as the one on "forgiveness" (xl8.link/forgiveness). To make it easier to understand and assimilate complex entries including data from many languages, simple diagrams, such as the one below (p. 14) on the verb "to forgive," are available to give readers a user-friendly overview.

It is impossible for me to imagine anyone remaining unmoved at the wide range of approaches to forgiveness that the human mind has fashioned. And it is difficult to think of anyone who believes forgiveness is irrelevant, devoid of inner struggles and painful dilemmas. Or that it is confined to individual situations or behaviors rather than universal in scope.

Other entries examine specific grammatical concepts, revealing how languages use idiosyncrasies in their grammar to express ideas that the source text doesn't provide information about, such as what kind of tool was used for an action that the original text (Mark 11:8) doesn't reveal (xl8. link/cutbranches). The account that first sparked my curiosity explores the Chinese gender of God, specifically the pronoun for "God" (xl8.link/chinesegender). This link also includes Simon Wong's Chinese translation of the account (at the bottom of that page) because our committee felt it was empowering for Chinese speakers (as the only language we know of that is able to express this concept) and therefore it had to be readily accessible to Chinese speakers.

Language	Meaning
Tswa / Inupiaq / Panao Huánuco Quechua	forgetting about
Huichol / Shipibo-Conibo / Eastern Highland Otomi / Uduk / Amahuaca	erase / wipe out / blot out
Highland Totonac, Huautla Mazatec	to lose / cause to be lost / to make lacking
Tzeltal	to lose another's sin out of one's heart
Tzotzil	it has been lost
Yatzachi Zapotec	to cast away
Tabasco Chontal / Huichol / Toraja-Sa'dan / Javanese	to take (do) away sins
Amahuaca	smooth over
Wayuu / Chol	to make pass / pass by
Martu Wangka	throw out badness
Koonzime	removing the bad deed-counters
Kpelle	to turn one's back on
Chicahuaxtla Triqui	to cover over
Ayacucho Quechua	to level off
English	to give up desire or power to punish
San Blas Kuna	erasing the evil heart
Eggon	to withdraw the hand
Cebuano	go beyond
Iloko	no more
Suki	make heart soft
Mairasi	dismantle wrongs
Ngbaka	forgive and forget
Mískito	take a man's fault out of your heart
Navajo	to give back
Western Parbate Kham	unstring someone
Lahu / Burmese	to be released / to be freed

Center: סָלַח / ἀφίημι (forgive)

Other interesting kinds of data are Hebraic translations of many Old Testament verses (xl8.link/Hebraic). These are translations by Jewish scholars in English, German, and French that try to retain the Hebrew form of the original verses.

All individual Bible verses (see for instance xl8.link/john316) include the original language (Greek, in this case) and an English reference translation. In many cases the verse also includes back-translations from a host of languages to provide a more in-depth look at the text in question.

Every first mention of a specific language is hyperlinked. Clicking on that language brings up a page with more information about that language plus all entries associated with it. This is particularly helpful for locating where those languages are spoken. It is safe to assume that most readers won't be familiar with the majority of the languages, regardless of how well trained they are as linguists.
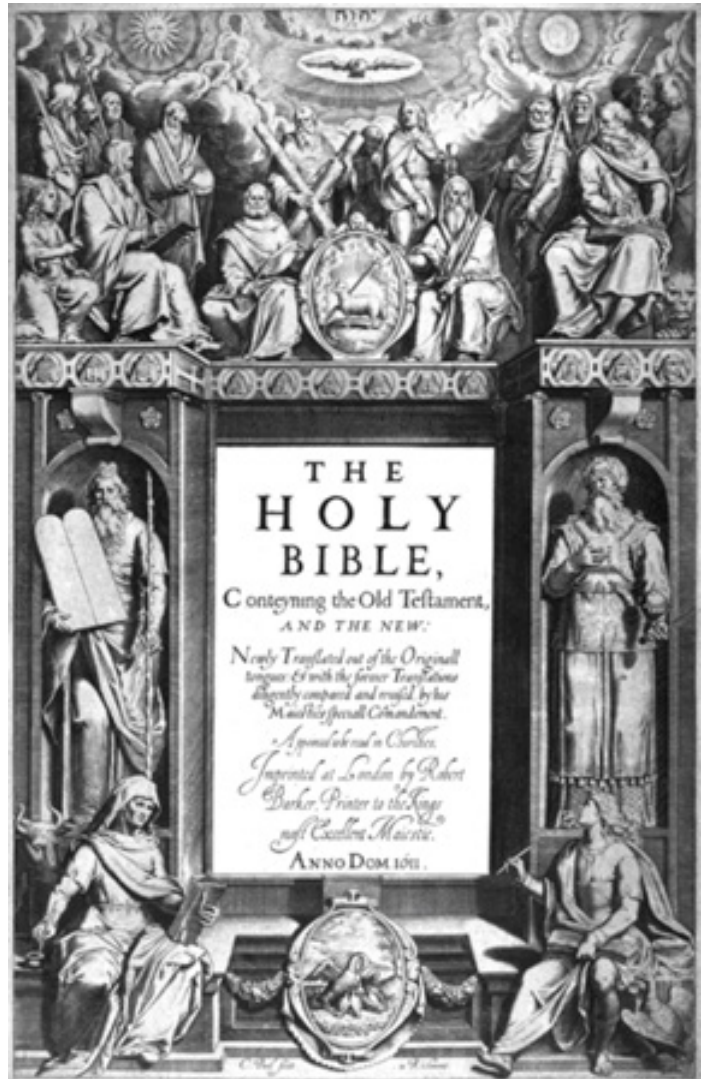
I also think that TIPs is a wonderful training tool for translators, both experienced and inexperienced. Virtually every kind of translation strategy can be found here; they may not always be successful, or rather they may not always be viewed as successful according to contemporary criteria. Simplifying anachronistic or incorrect zoological translations are good examples. Although the well-known story of "sheep" being translated as "seal" in some Eskimo-Aleut language is nothing but an urban myth, there are many substitutions of animal species, such as wild dog, coyote, tiger, or leopard for wolf, because there are many places in the world where there are no wolves (xl8.link/wolf).

In short, if you ever run into me at a conference or some other event, don't be surprised if I make you spend hours in TIPs. First, it's time well-spent, and second, it is the world's abundance of beautiful languages that is to blame for distracting you, not me.

William Shakespeare's Translation of Psalm 46

One interesting story from the translation of the English Bible is William Shakespeare's rumored translation of Psalm 46 in the *King James Version (Authorised Version)*.[1] Shakespeare's 46th birthday occurred in 1611 (some sources say 1610), which coincided with the publication date of the *King James Bible*. Careful readers realized that the 46th word from the beginning of Psalm 46 is "shake," and the 46th word from the end is "spear" (or in the first edition: "speare").

