Making the 'Invisible' Visible?

Reviews of Translated Works in the United Kingdom, France and Germany

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Abstract

In his 1995 seminal work, *The Translator's Invisibility*, Lawrence Venuti examines the consequential impact of the reviewing of translations on the visibility of the translator. The American scholar contends that a fluent translation approach, which ultimately makes the work of the translator 'invisible' to the target reader, is the main criterion by which translations are read and assessed by reviewers; any deviations from such fluent discourse are dismissed as inadequate. The current research project takes its inspiration from Venuti's comments and subsequent studies of reviewing practices and will thus examine the criteria by which translations are assessed in the United Kingdom, France and Germany. One of the aims of the project is therefore to either corroborate or contradict – or perhaps rather, update – Venuti's assertions.

However, it strives to be the most comprehensive research project into reviewing practices to date by introducing novel elements. For this reason, it is both a cross-cultural and cross-platform study: the thesis will assess not only how translations are reviewed differently in the three countries, but also how translations are reviewed depending on the popularity/specialisation of where the review is published in the year 2015. To achieve this, the project has three 'points of attack' for each country: popular corpora open for comments from the public, mainstream newspapers/supplements, and specialised literary magazines. Our journey through reviewing practices in each of the countries will demonstrate that, whilst fluency and transparency are still revered by many reviewers, the reviews in the corpus show a remarkable degree of openness towards diverse translation approaches. The thesis thus aims to call into question our understanding of the translator's situation and activity in contemporary Western Europe and outlines the need for a redefinition of the very notion of the translator's invisibility.

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Introduction

> A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the "original".
>
> Lawrence Venuti (2008 [1995]:[1] 1)

The Translator's Invisibility

The above quotation alludes to what Lawrence Venuti defines as 'invisibility' in his seminal work, *The Translator's Invisibility: A History of Translation*. The renowned translation scholar believes that the work of translators in contemporary British and American cultures is concealed not only by the way in which translators themselves seek to use the target language to naturalise the cultural elements and linguistic features of the source text for their target audience, but also by how translations are chosen by publishers, received and reviewed.

Venuti (2008: 266) considers the 'violent' domesticating practices which are so prevalent in the English-speaking world to be unacceptable and calls upon translators to adopt what he terms 'foreignising' and 'visible' practices in their work. However, if translators decided to take such action, this would be to contravene what Venuti believes to be the golden rule set out by publishers and, according to him, reinforced by reviewers; he asserts that a fluent translation product which "invisibly inscribe[s] foreign texts with British and American values and provide[s] readers with the narcissistic experience of recognising their own culture in a cultural other" (ibid.: 12) is the ultimate goal of the translation process in the eyes of publishers and reviewers. Indeed, Venuti sees this as just a small part of the whole strategy of British and American publishers and reviewers to assert the dominance of Anglo-American values in the literary market, imposing these on other cultures through translation from English into other languages, while "producing cultures in the United Kingdom and the United States that are aggressively monolingual" (ibid.: 12) and averse to the 'foreign'.

[1] Throughout the thesis, I will refer to the 2008 version of Venuti's *The Translator's Invisibility: A History of Translation*, but this could equally have been a reference to the first publication of the work in 1995.

The role of reviewers

But how exactly do reviewers play a role in this 'strategy' according to the American scholar? In *The Translator's Invisibility*, Venuti examines a sample of reviews of translated literature from a range of British and American periodicals, both literary and mass-audience, across a 60-year period (1946 – 2005) and chooses examples with different kinds of narratives and from different genres, ranging from novels and short stories to philosophy and politics. Venuti (ibid.: 2) discovers that

> on those rare occasions where reviewers address the translation at all, their brief comments usually focus on its style, neglecting such other possible questions as its accuracy, its intended audience, its economic value in the current book market, its relation to literary trends in English, its place in the translator's career. And over the past sixty years the comments have grown amazingly consistent in praising fluency while damning deviations from it, even when the most diverse range of foreign texts is considered.

This assertion corroborates and overlaps significantly with the findings of previous scholars, such as Christ (1984) and Maier (1990). The latter discovered that North American reviewers of a translation "focus almost exclusively on [its] potential role in English, comparing it to 'similar' works in North American literature and evaluating the ease with which it can be read" (Maier 1990: 19). Venuti supports his argument with a selection of excerpts from the reviews under investigation, some of which are presented below. These all seem to commend translations which are 'elegant', 'flowing' and 'fluid', whilst deploring those which are 'wooden' and 'clunky':

> Rabassa's translation is a triumph of **fluent**,[2] gravid momentum, all stylishness and commonsensical virtuosity. (*Book World* 1970, cited in Venuti 2008: 3)

> The translation is a **pleasantly fluent** one: two chapters of it have already appeared in Playboy magazine. (*Times Literary Supplement* 1969, cited in Venuti 2008: 3)

> Helen Lane's translation of the title of this book is **faithful** to Mario Vargas Llosa's – "Elogio de la Madrasta" – but **not quite idiomatic**. (*New York Times Book Review* 1990, cited in Venuti 2008: 3)

> Often **wooden**, occasionally careless or inaccurate, it shows all the signs of hurried work and inadequate revision. (*New York Times Book Review* 1992, cited in Venuti 2008: 3)

Venuti does not elaborate upon whether the authors of these reviews provide any justification or examples from the translated text to support their comments and indeed

[2] Emphasis in quotations throughout the thesis (i.e. **bold** print and/or <u>underlined</u>) is my own unless otherwise stated. Any italic print is originally present in the original quotation.

implies in his broader argument that they do not; however, in at least one case, namely that of the 1990 *New York Times Book Review*, the extract is taken out of context. The reviewer, Anthony Burgess (1990), expands on his comment, providing a justification which, having not read either the original Spanish source text or the English target text myself, is difficult to criticise:

> Helen Lane's translation of the title of this book is faithful to Mario Vargas Llosa's – "Elogio de la Madrasta" – but not quite idiomatic. Since it reproduces the title of an essay written for a school assignment by a villainous young character, Alfonsito, something like "I adore my stepmother" might be better than "In Praise of the Stepmother." The definite article sits awkwardly, turning the lovely stepmother, Lucrecia, into a kind of monument (like those statues in Italian stonemasons' yards that represent "The Poet"), when she is all too warmly carnal.

Burgess' criticism of the title of the translation is not simply due to the lack of fluency and idiomaticity here; rather, it is more about how impersonal the title appears to the English reader and the fact that it does not appropriately reflect the close relationship between the narrator and his stepmother. Moreover, Burgess goes on to defend the translator later in the piece, explaining that it is the differences between the two languages and cultures which are to blame for general elements of loss in Lane's translation of Vargas Llosa's novel:

> I'm not greatly impressed. The erotic tradition doesn't belong to English literature, except briefly in the 18th century with "Fanny Hill". That book, stupidly banned, had a clean Augustan quality – exact, classical, humorous. Perhaps the English language, with its tendency to laugh at itself, is not suited to the expression of serious lust. Ms. Lane has done as well as she can – I have read her and the original in tandem – but what is passionate in Spanish is comic in English. And, of course, other people's copulation, not being our own, is always vaguely distasteful. Whereof one cannot speak one must be silent. (ibid.)

This example demonstrates how Venuti uses this review, and potentially others, to support his argument; however, we could consider this to be problematic as the reviewer does actually address some of the aspects which Venuti claims are neglected by reviewers.

Furthermore, Venuti's investigation does not give us concrete insights into reviewing practices due to its brevity in combination with its diachronicity: any conclusions drawn from a study which examines reviews of 14 translated books over a 60-year period in a superficial manner – indeed, it appears that Venuti only examines one review for each of the books – can only be described as tentative. Whether he is simply using these select reviews as illustration or whether his corpus is this small is admittedly difficult to ascertain, since the focus of *The Translator's Invisibility* is not on reviews of

translated literature. In other words, his work is not conceived as an in-depth study of the kind of language reviewers use to discuss translations. But questions around the methodology, such as how he chose those fourteen books and the reviews from different periodicals, do remain unanswered. Nonetheless, regardless of such potential criticisms of Venuti's brief survey, it is undeniable that it gave the issue of reviewing practices, and more broadly the translator's invisibility, much more prominence in the field of Translation Studies.

Furthermore, Venuti himself does openly accept that the picture is not entirely black and white. In *The Scandals of Translation* (1998: 15-16), he refers to reviews of his translations of Tarchetti's tales *Un osso di morto*, in which he closely adheres to the Italian sentence construction and retains the archaising language, and *Fosca*, in which he makes the "strain of archaism more extensive and denser, still comprehensible to a wide spectrum of contemporary American readers, yet undoubtedly enhancing the strangeness of the translation" (ibid.: 16). For the former, Venuti finds that a great number of reviews made clear that "the archaism called attention to the translation as a translation without unpleasurably disrupting the reading experience" (ibid.). Indeed, the *Village Voice* praised the "atmospheric wording of the translation" (Shulman 1992, cited in Venuti 1998: 15) and *The New Yorker* admired the fact that the "translation distils a gothic style never heard before, a mixture of Northern shadows and Southern shimmer" (*The New Yorker* 1992, cited in Venuti 1998: 15). However, the latter translation found more favour with elite readers and was often heavily criticised by more mainstream reviewers. Kirkus Reviews judged the translation to be "sometimes stiff, with an occasional jarring phrase" (*Kirkus Reviews* 1994, cited in Venuti 1998: 18), whereas the nonfiction writer Barbara Harrison, in a review for the *New York Times*, was much more scathing, stating:

> I am obliged to wonder if some of the problems presented by *Passion* have to do with the determination of the translator, Lawrence Venuti, to use contemporary clichés, and his failure to use 20th-century colloquialisms convincingly. Surely 19th-century Italian romantics didn't have "siblings" (detestable word), and they didn't get into anything resembling a "funk"; nor was a woman of lyrical violence capable of saying, on the eve of her rapture, "Time flies when you're having fun." (Harrison 1994, cited in Venuti 1998: 19)

It is indeed intriguing to observe the extent to which reviewers do seem to interact with Venuti's translations given his assertions about the lack of engagement with translations by reviewers; however, it is also worth noting here that any reviews of Venuti's work are likely to be polarising such is his stature and prominence in the field of Translation Studies.

Whatever we may think about the validity of the conclusions of Venuti's brief but innovative investigation into reviews of translated literature in *The Translator's Invisibility*, his survey gave rise to a plethora of studies in this area in the late 1990s and early 2000s, mainly, but not exclusively, in the Anglo-American context, and also provides the inspiration for the current project which will attempt an unprecedented, cross-cultural and cross-platform comparison of how translations are reviewed in the United Kingdom, France and Germany. Previous studies of practices of reviewing translated literature will be discussed and analysed in Chapter 2, but before this, it is important to lay the foundations for the whole thesis, firstly by defining what a book review is for and secondly by examining what people, whether translators or not, think that we should expect reviews of translated literature to achieve.

The purpose of book reviews

Before we begin to look at how translated literature is reviewed, it is crucial to attempt to understand the purpose of a book review in the first place. However, there appears to be no clear general consensus on what book reviews are actually for; there are many varying views on what a book review should do and how it can achieve this, yet there is a clear lack of overarching theory or framework in place for reviewers to follow in order to be able to carry out their work. Indeed, "due to the absence of clear and unequivocal criteria of judgement" (Janssen 1997: 295), reviewing literature in general becomes a rather opaque and uncertain affair. It is perhaps therefore not surprising that the most prevalent opinions on book reviews seem to be related to what a book review should not do, rather than what it should do. The most widespread view appears to be that book reviews are not primarily intended to sell books. Indeed, the Books Editor of *The Guardian* Claire Armitstead outlined her opinion in an interview with renowned translator Daniel Hahn that what "book reviews are not for is selling books. This is where publishers come in, expecting us to be a sort of extension of the market. We're not. We're there for our readers" (Sedgman 2013). This notion is reiterated further by poet and essayist Elisa Gabbert (2018), who believes that whether a book review is positive or negative in nature, the review is not there to convince its readers to buy (or not buy) the book:

> The point of a piece of negative criticism should *not* be to make sure that people don't buy or read the book in question – further the point of positive criticism is not to make sure that people do buy and read the book. A piece of criticism should illustrate an engaged and considered approach to a book and, by extension, other books like it; it should demonstrate what good reading and good thinking about reading look like.

Both of the writers above argue that it is the informative and educational aspects of book reviews which are of far greater importance than the persuasive element. This notion is supported by Professor John Dale from the University of Technology in Sydney, who believes that the focus of a book review should be very much on enriching the lives of its readers. He asserts that "it is about bringing ideas and information and entertainment and education to a wider public" and claims that book reviews, particularly those in newspapers, should "serve as a barometer of a city's intellectual life" (Dale 2014). This idea of intellectuality introduced by Dale is furthered by Janssen (1997: 275) who believes that book reviews can actually inform readers "to a great extent which texts in a given period are held to be legitimate forms of literary fiction, [and] what ranks they are supposed to occupy within the hierarchy of literary works". He also asserts that they may guide readers who read for more than mere entertainment to discover contemporary literature which is considered to be 'legitimate' or elite in some regard.

However, despite the prominence of this notion that a book review is there to educate and inform, there are several writers and essayists who believe that reviewers should actually consider what their readers want from a book review; in reality, they say, this is to get a recommendation as to whether they should read a book or not. One such essayist is award-winning writer Anna Holmes who believes that

> most readers of general-interest book reviews in general-interest publications look to them to provide entertainingly but clearly stated answers to fairly simple questions: (1) is a book good? (2) is a book good or interesting enough to justify buying it? (Parker and Holmes 2015).

Ruprecht Frieling, a writer for *Literaturkritik* in Germany, takes a similar view, asserting that the evaluative and subjective judgement of the reviewer is not something which should be undervalued, nor which should be kept from the reader 'aus Respekt'. He claims that "die eigene Meinung gilt: ein Rezensent hat weder Sympathisant oder Freund des Autors zu sein, noch sein Scharfrichter oder Lehrer […] Es besteht sogar die Pflicht des Rezensenten, aus Respekt vor dem Publikum kein Blatt vor den Mund zu nehmen" (2015). Depending, then, on the perspective of the individual book reviewer and whether their main aim is to educate and inform or to persuade and provide an informed but subjective judgement on the book at hand, this could lead to entirely different reviews being written about the same book. No matter whether it is the informative and educative aspect or the persuasive element on which the reviewer chooses to primarily focus, there is a general consensus that a review "should identify the central idea of the book, giving

the reader some indication of the author's style, approach or premises, and then offer an overall evaluation" (Parker and Holmes 2015).

Nonetheless, offering an 'overall evaluation' does not mean providing a brief blanket judgement on the work at hand; as will become clear the further we progress into the thesis, reviewers of translated literature come in for huge criticism, particularly from academics and translators, for passing judgement on the translation using only one or two adjectives, not backed up with any analysis or examples. However, this does not seem to be an issue only for reviewers of translated literature. Indeed, books which have not been translated are frequently judged with what Martin Boyd (2014) refers to as a "perfunctory assessment" and what translator Esther Allen identifies as the "single adverb approach" (Wright 2016: 82). Whilst, according to author of *How to Write Anything*, Laura Brown (2014), it is important to include an opinion in a review along with some kind of description and the "ultimate point of a book review" is to make a recommendation, "throwing around adjectives like "terrific" or "disappointing" doesn't really tell the reader anything about the book". The evaluative aspect should rather, as argued by James Parker, take the form of a "considered, but not ponderous critique" (Parker and Holmes 2015).

However, Parker also raises the question of how it is even possible to fit all of the things mentioned above into a single book review. Even if we take the following very brief checklist of what a reviewer should be including in a 'good' book review produced by novelist and reviewer John Updike, it is difficult to see how a reviewer is expected to fit it all into the limited amount of space that they are granted:

1. Try to outline what the author wished to do, and do not blame them for not achieving what they did not attempt.
2. Give them enough direct quotation – at least one extended passage – of the book's prose so the reader can form their own impression, can get their own taste.
3. Confirm your description of the book with quotations from the book, if only phrase-long, rather than proceeding by fuzzy precis.
4. Go easy on plot summary, and do not give away the ending.
5. If the book is judged deficient, cite a successful example along the same lines, from the author's oeuvre or elsewhere. Try to understand the failure. Sure it's theirs and not yours?
   (Updike, cited in Dale 2014)

Indeed, a lack of space is bemoaned by reviewers, both of literature written in the original language and of translated literature, for making their job particularly tricky. The brevity required of most newspaper reviewers "means one rarely has enough space to develop an idea or back up opinions with substantial argumentation. As a result, reviews are

commonly shallow, full of unformed or ill-formulated thoughts [and] crude opinions" (Wasserman 2007). Perhaps, then, it is down to the lack of space that reviewers often implement the aforementioned, much-criticised 'single adverb approach' to evaluate a book and do not manage to successfully include the five aspects from Updike's checklist. It is thus problematic to criticise the reviewers rather than the platforms of publication which certainly provide the reviewers with a prohibitive word limit and potentially strict guidelines as to what the review should include.

This lack of space is not just a problem on British platforms, either. Book reviews in Germany are also being afforded ever less space: as literary critic Volker Weidermann (2013) asserts, the room given to book reviews in newspapers "wird: geringer. Die Beachtung, die sie erfahren, wird: geringer. Ihre Bedeutung und die der gesamten Literatur: schrumpft. Literaturkritiker kommen schon als Verschwinder auf die Welt". Weidermann is also hugely critical of German newspapers for no longer producing neutral reviews independent of publishers, but rather only publishing those reviews which "oft genug kommen […] dann direkt aus der Werbe- beziehungsweise Verlagsbranche, das kostet die Zeitung dann nicht mal was. So spart sich die eine Seite negative Kritik, die andere Geld" (ibid.). This approach is problematic, because book reviews, as we have seen, are intended to be there to support readers – not publishers –, as asserted by Books Editor of the Guardian, Claire Armitstead. The situation is equally similar in France where the space "accordé au genre dans la presse s'est réduit" and various critics and writers were left "écoeurés du peu de place laissée à la littérature au profit des copinages et autres coteries" (François-Marianne 2012). Xavier Flamand, the Manager of the Book section of popular internet company Amazon, believes that this is partially down to the rise of the amateur online critic: "Aujourd'hui, les clients du livre se réfèrent à l'avis des internautes comme lorsqu'ils choisissent un restaurant ou un voyage" (cited in François-Marianne 2012); this notion will certainly be worth bearing in mind as the thesis progresses, since part of the focus of this research project is very much on how translated literature is reviewed online, and more particularly on Amazon in the United Kingdom, France and Germany.

Nonetheless, we cannot claim that this issue with lack of space accorded to book reviews is only down to the development of the online critic; indeed, as far back as 1946, a certain George Orwell published his essay *Confessions of a Book Reviewer*, in which he developed the notion that the "great majority of reviews give an inadequate or misleading account of the book that is dealt with", simply because the reviewer does not have

anywhere near enough space to provide a comprehensive account. Orwell believed that it is far better for newspapers to utilise the space available to publish longer reviews of fewer books, rather than to attempt to cover many books in a smaller number of words:

> The best practice, it has always seemed to me, would be simply to ignore the great majority of books and to give very long reviews – 1,000 words is a bare minimum – to the few that seem to matter. Short notes of a line or two on forthcoming books can be useful, but the usual middle-length review of about 600 words is bound to be worthless even if the reviewer genuinely wants to write it. (ibid.)

Perhaps, though, it is not only the lack of space accorded to reviews which is to blame for their apparent inadequacy or poor quality. Some writers and scholars have suggested that it may well be down to the reviewers themselves. They may not be regular book columnists or reviewers and are more often than not paid a poor wage to write about books that they are not actually interested in. Professor John Dale (2014) claims that book reviewing is "not a financially rewarding occupation", which leads to the profession falling "to the second-rate, the hack who skims the text and summarises the blurb and whose real motive for reviewing the novel in the first place is to see their name in the book pages"; if we are to believe this claim, then the focus of the review is no longer necessarily on providing the reader with information and recommendation, but rather is intended to promote the image of the reviewer themselves. Sarah Fay, editorial associate at *The Paris Review*, goes even further in her criticism of the people who review books and is extremely sceptical of the rise of the online critic. She believes that

> Too few newspapers and magazines employ regular book columnists and reviewers. This is done in the spirit of egalitarianism, but in the digital age, where anonymous, poorly written "customer reviews" sway readers, we need to establish relationships with our literary critics. We need to trust them as "experts" hired and trained by publications that employ them or self-educated and trained as book bloggers. (Fay 2012a)

The notion that newspapers and magazines should train and employ regular professionals seems sensible in an ideal world, but given the aforementioned declining importance accorded to book reviewing in such publications, it is unlikely to be feasible in reality. Furthermore, it is difficult to get entirely on board with Fay's criticism of so-called 'customer' or 'amateur' reviewers. Professional reviewers, of course, are inherently interested in reviewing books, but that is not to say that every work with which they are commissioned will interest them. Indeed, Orwell raised this point in *Confessions of a Book Reviewer* back in the 1940s in which he claims that "books on specialised subjects ought to be dealt with by experts", but also that "a good deal of reviewing, especially of novels,

might well be done by amateurs" (Orwell 1946). To support this notion, he states that "nearly every book is capable of arousing passionate feeling, if it is only a passionate dislike, in some or other reader, whose ideas about it would surely be worth more than those of a bored professional" (ibid.), an argument with which it is very difficult to disagree.

This whole section has demonstrated that book reviewing in general is a contentious issue, with varying ideas and opinions on what a book review should do and even on who is in a position to write them. We have seen that there is so much to include even in a review of a book written in the original language, and that generally not enough space is afforded in the majority of publications to allow reviewers to write what is claimed to be a 'good' review. The reviewers themselves are poorly paid and are unlikely to have the time to do more than skim read the piece of work at hand. What, then, can we really expect from reviewers who are reviewing translated literature – that they read the source text and the target text? Is this a realistic expectation? What do scholars and translators believe that reviewers of translated literature should be doing? It is to this issue that we shall turn our attention now.

Reviewing translated literature

As previously mentioned, Venuti's investigation into how translated literature is reviewed in *The Translator's Invisibility* gave rise to a wide range of studies in the area (these will be discussed further in Chapter 2) and turned the topic into a contentious issue, particularly amongst translators who have differing views on to what extent a reviewer should (or indeed should not) engage with the work of a translator. This is evidenced none more so than by the intriguing Words Without Borders[3] series *On Reviewing Translations* in which various translators had their say on what a review of translated literature should be aiming to achieve. A selection of key opinions from this series, as well as from other scholars and writers, shall now be discussed.

Two of the columnists for the Words Without Borders series assert their belief that it is not always necessary for book reviews to engage with or even to acknowledge the translation or the translator in any regard. Rigoberto Gonzalez (2011) claims that the reason why translations are rarely reviewed is because of the "irrational belief that the reviewer should assess the quality of the translation", but actually questions to what extent

[3] The Online Magazine for International Literature – https://www.wordswithoutborders.org

this is relevant to the reader. The esteemed author and critic suggests that it should be down to the translator's notes, foreword or other introductory remarks, in other words the peritexts of a work, to "provide for all readers some level of orientation" (ibid.) with regards to the translation, rather than reviews, one of the forms of epitext. The notion that the quality of the translation does not necessarily need to be commented upon is supported by renowned translator Daniel Hahn, who goes even further than this to assert that it is not always essential to mention the translator: "As it happens, I don't often mention the translator of a book I'm reviewing. I don't feel any obligation to do so. In a five-hundred-word review there will be any number of things I'm not going to write about" (Hahn 2011); as a general reader of literature in translation, I find it difficult to argue with what Hahn says in this regard. However, Hahn also asserts that this is only acceptable if the reviewer does not engage with the work of the translator at all and focusses primarily on features which would have been present in the original text:

> What makes me crazy is when the reviewer praises something *that I did* and gives the impression that I'm not there. By all means, compliment the author on the tightness of the plotting, on the deftness of the characterisation and ignore me – they're supported by my work, of course, but marginally. But a reviewer who thinks he can praise the rhythm, the texture, the beauty of the prose, the warmth and wit of the voice, without acknowledging who's responsible, that's a reviewer who simply has no understanding of what translation is. (ibid.)

Jochen Schimmang (in Nies and Kortländer 1996: 26) supports Hahn's assertion, stating that there is no need to engage with the work of the translator if the primary focus is on the author of the original book: "Der deutsche Rezensent fremdsprachiger Literatur ist zunächst allerdings dazu angehalten, sein Hauptaugenmerk auf die Arbeit des Autors zu richten und nicht auf die des Übersetzers".

However, there are also scholars and translators who take the entirely opposite view and believe that critics should dedicate part of their review of translated literature to discussing the quality of the translation and the work of the translator, mirroring what would arguably look like the 'ideal' review of translated works. Lucas Klein, writer and Chinese-English translator, puts this in no uncertain terms in his Words Without Borders article entitled *Name the Translator*:

> I would find it unconscionable not to discuss the translation and the specific performance of the translator. Can you evaluate an actor even when you haven't read the script she's acting from? Can you evaluate an artist even when you haven't seen the model he's painting, or a musician when you haven't read the score? Can you evaluate a dance you didn't choreograph? Then you can discuss

> a translation of a book of fiction or poetry for how it contributes to the overall effect of the work under review (Klein 2014).

This view is echoed by Kerttu Sirviö from the University of Helsinki who claims that those reviews which do not engage with the quality of the translation or which, worse, do not even acknowledge the fact of translation, simply entertain "l'avis simpliste des gens qu'une traduction n'est qu'un transfert direct d'une langue à l'autre où, contrairement à la réalité, les choix personnels d'un traducteur n'interviennent pas" (2006: 4). Clearly, there is a lack of consensus here amongst scholars and translators about the importance of the actual translation in a review of translated literature.

However, there is clear agreement as to how the reviewer should comment upon the quality of the translation if indeed they choose to do so in the first place. Whilst French and German translator Tess Lewis readily acknowledges the "satisfaction even a single adjective – supple, fluid, accomplished – can bring", happy to "take the reviewer's judgement on face value, without expecting any examples or justifications" (Lewis 2011), she provides an example in her article of where such a brief blanket judgement does not do justice to the translation. A generally positive review of her own translation of *Splithead* by Julya Rabinowich called the text 'clunky in places'. Whilst she accepts that the reading experience will indeed be clunky for the English readers, she also feels that the reviewer rather lost the point of her translation style: "this is a novel about the dislocation a young girl experienced when she was suddenly uprooted from her native Russia at the age of seven and transplanted to Vienna without any warning or preparation from her parents. The clunkiness is intentional and had to be recreated in the English version" (ibid.). This single adverb/adjective approach, which has also been employed by reviewers of books which have not been translated and, as we saw above, hugely criticised, seems again to be ineffective for reviewing translated literature. At the end of her article for the Word Without Borders series, Lewis adds that "if you're going to pass judgement on a translation, whether in one word or several paragraphs, whether laudatory or condemning, whether or not you know the original language, you should provide evidence to support that judgement" (ibid.). This point is put across in even stronger terms by Scott Esposito in his own *On Reviewing Translations* article:

> Please, do not disrespect the hard work of the translator you have just read with one of those pat-on-the-head adjectives: "so-and-so's lucid, sparkling, fresh, estimable, crisp, fine, readable translation…" If you're going to talk about the translation, tell us something by which we can know you have actually appreciated the work involved and thought about the fact that this book was originally written in a completely different language. (Esposito 2011)

This kind of evaluative approach, as we shall see when discussing previous studies of reviewing translated literature in Chapter 2 and indeed as we progress through the thesis, is often still used by reviewers of translated literature. The reasons behind this remain unclear, but it could well be down to the lack of space available to the reviewers. Klein (2014), however, does not accept this excuse for using the 'single adverb approach': "Why […] do book reviews deserve such little space? Why is talking about translation a 'distraction'? Why do we trust translators so little that their work always has to be 'judged' as if it were a foreign language exam? In short, none of these defences is defensible". It has also been argued that this approach is so prevalent because the reviewers feel unable to assess the translation in any greater depth because they do not know the language of the original; this is a point that we will discuss further later in this introduction when examining who actually reviews translations.

Other scholars and renowned translators have attempted to take a more structured and prescriptive stance in response to this allegedly poor standard of reviews of translated literature by providing guidelines for what such reviewers should write about. Rainer Schulte, co-founder of the American Literary Translators Association, believes that the ideal critic would first situate the author and work within its literary tradition before moving on to engage with the translation in a more comprehensive manner. He acknowledges that the "delicate threads of what is foreign in a work can never fully be transplanted" in the translation process, but suggests that the critic examines the translation in such a way that they "delineate the contours of that foreignness which would take the reader deeper into an understanding of a foreign culture and how the language of that culture creates its own, specific perspective of interpreting the world" (Schulte 2000: 2). Susan Bernofsky, Jonathan Cohen, and Edith Grossman, all three acclaimed translators, submitted a joint essay to Words Without Borders for their series *On Reviewing Translations* with six points that they believe every review of translated literature should attempt to include, building on and going beyond what Schulte suggested. These are as follows:

- Always include the translator's name in your initial mention of the book and in any bibliographic sidebar.
- If the translation stands out because of its elegance, panache, or daring word choices, by all means say so. If it drags and stumbles, this too is worthy of note, particularly if your conclusions are backed up by examples.
- If the translator has included a note describing his or her approach to the translation, it is useful to summarize the principles mentioned in the

statement and to indicate whether the translator's aims have been achieved.

- When previous translations of a work exist, compare parallel passages so you can indicate the contributions made by the new one.
- If the work of the original author is celebrated for particular literary qualities, it is valuable for the reader to know whether they appear in the translation.
- Most interesting of all for you to consider is this: does the translated work contribute to the literary life of the English language, to our speech, art, and sensibility? (Bernofsky, Cohen and Grossman 2011)

From a Translation Studies point of view, it appears extremely difficult to argue with this comprehensive checklist; however, with a limited amount of space available to reviewers and the reviewers themselves perhaps not in a position to read the original text, such extensive engagement with the translation is highly unlikely in the real world, particularly if we accept the view of Gonzalez introduced above that this would actually not be all that relevant to the readers themselves. This view is echoed by Bärbel Flad, German editor and publisher, who believes that, whilst the name of the translator absolutely must be included in the bibliographic information and there should be a reference in the text that the book under review is a translation, "eine detaillierte Übersetzungskritik kann nur für Spezialisten von Interesse sein und folglich auch nur in Fachzeitschriften veröffentlicht werden; sie ist auch nicht bei jedem Buch notwendig" (Flad 1996: 46-47). However, point four introduced by Bernofsky et al. – that the reviewer should compare parallel passages if previous translations of the same work exist – may be the most relevant. Indeed, one review editor, during a panel with the editor of the *On Reviewing Translations* series, David Varno, claims that there are essentially two kinds of reviews: "one for books that are appearing in the language for the first time", whereby the focus will be firmly on the author, the content, the plot, and "another for books that have been translated before", where clear comparisons can be made between the new and existing translations (Varno 2011).

At the same panel of book review editors, one editor said that he "expects an overall level of expertise from his reviewers on both the writer and the language", whilst another claimed that "a reviewer does not need to be a specialist in the language the book was written in" (ibid.); in fact, she encouraged people to cover works from languages outside of their knowledge to follow their interest in contemporary literature. These two opposing views encapsulate the important debate which exists in this field regarding who the actual reviewers are and whether they should be able to speak the language of the original text. Are the reviewers actually in a position to assess the text if they do not speak

that language? Reviewers of translated literature are much the same as reviewers of works not in translation; in other words, they are often not regular, professional columnists, but rather "presque tous des amateurs dans le domaine des études de la traduction" (van den Broeck, cited in Sirviö 2006: 10). Often, the reviewers will be "reading a work in translation by an author they've never read before, from a language they don't know first-hand" and then only have "three sentences (if that many) to comment specifically on the subject of the translation" (Blitzer 2011).