Susan Gillingham wrote this about the assertion in 2012 (p. 172f.): "[William Shakespeare's] collected works offer allusions to over sixty different psalms. His source was almost certainly the *Geneva Bible*; given that the *King James Bible* was published in 1611, some five years before his death, and that it took some time before it overtook the popularity of the *Geneva Bible*, it is more likely that his allusions to psalmody are from the latter translation. But others have had a different view. An article in the *Times* some forty years ago popularized the idea that Shakespeare had a particular hand in the translation of some of the Psalms for the *King James Bible*. The key evidence was from Psalm 46: Shakespeare would have been 46 in 1610, the year before the publication, and when one reads in 46 words from the beginning of Ps. 46:1 (starting with 'God'), and then 46 words from the end of Ps. 46:11 (after the rubric 'Selah'), one gets a combination of words 'shake+speare'. Was this some secret coding by Shakespeare himself, or maybe a birthday attribution by the translators? Another view presumes that Shakespeare had a hand in Psalm 23, as his birthday fell on 23 April. However, it is more likely that the fifty-four translators possibly did not recognize the literary worth of Shakespeare for what it was (noting that Sir Thomas Bodley wrote to the Keeper of the Books, Thomas James, as late as 1598, telling him not to fill the library with those 'Baggage Books,' i.e. the folios of Shakespeare), but rather used their own committee of clerics, academics and theologians."

Frontispiece to the King James' Bible *(1611)*

Note: Other scholars, including Naseeb Shaheen (2011, p. 20), insist that Miles Coverdale's translation of the Psalms that was typically included in the *Book of Common Prayer*, was Shakespeare's preferred English translation of the Psalms.

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1   https://tips.translation.bible/story/william-shakespeares-translation-of-psalm-46/

Psalm 46

original King James Version

1 God is our refuge and strength: a very present helpe in trouble.

2 Therfore will not we feare, though the earth be remoued: and though the mountaines be caried into the midst of the sea.

3 Though the waters thereof roare, and be troubled, though the mountaines **shake** with the swelling thereof. Selah.

4 There is a riuer, the streames wherof shall make glad the citie of God: the holy place of the Tabernacles of the most High.

5 God is in the midst of her: she shal not be moued; God shall helpe her, and that right early.

6 The heathen raged, the kingdomes were mooued: he vttered his voyce, the earth melted.

7 The Lord of hosts is with vs; the God of Iacob is our refuge. Selah.

8 Come, behold the workes of the Lord, what desolations hee hath made in the earth.

9 He maketh warres to cease vnto the end of the earth: hee breaketh the bow, and cutteth the **speare** in sunder, he burneth the chariot in the fire.

10 Be stil, and know that I am God: I will bee exalted among the heathen, I will be exalted in the earth.

11 The Lord of hosts is with vs; the God of Iacob is our refuge. Selah.

Translating God's Love into Hdi

Excerpt on translating into Hdi, an Afro-Asiatic language of Cameroon and Nigeria spoken by about 29,000 persons (2001), taken from the TIPs entry on "love (by God):"[1]

"Translator Lee Bramlett was confident that God had left His mark on the Hdi culture somewhere, but though he searched, he could not find it. Where was the footprint of God in the history or daily life of these Cameroonian people? What clue had He planted to let the Hdi know who He was and how He wanted to relate to them?

Then one night in a dream, God prompted Lee to look again at the Hdi word for "love." Lee and his wife, Tammi, had learned that verbs in Hdi consistently end in one of three vowels. For almost every verb, they could find forms ending in *i*, *a*, and *u*. But when it came to the word for love, they could only find *i* and *a*. Why no *u*?

Lee asked the Hdi translation committee, which included the most influential leaders in the community, "Could you *dvi* your wife?" "Yes," they said. That would mean that the wife had been loved but the love was gone.

"Could you *dva* your wife?" "Yes," they said. That kind of love depended on the wife's actions. She would be loved as long as she remained faithful and cared for her husband well.

> John 3:16
>
> *For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.*

"Could you *dvu* your wife?" Everyone laughed. "Of course not! If you said that, you would have to keep loving your wife no matter what she did, even if she never got you water, never made you meals. Even if she committed adultery, you would be compelled to just keep on loving her. No, we would never say *dvu*. It just doesn't exist."

Lee sat quietly for a while, thinking about John 3:16, and then he asked, "Could God *dvu* people?"

There was complete silence for three or four minutes; then tears started to trickle down the weathered faces of these elderly men. Finally they responded. "Do you know what this would mean? This would mean that God kept loving us over and over, millennia after millennia, while all that time we rejected His great love. He is compelled to love us, even though we have sinned more than any people."

One simple vowel and the meaning was changed from "I love you based on what you do and who you are," to "I love you, based on Who I am. I love you because of Me and NOT because of you."

God had encoded the story of His unconditional love right into their language. For centuries, the little word was there—unused but available, grammatically correct and quite understandable. When the word was finally spoken, it called into question their entire belief system. If God was like that, did they need the spirits of the ancestors to intercede for them? Did they need sorcery to relate to the spirits? Many decided the answer was no, and the number of Christ-followers quickly grew from a few hundred to several thousand."

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1   Love (by God) – TIPs (translation.bible): https://tips.translation.bible/story/love-by-god/.

THE FABULOUS ADVENTURES OF MELANIE MAGIDOW:
Translating a Medieval Arabic Epic
By Mercedes Guhl

*After a decade teaching Arabic in colleges and universities, Dr. **Melanie Magidow** manages Marhaba Language Expertise, providing Arabic to English translation (specializing in Academic & Literary), English editing, and related consulting in Arabic language, literature, and culture. She holds a Ph.D. in Middle Eastern Languages and Cultures from the University of Texas at Austin. She has received fellowships from the National Endowment for the Arts, the National Endowment for the Humanities, and the Fulbright Commission. She lives in Rhode Island.*

This is the story of how a young translator found a reference to a medieval epic and ended up translating a new and different version of the adventures of Princess Fatima, warrior woman, so widely known in the Arab world that only the pre-Islamic legendary hero Antar, the lion, the black knight, could rival her in fame.

Arabic translator and scholar Melanie Magidow came across a reference to the *Epic of the Commander Dhat Al-Himma* when studying in Egypt and was interested in knowing more about this medieval *sira*. Arabic epics, or *siras*, are long tales that recount the exploits of a group of heroic characters and villains.

Much time passed, however, before she found the text itself, though not in Egypt but in the westernmost reaches of the Mediterranean, in Morocco: the complete *Sīrat al-Amīra Dhāt al-Himma*, the longest extant Arabic epic poem and the only one named after a woman. And the books she found also came from far away, as they had been published in Beirut in 1980:[1] Seven volumes and over 6,000 pages to tell a series of historical events spanning more than 150 years, from the late seventh century to the ninth century, with allusions to later events in the tenth century. Roughly between AD 1100 and 1143, in what is now northern Syria, a poet whose name has since been lost fashioned one single epic out of the many oral stories about Dhat Al-Himma. This final version tells the heroic journey of Princess Fatima from orphan to legendary warrior, her son, and her friends as they move back and forth along the borderlands between the Byzantine Empire and Arabia, including travels to Constantinople and Baghdad. But readers must be forewarned that, although *siras* draw on historical events, they are not conventional accounts of history.