However, this, as we have seen above, is a contentious issue amongst editors. Lucina Schell, Contributing Editor of the site *Reading in Translation* (2014), believes that reviewers "must have knowledge of the original language and culture of the work in order to be able to really evaluate the translation" if they want to produce a good review; however, she does openly admit that reviewers "are often ill-equipped to evaluate the aspect of the translation" (ibid.), seemingly reviewing the translation as if it were originally written in English, because they do not know the language of the original text. If they do attempt to evaluate the translation, it is often with the 'single adverb approach' that we have already encountered. Lorraine Adams, novelist and acclaimed journalist, believes that reviewers who do not speak the original language must be 'humble': they "should always take into consideration their narrow set of references and permit wide latitude to the translator in terms of the book's style, phrasing and dialogue, and, to the author, in terms of his or her structure, ideas, insights and characterisations" (2011), but that this approach does not relieve them of their duty to provide judgement; otherwise, the review would be what she terms 'worthless'. Prize-winning translator, Susan Bernofsky, is firmly of the belief that reviewers do not have to know the language of the original to review the translation. In an interview with Shaun Randol of Words Without Borders, she claims that

> In some cases, you might be able to pick apart which is the author and which is the translator. If the book is composed of excruciatingly long sentences that seem strange in English, you can assume it was the author's style in the original, so you should feel free to have opinion on whether the translator has successfully communicated the long sentences. […] If it is plot boredom, it's the writer. If the book is poorly written on the sentence level, chances are it's the translator. Usually things that are poorly written don't get translated that much. There are exceptions, but we tend to pick from books that were well written in the original. If the writing is poor, chances are you can blame it on the translator. (Randol 2013)

Whilst this may seem a fair guideline for reviewers to adopt, it may also be considered a hugely risky and problematic one, too, because reviewers can never be entirely sure of

what they are asserting. It does, however, now seem to have become a widely accepted notion that if the writing of a translation is poor, it is probably down to the translator, as we shall see as we progress through the thesis. This is precisely the kind of quick judgement that Venuti outlines as being problematic and damning for translators in *The Translator's Invisibility*.

Many scholars and translators believe that it is the monolingualism of the reviewers which is to blame for the alleged poor quality of reviews of translated literature, but others have tried to find further reasons to explain it. Lucina Schell (2014) provides two reasons to explain why translation is very rarely engaged with in reviews: firstly, even if the reviewers are not monolingual and can speak the language of the original, it would "take extra time and research that most reviewers do not have" to read both the original text and the translated text and to compare the two; and secondly, there simply "isn't enough room to adequately discuss both the original work itself and the translation" due to the strict word limits imposed upon the reviewers. Indeed, as we saw in the section above on book reviews in general, space is always an issue even when only examining a book written in the original language. Esa Mela, much like Schell, also believes that it may be down to economic reasons linked to "la durée du travail et la compensation qui en résulte" (cited in in Sirviö 2006: 76) if the reviewer were to attempt a comparison between the original and the translation. Maier, on the other hand, agrees with Venuti that translation is viewed as a second-rate activity and claims that, whilst translation remains undervalued in the Western world, the quality of reviews of translated literature will not be the best: "c'est enfin le manque de valorisation de la traduction dans le monde occidental qui finalement determine la qualité de ses critiques" (cited in in Sirviö 2006: 76). These arguments will be essential to bear in mind when the results of the current project are presented.

Throughout this section, we have seen that reviews of translated literature seem to have similar issues to reviews of all literature: there is often a lack of space, reviewers are often amateurs, not regular columnists, and may well be poorly paid. On top of that, there is the added complication of whether the reviewer speaks the language of the original or not and how that impacts on the quality of the review. All of this tends to suggest that reviewing translated literature is a complicated practice and one which deserves much more attention, particularly in the field of Translation Studies. This is where the current project will come in, attempting to build on previous studies of how

translated literature is reviewed in the United Kingdom, France and Germany and to test to what extent Venuti's claims from his brief investigation still hold up to scrutiny.

Venuti on France and Germany

Before moving onto the next section of the thesis, it is first important to outline what Venuti says (or, more precisely, does not say) about reviews of translated works in France and Germany. The focus of Venuti's seminal work *The Translator's Invisibility* is, of course, firmly on the Anglo-American world; indeed, in his first chapter, Venuti makes it clear that the term 'invisibility' refers to the "translator's situation and activity in contemporary British and American cultures" (Venuti 2008: 1). We have already seen earlier in the introduction how Venuti examined a range of reviews published in the United States and United Kingdom between the 1940s and 2000s, concluding that fluency is the main criterion against which translations into English are evaluated. However, one of the main criticisms aimed at Venuti by Anthony Pym (1996: 169-170) is that he describes the reign of fluency as 'radically English'. Pym provides a case study of how the Brazilian press praises fluency just as much as the reviews cited by Venuti and asserts his belief that the regime of invisibility may well be as strong in other countries – especially countries in Western Europe – as it is in Anglo-Americandom.

Indeed, Venuti focusses on the Anglo-American context to such an extent that the only direct reference he makes to the French and German contexts in his *Invisibility* chapter is when he compares the number of translations published in the UK and the US to various European countries in percentage terms. Venuti asserts that, whilst the "number of translations has remained roughly between 2 and 4 percent of total annual output in the two English-speaking countries", the translation rate in both France and Germany is considerably higher: he found that the translation rate in France "has varied between 8 and 12 percent of the total" and that the translation rate in Germany is considerably higher, providing the example that "in 1990, German publishers brought out 61,015 books, of which 8716 were translations (14.4 percent)" (Venuti 2008: 14). Venuti believes that such publishing statistics and patterns themselves "point to a trade imbalance with serious cultural ramifications", with British and American publishers making huge profits from translations out of English and successfully encouraging the promotion of their own cultural values in a foreign context, whilst making their English-speaking readership "accustomed to fluent translations [into English] that invisibly inscribe foreign

texts with British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (ibid.: 15).

Whilst Venuti's figures initially seem to be very convincing and depict an alarming situation for translated literature in the Anglo-American world, the use of percentage rates to compare publishing practices in different countries could be considered to be misleading if we examine the actual numbers. As Pym (1996: 167) points out,

> What do those figures actually say? Do they mean English-language cultures are deprived of translations? Consider the quite compatible fact that for the years central to Venuti's period of analysis (1960-1986), the *Index Translationum* lists more than 2.5 times as many translations in Britain and the United States (1,640,930) than in France (624,830) or Italy (577,950). That is, risking a fair extrapolation, there were far more translations into English than into French or Italian.

This quotation would suggest that the percentage figures that Venuti provided may have concealed the complete truth to make his point seem more compelling and the situation graver than it is in reality. However, the extrapolation that Pym risks does not allow us to make a certain conclusion about the number of translations to which English-speaking readers had access compared to their French-speaking counterparts. Furthermore, the *Index Translationum* is not the most reliable of sources, depending completely on libraries and other institutions providing them with bibliographical data. Venuti's point may well still hold up to scrutiny from this point of view.

Indeed, a picture similar to the one painted by Venuti, first in 1995 and then again in 2008, emerges if we examine more recent figures relating to publishing practices. Comprehensive publishing figures are difficult to find for the United Kingdom. One of the most recent studies of translated literature as a share of the entire UK book market (Büchler and Trentacosti 2015) presents figures up to and including the year 2012. The figures for 2012, which are restricted to some extent as they are obtained only from publications recorded in the British National Bibliography (BNB), show that of these 83,403 publications recorded in the BNB, 2,611 were translations or 3.13 percent (ibid.: 9), much greater than Venuti's 1.4 percent in 2001 (Venuti 2008: 11). Given that the "generally accepted and often-cited translation rate [in the United Kingdom] is approximately three percent" (Donahaye 2012: 4), it seems acceptable to extrapolate the 3.13 percent to the 170,267 books which were actually published in 2012 (Jones 2013) rather than only those recorded in the BNB, giving rise to an approximate 5,330 translated books published in the UK in the year 2012. The publishing figures for France and

Germany are, on the other hand, much more comprehensive, up-to-date and accessible, which, one could argue, is revealing in itself. For the year 2012, 11,313 of the 72,139 books published in France were translations, or 15.7 percent (Observatoire de l'économie du livre 2013). Similarly, German publishers released 79,860 titles in the year 2012, of which 10,862 were translations, or 13.6 percent (Börsenverein des Deutschen Buchhandels 2015).

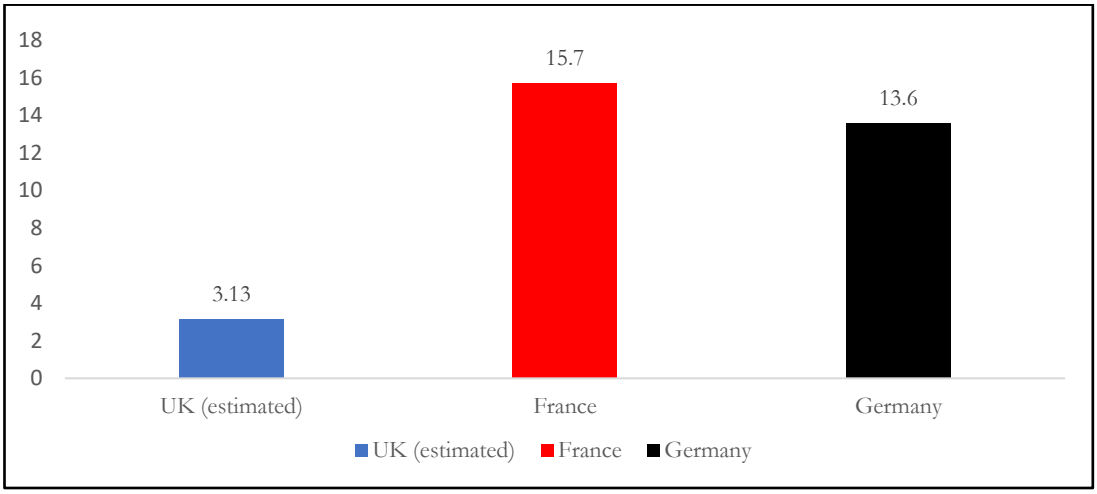

Figure 1: The translation rate in the UK, France and Germany in the year 2012.

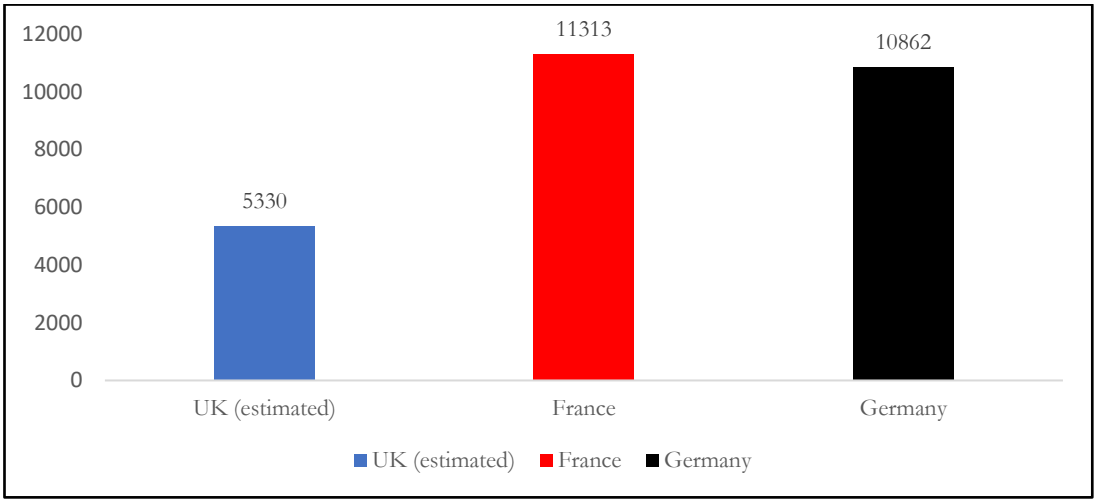

Figure 2: The real number of translations in the UK, France and Germany in the year 2012.

These statistics actually reveal a significant difference not only in the translation rates, but also in the actual number of translated books published in the United Kingdom (although this is only an approximation) and in France and Germany. Indeed, both French and German publishers seem to have released more than double the amount of translated works than the United Kingdom in the year 2012. These figures thus provide greater

weight to Venuti's argument than his original statistics, demonstrating that perhaps there is a 'trade imbalance' between the UK publishing industry and that of other countries after all. However, this assertion is based on publishing figures alone and not on any analysis of British, French and German reviewing practices. But perhaps we can suggest here, as a working hypothesis, that France and Germany are simply more open to translation in general and that French and German reviews may subsequently be more likely to include an in-depth discussion of the translator's work.

Aims of the thesis

It is this working hypothesis that I would like to investigate in this research project. The purpose of the thesis is thus essentially to provide the most comprehensive study of how translated literature is reviewed to date, building upon Venuti's brief survey and subsequent investigations into reviewing practices, as shall be discussed in Chapter 2. The project ultimately has three main aims. Firstly, it will assess whether the United Kingdom has seen an evolution in reviewing practices since *The Translator's Invisibility* was first published in 1995 and re-published in 2008, that is to say, whether reviewers continue, as Venuti asserts, to contribute to the invisible status of translators and to the notion that translation is some kind of second-rate profession. However, the project will go way beyond the scope of any current projects currently in existence: its second aim is to provide a cross-cultural comparison of reviewing practices in the United Kingdom, France and Germany. As outlined previously, the working hypothesis here, based on how the three countries encounter and view translation, is that French and German reviewers may well engage with translation more than their British counterparts. The discoveries that the thesis will bring to light in this regard should allow us to go some way to determining whether Venuti was justified in focussing on the Anglo-American world in *The Translator's Invisibility* or whether, as Pym suggests, the notion of invisibility may be productively used to describe the situation and status of translators and translation in other Western European countries as well. The third aim of the project is to also provide a cross-platform view on reviewing practices. As we have seen in the introduction, there is a prevalent view that specialised publications may engage with translation more than mainstream outlets aimed at a more general audience. The thesis will use this as another working hypothesis and aim to evaluate such claims by examining reviews from a variety of outlets in each of our three countries: popular corpora open for comments from the public, mainstream newspapers/cultural supplements, and more specialised literary magazines.

Research questions

The research questions for the current project are thus as follows. Some of these are quantitative, whilst others are rather more qualitative. A discussion of this follows in chapter 2:

(a) How often is the fact of translation acknowledged (for example, through a mention of the translator's name)?

(b) Do British, French and German reviewers comment upon the translation? Do they still have a strong preference for transparent translation?

(c) Do British, French and German reviewers provide analysis and examples to support their points about translation?

(d) Are there significant cross-platform and cross-cultural differences in reviewing translated works?

(e) To what extent are translators still considered to be 'invisible' in reviews of translated works?

Structure of the thesis

The following structure will be adopted to respond to these research questions. Chapters 1 and 2 of the thesis will lay the groundwork for the whole research project. Chapter 1 provides the historical context; it will thus analyse the status of translation in the United Kingdom, France and Germany and attempt to identify patterns with regards to what general readers and reviewers have expected from translations over time, what other scholars have referred to as the 'translation traditions' of those countries. This chapter will allow us to justify how the project will progress, will inform the research questions and working hypotheses of the project, and more importantly, allow us to link the findings of the project to the context in which it is situated. Chapter 2, on the other hand, will initially discuss subsequent studies which build on Venuti's brief investigation into reviewing translated literature in *The Translator's Invisibility*. Most of these are studies focussing on British reviews, but we will also examine a couple of studies which focus on French and German reviews. The issues with these studies will then be analysed to demonstrate the need for a research project such as the current one. Following on from this, it will be made clear precisely what the project wants to achieve and how it intends to do this. The framework for analysing reviews, which builds on some of the studies that

will be discussed at the start of the chapter, and the precise methodologies for answering the aforementioned research questions will then be outlined in comprehensive detail. This contextual research is crucial in allowing us to make comparisons between what has happened in the past and how reviewing practices look today.

Chapters 3, 4 and 5 of the thesis will then be dedicated to the British, French and German contexts respectively. In each chapter, the reviews collected for the research project will be analysed for various different elements: whether the fact of translation is acknowledged at any point within the review, whether the reviewer comments upon the translation and, if so, whether these comments are backed up with further analysis; this will build upon what scholars and translators have claimed should be included in a review of translated literature, as discussed above. This will then allow us to undertake the aforementioned comparisons between previous and current reviewing practices and to evaluate whether we have seen any significant change over the past twenty years or so. The final thing that these three chapters will attempt is to identify any issues with current practices of reviewing translations in those three countries, although they will in no way attempt to be prescriptive, particularly in light of the constraints that we know reviewers of translations work under, as introduced earlier in this introduction.

Chapter 6 will then prise out the key points arising from Chapters 3, 4 and 5 and discuss and analyse these in more comprehensive detail. The focus here will be very much on the cross-cultural aspect of the project, allowing us to reveal the crucial similarities and differences between the ways in which translated literature is reviewed in the United Kingdom, France and Germany. This chapter will link the ways in which reviews are written to the kind of translation traditions which have been present in those countries; in other words, it will aim to determine whether the results of this study are, broadly speaking, in line with what we may have expected following on from the contextual research in chapters 1 and 2. The whole thesis will then be brought together in a conclusion in which the key findings of the research project will be discussed, demonstrating what their impact may be on the field of Translation Studies and providing suggestions as to where research may be undertaken in this area in the future.

Chapter 1: Translation traditions – providing the context

> Remarkably little was added to the binary paradigm [of *fides* versus *non-fides*] in [Western] translation studies for about 1500 years; commentary among translators and theorists differed only along movement from one end of the dichotomy to the other, as debates continued regarding the degree of equivalence without questioning the veracity of this dichotomy. Closely linked to the debates were often issues in the use and role of vernaculars, the growth of the nation state, and national pride. In France, for instance, *belles infidels* [sic] translations reigned supreme, […] not necessarily an accurate rendering of the author's intent, but rather an artistic translation into eloquent, elegant and refined French. On the opposite side of this dichotomy stood the German translator and theorist Friedrich Schleiermacher, the first to actively advocate foreignising [translation].
>
> Trotter and DeCapua (2005: 451)

Identifying a "Western" approach to translation?

The above quotation points towards a situation in which Western translators have until recently been faced with a simple, binary choice in how they approach translation: either they opt for the '*fides*' approach, in other words faithfulness, ensuring that the target text is an accurate representation of the original, or else they choose the '*non-fides*' option, the Latin phrase for 'not faithful', meaning that the ultimate aim of their translation is fluency, a target text which provides the reader with an entirely natural reading experience, in other words conformity to the canon. In *The Translator's Invisibility*, Venuti maintains that fluent translations "have long prevailed in the United Kingdom and United States" (2008: 1), that translators have essentially preferred the *non-fides* approach to translation. He contrasts this to a key period in German translation history, as also alluded to by Trotter and DeCapua, in which the foreignising, *fides* approach was prevalent; however, the way that Venuti presents the German context, particularly in the chapter entitled *Nation*, essentially provides us with a black and white picture of the reality. Indeed, it appears to the reader of *The Translator's Invisibility* that British translators have mostly preferred the fluent approach, whilst German translators are more likely to take a faithful approach. Trotter and DeCapua treat the French context similarly: they outline that the translations of the *belles infidèles* have reigned supreme throughout time, yet it was only really in the 17th century that such an approach was entirely prevalent. Clearly, the assertions of scholars such as Venuti and Trotter and DeCapua provide us with crucial insights into certain periods of translation history in the United Kingdom, France and Germany; however, the translation traditions in each of the countries are much more complex than it may first appear. This chapter will take us on a brief journey through British, French and German

translation history with the aim of attempting to identify whether the three countries have had a clear preference for either the *fides* or the *non-fides* approach to translation. This will set the current research project in the broad context of what has been expected from translators throughout time and allow us to later reflect on whether what reviewers look for in a translation nowadays is conditioned by what has been considered 'acceptable' in the past in each of our three countries.

The 'fuzziness' of translation terms

Before we embark on this journey through the translation traditions of our three countries, it is necessary at this point, and indeed for the purposes of the whole project, to outline how words associated with a *fides* or *non-fides* approach to translation, such as fluent and faithful, are used to cover a whole range of judgements on a translation, can mean different things in different contexts, and are therefore notoriously 'fuzzy' to some extent. Shuttleworth and Cowie acknowledge this in their Dictionary of Translation Studies: they argue that a problematic area of composing such a dictionary of translation terms "concerns what is sometimes termed *fuzziness*, or in other words the tendency of natural phenomena to resist classification into rigid, clear-cut categories" (Shuttleworth and Cowie 2014: xii).

If we, for example, examine the word fluency, it quickly becomes clear that such a ubiquitous term can have a whole range of meanings. In a general, non-translation context, fluency can mean various things: The Oxford English Dictionary refers to it as "the quality of doing something in a way that is smooth and shows skill"; The Cambridge Dictionary describes it as "an attractive smooth quality in the way someone or something moves"; whilst The Free Dictionary gives a whole host of possible definitions: "flowing effortlessly; polished", "flowing or moving smoothly; graceful", "flowing or capable of flowing; fluid". The word in such a general context is problematic, subjective: what you, the reader, may find 'polished' and 'graceful', perhaps another reader would not. This problem is replicated when the term fluency is used in the context of translation as well. As Venuti asserts in *The Translator's Invisibility*, fluency is the criterion by which the majority of translations are assessed by reviewers, yet it quickly becomes clear that it can refer to a wide variety of different features in the target text: a fluent translation is

> Written in English that is current ("modern") instead of archaic, that is widely used instead of specialized ("jargonization"), and that is standard instead of colloquial ("slangy"). Foreign words or English words and phrases imprinted by a foreign language ("pidgin") are avoided, as are Britishisms in American

> translations and Americanisms in British translations. Fluency also depends on syntax that is not so "faithful" to the foreign text as to be "not quite idiomatic", that unfolds continuously and easily ("breezes right along" instead of being "doughy") to insure semantic "precision" with some rhythmic definition, a sense of closure (not a "dull thud"). (Venuti 2008: 4-5)

The question that immediately arises from this definition is whether, when we speak about a translation as being 'fluent', we are referring to all of these aspects of the target text when we make our judgement. Clearly, in the vast majority of cases, the answer is no: for every one of us, as individual readers, when we come to an assessment of a text as being 'fluent', this is an entirely subjective judgement, unique to ourselves. There is no definitive and accepted 'checklist' of features that must be present in a text for it be considered 'fluent'.

We notice a similar problem with 'fuzziness' if we scrutinise terms which have frequently been associated with translation approaches which remain closer to the original text. For the purposes of argument, we will examine the word 'faithfulness', or, according to the Cambridge Dictionary, its perfect synonym, 'fidelity'. We can immediately see from the two differing definitions provided for 'faithfulness' in a general context by the Cambridge Dictionary how the term is, similarly to fluency, rather subjective as a notion: one definition has it as "the state of remaining loyal to someone and keeping the promises you made to that person"; the immediate definition which succeeds the former is "the degree to which a copy of something shows the true character of the original". In a translation context, then, if a reviewer comments that a translator has managed to produce a 'faithful' rendition of a source text in the target language, what does this mean – that the translator has been 'loyal' to the target reader, or that they have showed the 'true character of the original'? As Cowie and Shuttleworth (2014: 57) point out, traditionally, a faithful translation "has been understood as one which bears a strong resemblance to its ST, usually in terms of either its literal adherence to the source meaning or its successful communication of the 'spirit' of the original". However, for Nida and Taber, a faithful translation would be one which "evokes in a receptor essentially the same response as that displayed by the receptors of the original message" (Nida and Taber 1969: 201). Daniel Hahn summarises this discrepancy in an interview with Fahmida Riaz entitled *What makes a good literary translator* (2014): when asked whether a faithful translation should capture the original text or make something with a distinctive life of its own for target readers, Hahn replied, "Unfortunately both. Assuming the faithfulness you're aiming for

is fidelity to something more than just literal meaning, then any attempt at being faithful to the original piece of writing should entail making something that lives."

It is perhaps therefore unsurprising that Shuttleworth and Cowie (2014: xii) assert that it must be "emphasized that the terminology of Translation Studies does not break down into uniform, discrete units [… and] that usage of particular term will vary among writers." With this in mind, we must remember that, throughout this journey into the translation traditions of our three countries, and more generally throughout the whole thesis, when such 'fuzzy' terms and notions arise, we need to take them at face value, as subjective judgements made by the general public, scholars, reviewers. If an individual, for example, refers to a translation as fluent, it does not mean that you, the reader, or I would agree that the translation is fluent; what is important, however, is that the individual in question *believes* that the translation is fluent and is therefore judging the translation against that criterion. This ultimately gives us important insights into what that individual *thinks* they are looking for, even though this in itself is, as we have seen, entirely subjective. For the remainder of this chapter, this in practice means that we will see that translations have been judged throughout time according to criteria, such as fluency and faithfulness, but equally that such criteria have been used to mean different things in different social, historical, and idiosyncratic contexts.

British Tradition – presenting the work exactly as it was in the original?

A wide variety of translation approaches, from faithful to free, have been taken by translators throughout British translation history. In this section of the chapter, we will go on a brief journey through British translation tradition, starting back in the 14th century when the Bible was translated into Middle English and ending up with translations in the 20th and 21st centuries. Along the way, we will examine translation approaches taken or suggested by such translators as John Dryden, Alexander Tytler, Francis Newman and Matthew Arnold. This approach will allow us to identify shifts in what is considered to be a 'good' translation through the ages and should lay the foundations to explain the findings of the current research project.

Even as far back as the 14th century, translators were not entirely sure whether accuracy or fluency was what they should be striving for in translation. This is demonstrated through the various translations of the Bible into Middle English under the direction of John Wycliffe (hence the name the Wycliffite Bible). Many of these translations have since been discarded, but as Ellis and Oakley-Brown point out (in Baker

2009: 348), it "survives in at least two major versions [one from 1382 and one from c. 1395], the earlier more literal than the later". What the translators wanted to achieve with the earlier, more literal translation becomes clear in the General Prologue in which they describe their practice: they wanted a "meaning at least 'as trewe and opin in English as… in Latyn'" (ibid.). This approach mirrored previous approaches taken by translators up until this point, including none other than Geoffrey Chaucer (Lumiansky 2019). However, subsequently, the same translators wanted to produce a text that was more intended to incorporate the needs of their readers, resulting in the publication of the later, slightly freer translation. This translation, nonetheless, was widely "condemned and [initially] banned within twenty-five years of its appearance" and led to legislation in the 15th century "prohibiting the making of new versions and the use of any recent translations" of the Bible (Solopova 2017).

Despite the prohibition of this translation, it was this freer approach which translators gave priority to through the 15th to 18th centuries in an attempt to incorporate an understanding of the needs of the target readers into the translation process. One of the most famous examples here is that of the Tyndale Bible. English translations of the Bible were still banned by church authorities in England in the early 1500s, but William Tyndale nonetheless pressed on with his translation. Considered the 'father of the English Bible', Tyndale set the tone for future Biblical translations to come with his "crisp, simple [… and] graceful" translation style, introducing phrases such as "Eat, drink and be merry" and "the powers that be" (Pederson 2006: 160-161). He also made bold translation decisions in moving the holy book "out of the tight grip of the clergy" (ibid.: 161) and towards his target readers. Thus, he deliberately replaced key words in the original text with words which would mean more to his reader: "he used congregation instead of church, elder in place of priest, and repentance instead of penance" (ibid.). In 1536, Tyndale, after fleeing England, was subsequently arrested, convicted of heresy, and executed by strangulation after which his body was burnt at the stake. Nonetheless, his legacy lived on: King Henry VIII, emboldened by the Reformation in which the Church of England broke away from the authority of the Pope and the Roman Catholic Church, went on to "decree that an English Bible be placed in every church and be available to everyday people" (ibid.). This decree essentially legitimised a reader-centric approach to translating the Bible, to making it accessible to all. The translated Bible approved by Henry VIII drew in large parts on Tyndale's work, as did the subsequent King James Version (ibid.: 162).

This reader-centric approach set the precedent for the 17th and 18th centuries, too, and not just for translations of the Bible; it was also the case for the translation of poetry "during the exile of the court to France after the Civil War in the 17th century" (Ellis and Oakley-Brown in Baker 2009: 350). Sir John Denham was a notable translator in the 17th century who advocated such an approach. His translations of the six books of the *Aeneid* demonstrate that he preferred a fluent, free approach. As Venuti points out, this can be seen through his additions, omissions and alterations to Virgil's epic, but none more so than "in his handling of the verse form, the heroic couplet", which allowed Denham to improve "both the coherence and continuity of the couplets, avoiding metrical irregularities and knotty constructions, placing the caesura to reinforce syntactical connections, using enjambment and closure to subordinate the rhyme to the meaning" (Venuti 1995: 47-48). The approach taken by Denham here allowed the English text to read "more naturally and easily so as to produce the illusion that Virgil wrote in English" (ibid.: 49), and to provide the readers with a reading experience in line with their own expectations.

Building on Denham's work in the 17th century and equally opposed to "a servile, literal Translation" (ibid.: 51), John Dryden, made England's first Poet Laureate in 1668, was another of the most prominent translators during this period. Dryden took a relatively free approach to translation, not so free as to be entirely imitation, characterised by Dryden as a process in which the translator "assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion" (Shuttleworth and Cowie 2014: 73), but rather "steering betwixt the two extreames [sic] of paraphrase and literal translation: understanding the spirit of the original author while adapting the translation to the aesthetic canons of the age" (Ellis and Oakley-Brown in Baker 2009: 351). Dryden's translation of Virgil's *Aeneid* using such a translation approach drew widespread praise, but he was not without his critics, too, who castigated him for moving too far away from the original text. Marc van Doren, for example, an American poet, writer and critic, who regards translation as the means by which "the literature of the world has exerted its power", complains that, in translating the *Aeneid*, Dryden had added "a fund of phrases with which he could expand any passage that seemed to him curt" (in Corse 1991: 15), thus detracting from the fidelity of the target text to the original. Earlier than van Doren's criticism, Alexander Tytler reacted to Dryden's translation style by producing a paper criticising the translator's approach and suggesting what a translator

should do to achieve a 'good' translation, and one which would go on to become a major and important work in the field of Translation Studies.

This paper, entitled *Essay on the Principles of Translation*, was Tytler's attempt to provide justification as to why a faithful and accurate approach was the best one for a translator to take. At the end of chapter one of his essay, Tytler attempts to give his definition of a good translation: "that [a translation], in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work" (Tytler 1797: 8). Clearly, Tytler is here advocating a translation approach which preserves all of the elements of the original for the target reader to enjoy. He clarifies this in the essay, too, outlining what he calls the 'perfect' translation. Tytler asserts (ibid.: 7-8) that it is "not only requisite that the ideas and sentiments of the original author should be conveyed, but likewise his style and manner of writing which, it is supposed, cannot be done without a strict attention to the arrangement of his sentences, and even to their order and construction". Nonetheless, he does also concede that the translation must still have the 'ease' of the original composition, perhaps hinting at the need for fluency, but precedence should certainly be given to accuracy where there is a conflict between the two. Tytler also acknowledges that there is no subject other than translation "where there has been so much difference of opinion" (ibid.: 7) and that his essay would itself very much be open to criticism.

Nonetheless, the *Essay on the Principles of Translation* turned out to be highly influential at the time. Shaped by the ideas of the German Romantics and building upon the importance of accuracy introduced by Tytler, faithful approaches to translation were very much prevalent throughout the late 18th and 19th centuries. Thomas Carlyle, philosopher, writer, translator and historian, built upon Tytler's work and asserted that it was now "the duty of a translator […] to present the work exactly as […] in the original" (Ashton 1980: 84). Many translators, such as Francis Newman and Matthew Arnold, who both translated classics such as the *Iliad*, adopted this faithful approach. Despite the fact that they had huge disagreements over *how* to translate the *Iliad*, particularly with regards to the form and structure of the work, as outlined by Venuti (1995: 118 – 146), it is nonetheless clear that they both wanted the same *end result*: an accurate translation. Indeed, Newman built on Carlyle's assertion to say that it was the "translator's duty to be faithful" to the original, and Arnold added that there was a necessity for some kind of "union of a translator with his original" (Ellis and Oakley-Brown in Baker 2009: 353) if the translator

were to produce a 'good' translation. Newman explicitly outlined his rejection of the 'principles' of a free, more domesticating approach taken by previous translators:

> One of these [principles] is, that the reader ought, if possible, to forget that it is a translation at all, and be lulled into the illusion that he is reading an original work. […] The translator, it seems, must carefully obliterate all that is characteristic of the original, unless it happens to be identical in spirit to something already familiar in English. From such a notion, I cannot too strongly express my intense dissent. I am precisely at the opposite; - to retain every peculiarity of the original, so far as I am able, with the greater care the more foreign it may happen to be, - whether it be a matter of taste, of intellect, or of morals. (Newman in Venuti 1995: 101)

This approach was clearly reflected in his translation of the *Iliad*; however, his translation met with poor reviews, as Venuti also outlines (from page 103 onwards in *The Translator's Invisibility*).