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1   *Sirat al-amira Dhat al-Himma wa-waladha ʿAbd al-Wahhab* (*The Epic of Princess Dhat al-Himma and Her Son, Abdelwahhab*), Maqanibi et al., eds., published by Al-Maktaba al-Sha'biyya, Beirut 1980.

These epics were traditionally recited and performed from memory by storytellers, especially during the holiday month of Ramadan and for entertainment at other times, and were transmitted from generation to generation by word of mouth. They were eventually transcribed and then printed, spreading as books over the centuries throughout the Arab world, Islam, and beyond. Today many are available in Arabic. Just a few of them, however, have been translated into English.[2]

Illustration for the Seventh Maqāma of epic poet Al-Hariri (1054-1122),
depicting battle preparedness at the time Princess Fatima was a warrior.

Old stories and antique texts can remain as objects for scholarly perusal. But sometimes the wheel of fortune turns, and what is recorded in a text becomes topical, as if engaging in current concerns. And that is when someone brings those old texts back from dusty oblivion into the line of sight of new readers.

Melanie Magidow, who was a student at the time of her discovery, wrote her master's thesis on this epic. We could say she tamed the beast, this long tale. With the patience and perseverance she had acquired along with the Arabic language, she turned the text around. She caught a glimpse of what lay behind the words. She disentangled lines and pried old words open. She

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2   For example, the 2 volumes of *The Arabian Epic* by M.C. Lyons or *The Adventures of Sayf ben Dhi Yazan* by Lena Jayyusi, appearing as comments by Melanie Magidow on her blog post about Arabic epics.
https://www.melaniemagidow.com/2017/02/15/arabic-epics/

squeezed allusions and figures to get their essence. The thesis was finished and submitted. The master's degree was awarded. And life went on. But somewhere in the quest for meaning while reading the text and struggling to write the thesis, an idea was born. A tale like this was more than a mere object of historical value. According to Melanie Magidow, it "highlights women warriors more than any other Arabic work."[3] Clearly that emphasis would be appealing to a contemporary readership.

But translating a text that was over 6,000 pages long would have taken years or perhaps decades, even if the translator had been able to work on it every day from dawn till dusk. How

was she going to tackle this seemingly insurmountable task? In order to earn a living while she worked on it, she would have to find sponsorship. In 2016, the National Endowment for the Arts awarded her a fellowship for translating the epic.

Because Melanie Magidow had worked on this *sira* for her master's thesis, she had a clear vantage point from which to look at its events and characters with today's eyes. There were also previous translations of the poem. Whenever a translator sets out to do a re-translation, a crucial step in the process involves examining past translations. The translator may sometimes decide to put all that aside and undertake a completely new translation, without ever taking into consideration the readings or choices of previous translators. Sometimes, however, the translator may decide to use those translations as reference material, not for copying or taking advantage of them as part of a new translation, but to ponder choices and approaches.

Magidow's translation, published by Penguin Classics in August 2021, is not the entire epic, but rather a condensed version, "nearly a dozen carefully selected episodes out of a total of some 455 episodes in the unabridged version."[4] Still, charting a course across the wide territory covered by this epic to render Princess Fatima's tale intelligible and to do justice to her character was no easy feat, "but Magidow has certainly succeeded in presenting an engaging series of stories featuring a number of compelling

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3   'Epic of the Commander Dhat al-Himma', in ArabLit
https://arablit.org/2019/02/15/friday-finds-epic-of-the-commander-dhat-al-himma/
4   From Melanie Magidow's introduction to the published translation, as quoted in "The complete review of The Tale of Princess Fatima, Warrior Woman,", in *The Complete Review*, M. A. Orthofer, August 4, 2021.
https://www.complete-review.com/reviews/arab/dhat_al_himma.htm

figures—above all, and particularly successfully, that of Fatima, who is, in fact, a much more complex character than just that of a woman who is an outstanding fighter."[5]

She also cautions readers looking for a more literal translation. In an article about her translation, Magidow compiled a table comparing her version and three others (reproduced below on p. 22).

The stark difference in the length of the translated texts highlights how previous translations followed the traditional emphasis on summarizing and acting as a template to support parsing of the Arabic text. Magidow's text is, instead, an actual translation.[6]

Any literary translation is a challenge when a translator proposes an interpretation of the source text and strives to strike a balance between form and meaning in the translation. That interpretation points to the translation strategy used by the translator based on the target language's words and stylistic resources. It is evident from that example that Magidow had an approach substantially different from those of her predecessors.

In her introduction to the translation, she explains her strategy by pointing out the choices she made. One of them is the narrative voice. She creates a new voice to deliver the story "in [her] style, sensitive to the patriarchal and dominant strains in the omniscient narrator that would [otherwise] lose contemporary readers." Another is to "gently downplay some of the religious phraseology." And the third is "to remove gratuitous descriptions of violence." Owing to these decisions, the text should be able to reach a broader English-speaking readership steeped in the current context of greater pluralism and equality.[7] A comment on her translation sums up the result of her strategy: "nothing beats an actual translation of the story."[8]

As a champion of the *sira* of Princess Fatima, Melanie Magidow had to tackle many challenges: securing sponsors to turn the translation into something that could be done during office hours and not by staying awake at night; finding her way in the colossal text she was planning to translate so that she could come up with a selection that functioned as both a sampler and a condensed version of the tale; searching for a publisher who would agree to publish her translation; and last, but not least, announcing and promoting the published translation to attract a readership.

In the latter challenge, Magidow tapped into seemingly unexpected channels: websites and blogs that list feminist texts and science fiction and fantasy genres.[9] It's not difficult to understand how this epic about a warrior woman can be read as a feminist text, despite the initial incredulity, because the adventures of Dhat Al-Himma ultimately do take place in a past that is so remote that they rightly belong to the realm of fantasy just as any other fictional story inspired by myths and folklore.

Now that the book is out, the story of how Melanie Magidow brought Princess Fatima and her tale to our line of sight comes to an end. Now is the time for watching Princess Fatima conquer readers and scholars in our part of the world.