And these reviews were representative of the prestige that fluent translation approaches still held in the 18th and 19th centuries. Many translators still preferred to adapt the foreign text to contemporary British tastes and aesthetics. One of the most prominent translators to use an entirely free approach was Edward FitzGerald, an English poet and writer in the 19th century. FitzGerald translated many works into English using this controversial approach, aiming at complete fluency and an entirely natural reading experience for his target audience. His most high-profile and widely debated translation was that of *Rubaiyat of Omar Khayyam*. The translation approach that he took has been widely praised and criticised – praised for achieving fluency and providing easy access to the text for his English readers, but also castigated for being too unfaithful to the original text. If we look at just the first stanza of FitzGerald's translation (number one below), particularly compared to the highly accurate translation by Shahriar Shahriari (1999 – number two below), it quickly becomes clear to what extent FitzGerald's approach deviated from that of the majority of his contemporaries:

1

Awake! for Morning in the Bowl of Night

Has flung the Stone that puts the Stars to Flight:

And Lo! the Hunter of the East has caught

The Sultan's Turret in a Noose of Light.

2

The palace where Jamshid held his cup

The doe and the fox now rest and sup

Bahram who hunted game non-stop

Was hunted by death when his time was up.

The imagery here has been entirely changed in FitzGerald's translation, as well as much of the form of the stanza, with the exception of the AABA rhyme scheme. This approach by FitzGerald led to many questioning his understanding of the original and his ability as a translator. Indeed, as an article in the Telegraph written by Tony Briggs outlines, for decades

> "the poem was bedevilled by the question of translation. FitzGerald was castigated for having distorted the original verses through ignorance. In fact, he was deliberately altering, combining and developing the verses of Omar Khayyam […]. Many of the quatrains attributed to him [Khayyam] have been falsely ascribed" (Briggs 2009).

Equally, however, Briggs does not criticise FitzGerald for this, rather praising him for allowing the text to be widely enjoyed by an English readership. A similar article written by Carol Rumens for the Guardian also praises FitzGerald for the approach that he took, asserting that "we could all learn [from] the spirit of Edward FitzGerald's wonderfully unfaithful translation" and praising him for achieving "a homely yet memorable rhetoric, its vivid images, gloriously yearning sighs, twinkling jokes and keen-edged rational arguments" (Rumens 2008). The notoriety of FitzGerald's translation is such that the *Oxford Dictionary of Quotations* (Knowles 2009), first published by the Oxford University Press in 1941, quotes no less than 43 entire stanzas in full from his translation. It thus becomes clear that, despite the general swing towards accuracy and fidelity in the 18th and 19th centuries, free and fluent approaches continued to be adopted by translators and revered by general readers.

This divide between fluency and accuracy has continued into the 20th and 21st centuries. As Ellis and Oakley-Brown (in Baker 2009: 354) point out, we have seen accurate approaches continue to flourish, such as those taken by Ted Hughes and Tony Harrison, for example, in their translations of Greek and Roman drama, but the pendulum seems now to have swung back towards fluency, as is illustrated by Venuti (1995) and many other subsequent studies. Although this has only been a brief summary of the history of translation in the United Kingdom, it is clear that there has been no universal

and accepted criterion with regards to what is perceived as a 'good' translation; perhaps, therefore, we can hypothesise that it is likely that this divide will continue to persist throughout the 21st century and that reviewers will continue to have contrasting opinions with regards to this controversial subject. Chapter 3 will allow us to build upon this notion and investigate whether this really is the case or whether reviewers expect translators to take one approach or the other, or, indeed, some form of middle ground.

French Tradition – Les Belles (In)fidèles?

We will now turn our attention to the French tradition, attempting to identify whether French translators have been equally torn between the *fides* and *non-fides* approaches as British translators have. The following journey through the history of French translation – starting with Nicolas Oresme, through Etienne Dolet, Jacques Amyot, Nicolas Perrot d'Ablancourt, and bringing us right up to the present day – should allow us to answer this question. Nicolas Oresme, a philosopher in the late Middle Ages, began to translate Aristotelian works in the late 14th century at the request of Charles V, introducing hundreds of new terms into the developing French language. Oresme's translation approach was one of fidelity to the source text; indeed, in the prefaces to his translations, Oresme made interesting comments about his translations, on such issues as what the translator should be striving to achieve, and, above all, the need for accuracy in translation (Salama-Carr in Baker 2009: 405). Following on from Oresme's example, with little other else to go on, subsequent translators in the 14th and 15th centuries, translating mainly from Latin, Greek and Italian, prioritised accuracy in the translation process, buying into the superiority of Latin over the developing French vernacular.

It is not until the mid-16th century when we see the first real formulation of translation theory in the French context; nonetheless, this is much earlier than the publication of Tytler's *Essay on the Principles of Translation* in the United Kingdom. In 1540, renowned translator Etienne Dolet published *La manière de bien traduire d'une langue en aultre*, his attempt to outline what makes a 'good' translation and translator. Dolet sets out five key rules as follows:

1. Il fault que le traducteur entende parfaictement le sens et matière de l'autheur qu'il traduict.
2. Le traducteur a parfaicte congnoissance de la langue de l'autheur qu'il traduict.
3. Il [le traducteur] ne se fault pas asseruir iusques à la que l'on rende mot pour mot, et si aucun le faict, cela luy procède de pauvreté et deffault d'esprit.

4. N'entends pas que ie die que le traducteur s'abstienne totallement de mots qui sont hors de l'vsaige commun […] mais cela se doibt faire à l'extresme necessité.
5. La cinquiesme reigle que doibt observer un bon traducteur, laquelle est de si grande vertu que sans elle toute composition est lourde et mal plaisante […] – c'est asseauoir vne liaison et assemblement des dictions auec telle doulceur, que non seulement l'ame s'en contente, mais aussi les oreilles en sont toutes rauies et ne sa faschent iamais d'vne telle harmonie de langage. (Dolet 1540 : 13 – 18)

Of course, Dolet's rules hint at his clear preference for fluent translation approaches, particularly the latter two, which are very much reminiscent of what Venuti says a fluent translation looks like – "written in English [French in this case] that is current ("modern") instead of archaic, that is widely used instead of specialized ("jargonisation"), and that is standard instead of colloquial ("slangy")" (Venuti 1995: 4). It was very much Dolet's attempts at producing a free and fluent translation, trying to create a text which was not *lourd* or *mal plaisant*, that ultimately resulted in his demise. Dolet was burnt at the stake for a translation of Plato's work in which the author originally said, "And if you died, [death] wouldn't be anything more to you, since you wouldn't exist". Dolet, however, added "as anything at all", which was seen by the Inquisition as a blasphemous denial of the immortality of the soul (Christie 1900).

Later in the 16th century and into the 17th century, perhaps quite unsurprisingly after Dolet's fate, translators continued to take faithful approaches to the original text. Indeed, one of the best-known French translators of the period, Jacques Amyot, introduced several Greek works to French readers, but his translations were highly "criticised by subsequent translators for being too literal" (Salama-Carr in Baker 2009: 406) and remaining too close to the original texts. However, Amyot did at least consider his readers here by adding glosses and definitions for those terms which would have previously been unfamiliar for his target audience (ibid.). Nonetheless, it is crucial to note that Amyot was also widely respected for translating faithfully, buying into the notion that accuracy was still the main criterion for which translators were expected to strive. As pointed out by Antoine Berman in his 2012 article *Jacques Amyot, traducteur français*, Amyot, despite his critics, was still considered to be "un grand traducteur dans le sens où il produit, avec sa traduction directe du grec au français […], un texte répondant à l'idéal traductif de son temps" (Berman 2012).

However, moving into the early part of the 17th century, following on, much like in the United Kingdom, from the Reformation movement in the mid-16th century, there was a clear rejection of these faithful and accurate approaches advocated by translators

such as Oresme and Amyot, and a move towards a translation approach similar to what Dolet outlined in *La manière de bien traduire d'une langue en aultre*. Now, translations, rather than replicating as much of the original text as possible, were "increasingly expected to conform to the literary canons of the day" (Salama-Carr in Baker 2009: 407). Indeed, it is during this period that the translation movement known as 'Les Belles Infidèles' came to fruition, a group of translators producing translations which "aimed to provide target texts which are pleasant to read", something which "continued to be a dominant feature of translation into French [from the seventeenth and] well into the eighteenth century" (ibid.). One of the most prominent translators within this movement towards more fluent approaches was Nicolas Perrot d'Ablancourt, who was praised for modifying the original text in order to make sure that it conformed to French rules of elegance with very little regard for the accuracy of the translation. However, there was still an undercurrent of criticism towards his work, with many other translators and commentators stating that his translations were not entirely acceptable due to their infidelity. To prove this point, in 1654, Gilles Ménage, a French scholar interested in the Greek works that d'Ablancourt was translating, observed that the translations reminded him of a woman that he used to love "et qui était belle mais infidèle" (Zuber 1968: 202). This is the first period in French translation history during which fluent approaches are more widely accepted than accurate approaches – and roughly matches up to the similar period in the United Kingdom when Johns Denham and Dryden were amongst the most prominent translators taking a freer approach to translation. But there was no complete acceptance of fluency. More literal and accurate approaches were put forward at the same time by Lemaistre de Sacy and Huet, who, in *De Interpretatione*, "urged the translator to show humility towards the source text" (Salama-Carr in Baker 2009: 407).

One of the main reasons behind the trend towards fluency during this period was the development of the French language and the aesthetic considerations that came with it. This was a time, after all, when the Académie française was founded by Richelieu (in 1634), marking a move towards purism, towards "fix[ing] the French language, giving it rules, rendering it pure and comprehensible by all" (Samuel 2011). National languages were continuously acquiring prestige and autonomy, and French was no different. We see a shift towards a need for 'le bon usage du français' in the 17th and 18th century, with a clear focus on ensuring "la clarté et la précision" of the language (Mercier 1995: 161). In his work on 17th and 18th century translation, Mercier discusses how this was a period

during which French was being standardised and 'protected' to ensure that the beauty and aesthetic value of the language was retained:

> Ainsi s'impose […] une pratique langagière exclusive et strictement régleé : précision de la langue et décence de l'énoncé, correction des usages, analyse de la pensée, noblesse de l'expression ; mais aussi douceur et légèreté, ornementation délicate et raffinée. En deux mots : élégance et pureté. Alors que l'enthousiasme créateur de la langue du 16ème siècle autorisait bien des audaces et s'ouvrait avec curiosité aux particularismes sociaux et régionaux, l'âge classique épure, trie, règle et verrouille sur une élite infime l'usage autorisé d'une langue rigoureusement « purifiée ». (ibid.: 164)

Given the pursuit of clarity, transparency, and purity within the French language, it is therefore perhaps not surprising that this was reflected in the majority of the translations of the time: after all, in addition to all of the usual difficulties that translators face in transferring content from one language to another, "s'ajoute pour le traducteur des 17ème et 18ème siècles la formidable contrainte du *bon goût* et du *bon ton* à la française" (ibid.: 164-165).

Nonetheless, as we progress into the 18th century and following on from the period during which *Les Belles Infidèles* were dominant, the debate about the 'right' approach for translators to take continues to rage on. Jean le Rond d'Alembert, active as a translator in the mid-18th century, commented extensively on the difficulties that translators face during the translation process. He saw imitation, rather than the 'pure', faithful translation approaches, as a suitable basis for the act, asserting that adaptation of a source text should not necessarily be seen as a betrayal, but instead as a means of adjusting the work to meet contemporary tastes in the target language (Salama-Carr in Baker 2009: 408). He also believed that, where possible, the translator must attempt to retain the feel of the original text; nonetheless, fluency and naturalness were still the top priority. Indeed, in his article *Observations sur l'art de traduire*, d'Alembert makes this clear: "la [bonne] traduction aura toutes les qualités qui doivent la rendre estimable ; l'air facile et naturel, l'empreinte du génie de l'original, et en même temps ce goût de terroir que la teinture étrangère doit lui donner" (Le Rond d'Alembert 1763: 2). D'Alembert had his critics and was willing to accept criticism, but also asserted that critics should be prepared to propose something better.

However, during this period, there was still no complete acceptance of the freer, more target-oriented methods of translation advocated by *Les Belles Infidèles*. Indeed, heading into the early nineteenth century, "the Romantics brought literalism back into

fashion […] under the influence of German philosophy" (Salama-Carr in Baker 2009: 409). Salama-Carr goes on to add that the

> choice of translation strategy now depended on whether the source text was a classical or a recent work. For example, Littré translated the first part of the *Iliad* in medieval verse in 1847: he deliberately used a form of language which pre-dated the codification of French in the seventeenth century. (ibid.)

Clearly, then, translators no longer simply saw fluency as the top priority of the translation process; there was an openness to and even a tendency towards bringing the foreignness of a source text to the target text reader. This was certainly what Germaine de Staël advocated in her work *De l'esprit des traductions*, published in 1820. De Staël praises previous translators for the work that they have done in bringing foreign works, particularly poetry, to French readers, but is nonetheless critical of the way in which they have changed the original text to make it fit contemporary tastes:

> Ces beautés naturalisées donnent au style national des tournures nouvelles et des expressions plus originales. Les traductions des poètes étrangers peuvent, plus efficacement que tout autre moyen, préserver la littérature d'un pays de ces tournures banales qui sont les signes les plus certains de sa décadence. Mais, pour tirer de ce travail un véritable avantage, il ne faut pas, comme les Français, donner sa propre couleur à tout ce qu'on traduit. (de Staël in d'Hulst 1990: 87).

This period, then, is one of a slight rejection of the *Belles Infidèles* approach, with most translators and theorists now advocating a compromise between fidelity to the original text and a natural reading experience for the target readers. As pointed out by Salama-Carr (in Baker 2009: 408), "the 'pleasing' form of the French text was now regarded as secondary to the close reproduction of the style of the source text", a complete inversion of what had been prevalent throughout the previous two centuries.

And this approach was actively pursued well into the 20th century, too, with various translators, particularly in the early part of the century, taking an approach to bring the foreign to their reader. Indeed, Nicolas Weill, a French journalist for *Le Monde* and some of whose reviews will be included in this study, reports on a study of translation which has been conducted since 2012 and which has found that "le traducteur, au XXe siècle, ne s'efface plus, bien au contraire. Il impose sa présence et s'efforce de faire écouter dans l'œuvre traduite une dissonance : celle de la langue autre" (Weill 2019). However, it seems that from the 1960s onwards, there has been a renewed shift back towards fluent translation approaches. Perhaps this is because of the growth of translation and the fact that it is now consumed by a wider range of readers who, as Venuti asserts, expect a text which is entirely natural. Indeed, it has been estimated that "le volume des traductions

publiées après 1960 équivaut à celui des traductions publiées avant cette date" (Editions Verdier 2019).

It is ultimately now the priorities of publishers and readers which translators increasingly have to consider. As Isabelle Vanderschelden found in an interview with publisher Tony Cartano, it is once again considered essential that a translation is written in 'good' French. Cartano says that "le problème auquel nous sommes confrontés quotidiennement en tant qu'éditeurs, ce sont les traductions impubliables. Qu'est-ce qu'une traduction impubliable ? […] Quel est le critère premier, fundamental pour l'éditeur ? C'est un texte qui soit écrit en français" (Vanderschelden 2000: 277). In an interview with another publisher, Hubert Nyssen, it becomes clear to Vanderschelden that it is not only now more common to write a translation in 'good' French, but also that there is a greater tendency to naturalise a text in translation, because "la méfiance de l'altérité, sous-tendue par une conviction d'idéalité, favorise les traductions ethnocentristes qui ramènent le texte à notre conception de l'écriture, à nos objets culturels" (ibid.: 278). Yet, as Salama-Carr (in Baker 2009: 409) asserts, there is still no universal acceptance of completely naturalised translations, with translation scholars such as Henri Meschonnic and Antoine Berman following "the Romantic tradition in arguing against the naturalisation and appropriation of the source text by the target culture". Much like in the United Kingdom, then, perhaps we can hypothesise that reviewers may well be open to a wide variety of translation approaches. After all, the divide between fluency and accuracy has been present in French translation history for the past 600 years and more.

German Tradition – den Leser in Ruhe lassen?

Is it also possible to identify a similar divide between 'faithful' and 'fluent' translation approaches throughout German translation history? The following section will focus on immanent trends in German translation tradition, starting from the Middle High German period and bringing us right up to the present day. Some of the most prominent translation practitioners and scholars throughout time have been German-speaking, such as Luther, Breitinger, and Schleiermacher, and we will examine what approach these figures advocated. If we start back in the Middle High German period, referring to the period before the start of the 15th century, it initially appears that accuracy was not all that important to translators, particularly those translating from French. As Kittel and Poltermann point out (in Baker 2009: 412 – 413), this was a period during which German translators "tended to exercise considerable freedom, adapting, abridging or expanding and embellishing their material, sometimes adding commentaries", with the aim of

producing texts which were comprehensible to a German reader at that time and contributing to the development of the German language. As we have seen in the preceding sections, this is the complete opposite of what early British and French translators did, for whom accuracy could simply not be disregarded.

It is not until the 15th and 16th centuries, entering the early modern High German period, that translation practitioners begin to assert the need for accuracy in the translation process. One of the first prominent translators to acknowledge this need was Niklas von Wyle, an early German humanist writer (1410 – 1479). Von Wyle was very much convinced of "the inherent primacy as well as the linguistic and stylistic superiority of his Latin sources" and thus strove to "translate them into German as literally as possible" (ibid.: 413). What Von Wyle was attempting to do here was not to bring the texts closer to his readers, as earlier translators had attempted to do, but rather to "einem deutschen Publikum die bedeutendsten literarischen Werke seiner Zeit nahebringen", by strictly following "die lateinische Syntax und systematische Übersetzungsregeln" (Bibliotheca Augustana 2015), although quite what these systematic translation 'rules' are remains unclear in this context. However, the approach taken by von Wyle was widely criticised and did not prove to be popular; it was rather the more target-oriented, fluent translation approaches taken by other German Humanists, such as Albrecht von Eyb and one of von Wyle's student friends, Heinrich Steinhöwel, which were accepted by a wider range of readers. Steinhöwel, for example, translated Aesop drawing upon techniques which would be immediately intelligible to a German reader, such as "numerous proverbs, rhymed verses and allusions to topical events" (Kittel and Poltermann in Baker 2009: 413). It was these more fluent translations which went on to have a great impact on the development of the German language and cement its place as the aesthetically-pleasing, standardised national language. Translators like Steinhöwel, with their target-oriented approaches to translation, created a canonical *Schriftsprache*, rather than forcing the target text to conform to an existing canon. Indeed, as Hans Vermeer points out (2000: 550), Heinrich Steinhöwel "hat durch seine relative freien und auf den Sinn bezogenen Übersetzungen aus dem Lateinischen ins Deutsche großen Einfluss auf die Entwicklung einer gehobenen deutschen Schriftsprache ausgeübt".

As we can thus see, translation concepts and principles were already becoming a central topic of discussion in the early modern High German period, even before the explicit discourses of fluent and faithful translation reached their climax in Martin Luther's attempt in 1530 at summarising the approaches available to translators in his theoretical

paper *Sendbrief vom Dolmetschen* (Kittel and Poltermann in Baker 2009: 413). In this paper, Luther distinguishes between what he calls *aigne dewtsch* and *gemaine Teutsch*. *Aigne dewtsch* would be the term used to describe von Wyle's approach in the 15th century, producing a text which closely reproduces all elements of the original text, with no omissions or indeed additions; in other words, German of the Latinate style. The following definition of *aigne dewtsch* by Pottenstein (cited in Tennant 1985: 15) makes it clear that this is very much a source-oriented form of translation:

> Darezu mag sich an allen steten aigne dewtsch nach der latein als sie lawtet vnd nach dem text liget, weder geschikchen noch gefügen; wann umbred bringen an maniger stat in der schrift mer nuezes vor dem gemainen volkch denn aignew deutsch, als es die gelehrten wissen; yedoch also daz die warheit des sinnes mit umbred icht verrucket werde.

On the other hand, those translations into early modern High German in its current written forms, with complete naturalness of expression, were called *gemaine Teutsch*, a "stylistically simple German featuring regular, non-Latinate German syntax" (ibid.). Much like Steinhöwel and von Eyb, those translators who took this approach were very much considering the needs of their target reader and the developing German language. An Austro-Bavarian translation of the life of St. Jerome, the work of the Innsbruck Carthusian Heinrich Haller, contains an often-cited reference to *gemaine Teutsch*, as pointed out by Tennant (ibid.): "ich han auch das vorgenant puch verwandelt nach dem text und ettwen nach dem synne und das pracht zuo ainer schlechten gemainen theutsch die man wol versten mag, die vernunfft brauchen wöllen; das setz ich herzuo, und han das erleutret, als vil ich han mügen, und süllen". Clearly here the translator was focussed on the fact that the translation must be intelligible and comprehensible to the target reader, rather than entirely 'true' to the original text.

Luther himself was a proponent of the latter approach, expressing the message of the source text in a language which would be immediately intelligible to the average German reader. And Luther followed in the footsteps of Steinhöwel in the sense that many of his translations, particularly those of the Bible, were formative in the development of modern High German (Kittel and Poltermann in Baker 2009: 414). Despite meeting a daunting challenge – expressing the Word of God in the language of the common people who were unable to read Latin, Greek or Hebrew –, Luther's Bible translations were met with widespread approval, demonstrated by the subsequent marked shift in the church's approach to the Bible. As Schaff (1910) points out,

> The Bible ceased to be a foreign book in a foreign tongue, and became naturalized, and hence far more clear and dear [sic] to the common people. Hereafter the Reformation depended no longer on the works of the Reformers, but on the book of God, which everybody could read for himself as his daily guide in spiritual life.

It was thus considered to be a great innovation that, much like Tyndale in the British context, Luther was drawing upon a "translation style close in register to colloquial speech, but with a simple eloquence that brought the original text alive, […] cultivating a sense-for-sense, as opposed to a word-for-word, approach" (Sytsema 2017). Nonetheless, Luther was well aware, as a professor of theology and a seminal figure in the Protestant Reformation, of his duty to the holy scriptures; this was why "when essential theological 'truths' were concerned, Luther would sacrifice this principle of intelligibility and revert to word-for-word translation" (Kittel and Poltermann in Baker 2009: 414), or *aigne dewtsch*. Up until and including the early modern High German period, then, it was those translation approaches which were fluent and intelligible which garnered favour amongst the majority of readers, unless there were exceptional circumstances.

It is in the modern High German period – from the late 17th century onwards – where we see a shift away from such fluent approaches once more. It was during this period that prominent German translator Johann Christoph Gottsched clashed with his Swiss counterpart, Johann Jakob Breitinger, over Johann Jakob Bodmer's translation of Milton's *Paradise Lost*, published in 1732. Bodmer's translation, as pointed out by Viles (1903: 3), had clear instances of transpositions, changes, omissions and insertions, but, in the main, also had "followed the original so closely and accurately" and "adhered closely to the spirit of the original poem". It was precisely this seemingly contradictory approach of Bodmer that led to the debate between Gottsched and Breitinger. Gottsched maintained that "a good translation had to be in agreement with the principles of enlightened, normative poetics" and that "if the original or source text did not conform with these rules, the translator was duty-bound to improve, expand or abridge" (Kittel and Poltermann in Baker 2009: 414); Gottsched thus praised the transpositions, omissions and insertions of Bodmer's translation of *Paradise Lost*. Breitinger, on the other hand, was a proponent of accuracy and believed that "there are no superfluous words in literary works of arts" and that a translation "must not violate the 'thoughts' (*Gedancken*) of the original or deviate from its source in any other way" (ibid.: 14 – 15). Breitinger was thus critical of what Gottsched praised, but also acknowledged Bodmer's insistence on accuracy in large sections of his translation. Moving forward into the 18th and 19th

centuries, it was indeed Breitinger's approach to translation which was adopted and put into practical use by the majority of translators. August Wilhelm Schlegel agreed with Breitinger and adopted a more accurate approach to translation, notably in his translations of Shakespeare. He explicitly criticised French translators of *Les Belles Infidèles* movement for their domesticating approach in a satiric dialogue in 1798 (translated and published in Venuti 1995: 90):

> Frenchman: The Germans translate every Tom, Dick and Harry. We either do not translate at all, or else we translate according to our own taste.
>
> German: Which is to say, you paraphrase and you disguise.
>
> Frenchman: We look on a foreign author as a stranger in our company, who has to dress and behave according to our customs, if he desires to please.
>
> German: How narrow-minded of you to be pleased only by what is native.
>
> Frenchman: Such is our nature and our education. Did the Greeks not hellenize everything as well?
>
> German: In your case it goes back to a narrow-minded nature and a conventional education. In ours education is our nature.

Clearly here, Schlegel is expressing his preference for, and indeed Germany's general advocacy of a foreignising approach, opening up Germany and the German language to external influences. Other translators to adopt a similar approach at the time were Johann Heinrich Voß in his translations of Homer, and Ludwig Tieck in his translations of Cervantes (Kittel and Poltermann in Baker 2009: 415). As discussed previously in this chapter, the approaches of such Romantic translators were highly influential in guiding British and French translators back towards faithful and accurate approaches to translation.

Nonetheless, Gottsched's target-oriented approach, with the development of a modern German literary language in mind, was also still widely practiced, particularly by his supporters within the Leipzig Circle. There was thus still no definitive agreement on what approach translators should take in the 19th century. This divide ultimately led to the publication of *Uber die verschiedenen Methoden des Übersetzens* by Friedrich Schleiermacher in 1813, in which he attempted to describe the difference between fidelity to the original text and free translation approaches. Schleiermacher contrasted these two approaches – or "alienation" and "naturalisation" – as follows:

> Aber nun der eigentliche Uebersezer, der diese beiden ganz getrennten Personen, seinen Schriftsteller und seinen Leser, wirklich einander zuführen, und dem lezten, ohne ihn jedoch aus dem Kreise seiner Muttersprache heraus

> zu nöthigen, zu einem möglichst richtigen und vollständigen Verständniß und Genuß des ersten verhelfen will, was für Wege kann er hierzu einschlagen? Meines Erachtens giebt es deren nur zwei. Entweder der Uebersezer läßt den Schriftsteller möglichst in Ruhe, und bewegt den Leser ihm entgegen; oder er läßt den Leser möglichst in Ruhe und bewegt den Schriftsteller ihm entgegen. (Schleiermacher 1813: 5)

Schleiermacher then goes on to build upon this distinction between either moving the reader closer to the author or the author closer to the reader by elaborating what the role of the translator is in each of the circumstances:

> Im ersten Falle nämlich ist der Uebersezer bemüht, durch seine Arbeit dem Leser das Verstehen der Ursprache, das ihm fehlt, zu ersezen. Das nämliche Bild, den nämlichen Eindrukk, welchen er selbst durch die Kenntniß der Ursprache von dem Werke, wie es ist, gewonnen, sucht er den Lesern mitzutheilen, und sie also an seine ihnen eigentlich fremde Stelle hinzubewegen. Wenn aber die Uebersezung ihren römischen Autor zum Beispiel reden lassen will wie er als Deutscher zu Deutschen würde geredet und geschrieben haben: so bewegt sie den Autor nicht etwa nur eben so bis an die Stelle des Uebersezers, denn auch dem redet er nicht deutsch, sondern römisch, vielmehr rükkt sie ihn unmittelbar in die Welt der deutschen Leser hinein, und verwandelt ihm in ihres gleichen; und dieses eben ist der andere Fall. (ibid.)

Ultimately, Schleiermacher, much like Breitinger and the Romantics, was in favour of the former method of translation, moving the reader towards the author – the 'alienating' method of translation – with renovation and innovation of the German language in mind. Thinking about translation approaches in these terms of course underpins Venuti's later notions of domestication and foreignisation; and, similarly to Schleiermacher, Venuti has always been in favour of the alienating, the foreignising approach.

Subsequent translators and theorists in the 19th and 20th centuries have in some way responded to Schleiermacher's paradigm; again, there has been no fundamental acceptance of simply taking an alienating approach. As pointed out by Kittel and Poltermann (in Baker 2009: 417), prominent scholars Ulrich von Wilamowitz-Moellendorff and Emil Staiger "advocated, with different emphases and for different reasons, the naturalising method of translation". For Wilamowitz-Moellendorff, it was important for a translation (a) to be at least as intelligible to modern readers as the source text was to original readers and (b) to not necessarily retain the form of the original, but rather to make it more appropriate for the current target audience. Similarly, Staiger found it important that a translation be focussed on producing an intelligible text for the target audience rather than remaining stringently close to the original:

> Denn über allem Bemühen, dem Wortlaut des Originals gerecht zu werden, vergesse man doch das eine nicht, daß eine Übersetzung ins Deutsche in erster Linie deutsch sein muß, daß also der Übersetzer neben den Eigenschaften, die er mit dem gediegenen Philologen teilt – oder, besser gesagt, mit ihm teilen sollte –, noch über eine verfügen muß, die mindestens ebenso wichtig ist, nämlich über die Meisterschaft im Gebrauch der eigenen, angestammten Sprache, die Fähigkeit, mächtige Verse zu schreiben und deutsche Sätze so zu modeln, daß sie ins Gemüt eindringen und jene Erregung bewirken, die vom Satzgefüge des Urtextes ausgeht. (Staiger 1963: 15)

Nonetheless, there have still been many translators who have favoured the principle of alienation, the most famous of whom is probably Walter Benjamin (Kittel and Poltermann in Baker 2009: 417). Benjamin believed that the highest praise for a translation should not be that it reads "wie ein Original ihrer Sprache", but rather that a praiseworthy translation "ist durchscheinend, sie verdeckt nicht das Original, steht ihm nicht im Licht, sondern läßt die reine Sprache, wie verstärkt durch ihr eigenes Medium, nur um so voller aufs Original fallen" (Benjamin 1972: 18). This quite clearly echoes the approach that both Schleiermacher and Venuti also advocate. German translation tradition is therefore hard to summarise; after all, many German scholars have made a compelling case for alienation, yet have not entirely succeeded in establishing an unequivocal tradition. Fluent approaches have thus never been entirely rejected, even during the 17th and 18th centuries when fidelity was very much the preferred translation method.

The drivers behind translation – drawing the three contexts together

As we have progressed through this chapter on the translation traditions of each of our three countries, it has quickly become evident that the approaches taken by translators, and how such approaches have been evaluated and assessed, at various points throughout time have been driven by the social and political context in which the translations took place; in Peter Bush's words, the "intrinsically supranational act of translation is influenced by historical moods" (Bush 2000: 43). The motivations behind translating in the first place and then deciding on how to translate or how to assess a translation are numerous, but three drivers in particular seem to have influenced translation in each of the three countries: the creation/consolidation of a national language and identity; whether translation is for the elite or for the masses; and the prevailing aesthetics and norms at the time of translation. This chapter will now look at each of these drivers in turn.

Undoubtedly one of the most important drivers behind translation has been the creation and/or consolidation of a national language and identity. Translators and

scholars in each of our three contexts have over time argued both for and against target-oriented and source-oriented approaches, drawing upon a rationale which was closely linked to the development of a nation and a communal language. During the periods in which the three languages were in their early stages of development, translations into such a 'vernacular' language were often considered to be an opportunity for that language to develop along the lines of source languages which were regarded as being 'superior' to some extent, particularly when the translations were from Greek and Latin. During the Middle Ages in the United Kingdom, for example, there was an on-going debate "about the adequacy of the vernacular to transmit the riches of classical learning" (Ellis and Oakley-Brown in Baker 2009: 349); translators were thus largely influenced by the source languages in the hope that the vernacular would develop in a similar way to the already prestigious source language. Similar notions were prevalent in France and Germany when French and German were beginning to develop into fully-fledged languages. In the German context, for example, it would be hard to "imagine the evolution of medieval German into a literary language without the assistance afforded by Latin" (Kittel and Poltermann in Baker 2009: 412); it was precisely the influence of Latin during the Middle High German period that allowed the German language to be used in ever-more specialised ways. Nonetheless, it would be misleading to claim that translators and scholars have only advocated source-oriented approaches when these languages were developing. Even in the context of English, French and German being fully-fledged languages, there has still been an admiration of such approaches. We can clearly see this in the work of Friedrich Schleiermacher who was "convinced of the innovative, but also of the regenerative powers of translation" in shaping the direction of a language (ibid.: 417).

However, on the flipside to this, there have been many more translators, and people in general society, who believed that translation into the vernacular should offer freedom and bring texts of another, perhaps initially more prestigious language into the medium of the people, through free, target-oriented approaches. In the French context, in particular, there is no need to look any further than figures such as Etienne Dolet, who, as we have seen, suggested that translators translate "using the speech of ordinary people […] as a response to the tendency of sixteenth-century scholars and Latinists to introduce neologisms and Latin structures into the vernacular" (Salama-Carr in Baker 2009: 405). In 1539, a royal ordinance decreed "French to be the official language of the state, and the literary circle known as the *Pléaide* advocated the imposition of French and, through

cultivating its use, its establishment as language of equal status to Latin" (ibid.: 406); it is perhaps no surprise then that this period of French becoming a fully-fledged language pre-dates the development of the free translations of *Les Belles Infidèles*, drawing upon the linguistic resources of the 'language of the people' and moving away from the source language. Similar discussions were taking place in Germany around the development and elaboration of the German language: Opitz and Schottel, for example, went well beyond sixteenth-century practices in their use of the German language, precisely because they were "convinced that German was a fully-fledged literary language or, with practice, might become one, and that it was capable of poetic and oratorical style second to none" (Kittel and Poltermann in Baker 2009: 414). It is therefore evident that translation approaches throughout time in the United Kingdom, France and Germany have been heavily influenced by the development and elaboration of the respective languages.

Closely linked to this discussion is the notion of whether translations were being produced for the 'elite', accustomed to the more source-oriented approaches taken by translators, or for the 'masses'. This was certainly the case in the Middle English period, where the divide becomes really clear: for example, immediately after the Norman Conquest, some translators used Anglo-Norman, by contrast with the English vernacular, "confident of belonging to a social elite" (Ellis and Oakley-Brown in Baker 2009: 347). We have already seen in the paragraph above, in the French context, how Dolet pitches the 'elite' scholars against the 'speech of the ordinary people'. Translators have thus had two really important, and closely associated tasks when it comes to translating for the 'masses': they had to "make classical writings more accessible to a wider readership and, in order to facilitate this task, they had to take part in developing the nascent French language" (Salama-Carr in Baker 2009: 405-406). We see a similar divide between the elite and the masses in the German context at different periods in history, too. For example, in the 15th and 16th centuries, "poetry written in Latin was targeted at a social and intellectual elite, German was the language of the people and of popular poetry" (Kittel and Poltermann in Baker 2009: 413). Translators were well aware of their target reader(s), which became the driver behind their approach to their translations. The development of a national language and the ideas of nation building clearly go hand-in-hand with this divide between the 'elite' and the 'masses'.

It has also been evident throughout this chapter that another key driver behind how translators have translated and what has been acceptable is the notion of aesthetics and manipulating texts in order that they fit the norms of the period. In 16th and 17th

century England, for example, we have seen generally how the "choice of medium [for translators of literary works] depended on the perceived hierarchy or uses of literary models in the target language, rather than on any requirement of fidelity to the source text" (Ellis and Oakley-Brown in Baker 2009: 345). We see such attitudes towards translation approaches prevalent during the same period in France, too: the early part of the seventeenth century, the age of French classicism, was when "translations were increasingly expected to conform to the literary canons of the day", resulting in classical authors being "reproduced in a form which was dictated by current French literary fashion and morality" (Salama-Carr in Baker 2009: 406). French translators thus felt justified, as evidenced by *Les Belles Infidèles*, in "adapting translated texts in such ways as to make them conform not only to the grammatical, lexical and semantic norms and conventions of the French language, but also to typological, generic and aesthetic models prevalent in French literature" (Kittel and Poltermann in Baker 2009: 415). We have seen this concern throughout time in Germany as well; think back, for example, to Gottsched earlier in this chapter and his assertion that translations must conform with the principles of 'enlightened, normative poetics', and therefore be adapted, the translator duty-bound to improve, expand and abridge the original text where necessary. This driver behind translation approaches should not be underestimated; as we will see throughout this project, it remains one of the key considerations in how translations are assessed and evaluated up until the present day.

From the past to the present

Our journey through translation traditions in the United Kingdom, France and Germany has demonstrated that both source-oriented and target-oriented approaches have been favoured and rejected at different points in history and for a whole host of different motivations. But what does this all mean in terms of how (in)visible the translator has been? It is important first to remind ourselves of how Venuti defines the concept of invisibility: it "refers to two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of English; the other is the practice of reading and evaluating translations" (2008: 1). Venuti adds that there is a general assumption that "the more fluent the translation [and hence the more that it is judged as such by reviewers and readers], the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (ibid.: 1-2). In the context of the present chapter, then, it becomes clear that translators have been visible to differing extents over translation history in our three countries – both in terms of how the

translator manipulates language, and how their manipulation of the language is assessed. Our journey through translation traditions demonstrates that translators have manipulated language to varying extents, from challenging receiving language values to adhering to target language norms with aesthetic translations, and in addition to this, that these differing approaches have been both praised and castigated, depending on the person writing the criticism and on the time at which and the context in which the criticism was written.

As reviewers and general readers have almost universally had a strong preference for either fluent, transparent approaches or accurate, faithful approaches at different points throughout time, we might perhaps expect that reviewers in the 21st century may also demonstrate a strong preference for one of 'approaches'. Indeed, as mentioned in the introduction, Venuti (ibid.: 1) discovers that "a translated text […] is judged acceptable by most publishers, reviewers and readers when it reads fluently", implying that fluent approaches are once more experiencing somewhat of a heyday, particularly in the United Kingdom. However, Venuti initially made these claims back in 1995, 20 years ago, and if this journey through translation tradition has shown us anything, it is how quickly preferences for translation approaches can vary. This is precisely where Chapter 2 will now pick up: it will present the findings of subsequent studies of how translations have been reviewed more recently in the British, French and German contexts and question whether we may have seen a shift away from fluency being the only criterion by which translations are assessed towards a situation in which reviewers are looking for other, perhaps more source-oriented approaches taken by translators. With the discoveries of these investigations outlined, we will progress to present the current project and its methodologies. Chapters 3, 4 and 5 will then investigate reviews from different platforms in the three countries and provide comprehensive insights into whether preferences for certain approaches to translation have changed over the past twenty years or so.

Chapter 2: Previous studies, current project & methodologies

> To the best of my knowledge, no comprehensive anthology of reviews of translations has ever been envisioned as a publishable project. Such an anthology could be the starting point for the development of strategies to review translations. Simultaneously with this assessment, it would be appropriate to start a study of the reviews that are published in many international newspapers and journals in foreign countries. […] A critical investigation of how translations are reviewed in foreign newspapers and journals might provide us with some guideposts toward a revitalization and expansion of reviewing translations from foreign languages into English.
>
> Rainer Schulte (2004: 1)

Building on *The Translator's Invisibility*

As previously mentioned in the introduction, the impact of Venuti's brief investigation into practices of reviewing translated literature should not be understated. Although the validity of any conclusions based around the small number of reviews over a long period of time has been questioned, it is undeniable that Venuti's investigation gave rise to a good number of studies in the field in the late 1990s and early 2000s. However, as can be seen from the above quotation from Rainer Schulte's article *Reviewing Translations: A History to Be Written*, most, but not all, of these studies have focussed exclusively on the Anglo-American context, neglecting to critically analyse how translations are reviewed abroad. The lack of a comprehensive research project into how translated literature is reviewed provided the inspiration for the current project, which will not only examine reviewing practices in the United Kingdom, France, and Germany, but also attempt to determine the similarities and differences between how translated literature is reviewed depending on the platform on which the reviews are published.

Subsequent studies of reviewing translated literature

Whilst previous studies of reviewing practices have been no longer than article-length, the findings of each of them have been indispensable in determining to what extent Venuti's conclusions can be seen to be valid. All of the studies have taken slightly different angles in their analysis, but as Fawcett outlines, they can broadly be broken down into two main branches: (a) those which research "how a particular author has been received in translation in the British press, which is the most usual aim of review studies"; and (b) those which look at "how translation is perceived as a general phenomenon […] and how this perception differs from the views of both theorists and practitioners" (2000: 295). There are also studies which combine the two: Johnson (2005: 129), for example,

"examine[s] claims that reviews of translated literature are characterised by certain tendencies" by looking at a selection of reviews on Pablo Neruda's *Canto general*. The results of the most relevant studies to the current research project, published in the United Kingdom, France, and Germany, shall now be discussed in greater detail, beginning with those which focus on the British context and are thus most comparable to Venuti's investigation.

United Kingdom

Three years after the publication of the first edition of *The Translator's Invisibility*, Jeremy Munday's study of the reviews of translations of the prominent Columbian novelist Gabriel García Márquez falls into the first of Fawcett's two categories. The paper examines "reviews of his work in *The Times Literary Supplement* and […] look[s] more deeply at a range of reviews of two of his recent translated works, *Strange Pilgrims* (1993) and *Of Love and Other Demons* (1995)" to "explore the critical reception he has received" (Munday 1998: 137-138). He discovers that, whilst the tone may be 'adulatory' towards the two translations in the US, "the book's status as a translated work is almost overlooked: *Time*, *Booklist* and *The Atlantic Monthly* do not even mention that the book is a translation. *Library Journal* does at least give a credit to Edith Grossman" (ibid.: 139-140). It is a similar story in the UK, where "the paucity of references continues: of seven reviews which were studied, only three (*The Sunday Times*, *Independent* and *TLS*) mention the translator in the credits" (ibid.: 142), but the tone towards the translations is not so 'adulatory', with criticisms including that the translations are 'crowd-pleasing' and 'laboured'. In this regard, Munday's findings corroborate what Venuti discovered in his investigation, that translators and their work are often neglected and undervalued.

Peter Fawcett's paper on translation in the British broadsheets appears in a special edition of the journal, *The Translator*, focussing on translation assessment and criticism, and it falls into the second of the two categories that he outlines. His body of reviews was collected over a seven-year period (1992 – 1999) from the British broadsheets, mainly *The Observer*. Whilst we may expect this to give rise to a large number of translation reviews, his study found that "11 translations of novels, short stories, poetry and biographies came up for review" (2000: 295); however, it must be stated here that the study only includes reviews which wrote explicitly about translation. Despite the small number of reviews, the study provides a crucial contribution to our understanding of the field as it reveals certain critical parameters or features by which translations tend to be assessed by

reviewers. These have been adapted in subsequent studies (cf. Johnson 2005, for example) and will also provide the basis for the present study. The main eight features which Fawcett observes from the eleven reviews he analyses are as follows:

> a preference for transparent translation; strong dislike of source-oriented modes of translation; paucity of evidence to back up criticism; a tendency to offer no analysis to justify a criticism; criticism made on the basis of undefined authority; the non-provision of information that to academics is standard; very infrequent attempts to provide the reader with the original text; and a remarkable degree of frankness in negative criticism. (2000: 305)

Fawcett concludes, despite the small sample size and the narrowness of his source, that the reviews under study are "an exercise in institutionalised irresponsibility" as they "used a limited physical space to brand a translation and a translator as poor in relation to a criterion assumed to be universal and unassailable [transparency]" (ibid.). This strong conclusion certainly adds to the bleak picture painted of British translation reviews and allows us to hypothesise that the present study will potentially produce similar results, at least as far as the British reviews are concerned, unless there has been a dramatic change in reviewing practices over the past fifteen years or so.

Penny Johnson's paper is the most recent and is a combination of Fawcett's two categories of translation reviews: its main purpose is to "test and develop the claims made by analysts of translated literature reviews" by means of examining reviews of "translations into English of *Canto general* by the Chilean poet Pablo Neruda published in the US and the UK during 1950 – 2004" (2005: 130). Much like previous scholars, Johnson discovers that the fact of translation tends not to be acknowledged; however, she does not take issue with this. Indeed, if a translation is not marketed as such, she claims, it "might be a way to enter the target culture; a way for the readers to acquire a taste for foreign literature; and a way for the author to reach a wide audience" (ibid.: 139-140), a view which supports the notion put forward by Rigoberto Gonzalez (2011), as outlined in the introduction. Johnson also asserts that the preference for "a readable [or target-oriented] or an accurate [or source-oriented] translation depends on the reviewer", and that a monolingual reviewer "may be more likely to prefer a readable translation since s/he does not have the capability to evaluate the accuracy of the translation" (ibid.: 137). Again, Johnson believes that neither approach is necessarily inherently better than the other, but does add an important view here to the debate discussed in the introduction as to whether reviewers of translated literature should be able to speak the language of the original text. Johnson was the first scholar in the British context to bring this notion of

language proficiency of reviewers in both the source and target language into her study, thus introducing an interesting new angle to the field.

The three studies discussed above provide further evidence that the invisibility of translation and translators was encouraged by the criteria by which translations were reviewed in the United Kingdom in the late 1990s and early 2000s – namely transparency, fluency and lucidity. Indeed, to refer back to Venuti's assertion, translations have generally been judged as 'acceptable' by reviewers if they read fluently and show little indication of the fact of translation. Despite my initial scepticism towards the validity of Venuti's brief study of British reviewing practices, his findings have been corroborated by these subsequent studies. But what are the similarities and differences between British reviewing practices and those in France and Germany?

France

Isabelle Vanderschelden's article on quality assessment and literary translation in France appeared in the same special edition of the journal *The Translator* as Peter Fawcett's paper. It is the only key study which examines how translated literature is reviewed exclusively in France, thus enabling us to make "further comparisons in the future between the French, British and American contexts" (Vanderschelden 2000: 273). The objective of her investigation was "to survey the impact of translated literature in France and to explore the visibility of the literary translator and of translated literature" by "considering the perspectives of various parties, such as publishers, literary translators and book reviewers" (ibid.: 271). Whilst her sections on publishers and literary translators are relevant to the issue of invisibility in general, it is on the latter part of Vanderschelden's article that we shall concentrate here. The body of reviews upon which she draws is collected from *Le Monde* and *Libération* over an eight-year period (1991 – 1999), which makes it the most comprehensive study of French reviewing practices of translated literature to date. However, at no point does Vanderschelden actually provide the number of reviews yielded by this collection or indeed any indication as to what kind of reviews (e.g. fiction/nonfiction, prose/poetry/drama etc.) were included or excluded from the study.

As far as invisibility is concerned, Vanderschelden's study suggests that the situation in France is similar to the picture that Venuti paints of the US and the UK, the "reviews themselves tend[ing] to follow certain patterns which do not promote the visibility of translation" (ibid.: 282). Whilst Vanderschelden found that the fact of

translation is often mentioned in the title, she also discovered that "the status of a book as a translation is of secondary importance and, most of the time, not worth commenting upon in the body of the review" (ibid.: 282). Indeed, she asserts that the overwhelming majority of reviews "make a brief blanket judgement, often in the form of a single adjective such as 'excellent' or 'remarquable', or cite the translator briefly in parenthesis" (ibid.: 285); this, of course, is reminiscent of the 'single adverb approach' criticised by scholars and translators, as mentioned in the introduction. Vanderschelden also observes that this trend applies to an even greater extent in specialised publications such as *Lire* or *Le Magazine littéraire* (ibid.: 285), something which will provide an ideal point of comparison with the current research project.

Vanderschelden argues that a one-word comment on a translation "is of little value and has limited impact; if anything, it reinforces the general attitude of casualness towards the work of the translator" (ibid.: 285), a notion which, as we have seen, has been widely debated by various translators and translation scholars (cf. Esposito 2011; Lewis 2011 etc.). However, Vanderschelden does not castigate reviewers as it is impossible to have a complete understanding of the circumstances under which they are working; indeed, she asserts that, in addition to the limited space available for reviews, they "may not know the source language and therefore may not feel competent to judge the translation; the editorial policy may encourage the invisibility of translation; or no adequate criteria for assessing translations may be available to the reviewer" (ibid.: 286), reinforcing the common concerns of translators and scholars, as pointed out in the introduction.

Another weakness which Vanderschelden identifies with reviewing practices in France is that the style of the translation is invariably treated as the style of the original text. Whilst she does not heavily criticise reviewers who comment on the translation using a single word, Vanderschelden, much like Daniel Hahn (2011), is much more unforgiving when reviewers, especially those who have had experience of literary translation, make no distinction between the styles of the source and target texts, ultimately treating "the French translation of the book as the original" (ibid.: 284). She provides the example of a review by Albert Bensoussan, "active defender of the status of translators and […] a renowned literary translator" (ibid.: 285), and is shocked that his review treats the translation as the original Spanish novel; indeed, the review contains the phrase "C'est en dernière instance et au terme d'un récit éprouvant, écrit dans un style d'une précision clinique, d'une justesse absolue, et conduit avec une rigueur impressionante [sic] qui fait

de Muñoz Molina un immense écrivain" (ibid.: 285), without attributing any of these features to the work of the French translator, Philippe Bataillon. This notion of style will be revisited in the subsequent chapters of the thesis.

Whilst Vanderschelden asserts that there is a general appreciation of translations which are both 'accessible' and 'accurate', although both of these concepts are vague and may of course be used differently in different contexts, she ultimately concludes that

> the criteria used to assess the quality of literary translations are far from universal or systematic, and they are not explicitly provided anywhere. In this respect, the situation in France is comparable to that reported by Venuti (1995) in the Anglo-American context. Judgements about quality are mostly vague, subjective and unsubstantiated. They often rely on personal assumptions and tend to be implied rather than explicitly stated. (ibid.: 287)

The picture painted here by Vanderschelden demonstrates clear similarities with studies of reviewing translated literature in the United Kingdom in the early 2000s and leads us to reconsider our initial hypothesis, outlined in the introduction, as to what we might discover in this project; perhaps, then, the thesis may yield similar findings from the reviews collected in the British and French contexts and we may be able to argue that translators are equally invisible in the United Kingdom and France, at least as far as reviewing practices are concerned.

Cross-cultural: UK & France

Another paper which appeared in the special issue of *The Translator* and one which falls into Fawcett's second category is that of Peter Bush, who examines the reviews of translated literature in a handful of broadsheets and specialised publications in three different cultural contexts – the UK, France and Spain; the current chapter will, however, only focus on his findings for the UK and France. Bush examines a two-month period and acknowledges that his study only provides a "somewhat arbitrary, impressionistic state of play" (2004: 30). The majority of his paper focusses simply on the quantity of reviews of translated literature published in the different publications and what the subject of these reviews was; however, the fact that only thirty-one reviews of translations appeared in *The Times Literary Supplement* and four reviews of translations appeared in the *London Review of Books* provides us with interesting insights into the state of play of translated literature in the British market, especially when compared to the much greater figures for the French (and Spanish) equivalents in the study. In France, Bush discovers that *Le Monde* published significantly greater numbers of translation reviews than its

English counterpart in the study, *The Times Literary Supplement*, with around "eighty reviews of works of fiction, science, history and politics alongside a large number of reviews of books written in French" (ibid.: 37).

It is predominantly the quantitative element upon which Bush focusses again for the French context, but he does nevertheless attempt to provide a qualitative comment about his collection of French reviews to at some extent: "Reviewers always include the name of the translator in the heading of the review and almost never comment on the quality of the translation" (ibid.: 38). Devoid of any supporting comments or further engagement with the reviews, this qualitative comment provides us with only a very basic insight into French reviewing practices, but it does indeed seem to support the findings of Vanderschelden's study and further allows us to expect that the translator will almost always be acknowledged in the French reviews collected for the present study, but that we should not expect a great deal of the reviews to go on to comment upon the quality of the translation. Bush's conclusions for reviewing practices in each of the two countries are, however, extremely different. Although it would seem very hard to justify based on his limited corpus and restrictive methodology, Bush concludes that Anglo-American culture "prefers bombs to words and holds most things foreign as objects of suspicion", whilst as far as France is concerned, he claims that "the newspaper reader in Paris […] faces no shortage of books pages or reviews of literature in translation" (ibid.: 44) compared to the British reader. Nonetheless, this does allow us to hypothesise that the real number of translation reviews collected for the present research project might well be much greater in France than in the United Kingdom.

Germany

Despite the fact that it was a German translation scholar, Katharina Reiss, who produced one of the fundamental works for the development of assessing and reviewing translated works in the form of *Möglichkeiten und Grenzen der Übersetzungskritik: Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen* in the year 1986, *The Translator's Invisibility* gave rise to just one key study of German-speaking reviewing practices, conducted by Claudia Lanschützer in 2009. Lanschützer begins her paper with some statistics which support the general trend about German publishing practices as presented in the introduction to this thesis. For example, she discovers that "im Jahr 2008 [betrug] der Gesamtanteil von Übersetzungen an den Erstauflagen in Deutschland zwar „nur" 7,2 %; die Untersuchung nach Sachgruppen ergibt jedoch, dass im Jahr 2008 immerhin 22 %

aller Belletristik-Titel Übersetzungen waren – Tendenz steigend" (2010: 159). However, she is in agreement with Venuti that, although the broad diversity of the literary market in Germany is partially down to translators, they are ultimately undervalued – or, even worse, ignored – by the general public.

Lanschützer thus conducted her study to delve deeper into reviewing practices in the German-speaking world and to attempt to discover the reasons behind the alleged invisibility of translators. She aims to determine whether

> Liegt das [d.h. die Unsichtbarkeit] zum Teil daran, dass Übersetzung und ÜbersetzerInnen in Literaturrezensionen zu wenig sichtbar gemacht werden? Können gewisse Regelmäßigkeiten bezüglich der Sichtbarmachung von ÜbersetzerInnen festgestellt werden? Schaffen RezensentInnen Bewusstsein bei den RezipientInnen dafür, dass ein Werk auf einer anderen Sprache, einer fremden Kultur vorliegt? Welche Möglichkeiten bietet hier die Übersetzungskritik? (ibid.: 159-160)

To investigate these questions, the author collected the literary reviews published in *Die Presse* (Austria) and *Die Neue Zürcher Zeitung* (Switzerland) during the months April – June 2009 and those published in *Die Zeit* (Germany) in the months May – June 2009. The reasons behind the discrepancy between the data collection periods remain unclear; however, given that Lanschützer generally works with percentage rates rather than actual numbers, the general comparisons that she makes between the three newspapers can be considered to be valid.

Lanschützer discovers that 26 of the 69 books reviewed in *Die Presse* (37.7%), 24 of the 61 books reviewed in *Die Neue Zürcher Zeitung* (39.3%) and 32 of the 89 books reviewed in *Die Zeit* (36.5%) were translations. With regards to Bush's aforementioned study, these figures are thus broadly comparable to the numbers for *The Times Literary Supplement*, but vastly lower than the numbers of reviews published in *Le Monde*. All three of the newspapers acknowledge the translator or engage with the translation in all but one of their reviews. However, when the author examines the type of acknowledgement of or engagement with the translation, she discovers that the majority of the reviews in all three newspapers fit into her so-called categories 2 to 4 which she defines as

> Kategorie 2 – die ÜbersetzerInnen werden namentlich in den bibliografischen Daten erwähnt; Kategorie 3 – im Text wird durch beiläufige Bemerkungen wie „Jetzt auf Deutsch erschienen" etc. erwähnt, dass eine Übersetzung rezensiert wird, ohne die ÜbersetzerInnen explizit sichtbar zu machen (abgesehen von der namentlichen Erwähnung im „Nachspann"); Kategorie 4 – die Übersetzung wird pauschal beurteilt (dazu gehören die zwei „Paradebeispiele" *kongenial* und *holprig*). (ibid.: 160-161)

These three categories are referred to as '*wenig zufriedenstellend*' by the author and will generally correspond to sections 1 and 2 of chapters 3, 4 and 5 of the present research project (*Acknowledgement of translation* and *Comments upon translation*). None of the reviews in *Die Presse* (0%) and just four reviews in *Die Neue Zürcher Zeitung* (16.7%) are assigned to the so-called 'ideal category' 6 in which "der Übersetzung wird Raum gegeben, es kommt zu einem Vergleich zwischen Original und Übersetzung bzw. zweier verschiedener Übersetzungen." (ibid.: 161) Whilst Lanschützer does not provide enough detailed information for us to be able to make a clear-cut comparison between those two newspapers and *Die Zeit*, she does, however, outline that 20 of the 89 reviews in *Die Zeit* (22.9%) are classified into her categories 5 and 6, with category 5 being defined as "die RezensentInnen beschäftigen sich über dieses Pauschalurteil hinaus kurz mit der Übersetzung" (ibid.).[4] Incidentally, these two categories will provide an ideal point of comparison with section 3 of the chapters 3, 4 and 5 of this thesis (*Provision of analysis and examples to support comments upon translation*). We can thus hypothesise that the present thesis will produce similar results to Lanschützer's study: that the majority of the German reviews collected will only acknowledge the fact of translation or comment upon the translation with a brief blanket judgement.

Another crucial point which Lanschützer makes in her study is that fluency is also much revered by reviewers in Germany and that a translation which reads as though it was originally written in German is a positive outcome. This is demonstrated, for example, by the following extract from a review which she provides: "Die Übersetzung von Peter Knecht liest sich auch dieses Mal, als habe der Autor selber die deutsche Fassung geschrieben" (ibid.: 166). Lanschützer claims that the 'einziges Kriterium' for the reviewer Harpprecht was that the translation reads fluently, thus promoting the invisibility of the translator. Indeed, she also discovers that any device used during the translation procedure which makes the translator more visible, such as footnotes, is generally criticised. The author provides the following example:

> Antoons Roman setzt auf solche Sprachspiele und -verschiebungen, die sich im Arabischen oft quasi unter der Hand realisieren lassen: Während dort ein über oder unter dasselbe Zeichen gesetzter Punkt den Buchstabenwert und damit die Wortbedeutung verändern kann, braucht es im Deutschen meist massive Eingriffe in den Wortkörper um entsprechende Sinnverscheibungen herbeizuführen – die da und dort denn auch ein wenig pennälerhaft wirken. (ibid: 172)

[4] For information, Lanschützer's category 1 is defined as "kein Hinweis auf die ÜbersetzerInnen".

Lanschützer suggests that the criticism of the translation may well be down to the fact that the translators "setzen Fußnoten und trugen somit selbst zu ihrer eigenen Sichtbarkeit bei" (ibid.), something which has given the translation a 'grammar-school' feel.

The author ultimately concludes, much like Vanderschelden, that standard 'empty phrases' are used to assess the performance of translators, such as *kongenial* and *holprig*, and that the ultimate goal for translators seems to be to produce a translation which reads as fluently as possible and which brings the author towards the reader by guaranteeing easy readability. Lanschützer also suggests that translations are "zumeist ohne ersichtliche objektive Bewertungsgrundlage kritisiert oder gelobt" and makes a key distinction between how a translation may be criticised or praised, namely "Kritik wird vor allem auf lexikalischer Ebene geübt, etwa am Titel der Übersetzung, während Lob in vielen Fällen auf stereotypischen Floskeln beruht" (ibid.: 173). Although we only have the findings of Lanschützer's paper to go on for the German context, it seems that the notion of invisibility may well be used just as productively to describe the situation of translators in Germany as it is in the United Kingdom as far as reviewing practices are concerned. Her study has shown that the translator or fact of translation is almost universally acknowledged and to an extent engaged with, although usually with a brief, blanket comment. This allows us to suggest that both German and French reviews may well conceal the presence of the translator just as much as British reviews.

Reviewing translated literature as a 'normative behaviour'?

The findings of all of the above studies tend to suggest that translators and their work are equally invisible in reviews of translated literature across the three countries. For this reason, I would like to suggest that reviewing practices of translated literature in the United Kingdom, France and Germany had, in the early 2000s, become what Gideon Toury (1995) would refer to as a 'normative behaviour'. The translation scholar makes a clear distinction between 'rules', 'norms' and 'idiosyncracies' in his paper *The Nature and Role of Norms in Literary Translation*:

> In terms of their potency, socio-cultural constraints have been described along a scale anchored between two extremes: general, relatively absolute *rules*, on the one hand, and pure *idiosyncracies* on the other. Between these two poles lies a vast middle ground occupied by intersubjective factors commonly designated *norms*. The norms themselves form a graded continuum along the scale: some are stronger, and hence more rule-like, others are weaker, and hence almost idiosyncratic. (Toury in Venuti 2012: 169)

If we assume that the conclusions of the studies discussed above are valid and reliable, it is clear to see that fluency and transparency have become the two main tenets by which translations are reviewed and evaluated; they have, indeed, become the 'norms' for reviewers of translated literature, perhaps even verging on becoming a 'rule', where any deviation away from the two aforementioned criteria are seemingly highly chastised by reviewers. To refer back to Fawcett (2000: 305), the vast majority of reviewers seem more than willing to brand a translation as poor "in relation to a criterion assumed to be universal and unassailable [transparency]".

Toury also asserts that, once norms have become accepted within a community, they will "serve as criteria according to which actual instances of behaviour are *evaluated*" (ibid.: 170). In this case, the community is the reviewers of translated literature, and the results of the above studies do indeed show that the suggested norms of fluency and transparency have become the main criteria against which translations are evaluated, making the reviewing process itself a normative behaviour. This can be clearly linked to what Susanne Janssen describes as a process of 'orchestration', whereby "critics and other connoisseurs little by little attune their judgements to each other, without making explicit references to each other's work and without there being a single conductor who might be shown to be responsible for the harmony" (Janssen 1997: 277). Whilst she introduced this notion to apply to book reviewers in general, it seems to be the case here that we can use it productively to describe the process that occurs when translated literature is reviewed. Janssen asserts that "the larger the number of critics who agree on the nature and value of a work, the more critics are inclined to comply with this assessment" (ibid.) and this certainly seems to be case with translation reviews. In other words, there is a clear knock-on effect, with the larger the number of reviewers who agree that fluency and transparency are the notions by which translations should be reviewed, then the more and more reviewers who will also evaluate translations in a similar manner.

Nonetheless, Toury also claims that, in the field of translation, *non-normative behaviour* is always a possibility. In terms of the current discussion, such non-normative behaviour would be defined as reviewers evaluating a translation by other criteria such as accuracy and faithfulness, rather than fluency and transparency. However, Toury (in Venuti 2012: 176) asserts that "non-normative behaviour tends to be the exception in actual practice" and this seems to have been evidenced in the studies discussed above in which a very small number of reviewers have gone against the seemingly accepted behaviour of reviewing translations in terms of fluency and transparency to focus on other

important aspects of the translation. Yet Toury also acknowledges that "deviant instances of behaviour may be found to have effected *changes* in the very system" (ibid.: 176). That is to say that non-normative behaviour has led to a gradual change in what is accepted to be a 'norm' in the first place. If, then, reviewers begin to change their practices of evaluating translations to incorporate notions such as accuracy and faithfulness to the source text, perhaps this would lead to a change in the criteria by which translations are generally evaluated. However, a large number of reviewers would have to take this approach before the aforementioned process of 'orchestration' begins to take hold. Determining whether such a change has happened in the field of reviewing translated literature over the past ten to twenty years will be one of the key aims of this thesis, but, based on previous studies of how translations are reviewed, it seems fair to hypothesise that the results of the present research project will demonstrate that reviewers continue to act in a normative manner, evaluating translations against the unassailable criteria of fluency and transparency.

However, it is also important to point out that, whilst these previous studies have made valuable contributions to the field, introducing different angles as to how one may examine reviews of translated literature, they also have a few shared issues. The scope of the studies examined above is often relatively small; in other words, they focus on translations of one author or only deal with a relatively small number of reviews. Much like the criticisms of Venuti's brief study that I made back in the introduction, this makes it difficult to provide any definitive conclusions on how translation is actually perceived as a general phenomenon. Another issue with previous studies is their restrictive focus. With the exception of the brief mention of how specialised publications such as *Lire* and *Le Magazine Littéraire* review translations in the Vanderschelden paper discussing French reviews, the studies have all focussed on broadsheets, which "continue to review books translated from a number of languages" (Fawcett 2000: 295). This has provided us with an in-depth knowledge of how translated works are reviewed by this kind of press. However, broadsheets only from a small part of the network of reviewing and we have seen a neglect of other such media as specialised literary publications.