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5   Ibid.
6   Magidow, Melanie. "Epic of the Commander Dhat al-Himma." *Medieval Feminist Forum. Subsidia Series* no. 9. Medieval Texts in Translation 6. (2019). https://ir.uiowa.edu/mff/vol54/iss3/1/
7   "The complete review of The Tale of Princess Fatima, Warrior Woman," in *The Complete Review*, M. A. Orthofer, August 4, 2021. https://www.complete-review.com/reviews/arab/dhat_al_himma.htm
8   From a comment by a reader of Melanie Magidow's blog post on Arabic epics. https://www.melaniemagidow.com/2017/02/15/arabic-epics/
9   See: *Ms. Magazine*: https://msmagazine.com/2021/08/04/feminist-books-women-lgbtq-writers-august-2021-reads-for-the-rest-of-us/; Transfer Orbit Aug. 2021 SFF Booklist: https://transfer-orbit.ghost.io/new-science-fiction-fantasy-horror-books-august-2021/; Gizmodo Aug. 2021 SFF Roundup: https://gizmodo.com/49-new-sci-fi-and-fantasy-books-to-keep-you-turning-pag-1847214597

Multiple Translations of an Excerpt from
The Tale of Princess Fatima, Warrior Woman

قال الراوي: ولما ان كان بعد ذلك بايام جلسوا بين المشايخ الكرام فقال
ظالم لمظلوم اعلم ان زوجتك وزوجتي حامل وانت امير وانا امير
فاجعل الشرط بيننا ويشهدوا هؤلاء المشايخ علينا من جابت زوجته
ولدا ذكرا كان الملك له والامارة من دون الآخر ويكون الامر والنهي
في العرب له فقالوا مشايخ بني الوحيد وترضى انت بهذا الامر فقال
اي والله العظيم وان جائنا ذكرين بقيت الامارة على حالها مشتركة بين
الاثنين فشهدوا العرب بعد ان رضيوا بذلك الحد لانهم تربية البر
وهزلهم جد

M. C. Lyons	R. Kruk	O. Abou-Bakr
The brothers then agree that if only one of their wives gives birth to a son, the father is to be chief, while otherwise the chieftainship will be shared.	Dhat al-Himma's history starts with a conflict between her father Mazlum and his brother Zalim about the leadership of their tribe, the Banu Kilab. Both their wives are pregnant, and they decide that the one to whom a son is born will become chief.	Zalim had a boy named... [This detail regarding the arrangement of authority based on the birth of an heir omitted entirely.]

Melanie Magidow's translation

All the tribal elders, gathered for the meeting, witnessed the two leaders come to an agreement. It had come to their attention that both of their wives were expecting, and so the two men made a pact in the interests of their people, according to the social codes of their band. Zalim said to Mazlum, "He whose wife has a son will become the chief of the clan, with authority over all the Arabs in our region."

One of the elders asked Mazlum, "Do you agree to this?"

"Yes," he replied, "And if we both have sons, then we will retain our shared leadership as it now stands." The elders nodded in acknowledgment that they had witnessed the agreement.

MAKING PITCHES WORK IN LITERARY TRANSLATION

By Anton Hur

Anton Hur *was born in Stockholm, and graduated from the Korea University College of Law. His translations include* Cursed Bunny *by Bora Chung and* Love in the Big City *by Sang Young Park. He resides in Seoul.*

Ａnd there it was: "I have actually never acquired a book from a translator's pitch." Spoken by a book editor at a Big 4 publisher to an audience of literary translators. The editor who said it seemed more astonished than we were, as if they'd realized it at that very moment. But for most of us in the audience, the comment only underscored a notion that's been floating around the literary translator community lately: although translators are often told or even invited to pitch manuscripts to publishers, it's almost unheard of for a publisher to actually acquire a manuscript from a cold pitch by a literary translator.

But why are literary translators pitching manuscripts at all? Isn't that the literary agent's job, and can't you submit to agents instead? But rights are not structured the same way in every country. Typically, an Anglophone author holds the foreign rights to their own work while, say, a Korean author will not; if a Korean writer has five books, each book probably has a different publisher, meaning there are five rights holders to deal with. An agent in this case would have to obtain permission from five different Korean publishers, many of whom have communication and (English) language issues. Because of the extraordinary amount of administrative work this might involve for what doesn't usually amount to much money, foreign literary agents tend to shy away from representing Korean work, and the burden of pitching automatically falls on the translator, the only person who can write proper emails in both source and target languages.

We are not, however, professional agents with the necessary connections and sales skills to charm editors, but if we don't do the work, who will? This has led to the problematic practice of translators

acting as agents of last resort, problematic because it involves a lot of unpaid work for translators; there are days when my job of being a "professional literary translator" requires me to focus exclusively on writing emails, not translating fiction. Still, if we want to keep practicing "this little art," a publisher has to buy the books, and for that to happen, someone has to sell it to them. Here are some pointers I've picked up over the years on pitching literary manuscripts to Anglophone publishers.

THE TRANSLATOR IS MORE POWERFUL THAN YOU THINK

Even in those cases where an agent is doing the selling, I've often been asked to step into the acquisition process to better explain the book and its vibe on the page, its underlying themes, and its context within the domestic market. The agent can't do it because they can't read Korean, and the author can't do it because they don't speak English. Publishing houses do hire outside readers to do book reports on the book, but these readers have no obligation to sell the book and it's really before the reader has to submit their report when most of the convincing has to take place anyway. Who ends up doing this convincing? The translator. Agents are hugely important, and I could never do everything that they do, but don't forget that virtually no translated book can ever make it to publication in English without the translator first discovering the book, creating a narrative around it and pushing it, and spending, again, ridiculous amounts of time writing emails about it.

A NO ISN'T EXACTLY A NO

The very prolific and successful literary translator and author Lawrence Schimel once said that pitching is about "the editorial relationship more than the individual project." Meaning, even if your pitch does get rejected, you would've made a connection with the editor and obtained a better understanding of what they would be more receptive to. A "no" therefore is not exactly a no; it's a "Not this time, because of such-and-such, but if you have something like other-such, maybe try again with me." After a rejection, I've often been given editors' contacts so I can bypass the slush pile or submit outside of submission periods. That means the next time you submit, you're not doing a "cold pitch" anymore, and the likelihood of your manuscript getting accepted becomes way higher (in the sense that any number above 0 is "way higher" than 0).

A PERSONAL DIMENSION

Inserting a personal note into the pitches is often effective: why is this book meaningful to you, how and why did you decide to pick it out of a pile. It's all very well to say, "This was Korea's first gay bestseller!" Or, "Korean feminist horror is cool and everyone should read it!" Although both are great reasons to publish a book, editors get pitches like that every day. When contextualizing the book for the editor, try mentioning why it affects you personally. Insert yourself into the narrative that you are building around the book. This helps editors contextualize the book emotionally as well as intellectually, leading them to feel the book the way you would like them to feel about it. Because the core of any pitch is to convey how the book made you feel and why you're so passionate about it, and it's hard to do that without getting a little personal.

Pitching, like pretty much every other skill in life, becomes easier the more you do it. You get less anxious about it, although the terror and the drama will always be there for me in some form! Always remember, however, that at the end of the day, we all love books, and you are talking to people who also like books. They want to feel what you feel, so let them in, make them feel comfortable, and then knock them over with your pitch.