Rationale for the current project

The present thesis shall thus attempt to build on these previous studies, but also to incorporate what has been lacking from such studies so far. It will therefore not only attempt a cross-cultural comparison, examining the criteria by which translations are

assessed in the United Kingdom, France and Germany in the present day, but also assess how translations are reviewed depending on the popularity and specialisation of the platform on which the review is published. Although each platform has "particular restrictions, characteristics and intended readership" and thus "the content or the methodology of the review is likely to be different" (Johnson 2005: 130), as we have seen, previous studies of reviewing translated works tend to focus exclusively on broadsheets and do not take this aspect into consideration. The project will, of course, include reviews from broadsheets, but will also examine specialised publications, as suggested by Rainer Schulte in the quotation at the very beginning of this chapter, and a popular platform open to amateur reviews. The addition of a popular platform is in fitting with the current digital age, given that consumers increasingly rely on user ratings to inform their purchase decisions, with 70% of respondents indicating trust in them (Nielsen 2012). Furthermore, according to a Pew Research study published in 2012, more than 50% of people "obtain news and information – including book reviews – on digital platforms" (Fay 2012b). As we saw in the introduction, George Orwell, back in 1946, anticipated the rise of the amateur reviewer, asserting his belief that they may actually be in a better position to evaluate a book than what he referred to as a 'bored professional', because the amateur is bound to have more of an interest in the book, given that they bought it to read in the first place.

However, not everyone is in favour of reviewing being undertaken by amateurs. Richard Schickel, critic for *Time* magazine, asserts his belief that reviewing is not a 'democratic' activity, not an activity to be done by amateur reviewers. He claims that it "is, or should be, an elite enterprise, ideally undertaken by individuals who bring something to the party beyond their hasty instinctive opinions of a book. It is work that requires disciplined taste, historical and theoretical knowledge and a fairly deep sense of the author's entire body of work" (Schickel in Wasserman 2007). And Schickel is not the only writer to take this view. Austrian writer and translator, Leopold Federmair, stopped writing reviews of literature, because he believes that the whole practice is being problematised by the rise of the online critic. In his article *Warum ich keine Literaturkritik mehr schreibe*, he claims that reviewing should be left to 'Fachleute', those who "sich auf irgendeine Art Kompetenzen erworben haben und sowohl zur Darstellung wie auch zur Begründung von Urteilen fähig sind" (Federmair 2016). He uses the term 'Fachleute', fully knowing its current poor connotations particularly in the press (similar to the word 'expert' in the current British political climate), in opposition to what he terms

'Hobbyrezensenten'. While he finds the opinions of hobby reviewers interesting, he also thinks they are "problematisch, weil sie unabhängig vom Willen der Schreiber ein Stützpfeiler der Mainstreamdynamik sind. Insgesamt folgen sie der Logik des Kommerzes, aber keiner literarischen oder intellektuellen Logik" (ibid.). Nonetheless, having said all of that, no matter what we think about the validity or starting knowledge of amateur reviewers online, it is undeniable that more and more potential customers are getting their information from reviews posted on popular platforms and it is therefore important to include a popular platform in the study to cover the vast majority of the reviewing network; as I have previously mentioned, a focus on broadsheets and specialised publications alone would simply be too limiting.

To ensure that the current research project is one of the most comprehensive and reliable in this field to date, I have collected reviews from a 'popular' platform open to comments from the public, two broadsheets/cultural supplements (or rather more general reading publications) and two specialised publications from the year 2015 in each of the United Kingdom, France and Germany. These are as follows:

	Popular	**Broadsheets/cultural supplements**	**Specialised publications**
United Kingdom	amazon.co.uk	*The Times Literary Supplement* & *The Guardian*	*London Review of Books* & *Literary Review*
France	amazon.fr	*Le Monde* & *Libération*	*Le Magazine Littéraire* & *Books*
Germany	amazon.de	*Süddeutsche Zeitung* & *Der Spiegel*	*Literaturkritik* & *Titel*

Table 1: The publications from which the reviews included in the present research project were collected.

The reasons for choosing Amazon as the popular platform across the three countries is that it is currently the biggest e-commerce platform featuring a comprehensive literature section – including a subsection for translated/foreign literature – and its net revenue and number of users are continuing to grow at a staggering rate (Forbes 2018); it therefore seemed to be the obvious platform to choose. The broadsheets were selected mainly based on the previous studies discussed earlier in this chapter. Indeed, with the exception of the German broadsheets, the four broadsheets/cultural supplements from the United

Kingdom and France which are used in this project are amongst those which have been examined in the greatest depth in past studies and should thus allow us to make compelling conclusions as to how reviewing practices have evolved in the broadsheets over the past ten years or so. Whilst the aforementioned Lanschützer study examined reviews from *Die Zeit* in Germany, it was unfortunately not possible to access reviews from the year 2015 on this platform in the collection year of 2017. However, the two broadsheets included in this study, *Süddeutsche Zeitung* and *Der Spiegel* rank amongst the top five German broadsheets in terms of average daily circulation, with the former having a circulation of 361,507 and the latter a circulation of 113,716 in January 2018 (Informationsgemeinschaft zur Feststellung der Verbreitung von Werbeträgern 2018). These two broadsheets are thus broadly comparable to the British and French broadsheets and should allow us to make valid cross-cultural comparisons between the three countries. With the exception of *Le Magazine Littéraire*, which was briefly mentioned in Isabelle Vanderschelden's study, specialised publications have been entirely neglected by previous studies of how translations are reviewed. The specialised publications which were included in this research project were thus chosen according to three criteria: (1) frequency of publication; (2) number of subscribers; (3) ease with which reviews from the year 2015 can be retrieved. With regards to all three of these criteria, the six specialised publications included in this study are broadly comparable, something which will once again allow us to make valid comparisons between the publications in the three different countries.

The collection includes all reviews of translated works published in the aforementioned broadsheets/cultural supplements and specialised publications in the year 2015, no matter whether they write expressly about translation or not. Whereas Peter Fawcett did not include reviews of translated works which "were treated as if they were English-language originals and no comments whatsoever of either a particular or general nature were made about translation" (Fawcett 2000: 296) in his investigation, the present study will analyse in what percentage of cases the translation or translator is acknowledged and commented upon and it was thus important to collect all reviews of translated works. With regards to Amazon, however, it would have been beyond the scope of this research project to analyse all reviews of translated works published in 2015 because of the very high numbers that this would have involved – across all three countries.

Although the number of works translated into English in 2015 is not readily available, if we take the generally accepted rate of 3% of all books published in the United

Kingdom are works in translation (Donahaye 2012: 6) and apply this to the most recent available figures of annual book publications, 184,000,[5] this would mean that approximately 5,500 translations were published in the United Kingdom in 2015. A sample of 50 translated works on Amazon shows that each work has an average of 5 reviews. To look at reviews of every single translation published in 2015 would have thus meant looking at roughly 27,500 reviews. Therefore, the decision was taken to investigate a selection of reviews of translated works on Amazon. Initially, this was narrowed down to the translated works for which a review had already been published in the broadsheets/cultural supplements and specialised publications. However, this would still have involved approximately 3,200 reviews – a much larger figure compared to the number of reviews yielded by the broadsheets and specialised publications themselves. It was thus decided to narrow this number down even further by only collecting reviews of translated works for which a review had already been published in *The Times Literary Supplement* and *The Guardian*. This method of collection for Amazon could be criticised for neglecting the reviews of translated works which had already been published in *London Review of Books* and *Literary Review*; however, the works reviewed in these publications tend to be more specialised and less accessible to the general public.

With regards to amazon.fr and amazon.de, again it would have been beyond the scope of this project to analyse all reviews of translated works published in 2015 because of the very high numbers that this would have involved. In France, according to the most recent *Chiffres-clés du secteur du livre* (2016: 3), 11,847 translations were published in France in the year 2015 (or 17.7% of all publications). A sample of 50 translated works on Amazon shows that each work has an average of 9 reviews. To look at reviews of every single translation published in 2015 would have thus meant looking at roughly 106,600 reviews. A similar picture emerges with regards to German reviews. According to the figures published by Börsenverein (2015), 10,179 translations were published in Germany in the year 2015 (or 11.4% of all publications). A sample of 50 translated works on Amazon shows that each work has an average of 12 reviews, which would have meant looking at roughly 122,148 reviews from amazon.de were we to examine reviews of every single translation published in 2015. These numbers are far too vast for the current

[5] This figure is from the year 2013; the figure was probably greater in 2015 given the growth of the publishing industry (Flood 2014, *The Guardian*).

project; therefore, it was decided to investigate a selection of reviews of translated works on amazon.fr and amazon.de.

The methodology for narrowing down the number of reviews was exactly the same as that used for the British Amazon reviews. The collection of reviews from amazon.fr and amazon.de thus included the reviews of translated works for which a review had already been published in *Le Monde* or *Libération* and *Süddeutsche Zeitung* or *Der Spiegel* respectively. However, it became necessary to further narrow down the number of reviews as some books were the subject of an unmanageable number of reviews, such as the translations of *Girl on the Train* which had 642 'commentaires client' on amazon.fr and 610 'Kundenrezensionen' on amazon.de, almost one third as many reviews as the entire number of reviews collected from Amazon for the United Kingdom (1,985). Therefore, it was decided to sort the reviews by the number of people who 'ont trouvé cela utile' in France or 'fand diese Informationen hilfreich' in Germany and to only take a maximum of the top 100 reviews for each book (although, admittedly, where some reviews had not been 'liked' by other Amazon users, these were sorted by most recent date of publication in 2015). This methodology still gave rise to a large number of reviews being collected from amazon.fr and amazon.de, as can be observed from figures 4 and 5 below, whilst ensuring that the corpus did not become completely unmanageable.

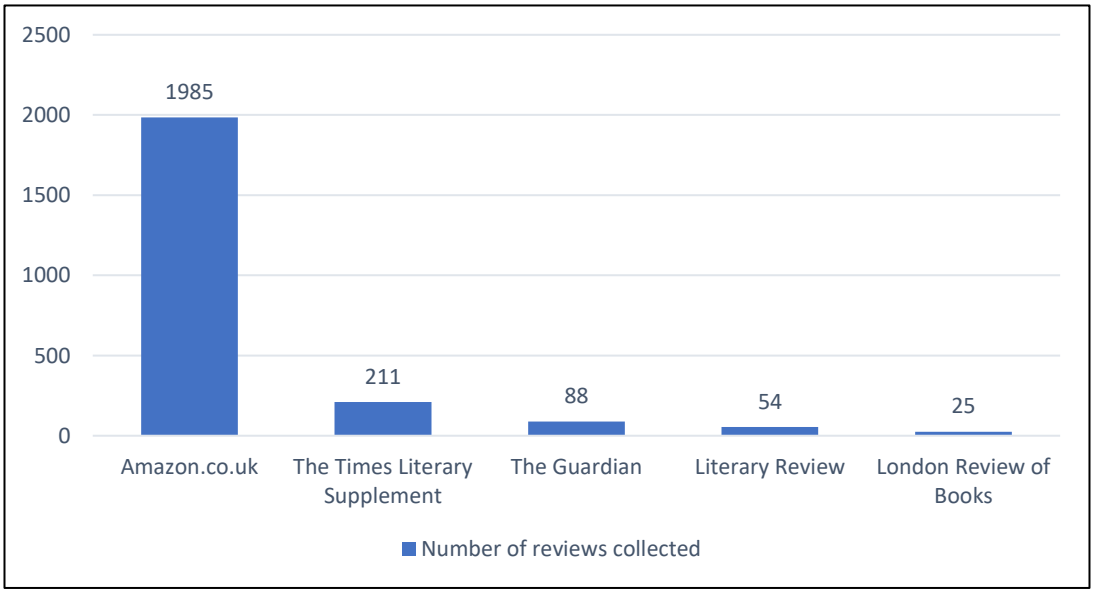

Figure 3: Number of reviews collected and included in the present study from the United Kingdom in 2015.

The number of reviews collected from the United Kingdom shows certain parallels to the aforementioned Peter Bush study (2004), whose reviews were collected from a two-month period in February and March 2004. Bush found that the *London Review of Books* published the smallest number of reviews (four), *The Guardian* slightly more (13), and the *Times Literary Supplement* printed the most (31). The present study follows a similar pattern: the *London Review of Books* published 25 reviews, *The Guardian* managed 88 reviews, and *The Times Literary Supplement* printed the most reviews of translations in the year 2015 (211). It is worth noting here, then, that, if we risk a reasonable extrapolation of the number of reviews from the Bush study over a year-long period, the last ten years or so have not seen a great increase in the number of reviews published in these three media outlets. In line with the *London Review of Books*, the extra specialised publication included in this study, *Literary Review*, also published a relatively small number of reviews of translated works compared to the other platforms. Unsurprisingly given that it is possible for any number of people to post a review about one translated work, the popular internet platform yielded the largest amount of reviews by some distance.

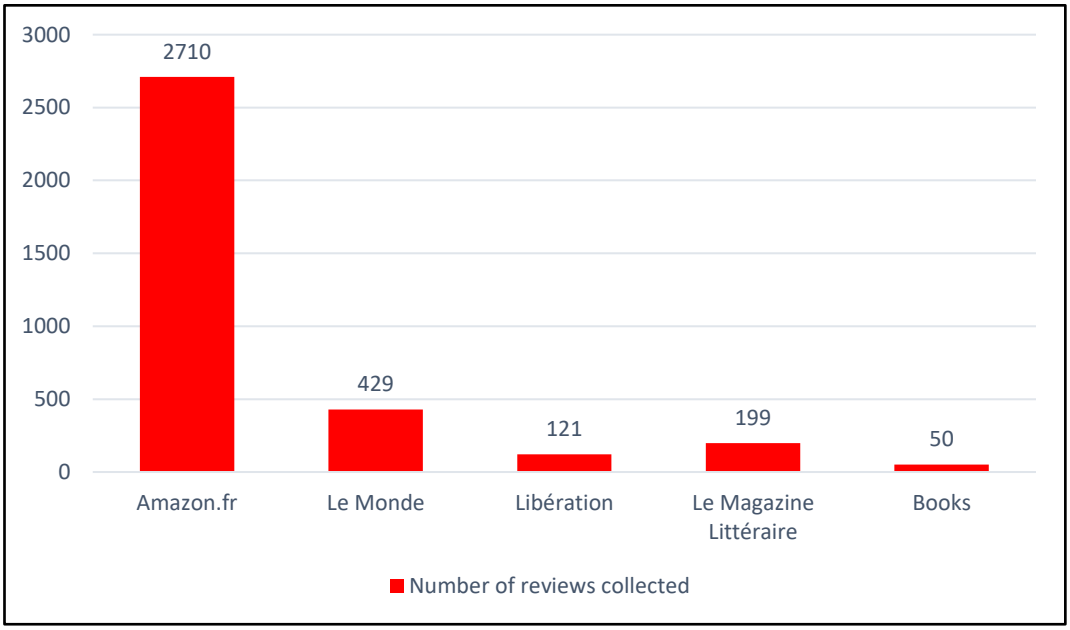

Figure 4: Number of reviews collected and included in the present study from France in 2015.

Whilst Vanderschelden did not provide information about the real number of reviews that her study yielded, the number of reviews collected from *Le Monde* in the year 2015 shows similarities with the aforementioned study by Bush. He found that *Le Monde* published approximately eighty reviews of translations in the two-month period between March and April 2014. If we extrapolate this number over a 12-month period, this gives

rise to an approximate 480 reviews written about translation in 2004, a figure which is broadly comparable to the 429 reviews published in *Le Monde* in the year 2015. Much like for the British context, then, it is again worth noting that the last ten years or so have thus not seen an increase in the number of reviews published in this particular broadsheet (and perhaps the number has even decreased, although it is not possible to be absolutely certain). However, compared to the British platforms, the number of reviews of translated works published in France in 2015 is considerably greater across all three platform categories. The broadsheets published 550 between them (299 in 2015 in the United Kingdom); the specialised journals managed 249 between them (79 in 2015 in the United Kingdom); and 725 more reviews were collected from amazon.fr compared to its British counterpart (2710 in France compared to 1985 in the United Kingdom), despite the more restrictive methodology used for the collection of French Amazon reviews. The other clear difference between the United Kingdom and France is that *Le Magazine Littéraire* published more reviews of translated works than *Libération*; in the United Kingdom, both of the broadsheets published more reviews than the two specialised journals.

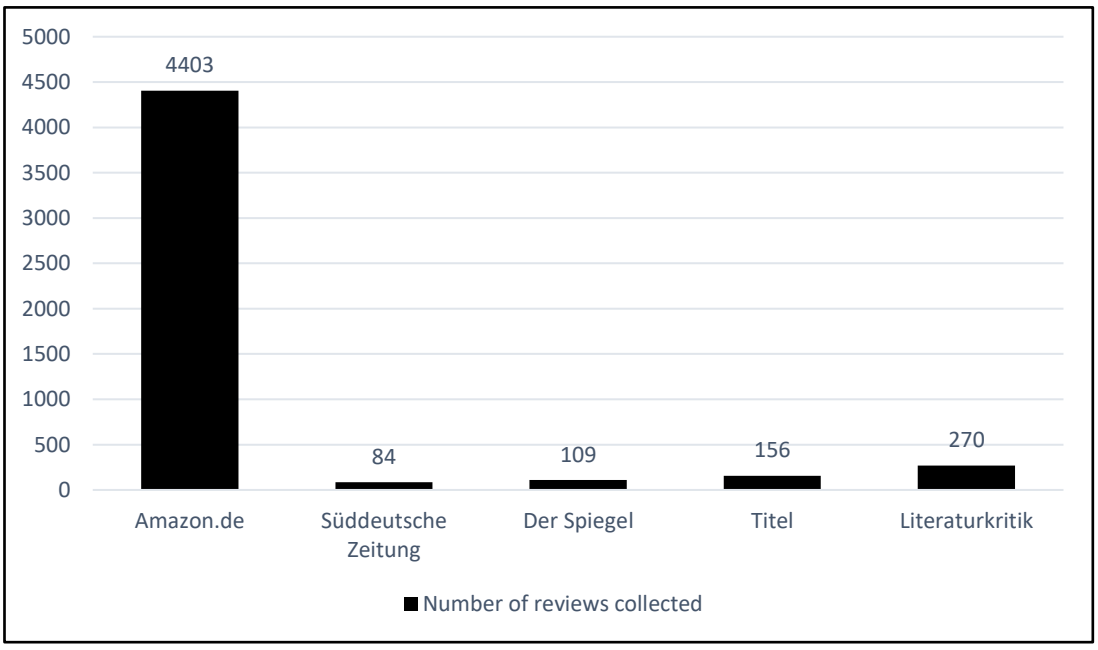

Figure 5: Number of reviews collected and included in the present study from Germany in 2015.

Whilst taking the most directly comparable figure from Lanschützer's study of German reviews does not allow us to make any accurate comparisons due to the fact that her reviews came from *Die Zeit*, it may seem somewhat surprising that the number of reviews of translated works is so small in *Süddeutsche Zeitung* and *Der Spiegel*. If we extrapolate Lanschützer's figures over a year-long period (32 reviews of translations in

Die Zeit over a two-month period), this would give rise to approximately 192 reviews of translations being published in *Die Zeit* over the entire year of 2009. Although *Die Zeit* has a greater circulation than the two broadsheets included in this study and we cannot say for sure whether the number of reviews of translated works has decreased in the broadsheets since 2009, the 193 reviews of translations published between *Süddeutsche Zeitung* and *Der Spiegel* in the year 2015 seems a particularly small figure compared to the joint totals for the two British and French broadsheets (299 and 550 respectively). To demonstrate this point even more compellingly, Germany is the only one of the three countries in which the specialised publications published more reviews of translations in total than the broadsheets. Compared to the previous sections on the United Kingdom and France, however, it must be said that the number of reviews of translated works published in Germany in 2015 is considerably greater across the other two platform categories. The specialised publications managed 426 between them (compared to 249 and 79 respectively in France and the United Kingdom) and 1693 more reviews were collected from amazon.de than from amazon.fr (4403 to 2710 reviews), despite the fact that only those reviews which focussed on the 193 works which had already been reviewed in the two broadsheets were collected from amazon.de (compared to the 550 works published in *Le Monde* and *Libération* from which the figure of 2710 reviews was yielded from Amazon in France). Overall, then, the total number of reviews included in this project from the German platforms (5022) is far greater than the total number of reviews garnered from the British and French platforms (2363 and 3509 respectively). One of the main criticisms aimed at previous studies in this field was their brevity and restrictive nature, which called into question the extent to which substantial conclusions could be drawn; however, the comparatively large quantity of reviews under analysis in the British, French and German contexts here should lend a certain validity to any findings and make the current project the most comprehensive, cross-cultural and cross-platform study to date.

Framework for analysing reviews

The framework for analysing the reviews collected is largely based upon the aforementioned critical parameters introduced by Fawcett (2000), whose study is the most in-depth examination into reviews of translated works in the English-speaking world since the publication of *The Translator's Invisibility* in 1995. The present thesis will thus attempt to investigate his claims that reviewers have a very strong preference for transparent translation; that reviewers have a very strong dislike of translations modes which are

unwittingly source-tainted or deliberately source-oriented; and that comments are backed up with an extreme paucity of evidence and analysis. However, it shall also draw upon the findings of Vanderschelden in France and Lanschützer in Germany and scrutinise their claims that the vast majority of reviews do in fact acknowledge the fact of translation in one way or another, but that only a brief blanket judgement – as Lanschützer puts it, a *Pauschalbeurteilung* – is generally made about the translation. Nonetheless, more systematic models have also been introduced previously which will also be built into the research questions for the current project.

One of these is by Andrew Chesterman who proposes a method that scholars can use to attempt to examine how exactly reviewers engage with the translation. He suggests that reviewers can take four approaches when reviewing translated literature, each of which analyses the relationship between the translation itself and something else. These can then be examined in further detail by scholars attempting to look for patterns of how reviewing practices function. These four approaches examine the relationship

> (1) *entre la traduction et le texte source* (et ainsi comparer la traduction avec l'ouvrage d'origine), (2) *entre la traduction et la langue cible* (donc faire attention à l'aisance de la langue de la traduction), ou (3) *entre la traduction et le lecteur* (c'est-à-dire l'effet de la traduction sur son lecteur) ou encore, (4) *entre la traduction et la stratégie et les objectifs du traducteur* (Chesterman 2000 cited in Sirviö 2006: 13).

We, as academics, can thus look at which, if any, of these approaches reviewers of translated literature tend to follow and this gives us further ideas into how translations are reviewed and by which criteria they are evaluated. Of course, the findings of previous studies have tended to show that Chesterman's second category – the relationship between the translation and the target language – is the most likely criterion which reviewers will discuss in their reviews. However, it is important for this project to examine whether reviews do indeed look at the relationships between the translation and the source text, the translation and the reader and the translation and the intentions of the translator to establish whether reviewing practices have actually devoted more attention to other aspects of translation rather than simply the naturalness of the target text.

The second model for classifying and analysing reviews of translated literature was introduced by Finnish scholar Christina Gullin (cited in Sirviö 2006: 23-24). Her model attempts to distinguish between the various ways in which reviewers of translated literature can engage with the translator and his or her work and comprises seven different categories:

X Traducteur pas mentionné du tout

I Traducteur mentionné seulement dans les données bibliographiques

II Remarque sur le style sans mentionner qu'il s'agit d'une traduction

III Mention dans le texte qu'il s'agit d'une traduction

IV Courte remarque pas motivée sur la traduction

V Courte remarque motivée sur la traduction

VI Évaluation plus longue et minutieuse sur la traduction qui peut mener à une discussion générale sur le travail des traducteurs

Categories X, I and III deal with the question of whether and where the translator is mentioned in the review. Categories IV and V are extremely similar to the notion of whether a judgement remains a 'brief blanket judgement' using the single adverb/adjective approach or whether the reviewers go beyond this and actually provide some form of justification for their comment. Category VI attempts to pick out whether further analysis and engagement with the translation is present in the review, something which previous studies have tended to suggest is a rather rare occurrence. Category II, finally, is for those reviews which do not mention the translation or the work of the translator, but still comment upon the style of the target text, something which, as we saw, is highly criticised by Isabelle Vanderschelden in her paper. Vanderschelden provided the example of acclaimed translator Albert Bensoussan reviewing a translation and praising certain features of the text without actually referring to the translator himself.

This attempt at categorisation is, of course, reminiscent of the model used by Claudia Lanschützer in her aforementioned paper *Zwischen „kongenial" und „holprig": Übersetzungskritik im Feuilleton*. Whilst her classification of reviews into various categories has been introduced earlier in this chapter, it is worth outlining these once again here, as they also form the basis of the research questions of this project. Lanschützer draws upon six categories to classify her reviews; these are as follows:

Kategorie 1 – kein Hinweis auf die ÜbersetzerInnen

Kategorie 2 – die ÜbersetzerInnen werden namentlich in den bibliografischen Daten erwähnt

Kategorie 3 – im Text wird durch beiläufige Bemerkungen wie „Jetzt auf Deutsch erschienen" etc. erwähnt, dass eine Übersetzung rezensiert wird, ohne die ÜbersetzerInnen explizit sichtbar zu machen (abgesehen von der namentlichen Erwähnung im „Nachspann")

Kategorie 4 – die Übersetzung wird pauschal beurteilt (dazu gehören die zwei „Paradebeispiele" *kongenial* und *holprig*)

> Kategorie 5 – die RezensentInnen beschäftigen sich über dieses Pauschalurteil hinaus kurz mit der Übersetzung
>
> Kategorie 6 – der „Idealfall" – der Übersetzung und/oder den ÜbersetzerInnen wird Raum gegeben, es kommt zu einem Vergleich zwischen Original und Übersetzung bzw. zweier verschiedener Übersetzungen (Lanschützer 2007: 160-161).

Categories 1 through 3 refer once again to the question of whether the work of the translator is acknowledged and thus generally correspond to Gullin's categories X, I and III. Categories 4 and 5 are precisely the same as Gullin's categories IV and V, discussing whether a comment is made upon the translation and whether this comment is further justified with a short piece of analysis. Category 6 of Lanschützer's model is broadly comparable with category VI of Gullin's model, both including reviews which refer to the translation and the translator in a more extensive manner. The only big difference between the two models is that Gullin's includes the element of style lacking from the Lanschützer model. As we progress throughout the research project, it will become clear that both of these models have a huge impact on the methodologies used to answer the research questions of the study and on how the subsequent chapters of the thesis will progress. Here is a reminder of those research questions, as outlined at the end of the introduction:

(a) How often is the fact of translation acknowledged (for example, through a mention of the translator's name)?

(b) Do British, French and German reviewers comment upon the translation? Do they still have a strong preference for transparent translation?

(c) Do British, French and German reviewers provide analysis and examples to support their points about translation?

(d) Are there significant cross-platform and cross-cultural differences in reviewing translated works?

(e) To what extent are translators still considered to be 'invisible' in reviews of translated works?

Methodology

At this stage of the chapter, it is important to address the specific methodology used to answer these research questions. As can be seen, question (a) here refers to what we will term the '*superficial* visibility' of translation moving forward in the thesis; what I mean by

this notion is whether translation or the translator is acknowledged at all within the reviews. The methodology here involves browsing each of the reviews separately and manually to determine whether there is a reference to the translation or the translator at all somewhere in the text; whether the translator is mentioned in the bibliographical details of the review; or, rather, whether the translation or translator is mentioned within the main body of the text. In this regard, the methodology corresponds almost identically to certain stages of Gullin and Lanschützer's models: stages X, I and III of Gullin's model, and Kategorien 1, 2 and 3 of Lanschützer's, all of which examine whether and where the translator is mentioned within the review. The approach to this question is thus both quantitative and qualitative: quantitative in the first instance in which we will determine how frequently translation and translators are acknowledged in the reviews in our three countries, and qualitative due to the fact that we will also examine where in the review this mention comes and how this impacts upon the visibility of translation.

Question (b) refers to comments made about translation and whether transparency and fluency are still the key notions by which translations are evaluated, scrutinising the results of previous studies in this field and again building on the models of the two aforementioned scholars. It was therefore decided to take a corpus-based approach to determining the 'key words' used to describe translation and whether these words are backed up with analysis and justification. As outlined by Baker (2010: 121), "corpora contain naturally occurring data [… and thus] have the potential to tell us as much about the values of societies they came from as they do about language". Given that Venuti refers to the dominance of 'Anglo-American values' throughout *The Translator's Invisibility*, the corpus-based approach appeared to offer a useful way of investigating the extent to which reviewers still uphold such values and notions of fluency and transparency through a preference for target-oriented translation methods. The toolkit *AntConc* (http://www.laurenceanthony.net/software.html)[5] was used to generate concordance lines, which are "a listing of individual word forms in a given specific context, where the exact nature of the context depends on the requirements of the analysis" (Weisser 2016: 68). This type of analysis technique "allows linguists to investigate the occurrences and behaviour of different word forms in real-life contexts, that is, in

[6] For a full overview of the features of *AntConc* and to gain greater insight into how it became useful throughout this project, please follow this link: http://www.laurenceanthony.net/software/antconc/releases/AntConc343/help.pdf

situations where they have actually been used by native or non-native speakers" (ibid.: 67) and is thus perfectly suited to the requirements of the current research project.

But what does this mean, in concrete terms, for how this research question will be answered? Using the AntConc software, I will search for the words 'translation', 'translate' and 'translator' when the British reviews are uploaded; 'traduction', 'traduit' and 'traducteur' for the French reviews; and, similarly, 'Übersetzung', 'übersetzt' and 'Übersetzer' for the German reviews (see Image 1 below for an example of how this works in practice). Each time these words appear in any of the reviews, AntConc will display them in a concordance line. I will take these concordance lines and examine the 100 words which surround those words relating to translation and the translator. This will allow me to determine the kinds of words and phrases which are used by reviewers to describe the work of the translator, and will ultimately lead us to a quantitative figure, i.e. how frequently each of the words are used. Once more, in this regard, the methodology used here is similar to what Gullin and Lanschützer do for their stages IV and V and Kategorie 4 respectively.

Concordance Hits 373

Hit	KWIC		File
1	nagnetic persistence of sexuality, Raimon Casellas committed suicide. This	translation deserves high praise. Yates has managed to preserve the tone (	The Times Li
2	ing to think that she may have been working at the same time on her new	translation of Dostoevsky\x92s Notes from Underground, the paradigmati	The Times Li
3	here Gaddafi himself is our unreliable narrator. Julian Evans\x92s excellent	translation does full justice to the author\x92s intense prose, which presen	The Times Li
4	in are given in both the original and in David Money\x92s elegant English	translation[MG30]; the footnotes and bibliographical references are kept t(	The Times Li
5	Running off the rails is she?\x94\x94 George Sainsbury\x92s republished	translation dates from the 1950s and is slightly quaint, but any updating w	The Times Li
6	brims with exuberant inventiveness, and its tone is (in Richard Dixon\x92s	translation) agreeably amused[MG42], ironic, worldly-wise. In the end, hov	The Times Li
7	l Beckett wrote to Barney Rosset at Grove Press, warmly recommending a	translation of \x93that most moving and beautiful novel Theodor Fontane\	The Times Li
8	r than Grove Press that in 1967 brought out the first modern, unabridged	translation of Effi Briest. Almost thirty years later, Helen Chambers publish	The Times Li
9	arm\xE9e\x92s version and, together with Hugh Rorrison, produced a new	translation that replaced it. While this new Oxford edition generally, if not	The Times Li
10	erience of immigration as a kind of limbo. Michael Hofmann\x92s flawless	translation, true to the elegant rhythms and frequent repetitions of Remar(	The Times Li
11	JOHN HENRY Andreas Vesalius THE CHINA ROOT EPISTLE[MG54] A new	translation and critical edition Edited and translated by Daniel H. Garrison[	The Times Li
12	tion of Vesalius\x92s China Root Epistle of 1556 provides the first English	translation of Vesalius\x92s response to Sylvius, and other critics. [MG56]/	The Times Li
13	language even to the lifelong reader of Latin\x94). This usefully annotated	translation will therefore be welcomed even by Latinist historians of medic	The Times Li
14	t, described by McCarthy as \x93a bit vulgar\x94, is given no equivalent in	translation and is lost. However, Tanizaki\x92s mastery of balancing come(	The Times Li
15	more recent commentary than McCarthy\x92s original introduction to this	translation from 1990), the diversity of the texts gives an excellent flavour	The Times Li
16	imes better than anyone else, obviously\x94. Romy Fursland\x92s English	translation captures this register, though it can seem as though she\x92s t.	The Times Li
17	ne of the most profoundly humanist voices in literature. Al-Shidyaq called	translation \x93dream-interpretation\x94 \x96 and it is an apt description	The Times Li
18	led to Alexandria, and began his extraordinary career of travel, writing and	translation. Al-Shidyaq, fluent in Arabic, Turkish, French and English, woulc	The Times Li
19	he philosopher find it hard to come up with such a proof\x94. Davies\x92s	translation not only manages the feat of setting this oceanic book before tl	The Times Li
20	was widely trumpeted for its jazz-inflected style. The press for this English	translation by Roland Glasser similarly states that \x93Mujila wants to do \	The Times Li
21	robinets\x92s poetic brio, however, is captured in Jane Bugaeva\x92s fine	translation: \x93The round yellow moon hung in the night sky like the surf	The Times Li
22	ons in Arabic, Ladino, Greek and French, which Yardenne Greenspan\x92s	translation preserves[MG102]. The cumulative narrative voice that emerge	The Times Li
23	two pairs of boots \x96 two kettles of fish would be a brave and offensive	translation \x96 almost as outrageous as the Kalauer (or punny spoonerisr	The Times Li
24	\x93flying rebuses\x94 is an outstanding phrase from Esther Kinsky\x92s	translation, and that is what the poems are \x96 are close to the latter. He i	The Times Li
25	anged for him. In Brodsky Among Us , available as yet only in this Russian	translation[MG122], Brodskii sredi nas, Proffer Teasley manages a tone tha	The Times Li
26	don\x92t do us harm, don\x92t pretend to be our friend\x92\x94.	Translation: for you the categories of Soviet and art have nothing in comm	The Times Li

Image 1: Example of how *AntConc* functions when the word 'translation' is typed into the "Search Term" field.