LITERARY TRANSLATION AND TECHNOLOGY:
An Evolving Relationship?
By Stephen Slessor

Stephen Slessor *is a Ph.D. candidate at the University of Ottawa's School of Translation and Interpretation. His thesis centers on the role of translation in the politically charged, multilingual, multimodal world of Harry Somers' opera Louis Riel. He has also conducted research into how literary translators are adapting to technological change and how digital-age artists make use of translation technologies in their creative processes. By day, he reviews draft legislation as a jurilinguist for Canada's Department of Justice. By night, he translates poetry, plugs away at his thesis, sings opera, and revels in the wonders of music, art, and literature.*

I f you follow translation scholars and practitioners on Twitter, as I do, you may have seen a thread[1] started by literary translator Sawad Hussain (@sawadhussain) in early September. As guest curator of @translationtalk, she asked whether members of the translation Twitterverse handwrote their translations, which had been her own practice until relatively recently. The post elicited a variety of responses singing the praises of either paper or screen. I personally like editing on paper and sometimes handwrite difficult passages I'm translating to get a different perspective. However, for many in the (non-literary) translation industry, this discussion would seem anachronistic, as technology has taken the industry by storm over the last 25 years. A pre-pandemic survey reported by ProZ.com found that 88% of respondents were using at least one computer-assisted translation (CAT) tool such as translation memory software.[2] So, where do literary translators fit into the evolving technological landscape, which gives us much more complex choices than simply paper or screen?

Academic research on translators' use of CAT tools and other technology tells us that most scholars have, at least until recently, excluded literary translation from the conversation because, they say, the tools are designed for high-volume work that involves a measure of repetition. There seems to be a

1 https://twitter.com/translationtalk/status/1436263309817393172
2 https://go.proz.com/blog/cat-tool-use-by-translators-who-is-using

general assumption that literary translation is a unique and non-repetitive practice and that digital tools designed to improve the productivity of non-literary translators have few literary applications. My own discussions with literary translators over the years—along with my exposure to recent research by a small but growing coterie of scholars interested in this topic—have led me to believe that the reality is more nuanced, which is why I set out to explore these preconceptions by surveying members of the Literary Translators' Association of Canada (LTAC) about their actual use of technology. My results were published in the translation studies journal *Perspectives*,[3] and I provide a summary of them below.

It's easy to survey members of an organization these days, especially if you use technology to facilitate the process. I'm a student member of LTAC and had to do research on translation technology for a doctoral seminar I was taking, so I asked the LTAC office to email the other members a link to an anonymous online questionnaire. The survey consisted of 15 questions on demographics, standard technologies, general resources for linguistic and cultural research, and more specialized translation technologies. About 40 literary translators obliged me with responses. To give you a sense of the population surveyed, just over 60% of respondents were women, just under 60% were 50 or older, the

Humani Victus Instrumenta: Ars Coquinaria (1569)

vast majority held advanced university degrees, and most worked from French to English or vice versa, though other languages were represented.

My survey results can be summarized as follows: Literary translators make extensive use of general technology but have yet to widely adopt the specialized tools used by their non-literary counterparts,

3 Slessor, S. (2020). Tenacious technophobes or nascent technophiles? A survey of the technological practices and needs of literary translators. *Perspectives: Studies in Translation Theory and Practice*, 28(2), 238–252. doi:10.1080/0907676X.2019.1645189

even though some are beginning to experiment with them. Almost everyone surveyed said they use a word processor to prepare their translations (though I didn't ask if they handwrote them first). And most also consulted a variety of online resources, especially electronic dictionaries, terminology databases, and translation corpora such as Linguee. I suspect that the advent of the internet has been a boon for literary translators, especially in facilitating cultural and linguistic research. I know that I've personally spent countless hours scouring the web for information on obscure terms, idiomatic expressions, and cultural references that I come across in the texts I translate. The survey results tell me that, these days, literary translators are as connected and computer oriented as your average advanced-degree holder, which perhaps belies the stereotype of the literary translator moldering among the dusty tomes of an ancient library. I quite enjoy perusing dusty tomes myself, but I don't do a lot of translating among them.

The survey's questions on specialized translation technologies such as translation memories, terminology management software, and machine translation indicated there has been little uptake of such tools among literary translators. Fewer than 15% of respondents reported using them often or occasionally. When asked why they didn't use these tools, most simply said they were too expensive and not appropriate for literary translation. It's true that CAT tools designed to improve productivity by facilitating the reuse of previously translated segments may not be well suited to translating literature, which is characterized by its innovative use of language. However, those who used specialized tools said they found them helpful for things like maintaining formatting, automatically saving back-up files, ensuring everything gets translated, or creating a parallel corpus of their own translated segments for subsequent use. Most respondents outright rejected machine translation as unable to produce quality output. A few did, however, use machine translation to help them explore possible phrasing, identify synonyms, and even verify the spelling of proper nouns. Machine translation output has improved by leaps and bounds in the last few years, especially with the arrival of neural machine translation, so it will be interesting to see how literary translators respond going forward. I would note that Université Paris 8 is offering a workshop[4] this coming winter on the post-editing of machine-translated literary texts and advertising it as professional development rather than experimentation. Is that a glimpse of the future? Only time will tell.

My favorite parts of the survey were the answers to open-ended questions and comments about how and why translators use certain technologies. When I asked respondents what they would want technology to do if they could design it themselves, they had no shortage of ideas for new tools, for example to help them translate without typing, rapidly carry out linguistic research, automatically create glossaries, and instantly track down quotations. I also loved an anecdote from a guy who uses voice recognition software because it makes him feel like he's composing a literary translation on the spot, like a radio announcer. His comment illustrates how we as human beings, in all our creativity, tailor our practices to fulfill our own artistic, emotional, and practical needs. The replies to Sawad Hussain's Twitter post likewise make it clear that we all have idiosyncratic ways of working, which is, I think, a good thing in a creative pursuit like literary translation.

Technology has profoundly changed how the translation industry and individual translators work, and changes are likely to continue and even accelerate in coming years. The more we use specialized tools for non-literary translation, which many clients now require, the more we will try them out for literary projects. It is, however, important to remember that adapting to technological change is not about accepting every shiny new tool that comes our way. It's about integrating technology into our literary practice in ways that serve us best. Remember that pen and paper were once new technologies themselves. We somehow managed to put them to good use.