However, the quantitative data alone does not give us any indications for the second part of the research question, namely whether reviewers still have a strong preference for transparent translation. It is thus important to again take a more qualitative approach, by which I mean analysing the words in context to determine whether they

were used to praise or criticise the work of the translator.[7] Only then would we be able to determine whether the reviewers have a preference for a certain approach to translation. This process is to be done manually and the use of the words describing the translation will be classified as either 'positive' if it is used to praise the translation or 'negative' if it is used to criticise the translation. In chapters 3, 4 and 5, there will be tables which provide the number of the times each of these words or phrases appear in total in the reviews, and then a finer breakdown of whether they are used positively or negatively. These findings will be examined with further discussion as the chapters progress, demonstrating how each of the words is used in context and allowing us to determine whether reviewers really do still have a penchant for transparent translation.

Question (c) attempts to discover whether comments are justified and backed up with further evidence and examples and, indeed, how extensive this evidence is. To answer this question, I will draw upon a similar blend of a quantitative and qualitative approach as will be used to answer research question (b). The quantitative element of the methodology will involve searching the key words garnered from research question (b) in each of the respective reviews to determine how frequently those words are justified with further analysis and/or examples. This will give us a real number and percentage figure of reviews in which this happens. However, the qualitative approach here will offer us interesting insights into the kind of further engagement that is provided by reviewers. I will thus analyse each of the reviews which provide further engagement with the translation to determine amongst other things:

- Whether reviewers are more likely to provide further engagement with the translation if their review praises, or indeed criticises, the translation approach taken by the translator;
- The extent of the analysis and/or examples provided. Is this scant, as previous studies have discovered, or do reviewers now provide more engagement with the translation to support their points?
- What kind of analysis is provided – is it a comparison between the original and target texts, or indeed between different translations of the same original text?

Rather than simply looking at the raw numbers of reviews which provide further engagement – which, of course, do provide some interesting insights –, such a qualitative

[7] It is important here to analyse the context in which the words are used, because some words are used very differently by individual reviewers, such as "sensitive" and "precise".

approach will allow us to understand how further engagement is provided and thus how visible translators are within the main bodies of the reviews. This stage is therefore comparable to the later stages of Gullin's and Lanschützer's models – stage VI of the former and Kategorien 5 and 6 of the latter. Research questions (b) and (c) in combination focus on what we will term here '*embedded* visibility'; in other words, engagement with the work of the translator in the main body of the text, beyond a simple acknowledgement of the fact of translation. The approaches taken to these two questions will allow us to compare the findings of the current project with the findings of previous studies by drawing upon models which are widely accepted in the field of Translation Studies.

Question (d) is crucial for the originality of the project, going beyond previous studies which have tended to focus merely on reviews in broadsheets in one country, allowing us to highlight any significant differences in reviewing practices between popular and specialised platforms and from country to country. Question (e) is the overarching, key research question, allowing us to evaluate to what extent Venuti's claims about the translator's invisibility still hold true. The approach to answer these two questions will therefore build on the findings garnered by research questions (a) through (c): in chapter 6 and the conclusion, I will provide direct quantitative and qualitative comparisons between the discoveries of chapters 3, 4 and 5. Nonetheless, these questions will begin to be answered indirectly as we progress through each of the chapters. All of the research questions are, of course, inherently linked to this latter notion of (in)visibility in some regard, or at least to extra-textual visibility. This is a term coined by Finnish scholar Koskinen (cited in Sirviö 2006: 10-11), who attempts to break visibility down into three different categories: textual visibility, which "représente les moyens par lesquels le traducteur rend sa presence visible dans la traduction", paratextual visibility, "la somme des remarques qu'un traducteur fait au sujet de son travail, soit en dehors soit dans les marges de la traduction", and extratextual visibility, "toute référence au traducteur en dehors du livre traduit", including reviews. The latter notion of visibility is the one which is the most pertinent to the present study.

Each of the following chapters shall attempt to answer the research questions using the aforementioned methodologies. Chapter 3 will focus on the British context; chapter 4 will focus on the French context; and chapter 5 will focus on the German context. As mentioned, these three chapters will provide us with crucial comparisons with previous studies and go even further to allow the project to be the most comprehensive study of reviewing translated literature from a two-fold point of view – cross-cultural and

cross-platform. The findings of the present research project will thus be hugely important to this area in Translation Studies. Chapter 6 will bring the three chapters together and provide further analysis, particularly of the cross-cultural aspect, allowing us to provide a comprehensive answer to research question (e); in other words, it will allow us to evaluate whether we have seen an evolution in the visibility of the translator in British, French and German reviews over the past twenty years or so.

Chapter 3: Reviewing in the United Kingdom

> It will probably not come as a surprise, but may cause dismay to some experts in translation theory, to find that the quality most commonly preferred in a translation, even by reviewers who are almost invariably themselves original writers, is transparency, the feeling that one is not reading a translation at all. […] The preference for transparency does not mean that a residual influence of the source language cannot occasionally for some reviewers add a dash of spice to liven things up. […] The main attitude, however, is condemnation of source-language contamination.
>
> Peter Fawcett (2000: 296)

The above quotation is taken from the aforementioned Peter Fawcett article, *Translation in the Broadsheets*, the most comprehensive study of broadsheet reviewing practices in the British context. As we saw in Chapter 2, Fawcett's study along with others supported the findings of Lawrence Venuti's brief investigation into reviewing practices in his seminal work *The Translator's Invisibility* – that fluency and transparency are the main criteria by which translations are assessed ("the feeling that one is not reading a translation at all") – and allowed us to hypothesise that the current research project may well produce similar results. The present chapter will attempt to assess this hypothesis and evaluate the extent to which reviewing practices have changed in the last fifteen years or so, as well as to determine whether the translator has indeed become more visible in reviews of translated literature, both on a superficial and an embedded level. The chapter will examine whether comments are provided about the translator's work and whether these are supported with analysis and examples from the translation, but first, it is important to assess whether the translator or the fact of translation is acknowledged in translation reviews to discover whether the 'superficial visibility' of the translator has improved. This section of the chapter is ultimately very similar to criteria X, I and III of the aforementioned model introduced by Gullin.

Acknowledgement of translation

Given the assertions of previous scholars, the reviews collected in this study present us with somewhat surprising findings: more than 85% of reviews of translated works in the broadsheets and specialised publications in 2015 acknowledge the fact of translation or mention the translator, as may be seen in figure 6 below. At this level, then, we can say that this is a real positive as far as the superficial visibility of translation is concerned.

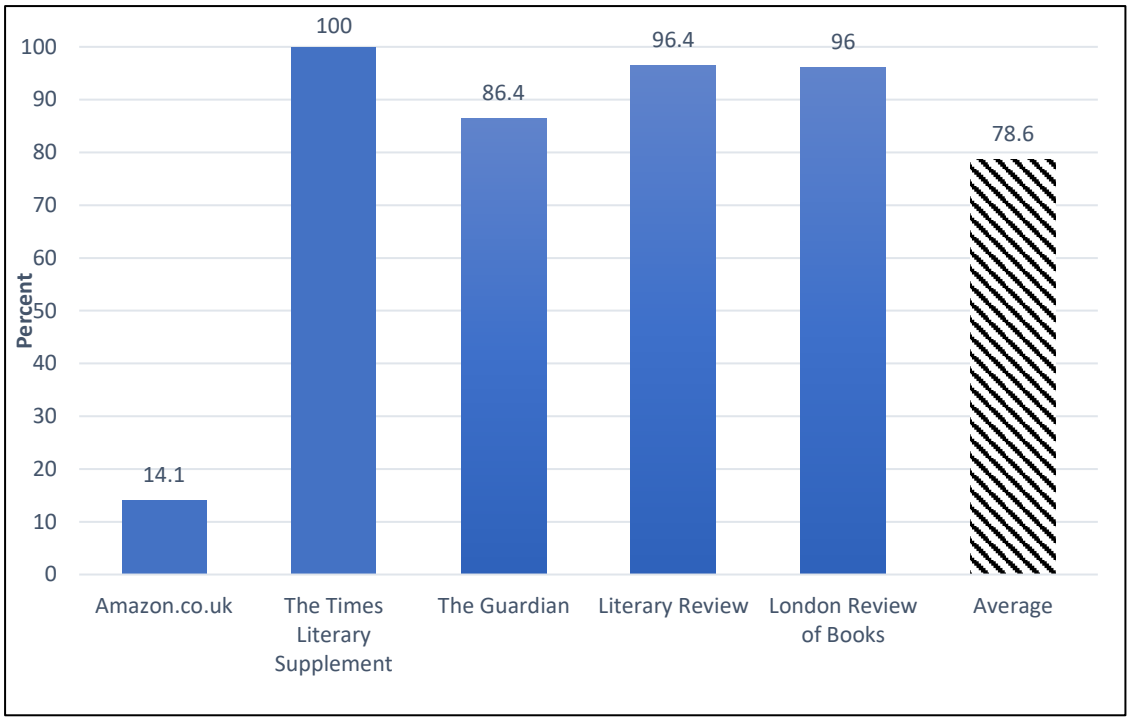

Figure 6: The percentage of reviews which acknowledge the translation or the translator across the five platforms in the United Kingdom.

The Times Literary Supplement acknowledges the fact of translation, directly or indirectly, without fail, whereas *London Review of Books* omit an acknowledgement of the fact of translation in just one case and *Literary Review* only fails to mention the translator in two instances, though the reasons behind this remain unclear (the reviews are of Lars Mytting's *Norwegian Wood: Chopping, Stacking and Drying Wood the Scandinavian Way* and Håkan Nesser's *The Living and the Dead in Winsford*). The only platform here which falls below this amount by some distance is amazon.co.uk, the popular internet platform. However, this is not a great surprise since Amazon reviews are also written to provide feedback on delivery times and costs, the condition of the book, the recipient of the book etc. and, although reviewers do not have a limited number of characters for reviews on Amazon, the majority of them will in reality have a limited amount of time to write reviews. The broadsheets and specialised publications, on the other hand, never have to take these various aspects into consideration and can thus focus purely on the book at hand. The following examples illustrate the content of many reviews on Amazon:

> Love this author and his latest book does not disappoint. **Very fast delivery** and **good price**. (Complete review of the translation of *The Automobile Club of Egypt* on amazon.co.uk)
>
> This is my son's favourite book. **Must be the 6th one I've bought** and **gifted to his friends**. It is so good. Tonke Dagt sends you on such an adventure – she

> is terrific. (Complete review of the translation of *The Secrets of the Wild Wood* on amazon.co.uk)

Reviewers on such a platform are generally not professionals, not paid or rewarded to write reviews (with a few exceptions) and not given any specific guidelines by editors. Amazon does provide its own 'Customer Review Creation Guidelines', but these are not specific to book reviews and certainly not to reviews of translated works: "include the 'why', be specific, not too short, not too long [and] be sincere" (https://www.amazon.co.uk/gp/help/customer/display.html/?&nodeId=201723570). Indeed, Amazon encourages its reviewers to focus on their experience and service received as well as the product, which explains the presence of the various aspects outlined above in the reviews of translated works, rather than any mention of the fact of translation itself.

With regards to the broadsheets and specialised publications, and to a certain extent Amazon, the majority of reviews which do not acknowledge the fact of translation or the translator tend to focus on the background of the author or book, the political and historical background of the subject of the source text and the themes or plot of the book. The following examples illustrate the content of such reviews in the broadsheets and the specialised journals; the second example, taken from *London Review of Books*, is the only review on this platform not to acknowledge the fact of translation, either directly or indirectly:

> Born of a series of articles in an Italian newspaper and covering just seven topics, Rovelli's book conveys a simple truth: physics is beautiful and awe-inspiring, its mysteries there for us all to muse upon. And his tone would give Brian Cox a run for his quarks. (Davis, extract from a review of the translation of *Seven Brief Lessons on Physics* in *The Guardian*)

> Houellebecq is not the first to imagine an Islamic France. In 1959, three years before he presided over the end of Algérie française, Charles de Gaulle told his confidant Alain Peyrefitte that France would have to withdraw from Algeria, because the alternative – full French citizenship for the *indigènes* – would turn it into an Islamic state. (Shatz, extract from a review of the translation of *Submission* in *London Review of Books*)

> Umberto Eco once blamed Silvio Berlusconi's excesses on public apathy (Berlusconi himself was "just getting on with his job"). Set in Milan in 1992 – pre-Berlo – his new novel pursues this idea with jaunty seriousness. It's narrated by Colonna, a failed literary man who sells out for a paycheck when he takes a job at a new newspaper bankrolled by an arriviste tycoon keen to manipulate the populace for reasons as yet unclear. (Cummins, extract from a review of the translation of *Numero Zero* in *The Guardian*)

As hinted at by the three reviews above – indeed, *Seven Brief Lessons on Physics* is a non-fictional work, whilst the other two, *Submission* and *Numero Zero*, are fictional novels –, whether a translation is acknowledged or not by reviewers appears not to be dependent on the genre to which the text belongs. Rather, it appears to be the length of the review which determines this to some extent. The latter of the three extracts above comes from a much smaller review – roughly 150 words – and perhaps the importance of outlining the content and themes of the book is of much greater urgency than acknowledging the fact of translation in the eyes of editors and the audience, especially given the lack of space available. In the *Words Without Borders* series *On Reviewing Translations*, Esposito (2011), himself a book critic, editor of *The Quarterly Conversation* and host of the literary blog *Conversational Reading*, claims to "know as well as anyone that review space is often limited, and you can hardly do justice to that 500-page national epic in 1,000 words" when writing about a translation in a review, let alone in the 150 words available to Cummins in the review above. Yet such a review is not uncommon for *The Guardian*. In fact, in 2015, *The Guardian* published a range of short reviews of translated works of roughly 150 – 250 words, the majority of which fail to acknowledge the fact of translation or mention the translator. It is also important to mention here that this format is used for other non-translated works and thus the fact of translation is not implicitly acknowledged in the choice of format for the text. Here is an example of a complete review in *The Guardian*, 151 words long, which neglects to acknowledge the fact of translation; perhaps it is precisely because the number of words is limited in this instance that the reviewer has instead placed greater importance on presenting the content of the work, rather than mentioning the translation in any way, shape or form:

> *The Illogic of Kassel* is one of the most richly allusive novels you're likely to encounter, with references from literary greats and avant gardists such as Kafka, Borges and Raymond Roussel to contemporary iconoclasts including the performance artist Tino Sehgal. But one of the first works that comes to mind is the Sherlock Holmes story The Red-Headed League, in which the protagonist is mysteriously engaged to sit in a room copying out the *Encyclopaedia Britannica*. Here, a writer is asked to travel to the art exhibition Documenta and sit each morning in a Chinese restaurant, writing. Why? It would be misleading to suggest that this thrillingly imaginative exploration of creativity precisely answers the question – but it does take you to the most interesting of places. "It seemed to me," as the narrator says, "that art was still holding up perfectly well, and it was only the world … that had crumbled. (Clark, complete review of the translation of *The Illogic of Kassel* in *The Guardian*)

These reviews in *The Guardian* may also be compared to the short reviews published in *Literary Review*, generally in the crime round-up section. Whilst these short translation

reviews generally do not comment upon the translation, the name of the translator is almost systematically mentioned after the name of the author, for example:

> Numero Zero, by Umberto Eco (**Translated by Richard Dixon**) (Mann, extract from a review of the translation of *Numero Zero* in *Literary Review*)

There is, however, one notable exception to this general rule in the form of the aforementioned review of the translation of *The Living and the Dead in Winsford* by Håkan Nesser. This review, much like the Clark review above, rather focusses on the content of the text. Quite clearly, space is limited in this kind of review, but it seems reasonable to expect a mention of the translator – "translated by X Y" takes up just four words in a review. Nonetheless, as discussed in the introduction to the thesis, Daniel Hahn, award-winning translator and reviewer, does not take issue with the lack of acknowledgement of the translation or the translator in his article for the *Words without Borders* series *On Reviewing Translations*, stating that he often does not feel the need to mention the translator of a book unless he explicitly engages with the work of the translator.

The prominence of the location of the acknowledgement of the translation/mention of the translator within the review also appears to be important in determining whether or not the fact of translation will be acknowledged. Whilst *The Times Literary Supplement*, *Literary Review* and *London Review of Books* almost systematically mention the name of the translator immediately after the title of the book and the author of the source text, the first mention of the translation/translator generally comes within the main body of the text of the review in *The Guardian* and on amazon.co.uk. This could well be down to guidelines provided to reviewers by the three former publications. Whether the prominence of the location of the acknowledgement of the translation or mention of the translator is of great significance at all is debatable. However, the three publications in which the translator's name appears before the main body of the review achieve greater consistency in ensuring that the fact of translation is acknowledged: as we have seen, at least 95% of reviews in these publications acknowledge the fact of translation in some regard and only one or two reviews in each neglect to acknowledge the fact of translation directly or indirectly.

Comments upon translation

However, when we come to look at how frequently reviewers engage with the translation beyond this initial acknowledgement, the picture becomes slightly less positive. Figure 7

below outlines the percentage of reviews which comment upon the translation once the fact of translation has been acknowledged:

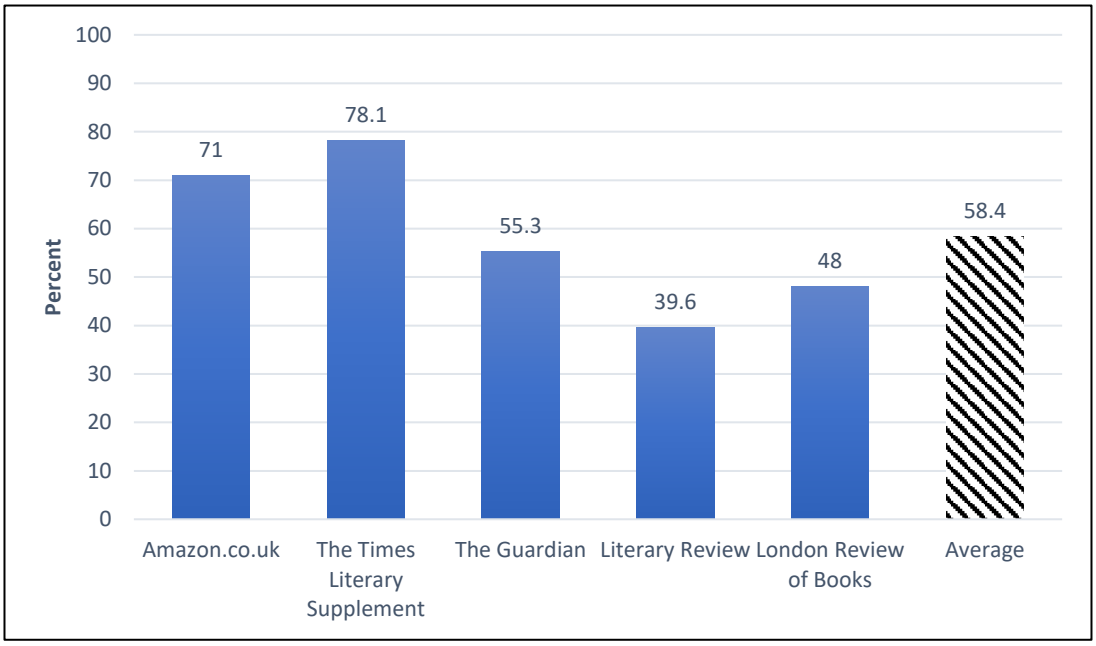

Figure 7: The percentage of reviews, which, having acknowledged the fact of translation, also make a comment on the quality of the translation across the five platforms in the United Kingdom.

It is the specialised publications which fare worst here: fewer than half of the reviews which acknowledge the fact of translation in *Literary Review* and *London Review of Books* go a step further to comment upon the quality of the translation. *The Times Literary Supplement* is once more the most consistent platform when it comes to providing comments upon the work of the translator (78.1%), as does, perhaps surprisingly, amazon.co.uk (71%). However, we must remember that only 14.1% of reviews on Amazon actually acknowledge the fact of translation in the first instance. Just over half of the reviews which acknowledge the fact of translation in *The Guardian* also provide a comment on the quality of the translation. Even if we base our conclusions on the findings of the specialised journals, the picture painted here for the year 2015 is a far cry from what Venuti asserted back in 1995: that reviewers only address the translation on very rare occasions. Clearly, based on the evidence presented by the reviews in this corpus, translators are now more visible at this level than they were previously.

Admittedly, a great deal of the reviews which comment upon the translation quality do so with a brief blanket judgement, usually in the form of a single adjective. As far as this is concerned, Venuti's argument about the brevity and superficiality of

comments still seems to hold, although, as we shall see later in the chapter, many reviews do substantiate their comments with further analysis and examples. As introduced in the previous chapter, Vanderschelden, in her paper on Quality Assessment and Literary Translation, questions the purpose of such judgements, stating that "it could be argued that this type of commentary on a translation is of little value and has limited impact; if anything, it reinforces the general attitude of casualness towards the work of the translator" (2000: 285). However, Lewis (2011), a translator from German and French into English, takes the opposing view, declaring that she will "readily acknowledge the satisfaction even a single adjective – supple, fluid, accomplished – can bring. I'm happy to take the reviewer's judgement on face value, without expecting any examples or justifications."

Regardless of whether we agree with Vanderschelden or Lewis on this matter, the kinds of words used to comment upon translation – even if it is just a single adjective or adverb – can provide us with really important insights into what reviewers want and allow us to determine to what extent Venuti's assertion that fluency is the main criterion by which translations are assessed still holds true. With this in mind, we will now turn our attention to these comments in greater detail. All of the adjectives and adverbs used to describe a translation or translator are presented in table 2 below. A selection of these words will then be analysed in the subsequent section. These words have appeared frequently in previous studies of the reviewing of translations and give us a glimpse of the greater picture: not only do they provide us with a broad range of comments relating to both target-oriented translation (such as fluent and lucid) and source-oriented translation (such as accurate and faithful), but they also include more general comments on the translation (such as expertly and well).

ADJECTIVE/ADVERB	Overall		
	Tokens	Used positively	Used negatively
Able	**5**	5	-
Absurd	**1**	-	1
Accomplished	**1**	1	-
Accurate	**3**	2	1
Admirable	**1**	1	-
Attentive	**1**	1	-
Awkward	**3**	-	3
Beautiful	**16**	16	-
Brilliant	**10**	10	-
Bumpy	**1**	-	1
Capable	**3**	3	-
Captivating	**1**	1	-
Careful	**1**	-	1
Clean/clear	**11**	11	-
Clumsy	**3**	-	3
Clunky	**2**	-	2
Colloquial	**5**	5	-
Competent	**1**	1	-
Convincing	**1**	1	-
Correct	**1**	1	-
Crisp	**1**	1	-
Deathly	**1**	1	-
Deft	**2**	2	-
Elegant	**11**	11	-
Eloquent	**1**	1	-
Enchanting	**1**	1	-
Enjoyable	**1**	1	-

Erratic	**1**	-	1
Excellent	**28**	28	-
Expertly	**4**	4	-
Exquisite	**3**	3	-
Faithful	**2**	2	-
Fantastic	**1**	1	-
Fine	**6**	6	-
Flawless	**4**	4	-
Flowing	**8**	8	-
Fluent	**10**	10	-
Fluid	**1**	1	-
Gorgeous	**1**	1	-
Graceful	**3**	3	-
Great	**1**	1	-
Honest	**1**	1	-
Ill-judged	**1**	-	1
Immaculate	**1**	1	-
Impeccable	**3**	3	-
Imprecise	**1**	-	1
Impressive	**1**	1	-
Inaccurate	**3**	-	3
Interesting	**3**	3	-
Lilting	**1**	1	-
Literal	**2**	-	2
Loose	**1**	1	-
Lost	**14**	-	14
Lucid	**6**	6	-
Magnificent	**2**	2	-
Marvellous	**3**	3	-

Masterful	**1**	1	-
Nice	**1**	1	-
Odd	**5**	1	4
Outstanding	**1**	1	-
Perfect	**1**	1	-
Poetic	**1**	1	-
Ponderous	**1**	-	1
Poor	**2**	-	2
Precise	**2**	2	-
Preserving	**11**	10	1
Quaint	**2**	-	2
Readable	**12**	12	-
Sensible	**1**	1	-
Sensitive	**6**	6	-
Skilful	**2**	2	-
Smooth	**9**	9	-
Splendid	**6**	6	-
Sprightly	**1**	1	-
Stilted	**4**	-	4
Stodgy	**1**	-	1
Stylish	**1**	1	-
Subtle	**1**	1	-
Superb	**4**	4	-
Supple	**1**	1	-
Transparent	**-**	-	-
Unidiomatic	**1**	-	1
Unnatural	**1**	-	1
Unstuffy	**1**	-	1
Vivid	**3**	3	-

Weak	**1**	-	1
Well	**36**	36	-
Witty	**1**	1	-
Wonderful	**3**	3	-
Wooden	**2**	-	2
Word-for-word	**1**	-	1
Wrong	**1**	-	1

Table 2: All of the adjectives and adverbs (or words associated with these e.g. preserving includes 'this translation preserves') used to describe translations/translators in the United Kingdom (overall). This table also outlines whether the adjectives and adverbs are used to refer to the translations/translators positively or negatively.[8]

[8] For a full breakdown across the different platforms, please refer to Appendix 1, page 276.

Previous studies indicated that transparency, which encompasses various notions such as clarity, fluency, lucidity and readability, was the main tenet by which translations are assessed and reviewed. However, the adjectives 'clean/clear', 'flowing', 'fluent', 'lucid' and 'readable' are only used eleven, eight, ten, six and twelve times respectively to describe translations in the 2363 reviews collected from all five platforms.[9] As perhaps expected, they are used positively on each occasion to praise the work of the translator. The words 'clean' or 'clear' appear most frequently in reviews on amazon.co.uk (three times) and *The Times Literary Supplement* (seven times), with the word 'clear' being used once in *Literary Review*; similarly, the word 'flowing' or similar is used most frequently on amazon.co.uk (six times) and *The Times Literary Supplement* (twice), but never on the other three platforms; the word 'fluent' or similar is used most regularly in *The Times Literary Supplement* (five times), but never in *London Review of Books*; the word 'lucid' or similar is used most frequently on amazon.co.uk and in *The Times Literary Supplement* (both twice), but never in *The Guardian*; and the word 'readable' or similar is once more used most frequently in *The Times Literary Supplement* (seven times), but never in *London Review of Books*. As we can thus see, there is no clear trend as to which type of media has a strong preference for transparent translation, with all platforms included in the study using some of the words, but *The Times Literary Supplement* and Amazon clearly still encourage transparency as one of the main goals of the translation process. The following extracts demonstrate how such words are used to praise translation: in the first review, Malloch praises translator Anthea Bell for the 'clear' translation; an Amazon reviewer discusses how the 'flow' of the original has been retained; whilst Wright uses the two terms 'clear' and 'fluent' to praise the translation of Arthur Goldhammer. The final review which comes from Amazon praises the 'lucidity' of the target text. These examples are representative of how such words are used throughout the corpus.

> Scholarship published since has improved our understanding of aspects of the period, but it has nuanced rather than challenged Bleicken's overall view. It is to Allen Lane's credit that they have brought this work to the wide audience it deserves in a **clear** translation by Anthea Bell. (Malloch, extract from a review of the translation of *Augustus: The Biography* in *Literary Review*)

> Credit, too, must go to Howard Curtis, the translator, who has done such a marvellous job. Italian is such a musical language of rhythm and richness that could so easily have been lost in translation but not so here. The descriptive passages retain all of the **flow** that they must enjoy in the original language.

[9] Incidentally, the words 'transparent' or 'transparency' do not appear once in this collection of reviews in connection with translation.

(Extract from a review of the translation of *The Hunter of the Dark* on amazon.co.uk)

It is indeed timely that the Yale Jewish Lives' series should have commissioned this wonderful, readable book, with the impressive Arthur Goldhammer responsible, as with many other recent French histories, for a **clear** and **fluent** translation. (Wright, extract from a review of the translation of *Leon Blum: Prime Minister, Socialist, Zionist* in *The Times Literary Supplement*)

It was written in German but the translator Gregory Moss has done a wonderful job because the text is rendered so **lucid** for such a difficult subject. (Extract from a review of the translation of *Why the World Does Not Exist* on amazon.co.uk)

Whilst transparency has always been viewed positively by translation reviewers, previous studies, such as Fawcett (2000: 305), have demonstrated that reviewers tend to have a "strong dislike of source-oriented modes of translation". The words used to test this claim in the present study for the year 2015 are 'accurate', 'faithful', 'precise', 'preserving' and 'sensitive', which appear three times, twice, twice, eleven times and six times respectively. Despite the relative lack of use of these words by reviewers compared to the words related to transparency above, they tend to indicate that source-oriented modes of translation are not always frowned upon. Three of these adjectives are used positively in each case, whereas the other two adjectives are used mainly positively, but also negatively on occasion. The word 'faithful' is used positively, once on amazon.co.uk and once in *Literary Review*; the word 'precise' is also used positively, once in *The Times Literary Supplement* and once in *The Guardian*; and the word 'sensitive' is used positively, three times on amazon.co.uk, twice in *The Times Literary Supplement* and once in *The Guardian*. As the following examples demonstrate, such words are used to commend the work of the translator in achieving fidelity to the source text: Graham-Yooll praises translator Tom Boll for capturing nuances of the original text, whilst the Amazon reviewer who wrote the second extract comments upon the 'sensitive' translation by Sarah Death, namely in that the translator retained the drama and 'horrific' nature of the original text:

The venom is missing in Osvaldo Ferrari's collection, which Tom Boll has translated ably and **faithfully**. The English edition is good in that the translator has captured many twists in the old man's Spanish and in his Argentine quirks. For example, it is a common habit here in Buenos Aires, and one that Borges used to excess, to close a statement, whatever its certainty, with a stroke of doubt, expressed in a 'no?'. (Graham-Yooll, extract from a review of the translation of *Conversations: Volume 2* in *Literary Review*)

It's a difficult book to read. It's superbly written, and **sensitively** translated by the unfortunately named Sarah Death. There are some horrific parts, such as the description of two teen girls, part of a group playing dead to avoid being

> shot, whilst Breivik walks through the group putting bullets into their heads as they lay on the ground. The two friends hold hands as they wait for their turn to die. (Extract from a review of the translation of *One of Us* on amazon.co.uk)

The word 'accurate' is used positively twice – once in *The Times Literary Supplement* and once in *London Review of Books* – as the translations allow the reader greater access to the source culture and text. However, it is also used negatively once on amazon.co.uk as the accurate nature of the translation seemingly takes away from the reading experience. The first extract here praises the target text for being accurate, but not so much as to be pedantic, perhaps pointing towards a like for accuracy as long as it does not detract from fluency. The second extract, however, picks out the problems of being overly accurate, with the translator seemingly not considering how their portrayal of characters comes across in the target language:

> His historical knowledge and his desire to get things right only very occasionally weight the poem down. Most of the time they result in a translation that is **accurate** without being pedantic, and vivid without being aggressively contemporary. (Burrow, extract from a review of the translation of *Homer: The Iliad* in *London Review of Books*)

> I can certainly accept the general consensus that his translation is **accurate** to the original. However, I found that such honesty rendered the people down to one-dimensional characters and were very difficult to warm to, or sympathise with, in many ways. (Extract from a review of the translation of *The Three-Body Problem* on amazon.co.uk)

From the first extract here, it becomes clear that translators can seemingly achieve an 'optimum' degree of accuracy, as too much emphasis on accuracy may be considered to be 'pedantic'. This notion also applies to the word 'preserving' or similar, which is used much more frequently than any of the other words relating to source-oriented translation, and positively in ten out of eleven cases. It is used twice on amazon.co.uk, both positively, and nine times in *The Times Literary Supplement*, only once negatively. The following examples demonstrate that, similarly to the word 'accurate', 'preserving' is used positively when the translation provides greater access to the original source text and negatively when features of the source text are retained to such an extent that they detract from the overall reading experience, ultimately resulting in a translation which is not fluent. The first example below proves the point made above, namely that accuracy is looked upon favourably if it does not detract from the fluency and naturalness of the target text: the translation is praised for preserving the tone of the original, but 'without having recourse to potentially awkward archaisms'. This begs the question as to whether the reviewer would have been as positive if the preservation of tone had been at the cost of an

ultimately awkward, non-fluent target text. Of course, adding archaisms to the target text is one of the methods that Venuti advocates if the translator is striving to produce a foreignising translation, highlighting their own presence in the process. The second example here adds weight to the notion that accuracy is only praised when fluency is also achieved: this reviewer criticises the preservation of the original rhyme and metre, presumably because it results in an unidiomatic, unnatural target text:

> This translation deserves high praise. Yates has managed to **preserve** the tone of the original Catalan without having recourse to potentially awkward archaisms. He does this by combining contemporary vocabulary with words that were used two or three generations ago. (Tree, extract from a review of the translation of *Dark Vales* in *The Times Literary Supplement*)

> The translations of his verse that he undertook himself or supervised, despite excellent help from poets including Richard Wilbur and Anthony Hecht, never quite captured the genuine Brodsky, coming across as over-ingenious, almost light-verse-like, in their insistence on **preserving** rhyme and metre. (Teasley, extract from a review of the translation of *Brodskii Sredi Nas* in *The Times Literary Supplement*)

This all points towards a situation in which, if the seemingly 'optimum' level of fidelity is surpassed and the translator adheres as closely as possible to the source text, resulting in a literal or wooden translation, it is generally frowned upon by reviewers, particularly on the popular platform included in this study. The words 'literal' and 'wooden' are both used negatively twice, each time on amazon.co.uk, as the two examples below demonstrate. The first example here castigates the translation for being too literal, yet provides no further detail to support this point, or indeed any indication of whether the reviewer has read the original text; the second review is much more comprehensive, clearly stating that the reviewer has read both source and target texts, giving their review slightly more credence. Perhaps the reviewer of the first example has here assessed the text to be poorly written and simply assumed that it is down to a literal translation. This would of course buy into the idea that translation is always assumed to be at fault for poor quality and add weight to the overarching point that Venuti makes in this regard; we will come back to this notion towards the end of this chapter.