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4 http://www.fp.univ-paris8.fr/Traduction-et-nouveaux-usages

ANDEAN TIME AND TIMELESSNESS:
ñawpa, kay, **and** *kipa*

By Patrick Saari

For the meaning of Eternity, they will not have it to be an Endlesse Succession of Time….
But they will teach us, that Eternity is the Standing still of the Present Time
–Thomas Hobbes*, Leviathan*

Hold Infinity in the palm of your hand
And Eternity in an hour
–William Blake*, Auguries of Innocence*
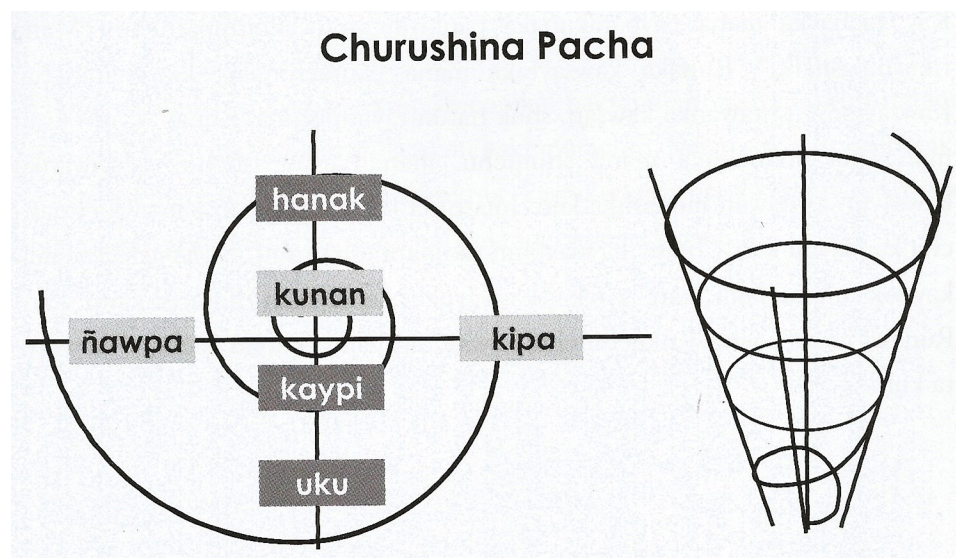

El Altar, volcano, Riobamba, Ecuador

Early in life, we are taught that time consists of the past (before), the present (now), and the future (after). And if we include space into these basic notions of time, then we have what is over there behind us hurtling endlessly billions of years backwards (the past), what is here around us (the puddle of the present), and what is ahead or in front of us, faintly glimpsed at as we stumble forward into the distant horizon (the future). Historians, archaeologists, evolutionary

scientists, and cosmogonists, among many others, are in charge of times past, whereas prophets, futurologists, clairvoyants, fortune-tellers, and other assorted crackpots, of time yet to come.[1] The discombobulated present belongs to whoever can grab it, the wild at heart, "gather ye rosebuds while ye may."

But in Kichwa and other Andean languages—even those dating back to Peru's Caral civilization (5000-1800 BCE), Nazca culture (100 BCE to 800), and Wari civilization (600 to 1300), as well as Bolivia's Tiwanaku (1580 BCE to 1187) and, more recently, the powerful Inca Empire, the Tawantinsuyu (1438-1533), stretching along South America's Pacific seaboard from southern Colombia to central Chile, before it collapsed in the wake of the Spanish Conquest—the concept of time is different, more intricate, less linear.

In the Kichwa language, Andean time involves the *Churushina Pacha*, which is a time-space spiral that can only be apprehended by *runa*, a consciousness at the crossroads of being-existing-doing, the individual, the community, and the cosmos. In order to function in the real world, *runa* must understand this space-time:

> It involves a simultaneous understanding of space-time, the time categories *ñawpa* (past and time to come), *kay* (here, now), and *kipa* (after), sustained by the powerful space of the here and now, and the "power of now"; before and after are present at the same time. A notion of cyclical time is formulated; therefore what ends starts up what begins, the past blends with time to come, although it is not something that accumulates behind; in this spiral, *runa* comes from and goes toward the past.

Churushina Pacha = *Time-Space Spiral;* hanak = *above;* uku = *below;*
kunan = *now;* kaypi = *here;* ñawpa = *past and future, forward and ahead;*
kipa = *after, behind, future*

> From this perspective, space-time is multidirectional; *ñawpapacha* is a common word for before and after. The past is present in current time in different ways (ancestors continue to be in the community) and after is behind, it is paradise lost, the land without evil, which is very much alive. It is as if the past, present, and time to come were stuck together very much

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1   Cliodynamics might eventually become the most reliable source for predicting the future:
http://peterturchin.com/cliodynamics/.

articulated in the here and now, and that is where the power of now and the possibility of living in diverse parallel worlds come from.[2]
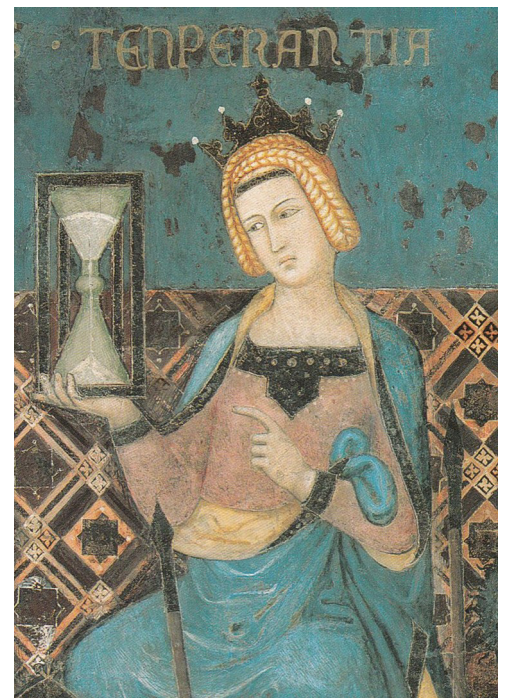
More than 18 years ago, I did my best to translate, from the Spanish, this explanation, which in turn had been translated from the Kichwa, but I admit I didn't understand a word of it. Ten years later, however, I was lucky to find another description (in Spanish), which may be of some help:

> This gaze upon the course of life, we call it *ñawpa* (past), but if we translate it literally into Spanish, it would yield the time-space notion of "forward" or "ahead of us" and it is identified as the future; but if we turn our gaze in the opposite direction, we'll call it *kipa* (future), which means "behind" but in Spanish it is viewed as the past. This [notion of past and future in Spanish] is the complete reverse of our [Andean] perception of life and the world and the course of life around us.

> Our knowledge about how the spiral of life winds and unwinds is what makes us understand that if we look ahead (*ñawpa*) then we see the past (because we are looking at beyond our steps) and if we look back, behind us (*kipa*), we see the future that is reaching our feet. And that is why Westerners believe we are lagging behind, overwhelmed by nostalgia pure and simple.[3]

This is still confounding and confusing, so I've come up with my own interpretation of *ñawpa*, *kay*, and *kipa*, as well as *Churushina Pacha* and *runa*. It's as if, in life, we were walking backwards, with our back to what is behind us, to what we cannot see, which is the future. As we walk backwards, it is the past that sprawls out in front of us like an ocean that becomes wider and more detailed as we keep backtracking. However tentative our progress or regress might be, we are always gaining rather than losing ground, because our capacity to perceive and understand grows as the panorama spreading out in front of us becomes broader and more complex. The waves crashing at high tide or creeping at low tide onto the shore at our feet are the very edge of this huge past, and as such constitute the future, licking our toes and heels, seeping not only forward toward us but also past us so that they are eventually behind us as well. But as we continue marching backwards we catch up with the future behind us and see it merging with the past in front of us, at arm's length below us, which is, in fact, the present, the here and now, the froth, spray, foam, and droplets at the edge of the sea blending past and future, creating the solid ground on which we walk (to paraphrase a passage from the Vedas).

Hourglass, symbol of temperance, in a fourteenth-century fresco in Italy

As living, roving observers, we are at the narrowest tip of two funnels, whose mouths are equally broad. These open mouths or bulbs, so to speak, constitute, in terms of time, the

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2   UNESCO, *Sumak Yachaypi, Alli Kawsaypipash Yachakuna. Aprender en la Sabiduría y el Buen Vivir. Learning Wisdom and the Good Way to Live*, English trans. Patrick Saari (Paris: UNESCO, 2004), 295. UNESCO book supporting the project of establishing an Andean first-nation university, the Amawtay Wasi Intercultural University (amawtay wasi means "house of wisdom" in Kichwa).

3   Juan Francisco Tincopa Calle, "Caminando Vamos al Pasado-Futuro," *Cultura Andina y Caminantes*, July 2015, No. 31, 29. http://qawaq.net/wp-content/uploads/2015/07/QAWAQ-31-procesando.pdf

far distant horizon behind and ahead of us. In other words, we as observers are located at the slender stem of an hourglass (symbol of temperance in the Renaissance) connecting two ever-widening bulbs, which are constantly being inverted for the sands of time and space to be moved and filtered. As such, we are each and every one of us "at the still point of the turning world" as T.S. Eliot might have put it, or in "the Standing still of the Present Time" as Thomas Hobbes would have suggested, or holding "Eternity in an hour" as Blake would have it.

In 1967, the Canadian scholar, literary critic, and media expert Marshall McLuhan wrote in *Medium is the Massage*: "When faced with a totally new situation, we tend always to attach ourselves to the objects, to the flavor of the most recent past. We look at the present through a rear-view mirror. We march backwards into the future."[4] Although it seems McLuhan would have agreed with the Kichwa view of time-space, he still held on to the conventional notion that we turn our back to the past, walk toward the future, and have the option of looking backwards to see a narrow slit of the recent past (rear-view mirror) for mistaken consolation and guidance while still moving forward, albeit blindly. Or maybe he was simply making a rueful comment on how badly we manage the gifts of perception and cognition hardwired into us, to the detriment of everything and everyone around us.

The French graphic novel artist Jean Girard (aka Mœbius) was aware that the straight-line view of past and future, with the present stuck in between, was a Western idiosyncrasy, not a universally shared vision of time, when he stated "a diagonal drawing toward the right, for those of us who belong to Western civilization, represents action aimed at the future, whereas a diagonal drawing toward the left brings action back to the past."[5]

In 1998, when the Brazilian filmmaker Walter Salles won a Golden Globe for *Central do Brasil (Central Station)*, in one of many interviews about the success of his film and how it poignantly captured the state of his country, he claimed something to the effect that: "Brazil is a country that has nostalgia for the future, a future that was promised but never materialized, so that now we regret that future, or rather the hope or notion of that future. We feel as if it has gone missing, as if it were something lost, still being looked for, not as yet found." One of Brazil's most recent films, *Once There Was Brasília* (2020), also picks up on how the present is lived as a "deviation point from a promised gleaming future."[6]

That same disappointment and longing for an unfulfilled future might also be, in a roundabout way, at the root of the many dystopias populating the world of comic books, movies, TV, and science fiction, not to mention the religious dystopias of the apocalypse, Armageddon, and end-of-the-world scenarios, which are somehow always more convincing than utopias, regardless of the version or vision.

By bringing the natural consequences of the present into the future, a dystopia wags its finger at those ignoring the cruel lessons of history, admonishing them for their carelessness. Dystopias cry out to be taken seriously but, instead of inspiring a roadmap for remediation, they are complacently enjoyed as fantasy entertainment.

The speculative fiction writer William Gibson, famous for his dystopic *Sprawl* trilogy and inventor of the science fiction genres of cyberpunk and steampunk, after decades of writing about the future

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4　　Marshall McLuhan and Quentin Fiore. *The Medium is the Massage: An Inventory of Effects*. Co-ordinated by J. Agel (New York, London, Toronto: Bantam Books, 1967), 74-75.
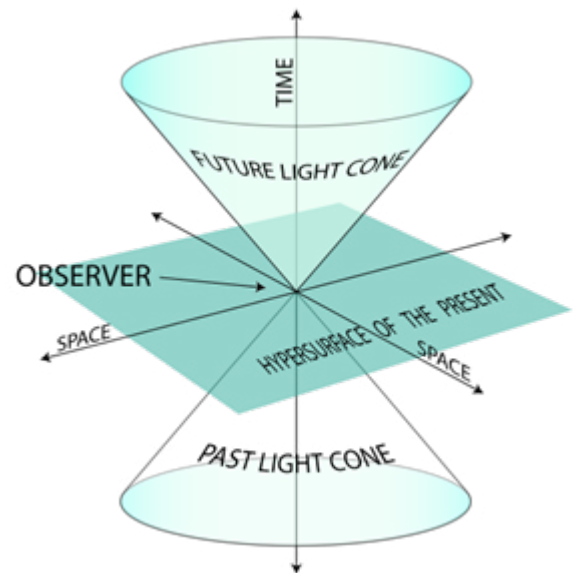
5　　Jean Giraud (Mœbius), "Breve manual para historietas," in the interview by Una Pérez Ruiz, *La Jornada Semanal* (Mexico City, August 18, 1996), available at: http://www.jornada.unam.mx/1996/08/18/sem-moebius.html

6　　Phil Hoad, "Once There Was Brasília review: sci-fi odyssey into Brazil's murky politics," *The Guardian* (22 July 2020) https://www.theguardian.com/film/2020/jul/22/once-there-was-brasilia-review

now concludes: "Every fiction about the future is like an ice-cream cone, melting as it moves into the future. It's acquiring archaism by the second. And I'm sure that *Neuromancer*, for instance, will ultimately be read for what it tells the future about the past."[7]

At the end of *The Great Gatsby*, F. Scott Fitzgerald poetically invokes the dangers of placing all bets on "the orgastic future that year by year recedes before us" and the failure implicitly embedded in the American Dream*,* as "we beat on, boats against the current, borne back ceaselessly into the past." For Fitzgerald, brought up in a culture that gives pride of place to what tomorrow brings, the discovery of how we are being pulled back into the past, with the future receding before us as it does for the Brazilians, is tinged with tragedy.

What to Fitzgerald (and Orson Welles's *Citizen Kane*) is heartbreaking loss is viewed by Andeans as a potential gain in wisdom and perception. When dreams and dreaming are boiled down to concretizing a nation's or an individual's ambitions of power, wealth, and fame, the true power they wield (as borne out by the Ancient Greeks, the Bible, shamans, seers, and poets, not to mention Freud, Jung, and current neurobiologists, as well as Shakespeare's *Macbeth*) is neglected, undermined, and even abolished.