> The challenge of following Larsson is massive, one way too big for this author, who bogs himself down with autism character studies. The translation also is very poor, way too **literal**, Blackphone anyone? If this author is granted permission to write book 5, I will be giving it a miss. (Extract from a review of the translation of *The Girl in the Spider's Web* on amazon.co.uk)

> "Fortune de France" is best read in its original language, if possible, since it conveys more of a sense of the period, of the personalities of the key characters

> and the alternating humour and pathos of the chain of incidents. By contrast, the English translation which I used to check a few points appears to be a rather **wooden literal** translation. (Extract from a review of the translation of *The Brethren* on amazon.co.uk)

Overall, though, the attitudes towards source-oriented translation seem to have changed and reviewers are now more accepting of translations which remain faithful to the source text and preserve key linguistic and conceptual features. Whilst the findings of this study have shown that *The Times Literary Supplement* encourage transparency, it is clear to see that this platform is also a strong advocate of translations which reproduce elements of the source text as accurately as possible. Furthermore, we have been able to see that, with the exception of the words 'literal' and 'wooden', each platform in this study uses the above adjectives positively in at least one of its reviews, and only Amazon and *The Times Literary Supplement* ever use these adjectives in a negative manner (once each). Now, then, perhaps we have seen an evolution in what is deemed to be acceptable: translations which are more accurate to the source text and more likely therefore to appear as a translated text, are not always, or even mostly, castigated (despite the on-going preference of reviewers for fluent, transparent translations). Translators may now make themselves more visible at this level without being criticised by reviewers of their work.

The majority of general comments on the translation in this collection of reviews are either used positively in each case or negatively in each case. Apart from those outlined above, the most common words used to positively comment upon a translation are well (36 times), excellent (28 times), beautiful (16 times), elegant (11 times), and brilliant (10 times). Of course, these words could be considered to be connected to the idea of transparency and accessibility in some way, although not as explicitly as the words outlined in the section above. From a Translation Studies point of view, however, we cannot simply assume that words such as "beautiful" or "excellent" do inherently imply fluency. The following examples illustrate the way in which the above adjectives are used to describe translation:

> A really fascinating, moving and unforgettable story, well told and **well** translated. (Extract from a review of the translation of *Gone to Ground* on amazon.co.uk)

> When Hermann came to check dates and names, he found that his mother had remembered almost every detail perfectly. *Gone to Ground* is an edited version of these tapes, **excellently** translated by Anthea Bell. (Moorehead, extract from a review of the translation of *Gone to Ground* in *The Guardian*)

> But though deeply 'noir', *The Faces of God* is also a theological, or supernatural thriller. It is very original, and also **beautifully** written and translated from the French. (Mann, extract from a review of the translation of *The Faces of God* in *Literary Review*)

> Anthony Berris's **elegant** translation means that Shapira's findings, originally limited to Hebrew readers, are now accessible to a wider English-speaking audience. (Miller, extract from a review of the translation of *Yosef Haim Brenner: A Life* in *The Times Literary Supplement*)

> J. M. Coetzee's tersely **brilliant** English translation, which first appeared two years later, carries a tremendous lyrical charge. (Lowry, extract from a review of the translation of *The Expedition to the Baobab Tree* in *The Times Literary Supplement*)

On the flipside to this, words which are used negatively to comment upon a translation are generally linked to the aforementioned idea of detracting from the reading experience; 'clumsy' appears three times and 'stilted' appears four times, mostly but not exclusively on Amazon. The two examples below are representative of this notion: the first extract demonstrates how Joughin castigates a 'clumsy' translation, but once more giving us little idea whether this opinion comes from a comparison between the source text and the target text; the second extract essentially highlights one of the key problems that translation reviews still have. The reviewer first comments on the *translation* being 'stilted', but then says that it is the *book* that 'does not flow'. It is difficult to tell whether the reader has judged the translation to be 'stilted' just because of the book not flowing, but this review may once more buy into the idea that translation is assumed to be at fault for the poor quality of a work and again highlights the importance of reviewers outlining how they are approaching the review, and most importantly, whether they have consulted both the source and target texts.

> Her way with words is puzzling and probably not helped by a **clumsy** translation which includes formulations such as this: "The perplexity provoked by swimming in that joyful escudella kept her investigative proclivities in a state of constant engagement". (Joughin, extract from a review of the translation of *A Man of his Word* in *The Times Literary Supplement*)

> Firstly, the English translation was **stilted** and made for a difficult reading experience. The book **does not flow** and I couldn't even finish it. I wish I hadn't pre-ordered this book before reading a sample, as it would have been evident in the early stages that this would not be like the Millennium Trilogy. (Extract from a review of the translation of *The Girl in the Spider's Web* on amazon.co.uk)

However, in line with the positivity demonstrated towards faithfulness and the retention of key source text features shown above, reviewers also often take a negative view when the target text is unfaithful to the source text in some regard and entails a degree of loss: 'lost' appears 14 times in this body of reviews and 'inaccurate'

is used three times. 'Lost' is the only word in this selection to be used across all five platforms, perhaps demonstrating that the media's attachment to this idea spills over into translation reviews or vice versa. As may be seen from the first review below, 'lost' is almost always linked to the idea of the target text being unnatural in some way ('horribly unnatural dialogue'); this also begs the question as to whether the reviewer Purcell would also comment on the humour being lost if they judged the translation to be a fluent text.

> Unfortunately, there are problems with the translation. Émile's picaresque humour has been **lost** in horribly unnatural dialogue, rendered not from the Spanish original, but from French – hence the bizarre retention of French names. But such is *Wrinkles*' impact that this doesn't spoil the stunning twist, nor the raw power of Ernest's final, inevitable transfer to the first floor. (Purcell, extract from a review of the translation of *Wrinkles* in *The Guardian*)

> Patchy as it is, however, *The Man in a Hurry* is a useful addition to Pushkin Press's collection of French novels of the period, though it is unfortunate that, for a writer who prided himself on being a stylist, Morand should be let down by Euan Cameron's often sloppy and **inaccurate** translation. Wrong notes include "police car" for "numéro de police" (licence plate), "Roman" for "roman" (Romanesque), "Russian mountains" for "montagnes russes" (fairground rollercoaster) and the distinctly unEnglish-sounding "women cooks" and "bitch of a life". (Hewitt, extract from a review of the translation of *The Man in a Hurry* in *The Times Literary Supplement*)

In addition to the words 'accurate' and 'preserving', the only other word in this body of reviews which is used positively or negatively depending on the context is 'odd'. 'Odd' appears a total of five times: it is used positively just once on amazon.co.uk to show how language has been used in translation to match the strange narrative of the story; however, it is also used negatively twice in *The Times Literary Supplement*, once in *Literary Review* and once on amazon.co.uk, each time to criticise the unnaturalness of the language used in the translation, thus providing a complex or problematic reading experience. As the first example shows, it is precisely the oddness of the translation which adds to the slightly strange narrative. In the second example, however, McAloon is very critical of how odd the translation feels due to the mixing of British English with 'throwback Americanisms'. This example is particularly interesting in light of the present study, because this of course is precisely one of the techniques that Venuti suggests translators take if they want to foreignise their translations and thus contribute to their own visibility; that such an approach should be criticised here is interesting in itself:

> In the beginning, I was indeed rather bewildered by the writing style and might have missed to understand some scenes. Still the clarity and **oddness** of the

> translation complements the story, being very outwardly, somehow very familiar to Korean media, as I figure. (Extract from a review of the translation of *The Vegetarian* on amazon.co.uk)

> Romy Fursland's English translation captures this register, though it can seem as though she's taken Adam Thirlwell's intrusive, cartoonish narrators as a model for how Edgar might sound in English ("I don't know if you get me, guys"). The result is a dissonant composite of slang, the modern British overuses of adverbs as intensifiers – "insanely ticklish", "massively annoyed", "fully ridiculous" – sitting **oddly** with throwback Americanisms such as "bust my balls" and "off the chain". The mixture aspires to an archetypal teen-speak; but it's hard to imagine any archetype saying "fully bamboozled". (McAloon, extract from a review of the translation of *The New Sorrows of Young W.* in *The Times Literary Supplement*)

Overall, then, this body of reviews and the examples provided above have demonstrated that transparency and readability appear to still be the main tenets revered by reviewers of translations, but that there is also a greater openness towards the preservation of key source text elements even if these slightly impair the experience of the reader. This trend applies to all five of our platforms, but it is reviewers for amazon.co.uk and *The Times Literary Supplement* who demonstrate greater acceptance of various different forms of translation – either target-focussed or source-oriented. These findings are thus partially in opposition to what the previous studies outlined earlier in this chapter discovered: that reviewers prefer translations which are transparent and "decry the influence of the source language on a translation, because, of course, it produces an alien idiom which, by calling attention to itself, sins precisely against their desire for a translation to read like an original" (Fawcett 2000: 297). From a visibility point of view, therefore, reviewers now are accepting of translation approaches which, Venuti might argue, ultimately promote the visibility of the translator.

Provision of analysis and examples to support comments upon translation

However, when it comes to the provision of analysis and examples to support such comments, the reviews in the corpus demonstrate similarities to previous studies, especially Fawcett's paper. He (ibid: 297) claims that comments on translation are generally "supported by what, to an academic, is the flimsiest of proof (a few examples at most, and very often none at all)", and this assertion is supported by the findings of Bush (2004) and Munday (1998). We can observe a similar discernible trend in this corpus of

reviews to an extent, as may be seen in figure 8, which indicates the percentage of reviews which support their comments on a translation with further analysis and examples:

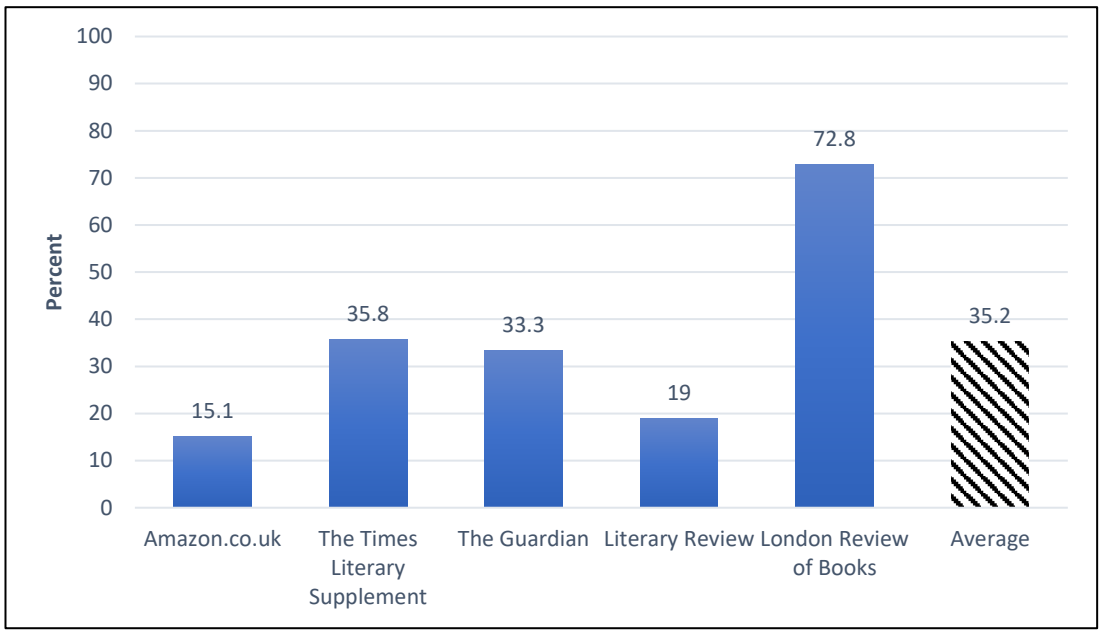

Figure 8: The percentage of reviews, which, having commented on the quality of the translation, also support this with analysis and/or examples across the five platforms in the United Kingdom.

Despite the fact that translations are only commented upon in less than half of the reviews which acknowledge the fact of translation in the *London Review of Books* (48%), these comments are substantiated by further analysis or examples in around two thirds of the reviews. This is the only platform in this study where this number is greater than half; this may well, of course, be down to the editorial standards of the publication, or indeed preferences of the individual reviewers. Whatever the reason behind these figures, the analysis also tends to be deeper and more examples are provided, as the following example demonstrates. Here, Mars-Jones, a novelist himself and perhaps therefore a reviewer from whom we would expect such a detailed review, gives us a really insightful analysis of the translation, demonstrating in particular that he has read both the source text and target text, as he provides excerpts from both:

> Possessive adjectives are particularly tricky in English. A translator must turn a sentence like 'il y avait de la chaleur dans son ton' into 'there was a warmth between us', since following the template of the original sentence more closely would infringe the rules. Ramadan remarks that 'my text has been inexorably infected by the strategies Garréta employed in hers.' The narrator's formality of register is a given, and Ramadan's task is to make it work. Her choices, often clinging too closely to the vocabulary of the original, can be abstruse to the point of unworkability ('revindication', or 'congeners' to mean merely 'colleagues' or 'fellows'). 'Cloacum' isn't a word. Her version is only occasionally

> elegant, rarely idiomatic and sometimes not accurate. 'A haute voix' and 'volubly' mean different things, and the gap is even wider in the case of 'pour comble de' and 'make up for'. This is a shame both because the translation is supported by French institutions and because Ramadan clearly cares about the book, managing the tricky elements (the gender indeterminacy) better than the basics. (Mars-Jones, extract from a review of the translation of *Sphinx* in the *London Review of Books*)

Admittedly, there are parts of this analysis with which I do not necessarily agree: for example, what rules would be infringed by following the template of the sentence '*il y avait de la chaleur dans son ton*' more closely and why would adhering to the vocabulary of the original be a problem? This kind of analysis also may give the reader a false impression of the whole translation in general and evidences one of the problems that Peter Fawcett outlines with the reviews of translation: that "for all the review reader knows, an entire translation may be damned because the reviewer has noted a handful of clumsy phrasings" (2000: 297). Indeed, in the above review, these may be the only issues in an otherwise very good translation and could essentially be misleading for the reader of the review. Nevertheless, this kind of in-depth analysis, and the ability of the reviewer to speak both source and target language, is welcome and gives greater weight to the comments and claims of reviewers from an academic and Translation Studies point of view.

However, we cannot claim that what we found for the *London Review of Books* is indicative of a trend for the specialised publications, as less than one in five reviews which provide a comment upon translation in *Literary Review* also provide further analysis and examples. The broadsheet reviews which comment upon the translation also analyse their comments and provide examples in roughly one third of cases. Amazon.co.uk, on which 71% of reviews which acknowledge the fact of translation also comment upon the translation, fares worst here. To a great extent, these results are not surprising, as we would probably expect the least specialised platform to provide the least analysis to support comments, whereas the reviewers of the more specialised platforms have greater experience in reviewing books in a professional capacity. *Literary Review* seems to be the great exception here. Let us not forget that, despite the fact that all but two reviews in *Literary Review* do acknowledge the fact of translation either directly or indirectly, only 39.6% of these reviews went on to comment upon the translation. *Literary Review* is thus the platform in this study which seems least inclined to engage with the translation at any level, as may be seen in figure 9 below. Whereas figure 8 above demonstrated the percentage of reviews which, having commented on the quality of the translation, also supported this with analysis and/or examples, figure 9 below shows the percentage of

reviews which, having acknowledged the fact of translation, also make a comment on the quality of the translation **and** support this comment with analysis and/or examples.

Figure 9: The percentage of reviews, which, having acknowledged the fact of translation, also make a comment on the quality of the translation **and** support this comment with analysis and/or examples across the five platforms in the United Kingdom.

Indeed, we can see that *Literary Review* is the platform which is the least likely, even less so than the least specialised platform in this study, amazon.co.uk, to comment upon the translation and provide analysis or examples once the fact of translation has been acknowledged. It does so in just 7.7% of cases after having acknowledged the fact of translation (or, in real terms, just 4 out of the 52 reviews which acknowledge the fact of translation). The *London Review of Books* and *The Times Literary Supplement* are the most consistent platforms to comment upon and engage with the work of translators on a deeper level, doing so in 33.3% and 28.0% of cases after the fact of translation has been acknowledged respectively.

Having said that, none of the platforms included in this study comment upon the translation and provide deeper analysis in more than a third of the reviews which acknowledge the fact of translation. Whilst the field of reviewing has clearly made great advances when it comes to engaging with the work of translators compared to the findings of the studies of the late 1990s and early 2000s, there is still a long way to go to ensure that consistency is achieved across the board. Based on what has been discovered in this chapter thus far, campaigns, such as the innovative #namethetranslator phenomenon on Twitter initiated by Translated World in 2013, which advocate greater acknowledgement

of the fact of translation do seem to have had an impact on the way in which reviews are written. Indeed, over 85% of reviews now acknowledge the fact of translation, either directly or indirectly by mentioning the translator, on four of the five platforms included in this study. A review of the translation of *One of Us* in *The Guardian* by Andrew Anthony (2015), which neglects to acknowledge the fact of translation or to mention the translator, is even criticised in the comments section by a person under the pseudonym of *TranslatorsAreCool*: "And who brought this powerful piece of writing to us from the Norwegian, please?"

However, whilst the campaign's main premise is that "when we #namethetranslator we acknowledge the significance of translation as well as the individual translator" (Translated World on Twitter), it seems that this gives reviewers a 'get out of jail free' card: a small mention of the translator does admittedly increase the visibility of translation and translators on a very superficial level, but it may be easily overlooked and does little to demonstrate the significance of their work and of translation as a general phenomenon. If reviewers believe that mentioning the translator's name is enough, they may be less likely to really engage with the translation at hand in any greater depth and thus to promote the embedded visibility of the translator. Only when a reviewer analyses the translation, much like they would the writing of an original author, may the reader really appreciate the efforts that a translator has gone to in order to produce their translation. Table 3 below provides an overview, in real terms, of the number of reviews which acknowledge the fact of translation, which also comment upon the translation, and then which also analyse the comments or provide examples. As we can observe, the number of reviews, in real terms, which provide analysis and/or examples out of the total number of reviews which acknowledge the fact of translation remains small.

	Total number of reviews	Number of reviews which acknowledge the fact of translation	Number of reviews which also comment on the translation	Number of reviews which also provide analysis and/or examples
Amazon	1985	280	199	30
Times Literary Supplement	211	211	165	59

The Guardian	88	76	42	14
Literary Review	54	52	21	4
London Review of Books	25	24	11	8
Total	**2363**	**643**	**438**	**115**

Table 3: The number of British reviews, in real terms, which acknowledge the fact of translation, comment on the translation and provide analysis and/or examples.

As far as the provision of analysis and examples is concerned, two clear trends, which have not been picked up on by previous studies, can be identified across several of the platforms in this study. The first trend is that reviews of translated poetry – with the exceptions, unexpectedly in light of the results in figure 9, of Amazon and *Literary Review* – provide a relatively large amount of analysis and examples in comparison to translations of works from other genres. This is perhaps down to the fact that the translation of poetry is amongst the most contentious forms of translation and many different strategies may be adopted to retain certain elements of form, such as rhyme and rhythm, and content to different extents.[10] The following extract, a paragraph from a review written by Michael Hofmann, a translator himself and therefore perhaps unsurprisingly a reviewer who deserves a special mention for the in-depth analysis and examples he provides in other reviews of translations included in this study, is just an example of the analysis, examples and alternative translations provided in this review. Almost two thirds of the entire review are dedicated to the quality of the translation, something which is unheard of for other genres as we have seen earlier in this chapter, and is clearly indicative of the trend when it comes to the reviewing of translated poetry. Here, Hofmann provides an overarching comment on the translation ('torpid', 'laboured' and 'stiff') and then goes on to add examples to support the point that he is making:

> The efforts, though – it seems the wrong word to use – of Michael Hamburger are often deplorable. Reviewing the earlier *Selected* twenty years ago, I hadn't realized just how bad they were: torpid and laboured, stiff in English, and regularly ignorant of the German. I am a little dismayed that, even in the dim field of poetry translations, they ever had any credence. Their first quality is idleness: as in *translatio*, the word simply gets pushed across the page. "Goldrichtig" is "right as gold". "Schrotthaufen" is "dump of scrap". "Plastron" is "plastron". "Reisechecks" is (sic) "travel cheques", "Messerscharfe Missverständnisse" is "razor-sharp misunderstandings", whatever they are. "Psychisch gefährdet" is "psychically endangered", whatever

[10] See, for example, James S. Holmes' model for poetic translation (in: Forms of Verse Translation and the Translation of Verse Form, 1969)

> that is. "Entsprechende Anträge" is "relevant applications". "Nicht Zutreffendes streichen" is "Delete the Inapplicable", which is nothing I've ever seen on a form. "Der hoffnungslos verkannte Tonsetzer" is "the hopelessly neglected tone-setter." (Perplexed? He is, or should have been an obscure composer.) […] (Hofmann, extract from a review of the translation of *New Selected Poems* in *The Times Literary Supplement*)

Hofmann and Hamburger are distinguished German-English translators, so perhaps the element of competition between the two goes some way to explaining the rather critical nature of this review. Once more, there are sections of this review with which I disagree; indeed, the translator may here actually be taking a strongly foreignising approach (for example, "Messerscharfe Missverständnisse" is a marked collocation in the original German, something which the translator has striven to replicate in the target text with "razor-sharp misunderstandings"), but the amount of analysis, examples and alternative translations provided gives the review reader clear insights into what to expect from the translation, even if they do not necessarily agree with Hofmann. Now, compare this to a review of *New Selected Poems* in *Literary Review*, which only dedicates one paragraph to the translation and focusses much more on the contextual background than on the translation itself. Here, Hutchinson only speaks about the free translations briefly and provides to attempt to outline what he means by this statement:

> One of the principal models of selflessness with regard to literature is translation, and Enzensberger has been well served by his translators in this bilingual edition. Michael Hamburger was his primary translator up to the 1990s; David Constantine and Esther Kinsky rendered the more recent volumes into English. All excel at composing comparable English versions of Enzensberger's often very German cadences – as does Enzensberger himself, who arguably deserves to be better known as an English-language poet, so accomplished are his self-translations. It is striking, indeed, that as the author of the poems he allows himself to be considerably freer in his translations than anyone else would dare. (Hutchinson, extract from a review of the translation of *New Selected Poems* in *Literary Review*)

The level of analysis of the former review demonstrates that a great deal of thought has gone into the review of the translation as a translation, as well as providing evidence that the reviewer has compared the source text to the target text; it is thus more convincing from an academic point of view. Hutchinson, on the other hand, essentially focusses on the context of the translations. Perhaps the fact that Hofmann is himself a well-known and well-regarded translator changes the emphasis of the review and is thus bound to focus more attention on the translation than on the content of the original text. Hofmann is much more scathing towards Hamburger than Hutchinson and provides analysis to justify his negative criticism of the translation. Or perhaps it is down to the

fact that the two reviewers are writing for different publications and different target readers and may well therefore be provided with differing guidelines.

This leads us to the second trend which may be observed in this collection of reviews, this time across all five platforms: as has become clear through the majority of the examples provided in this chapter, positive comments, and particularly those relating to fluency or transparency, have a greater tendency to be unsubstantiated, whereas the majority of analysis and examples are introduced by reviewers to support negative comments. These findings are not overly surprising, because it is generally more necessary to provide greater analysis when one is being critical of somebody else's work rather than praising it. Furthermore, many of the positive comments, as we have seen, are in one way or another still linked to the idea of transparency. If a reviewer believes a translation to be clear, fluent, lucid etc., then general assumptions dictate that there is naturally less to analyse in the review.

Positivity towards translation as a general practice

Scholars in Translation Studies have often discussed the way in which translation is sometimes treated negatively, as some kind of second-rate practice, by reviewers and readers. Lawrence Venuti, for example, speaks about translation being "defined as a second-order presentation: only the foreign text can be original, an authentic copy, true to the author's personality or intention, whereas the translation is derivative, fake, potentially a false copy" (Venuti 1995: 7), contributing to his argument that translation and translators are marginalised by society and therefore generally invisible. However, the reviews in this corpus are overwhelmingly positive towards translation as a general practice, with many reviewers praising translators and publishers for broadening the horizons of their readers. A total of 60 of the reviews included in the corpus explicitly express their gratitude for translation for a number of reasons, and this applies across all platform categories: 28 Amazon reviewers, 24 broadsheet reviewers (of which 17 in *The Times Literary Supplement* and 7 in *The Guardian*), and 8 specialised reviewers (7 in *Literary Review* and 1 in *London Review of Books*) praise translation for its role in broadening readers' horizons. This section of the chapter will look at these reviews in greater detail and pick out precisely what it is that the reviewers are grateful to the translators for doing.

The majority of reviews which praise translation as a general practice do so for providing access to foreign works of interest to an English readership and for allowing them the opportunity to access a 'cultural other' written in a language that they do not

know first-hand. The following examples are representative of this attitude and are taken from the *Times Literary Supplement* and amazon.co.uk respectively. The first review praises translation for making an author who had previously been inaccessible available to an English-speaking audience; the second review here is similar in that it praises translation for promoting an author beyond their country of origin, a win-win situation both for the author and for English-speaking readers:

> He has **remained inaccessible to English readers, however, until now, with the publication of two of his books – *I* and *The Sleep of the Righteous* – in rapid succession. Both are translated by Isabel Fargo Cole**, who displays a remarkable depth and breadth of expertise on Hilbig. (Yager, extract from a review of the translation of *The Sleep of The Righteous* in *The Times Literary Supplement*)

> It was published in 1949 but has only now been translated into English. **The author is one of the most significant writers in the Irish language but little known outside his native land. That might well change with this translation. I hope so, as it's a book well worth discovering**. (Extract from a review of the translation of *The Dirty Dust* on amazon.co.uk)

As may be seen implicitly in the latter example above, translation is also frequently praised for promoting the cause of 'minor' languages and cultures in English. This attitude appears six times in this body of reviews, mainly in the broadsheets (twice in *The Times Literary Supplement* and twice in *The Guardian*). The following example clearly demonstrates this: it outlines how we should be grateful to translation for promoting Georgian writing in English and giving us access to works which we would have otherwise not been able to discover. Both the practice of translation and the translator himself are praised for this feat in the extract:

> Not many people know all that much about Georgian literature per se, if it comes down to it. […] The translator is the splendid Donald Rayfield, a historian who has **done more than anyone else alive to promote the cause of Georgian writing in English**; and the novel, *Kvachi*, is fantastic. (Womack, extract from a review of the translation of *Kvachi* in *Literary Review*)

Similarly, translation is also praised on two occasions for improving the popularity of certain authors in English, a fact which is often taken for granted in the English-speaking world. This is something for which the aforementioned *#NameTheTranslator* campaign and the reviewer in the example below are keen to attribute more praise to translators. In this particular extract, the reviewer attributes praise to the translation and the translator for bringing an otherwise unknown author to prominence in the English-speaking world and, in this regard, is similar to the aforementioned Amazon reviewer of the translation of *The Dirty Dust* (at the top of this page):

> **Less acknowledged is how much his popularity in the English-speaking world is due to the excellence of his translator**, Don Bartlett, whose prose is brilliantly attuned to the onward rush of someone thinking aloud. (Morrison, extract from a review of the translation of *Dancing in the Dark* in *The Guardian*)

Furthermore, reviewers also reserve praise for the practice of translation in two other situations: firstly when translation is able not only to provide access to foreign works of literary interest, but also to allow readers greater insights into, for example, a political situation or the history of a certain culture by providing information not yet available in the English language; and secondly, when translation provides access to literature which may have otherwise been censored in the country of the source text author. The first example here demonstrates that the reviewer is keen to praise translation for providing factual information that would have otherwise been unavailable in the English language if it were not for the practice of translation, whilst the second extract below shows a case where translation is praised for ultimately saving a work which might otherwise have been lost through further censorship in its country of origin:

> *Darius* appeared in French in 2003, but the English translation includes an up-to-date response to its critics and references to important works published since. **If you want the latest on the Darius Vase**, painted in southern Italy in Alexander's lifetime, or an **English translation of the bits of a Babylonian astronomical diary covering the days before and after Guagamela, this book gives you them**. (Fox, extract from a translation of *Darius in the Shadow of Alexander* in *Literary Review*)

> On 11 December it was revealed that he had been forced by the authorities to shut down one of his regular public seminars, while his political columns and media appearances have been suspended. **All this means that the English translation of Aswany's most recent novel, first published in Arabic as *The Automobile Club* in 2013, could hardly be more urgent**, not least because he once again takes the example of Egypt's fairly recent history to illustrate a country on the brink of violent, irreversible change. (Hickling, extract from a review of the translation of *The Automobile Club of Egypt* in *The Guardian*)

Incidentally, the majority of the reviews which praise translation as a general practice also show a correlation with the 'positive', rather more target-oriented comments towards translation outlined earlier in the chapter: adjectives such as 'readable', 'clear', 'elegant' and 'lucid' often appear elsewhere in these reviews when the reviewer focusses on the specific translation at hand. Perhaps, one could argue, if the reviewers were less impressed by the specific translation at hand, then they may well be less likely to praise translation as a general practice for providing accessibility to foreign cultures and works; or, indeed, it could well be that the reviewers who do so are advocates of works in translation, something which is subsequently reflected

in their review of a specific translation. As the following example demonstrates, Malloch initially praises translation as a general practice and indeed the publisher for bringing "this work to the wide audience it deserves", but we also then see praise for the translation itself for being oriented towards the target language audience, that is to say that it is praised for being a 'clear' translation. This begs the question: would Malloch be so positive towards translation generally in the body of the review if the particular translation at hand were not as impressive as it is?