Subdivision of Minkowski spacetime with respect to an event in four disjoint sets: The light cone, the absolute future, the absolute past, and elsewhere

But it is probably Albert Einstein's theory of relativity and four-dimensional spacetime, as well as Hermann Minkowski's notion of the non-inertial observer—standing precisely where the two tips of the light cones of past and future collide with space (in the shape of an hourglass), exploding outward to create the hypersurface of the present—, that might give us the most accurate insight into what *ñawpa*, *kay*, and *kipa* mean and how we grapple with time and timelessness. In contrast to the extravagant belief that life is lived, suffered, and/or enjoyed for the rewards or punishments of the future, there is commonsensical realism and stability to Andean time-space.

This Andean *runa* (consciousness) also implicitly challenges the age-old obsession with progress, including missionary and civilizational zeal, which is basically a secular retelling of many religions' mythical aggrandizement of a blissful future, preventing us from learning from the past, treasuring, respecting, and enjoying the present (the hypersurface of the wild at heart), and wisely incorporating the future into the here and now.

In any case, Andeans would no doubt agree with Einstein when, in a letter of condolence on the death of his long-time friend and collaborator Swiss/Italian physicist Michele Rosso, he wrote: "For people like us who believe in physics, the separation between past, present and future has only the importance of an admittedly tenacious illusion."[8]

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7   Sam Leith, "Interview William Gibson: I was losing a sense of how weird the world was," *The Guardian* (11 January 2020). https://www.theguardian.com/books/2020/jan/11/william-gibson-i-was-losing-a-sense-of-how-weird-the-real-world-was
8   Thomas Venning, "Time's arrow: Albert Einstein's letters to Michele Besso," website of Christie's auction house (14 November 2017). https://www.christies.com/features/Einstein-letters-to-Michele-Besso-8422-1.aspx

The philosopher Walter Benjamin, in a sobering one-paragraph essay written a few months before his death by suicide in 1940 while fleeing from the Nazis, provides yet another vision of turning one's back to the future:

> A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is flowing from Paradise, it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. The storm is what we call progress.[9]

An allegory as potent and chilling now as it was then, it goes straight for the jugular and takes no hostages; wisdom, stillness, and temperance, Andean, Renaissance or otherwise, be damned.

Paul Klee, "Angelus Novus" (1920)

9   Walter Benjamin, Thesis IX, "Theses on the Philosophy of History," *Illuminations: Essays and Reflections*, ed. Hannah Arendt and trans. Harry Zohn (New York, Schocken Books, 1968), 257. http://voidnetwork.gr/wp-content/uploads/2016/08/Illuminations-Essays-and-Reflections-Walter-Benjamin-edit-by-Hannah-Arendt-Harry-Zohn.pdf

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Domenico Gargiulo (aka Micco Spadaro) (1610-1675), Rendimento di Grazie dopo la peste [Thanksgiving after the Plague] (1657), painting, Museo Nazionale di San Martino, Naples, Italy. Wikimedia Commons. https://tinyurl.com/9htmvmyw

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Headshot of Mercedes Guhl, photo by S. Virgen. Courtesy of M. Guhl

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Illustration of Christ Healing the Paralytic, from the Codex Egberti, a gospel book illuminated in the scriptorium of the Reichenau Monastery for Egbert, bishop of Trier (980-993), now held in the city library of Trier, Germany (Cod. 24). Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Codex_Aureus_-_Healing_Of_The_Paralytic.jpg

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Govert Flinck, De barmhartige Samaritaan (The Good Samaritan) (1635), Rijksmuseum, Amsterdam. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:De_barmhartige_Samaritaan,_RP-T-1901-A-4528.jpg

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Frontispiece to the *King James' Bible* (1611): It shows the Twelve Apostles at the top, Moses and Aaron flank the central text, and in the four corners sit Matthew, Mark, Luke, and John, authors of the four gospels, with their symbolic animals, and at the top, over the Holy Spirit in a form of a dove is the Tetragrammaton (YHWH). The text reads as follows: *THE HOLY BIBLE Conteyning the Old Testament and the New, Newly Translated out of the Originall tongues: & with the former Translations diligently compared and reuised by his Majesties speciall Comandement. Appointed to be read in Churches. Imprinted at London by Robert Barker, Printer to the Kings most Excellent Maiestie. Anno Dom. 1611. C Boel fecit in Richmont*. Author: Church of England. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:King-James-Version-Bible-first-edition-title-page-1611.png

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Headshot of Melanie Magidow, photo by A. Mathiowetz. Courtesy of M. Magidow

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The Seventh Maqāma of Al-Hariri (1054-1122), illustration by Yahya ibn Mahmud al-Wasiti, 1237 manuscript (Bibliothèque Nationale de France, ms arabe 5847). The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Yahy%C3%A2_ibn_Mahm%C3%BBd_al-W%C3%A2sit%C3%AE_006.jpg

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The Tale of Princess Fatima, Warrior Woman, Cover, Penguin Classics Random House. With the kind permission of John Siciliano, Executive Editor, Penguin Books and Penguin Classics.

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Humani Victus Instrumenta: Ars Coquinaria (1569) [Instruments of Human Sustenance: Art of Cooking], copper engraving print by unknown Italian master active in the 1570s. From Wikipedia article on "Cyborg anthropology." Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Unknown_engraver_-_Humani_Victus_Instrumenta_-_Ars_Coquinaria_-_WGA23954.jpg

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El Altar volcano, Riobamba, Ecuador. Photograph taken 18 September 2011 by David Torres Costales. Webmaster Quito. Wikimedia Commons https://commons.wikimedia.org/wiki/File:Volc%C3%A1n_El_Altar_-_Riobamba_Ecuador.jpg

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UNESCO, *Sumak Yachaypi, Alli Kawsaypipash Yachakuna* (Paris: UNESCO, 2004), 53

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Temperance bearing an hourglass, detail of Ambrogio Lorenzetti's fresco *Allegory of Good Government* (1338), Palazzo Pubblico, Siena, Italy. Photograph by The Yorck Project. Wikimedia Commons.
https://commons.wikimedia.org/wiki/File:Ambrogio_Lorenzetti_002-detail-Temperance.jpg

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Subdivision of Minkowski spacetime with respect to an event in four disjoint sets. The light cone, the absolute future, the absolute past, and elsewhere. The terminology is from Sard (1970). Wikimedia Commons.
https://en.wikipedia.org/wiki/Light_cone#/media/File:World_line.svg

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Paul Klee (1879-1940), Angelus Novus (1920), painting (oil transfer and watercolor on paper), The Israel Museum, Jerusalem. Wikimedia Commons: https://commons.wikimedia.org/wiki/File:Klee,_paul,_angelus_novus,_1920.jpg

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Sea of mist, Huai Nam Dang National Park, Chiang Mai, Thailand, 6 January 2012, Piith.hant. Wikimedia Commons.
https://commons.wikimedia.org/wiki/File:1080_Sea_of_mist_01_-_Huai_Nam_Dang_National_Park,_Chiang_Mai,_Thailand.jpg

Sea of mist, Huai Nam Dang National Park, northwestern Thailand, where speakers of Western Lawa (a Mon-Khmer language) live.