> Scholarship published since has improved our understanding of aspects of the period, but it has nuanced rather than challenged Bleicken's overall view. It is to Allen Lane's credit that they have brought this work to the wide audience it deserves in a **clear** translation by Anthea Bell. (Malloch, extract from a review of the translation of *Augustus: The Biography* in *Literary Review*)

But translation to blame for poor quality?

Despite the general positivity towards translation throughout the corpus of reviews, there is still a common view, particularly amongst Amazon reviewers, that translation will inherently never be as a good as the original text, and that, if the quality of the target text is poor, translation should automatically be blamed. Seventeen presumably monolingual reviewers of translations – of which 16 on amazon.co.uk – assert their belief that the poor quality of a target text may well be down to the translation itself. Whilst the majority of these reviewers do demonstrate hesitancy in attributing all of the blame to translation, they are also clearly acknowledging that they accept the prevalent notion that translation is often to blame at least to some extent, as is evident in the following example. In this extract, the reviewer blames the lack of 'magic of storytelling' on the fact that the translation is *perhaps* not good. Clearly, then, this reviewer is hedging their bets: they are buying into the notion that translation has a poor reputation, but have clearly not read the original text themselves:

> I love Murakami but he clearly honed his art after this. It has the wonderful aimlessness of his books but lacks the magic of his storytelling. **Perhaps it's just not such a good translation**. (Extract from a review of *Wind/Pinball* on amazon.co.uk)

In addition to this, just as we saw that 'lost' was the only word used to comment upon translation across all five platforms earlier in this chapter, there is also a general assumption in a good number of the reviews, again mainly on amazon.co.uk, that the translation process is never able to convey absolutely everything from the source text, and despite the fact that translation is necessary to provide access to the cultural other, the reader can never really understand or appreciate the quality of the original text, as the

following example illustrates. Again, it is important to note the hesitancy with which the reviewer expresses their attitude:

> This was an excellent idea for a book but unfortunately poorly executed. **Perhaps the essence of the book (and the style) was lost in translation**. (Extract from a review of the translation of *The Meursault Investigation* on amazon.co.uk)

Furthermore, four reviewers, again all on Amazon, demonstrate their prior expectations that translated works will be poor from the outset without even picking up the text and reinforce the notion which has emerged throughout this section that translation is often expected to be at fault for the poor quality of a target text. The following examples clearly demonstrate that the reviewers have enjoyed the work that they have read, but they attribute no credit to the work of the translator and are seemingly surprised by the fact that they have enjoyed a translated work:

> **Despite [being a] translation from its original Chinese**, it hasn't lost its author's Eastern style and flavour. One of the best sci-fi novels I have read. (Extract from a review of the translation of *The Three-Body Problem* on amazon.co.uk)

> It's been a long time since I've been unable to put a book down like this. **Considering this is a translation, it's been wonderfully done**. The next book in the series cannot come soon enough. (Extract from a review of the translation of *The Three-Body Problem* on amazon.co.uk)

The fact that such negativity towards translation as a general practice is more prevalent on amazon.co.uk compared to the other platforms may be down to two factors: anonymity and non-representativeness. The level of anonymity users are able to enjoy when posting an Amazon review gives people greater freedom to express themselves; as has been noted by Suler (2004: 321) amongst others, people "say and do things in cyberspace that they wouldn't ordinarily say and do in the face-to-face world. They loosen up, feel less restrained, and express themselves more openly". This phenomenon is commonly referred to as the online disinhibition effect. The majority of users on amazon.co.uk post reviews under a pseudonym and only their usernames and email addresses are visible. When people enjoy such a level of anonymity, they "have the opportunity to separate their actions online from their in-person lifestyle and identity, they feel less vulnerable about self-disclosing and acting out", and more importantly for the present chapter, "whatever they say or do can't be linked to the rest of their lives" (Suler 2004: 322). This, of course, is not the case for reviewers in the broadsheets and specialised journals who know that any negativity that they exhibit towards translation

will be in the public domain forever and may be referred back to at any point in their future careers.

In addition to this, the reviews which appear online may not be a true representation of the average population: previous studies, such as Hu et al. (2006), have found that customer review writers are more likely to be those that are negative about their experience and thus have the strongest views. From this, we can assert that Amazon customers are not necessarily the reviewers who exhibit the clearest negativity towards translation as a general phenomenon, but rather that those who actually take the time to post reviews tend to have stronger (negative) opinions. We must also remember that reviewers in the broadsheets and specialised journals are paid to write a review regardless of the strength of their feelings towards translation and therefore we should perhaps expect to encounter more objectivity, and certainly less negativity, towards translation as a general practice.

However, it would be unfair to say that all Amazon reviewers are negative towards translation or buy into such preconceived notions about the quality of translations being poor; in fact, some reviewers on the popular platform go as far as explicitly stating that the poor quality of the work has nothing to do with the translation even if they are not sure that this is the case. Nevertheless, it is worth noting that reviewers still feel the need to state this, implying that they are aware of the common notion that translation is often 'to blame' for the quality of the target text. The following extract is one such example. Here, the reviewer finds that the target text is confusing, but absolves the translation of the blame for this, even if they do not know for sure that the translation is not problematic:

> **The translation has nothing to do with why I found this book so confusing**. It skips time-lines helter-skelter and there are just too many voices to follow, not to mention that the names are hard to keep track of because they are unfamiliar. (Extract from a review of the translation of *The Scapegoat* on amazon.co.uk)

Issues with current practices of reviewing translations

Throughout the entire chapter, but more specifically this last section on negativity towards translation as a general practice, we have been able to observe two problematic issues with the current practices of reviewing translations in the United Kingdom: a) reviewers tend not to provide information about their background and more specifically whether they are monolingual or bilingual, something which could have a major effect on their manner

of reviewing and may well account for the hesitancy evident throughout much of the negativity towards translation; and b) the reader often has no idea whether the reviewers are actually commenting upon the source text or the target text.

As we have seen above, many of the opinions of monolingual reviewers tend to be based on nothing more than preconceived attitudes about translation. However, at least by only making hesitant comments about translation, the reviewers are acknowledging their monolingualism, even if implicitly, as may be seen in the example below. The reader may clearly see that Irwin has not read the source text and can thus be sure that he has in fact reviewed the translation as a standalone text, not comparing it to the original:

> This one reads easily and **it looks as though the translator, Ekin Oklap, has smoothly rendered a prose style that seems less baroque than is found in some of Pamuk's other novels**, notably *The Black Book* (1994). The language may be pared down but the impact is anything but muted: *A Strangeness in My Mind* is hugely ambitious – and equally successful in achieving its ambitions. (Irwin, extract from a review of the translation of *A Strangeness in My Mind* in the *Times Literary Supplement*)

On the other hand, this collection of reviews has also indicated that reviewers who do not provide any details about their approach to the review and whether they are monolingual or bilingual create a great deal of confusion for the reader. These findings support what Fawcett discovered with regards to the basis of authority on which the reviewer is making judgements:

> Mars-Jones openly admits that he cannot read Turkish and so has to hedge his criticism of what he himself sees as faults of English with the admission that they may correspond to stylistic choices in the original. But in several reviews we are not given the information we need to establish on what basis of authority the reviewer is making judgements. One cannot help wondering, for example, whether Nicci Gerrard, the reviewer of *Novel Without a Name* by Duong Thu Huong has read at least part of the Vietnamese original as a preparation for evaluating the success or failure of the translation, or whether, given that she has no quarrel with the end result, she simply assumes that the translator has managed to convey the style of the source text. (Fawcett 2000: 298)

There are many similar reviews in this corpus, such as the following taken from *The Times Literary Supplement*. It may well be that the reviewer has compared the original to the target text to come to such conclusions, but this is not explicitly acknowledged. The reviewer also does not provide any analysis and/or examples to support his points, and as such, the reader begins to wonder whether this is not an impression gained simply from reading the target text, rather than from any kind of comparison to the source text:

> Biller takes several motifs directly from Schulz (two of Schulz's stories are provided in the appendix); yet he resists the temptation to emulate his subject's rich metaphoric diction (**and Anthea Bell's subtle translation captures his style with ease**). (Malkmus, extract from a review of the translation of *Inside the Head of Bruno Schulz* in the *Times Literary Supplement*)

Much like Fawcett, other scholars have taken a wide variety of angles on the issue of monolingual reviewers. Johnson asserts that monolingual reviewers have a great deal to offer, although they "may be more likely to prefer a readable translation since s/he does not have the capability to evaluate the accuracy of the translation" (2005: 137). Whilst Johnson believes that this is completely acceptable, Lucas Klein takes issue with monolingual reviewers who use a lack of source-language knowledge as an excuse not to discuss the translation. He believes that it is "unconscionable not to discuss the translation and the specific performance of the translator" (Klein 2004); however, as discussed in the introduction to this thesis, both approaches may well be adequate in achieving the main objective of a review: namely "disseminat[ing] and giv[ing] publicity to the text, [and] inform[ing] the reader about it." (Johnson 2005: 140).

Linked closely to this idea that there is a lack of information about the basis of authority of the reviewer, the present collection of reviews also highlights another issue with the reviewing of translations in the United Kingdom: confusion between the source text and the target text. Many of the reviews in this study which do not go further than acknowledging the fact of translation also create confusion between the author of the source text, his or her style, and the style of the translator, as may be seen in the following examples:

> Kundera has an inimitable lightness of touch; he avoids literary effect and respects the residues of meaning that accumulate in ordinary things. These features of his style succeed somehow in persuading the reader that his characters are true to the strange but harmless emptiness of the world we live in now. (Scruton, extract from a review of the translation of *The Festival of Insignificance* in *Literary Review*)

> The style was very strange – dry, list-like, unengaging. The plot was unbelievable. And none of the three main characters were in any way likeable. And that last point, I think, is the main problem. You don't have to like at least one character to like a book but it certainly helps, and if the book is full of unlikeable characters then it had better excel in other areas to be a good read, and this doesn't. (Extract from a review of the translation of *The Age of Reinvention* on amazon.co.uk)

The former example shows the style being praised, whilst the latter demonstrates strong criticism of the style of the book. However, both treat the style as if it were the style of

the original author and attribute no praise or blame to the translation. As is similar for the issue of monolingualism, we cannot just assume that the reviewer may have read the original before reviewing the translation. As Vanderschelden (2000: 284) asserts, "he or she cannot be sure that all these qualities are found in the original, not just the translation. If the reviewer has in fact compared the two versions, then this ought to be made clear. More likely, however, the reviewer has simply treated the translation of the book as an original." The fact that some reviewers continue to treat the translation as an original further masks the presence of translation and contributes to the invisibility of the translator.

Conclusion

The analysis in this chapter has demonstrated that the notion of invisibility of both translation and the translator observed by Venuti in the Anglo-American context in *The Translator's Invisibility* and subsequent studies has changed in several significant ways. Firstly, the fact of translation and translators are now very rarely completely ignored in reviews: with the exception of the popular platform, amazon.co.uk, reviews from the other four platforms acknowledge the fact of translation, either directly or indirectly, in more than 80% of cases. These findings are in complete opposition to the discoveries of previous studies and demonstrate clearly that translators are now much more visible, at least on the most superficial of levels. Secondly, reviews now address the translation, at least to some extent, more frequently: Venuti's assertion that reviewers very rarely address the translation has been disproven here, with at least 40% of reviews which acknowledge the fact of translation also commenting upon the translation in some manner across all five platforms. This chapter has also shown that target-oriented forms of translation – transparency, readability, fluency, clarity, lucidity etc. – are still revered by reviewers, especially in *The Times Literary Supplement* and on Amazon. However, we can now also observe a greater acceptance of source-oriented forms of translation, with faithfulness and accuracy appearing in overwhelmingly positive terms in this collection of reviews. Thirdly, reviewers are now much more likely to provide analysis and examples to support their arguments. Indeed, around 30% of reviews in *The Times Literary Supplement* and *London Review of Books* which acknowledge the fact of translation also engage with the work of the translator on a much deeper level by commenting upon the translation and supporting this with further evidence. Even reviews on the popular platform Amazon support their comments with analysis and examples in 15% of cases. However, the analysis and examples provided are often questionable and may lead a reader of a review

to doubt the entire translation based on the reviewer's judgement of one paragraph; this is a potentially negative development for the field. Nonetheless, it is at least good to see reviewers engaging with the translation in a much more meaningful manner. Reasons behind why this might be the case will be outlined in Chapter 6.

The chapter has also been able to establish that reviewers are mainly positive about translation as a general practice in the United Kingdom, praising it for providing readers with greater access to cultural others and broadening our horizons. However, the preconceived notions with regards to the translation process always producing a product which is expected to be somehow 'inferior' to the original to some extent are still evident here: a great number of reviewers, especially on Amazon, seem surprised that they actually enjoy a work in translation and almost expect the translation process to have impaired the reading experience. The chapter was concluded by outlining issues with the reviewing of translations in the United Kingdom: that reviews can often be confusing when the reader has no idea of the basis of authority on which the reviewer is writing and whether the reviewer is actually reviewing the translation or the original text. Despite these issues, this chapter has clearly demonstrated that translation reviewing practices in the United Kingdom have evolved to at least some extent and that translators and their work have thus become more visible across all five of the platforms included in this chapter, although as we have seen, this may also have negative effects. The next chapter of this study will analyse translation reviewing practices in France and attempt to discover to what extent translation and translators are more visible in a country which is generally considered to be more open to translation as a general phenomenon than the United Kingdom.

Chapter 4: Reviewing in France

> Faut-il tenir compte, en traduisant, de la structure grammaticale de la langue source ? En ce qui me concerne, la réponse est très claire : c'est non. La syntaxe est un outil qui doit être au service de l'expression, et non l'inverse. À partir du moment où un traducteur écrit en français, je pense qu'il est absolument impératif qu'il fasse le meilleur usage possible de la syntaxe française, sans se laisser « contaminer » par les particularités de la langue qu'il traduit.
>
> Anne Colin du Terrail (in Bensoussan 1997: 174)

The above quotation comes from Anne Colin du Terrail, a translator from Finnish into French, who believes that the target language is of the utmost importance in the translation procedure and that there should be very little influence on the target text by the features of the source language. This idea is very similar to what Lawrence Venuti introduces as domestication, the very notion that the American scholar criticises in *The Translator's Invisibility*. Previous studies into French reviewing practices, as introduced in chapter 2, have all tended to suggest that French reviewers, particularly in the broadsheets, take a similar stance to Colin du Terrail, that is to say that the target language and text are king. There has very frequently been praise for fluent, transparent translation, with criticism reserved for those texts which have clearly been impacted – "contaminated" to use the words of Peter Fawcett (2000) – in the translation procedure by features of the source text and language. This chapter will attempt to assess to what extent French reviewing practices have evolved since the early 2000s and whether fluency and transparency are still the main tenets by which translations are assessed.

Acknowledgement of translation

The chapter will first present the results regarding how often and how the translator or the fact of translation is acknowledged. Figure 10 below shows the percentage of reviews which acknowledge the fact of translation, either directly or indirectly by naming the translator, across the five platforms. Given that both Vanderschelden and Bush asserted that the fact of translation is acknowledged almost systematically in France, it can be considered somewhat surprising that the average percentage of reviews which acknowledge the fact of translation is lower in the French reviews collected in this study than the British reviews (72.7% versus 78.6%):

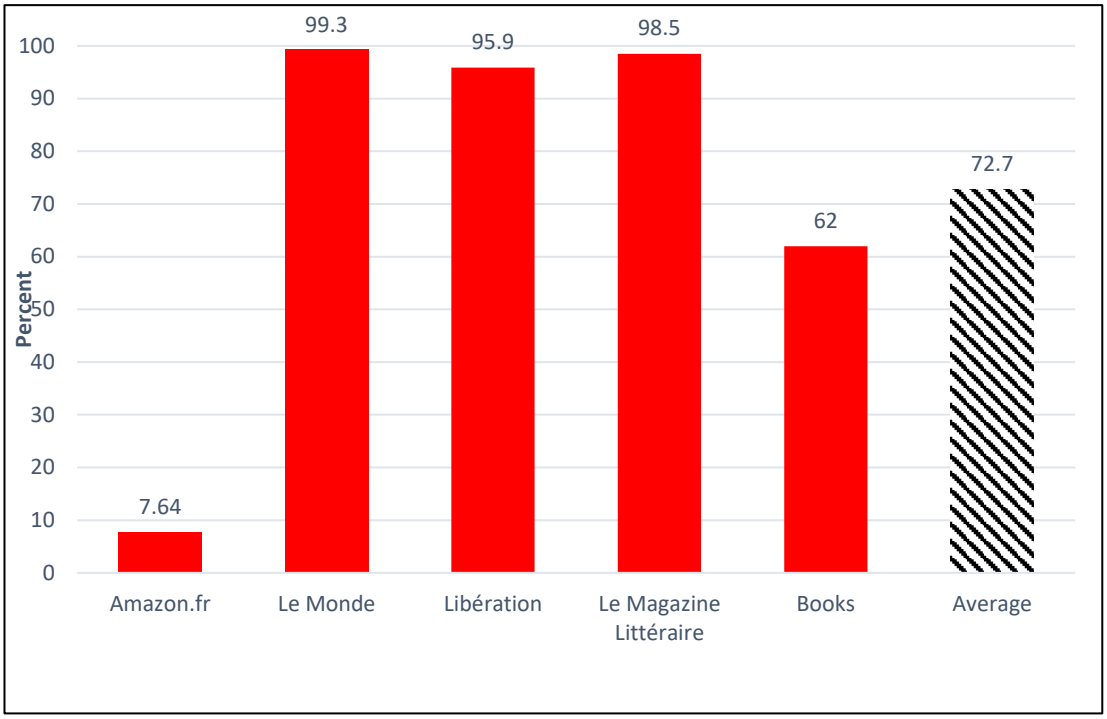

Figure 10: The percentage of reviews which acknowledge the translation or the translator across the five platforms in France.

Similarly to the United Kingdom, more than 95% of reviews of translated works in three of the five outlets acknowledge the fact of translation, directly or indirectly. Indeed, *Le Monde*, *Libération* and *Le Magazine Littéraire* only fail to acknowledge the fact of translation in three out of 429 reviews (0.7%), five out of 121 reviews (4.1%) and three out of 199 reviews (1.5%) respectively, although the reasons behind this lack of acknowledgement remain unclear. However, the major difference between the United Kingdom and France is the platforms which acknowledge the fact of translation more than 95% of the time: in the United Kingdom, it was the two specialised publications and one broadsheet which did this; in France, it is the two broadsheets and just one specialised publication. *Books* falls below this benchmark by a significant amount; indeed, 38% of reviews of translated works in 2015 neglected to acknowledge the fact of translation, either directly or indirectly. For this platform, if an excerpt from the translated work is provided, then the translator is systematically mentioned; otherwise, acknowledgement of the translation seems to be done on a random basis, although, of course, this could well be down to editorial policy. The following example shows the manner in which *Books* does acknowledge the translator. An excerpt from the translation is provided, followed by the title of the book and the author, and finally a pointer towards the fact of translation:

> Au matin, ma mère est arrivée. Elles ont chuchoté quelque chose toutes les deux, Ida m'a caressé la tête, et ma mère a dit :

> « Il vaut mieux que ce soit lui. J'ai toujours eu peur qu'il assassine quelqu'un. »
>
> Mon père était mort cette nuit-là : son cœur n'avait pas supporté le vide de la vie.
>
> Ce texte est extrait de *La Mouette au sang bleu*, de Iouri Bouïda. **Il a été traduit par Sophie Benech**. (Bouïda, extract from a review of the translation of *La Mouette au sang bleu* in *Books*)

Once again, the popular internet platform, amazon.fr, fares worst here, with just 7.64% of reviews of translated works acknowledging the fact of translation. Much like in the previous chapter, many of the reviews focus on issues unrelated to the actual writing, for example delivery times and costs and the condition of the book, and it is thus perhaps unsurprising that the fact of translation remains unacknowledged. These examples illustrate the content of many such reviews on Amazon:

> Tout est parfait et correspond tout à fait à ce qui était annoncée, un grand merci !!! Contrairement à la livraison (montant) 5.99 du bal du gouverneur !!! (Complete review of the translation of *Paris est une fête* on amazon.fr)
>
> Livraison hyper rapide. Emballage soigné. Comme c'était pour un cadeau, je ne l'ai pas lu actuellement mais la personne à qui je l'ai offert était ravi et m'a dit que c'était passionnant. (Complete review of the translation of *Ardennes 1994. Le va-tout de Hitler* on amazon.fr)

Much like amazon.co.uk, amazon.fr does provide its own advice for writing reviews; it is advised to "expliquez 'pourquoi'; concentrez-vous sur le produit/le service; ni trop court, ni trop long; [… et] soyez franc". The idea that reviewers should focus on the service as well as the product is clearly reflected in many of the reviews and goes some way to explaining why the fact of translation remains unacknowledged in 92.36% of cases. It should also be noted here that we would perhaps expect professional reviewers to acknowledge the translator far more than Amazon reviewers; this study is in no way aiming to assess the 'professionalism' of reviewers on the public platform.

Those reviews in the broadsheets and specialised journals, and to a certain extent Amazon, which do not acknowledge the fact of translation or the translator focus mainly on the plot and themes of the book, but also on the author of the source text and the political and historical background of the subject of the ST, much like reviews in the United Kingdom. Very rarely do the reviews from these platforms address the writing style of the author without at least acknowledging the fact of translation. The following two examples demonstrate the typical content of reviews which neglect to acknowledge the translation or the translator. In the first extract here, Perrin focusses instead on

describing the content of the work, namely violence in the Quran, whilst Frachon in the second review gives some contextualisation around the book at hand:

> Dans le second ouvrage, Adonis va plus loin en osant aborder un tabou, la violence dans le Coran, laquelle aurait débordé du texte pour envahir toute la société et dont il voit la source dans le refus de l'Autre, de l'incrédule ou de l'apostat, tous condamnés à l'enfer. (Perrin, extract from a review of the translation of *Violence et Islam* in *Libération*)

> Boris Johnson appartient à une espèce hélas inexistante en France. Le maire de Londres, également député conservateur, est un adepte de la politique façon Monty Python : il s'agit d'éviter de prendre la chose trop au sérieux, en apparence. (Frachon, extract from a review of the translation of *Winston : comment un seul homme a fait l'histoire* in *Le Monde*)

Whilst, in the United Kingdom, there was an identifiable trend between the length of the review and the likelihood of an acknowledgement of the fact of translation, that is to say that the shorter the review, the less likely an acknowledgement of the fact of translation, especially in *The Guardian*, this is not reflected in the French reviews. Indeed, *Le Magazine Littéraire*, for example, publishes extremely short "reviews" of books which 'on ne doit pas s'en priver' and which 'on peut s'en dispenser' in the 'Ceci n'est pas une critique'[11] section of the magazine written by Bernard Morlino; these "reviews" tend only to be between 20 and 50 words, but the translator as well as the language from which the book has been translated are systematically mentioned. Here are two examples of how the reviews in this part of the magazine work, one from the more positive category and one from the negative category:

> ON NE DOIT PAS S'EN PRIVER :
>
> *L'art de connaître de soi-même*, Arthur Schopenhauer, **traduit de l'allemand par Laurent Férec** (Rivages). Bienvenue au rare club de la misanthropie qui tend la main. (Morlino, complete review of the translation of *L'art de connaître de soi-même* in the 'Ceci n'est pas une critique' section of *Le Magazine Littéraire*)
>
> ON PEUT S'EN DISPENSER :
>
> *Adultère*, Paulo Coelho, **traduit du portugais (Brésil) par Françoise Marchand Sauvagnargues** (J'ai Lu). De la samba en 78 tours. Est à Jorge Amado ce que Ribéry est à Garrincha. (Morlino, complete review of the translation of *Adultère* in the 'Ceci n'est pas une critique' section of *Le Magazine Littéraire*)

[11] This is of course reminiscent of Magritte's painting *La trahison des images* captioned '*Ceci n'est pas une pipe*' reflecting that the painting itself is not a pipe; it is rather merely an image of a pipe. The fact that these reviews bear the name 'Ceci n'est pas une critique' thus suggests that the 'reviews' should be taken with a pinch of salt.

Only two of the 15 books reviewed in this part of the magazine in the year 2015 are categorised into the 'on peut s'en dispenser' section, both in the same monthly magazine (*Adultère* by Paulo Coelho and *As-tu jamais rêvé que tu volais ?* by Austin Ratner). Other short reviews featured in *Le Magazine Littéraire*, of around 150-250 words and hence directly comparable to the shorter reviews in *The Guardian* mentioned in the last chapter, also always mention the name of the translator and the language from which the book was translated, as demonstrated by the example below, 143 words long. The main body of the review clearly focusses on both the content and context of the work at hand, but the reviewer still manages to acknowledge the fact of translation by outlining which language the work was translated from and by whom:

> Jeté sur le papier au plus fort de la crise et des émeutes de 2011, *La Chute de Londres* est le récit illustré par les photos de l'auteur d'une errance révoltée dans les rues de la capitale britannique. Appropriation des richesses par une minorité, rejet d'une jeunesse populaire désœuvrée, stigmatisation d'une immigration pourtant constitutive de l'identité de la ville, autant de colères déversées par China Miéville dans cet opuscule qui nous fait découvrir Londres telle qu'elle n'a pas encore disparu, avec ses squats, ses laveries aux faux airs de « portails spatio-temporels » et ses habitants bien décidés à y rester. À présent, l'auteur s'excuserait presque de son livre et de sa chute qui n'a pas eu lieu. Entre le Miéville de 2011 et celui de 2015, l'avenir tranchera.
>
> China Miéville, **traduit de l'anglais par François Laurent**, éd. Pocket, 96 p., 7,70 euros. (Berasategui, complete review of the translation of *China Miéville* in *Le Magazine Littéraire*)

Whilst it appeared to be acceptable to omit the name of the translator in shorter reviews in the United Kingdom (cf. Hahn 2011, amongst others), there appears to be no or very little connection between the length of the review and the likelihood that the translator is acknowledged in France.

When the fact of translation or the translator is acknowledged in the two broadsheets and *Le Magazine Littéraire*, it tends to go hand in hand with a mention of the language from which the book has been translated (and even sometimes the title of the source text, thus retaining one of the 'foreign' elements from the translation procedure), as we have already seen in the various examples above (from *Le Magazine Littéraire*) and as may be seen in the two examples below (from the broadsheets):

> Agata Tuszynska, La Fiancée de Bruno Schulz. **Traduit du polonais** par Isabelle Jannès-Kalinowski. Grasset, 400 pp., 22 €. (Levisalles, extract from a review of the translation of *La Fiancée de Bruno Schulz* in *Libération*)

> Les Yeux fardés (**Memoria d'uns ulls pintats**), de Lluís Llach, **traduit du catalan** par Serge Mestre, Actes Sud, 314p., 22,80 €. (Singer, extract from a review of the translation of *Les Yeux fardés* in *Le Monde*)

Only in very few reviews on these platforms is the fact of translation acknowledged without a mention of at least the language of the source text. In comparison to the United Kingdom where this essentially never happens, perhaps we can assert at this point that French reviewers are more likely to highlight the foreign origins of the source text in this regard and thus promote the visibility of translation more explicitly.

The majority of reviews which mention the language of the source text are reviewing translations of English works; this is not overly surprising given that 58.1% of translated books published in France in 2015 were from English source texts (Observatoire de l'économie du livre 2016). Table 4 below provides an overview of the 'most translated' languages into French in the year 2015 (ibid.); table 5 provides an overview of the percentage of reviews, the subject of which is a book translated from various source languages.

Language of source text	**Percentage of translated works published in France**
English	58.1%
Japanese	12.1%
German	6.4%
Italian	4.4%
Spanish	3.2%
Scandinavian languages	2.1%
Portuguese	1.0%
Chinese	1.0%
Dutch	0.9%
Russian	0.8%
Arabic	0.6%

Table 4: The 'most translated' languages into French in the year 2015.

Language of source text	***Le Monde***	***Libération***	***Le Magazine Littéraire***	**Average**
English	52.49%	57.94%	55.56%	**55.33%**
German	19.46%	12.15%	10.58%	**14.06%**

Italian	12.67%	7.48%	7.94%	**9.36%**
Spanish	7.60%	1.87%	6.35%	**5.27%**
Hebrew	4.07%	0.93%	1.59%	**2.20%**
Japanese	0.95%	1.87%	3.70%	**2.17%**
Portuguese	4.04%	0.93%	1.06%	**2.01%**
Swedish	0.71%	3.74%	0.53%	**1.66%**
Russian	0.71%	1.87%	2.12%	**1.57%**
Icelandic	1.19%	1.87%	1.06%	**1.37%**
Polish	0.71%	0.93%	2.12%	**1.25%**
Arabic	1.19%	-	1.59%	**0.93%**
Chinese	0.24%	1.87%	0.53%	**0.88%**
Greek	1.19%	0.93%	0.53%	**0.88%**
Hungarian	1.19%	0.93%	0.53%	**0.88%**
Turkish	0.95%	0.93%	0.53%	**0.80%**
Romanian	1.19%	-	1.06%	**0.75%**
Dutch	0.95%	0.93%	-	**0.63%**
Korean	0.95%	0.93%	-	**0.63%**
Lithuanian	0.24%	0.93%	0.53%	**0.57%**
Serbian	0.48%	0.93%	-	**0.47%**
Norwegian	0.71%	-	0.53%	**0.41%**
Latin	-	-	1.06%	**0.35%**
Catalan	0.95%	-	-	**0.32%**
Indonesian	0.71%	-	-	**0.24%**
Pali	-	-	0.53%	**0.18%**
Albanian	0.48%	-	-	**0.16%**
Bulgarian	0.24%	-	-	**0.08%**
Danish	0.24%	-	-	**0.08%**
Macedonian	0.24%	-	-	**0.08%**
Sanskrit	0.24%	-	-	**0.08%**
Yiddish	0.24%	-	-	**0.08%**

Table 5: The percentage of reviews in *Le Monde*, *Libération* and *Le Magazine Littéraire*, the subject of which is a book translated from the source languages outlined above. Only those reviews which explicitly mention the language of the source text are included in this

table (as these reviews already highlight the foreignness of the source text through the mention of the source language and therefore promote visibility on a superficial level).

12.1% of translated books published in France in 2015 were from Japanese; however, this is not reflected in the percentage of reviews which examine a book translated from Japanese (2.17% on average across these three platforms). The percentage of Chinese, Russian and Arabic books published in France in 2015 is roughly the same as the percentage of reviews which focus on a book translated from those languages. On the other hand, the Western European languages, such as German, Italian and Spanish, feature much more prominently in the reviews of translated works than in the actual percentage of books translated from those languages and then published (for example, only 6.4% of translated works into French were from German in 2015, yet an average of 14.06% of reviews in *Le Monde*, *Libération* and *Le Magazine Littéraire* focussed on the translation of a German source text); this perhaps reflects the cultural proximity between the Western European languages and French and certainly provides weight to Venuti's notion of a trade imbalance between less assimilable languages. Incidentally, Amazon.fr and *Books* very rarely indicate the language from which a book has been translated, even once the fact of translation or the translator has previously been acknowledged, and that is the justification for them not featuring in the above tables.

Another key factor when discussing the acknowledgement of the translation or the translator is the prominence of the location of the acknowledgement. As discussed previously, both Vanderschelden and Bush found that the fact of translation or the translator is almost systematically mentioned alongside the title of the work or in the heading of the review. This is certainly still the case for the *Le Monde*, *Libération* and *Le Magazine Littéraire* which tend to mention the name of the translator immediately after the title of the book (whether this is at the start of the review or at the end). The first mention of the translation or translator in *Books* and on amazon.fr, however, generally comes within the main body of the text; this arguably gives less prominence to the work of the translator than in those reviews which systematically mention the fact of translation in a clear section of the review. Just as we found for the United Kingdom, those platforms in France which acknowledge the fact of translation at the start or the end of the review are also the platforms which achieve greater consistency in ensuring that the fact of translation is acknowledged at all: as already observed, at least 95% of reviews in *Le Monde*, *Libération* and *Le Magazine Littéraire* acknowledge the fact of translation in some regard.

This, once more, could well be down to editorial guidelines provided to the individual reviewers.

Comments upon translation

However, compared to the figures that we were able to observe in the previous section, when it comes to commenting upon the quality of a translation, the picture is vastly different, as may be seen in figure 11 below. An average of just 16.8% of reviews which acknowledged the fact of translation go on to make a comment upon the quality of the translation:

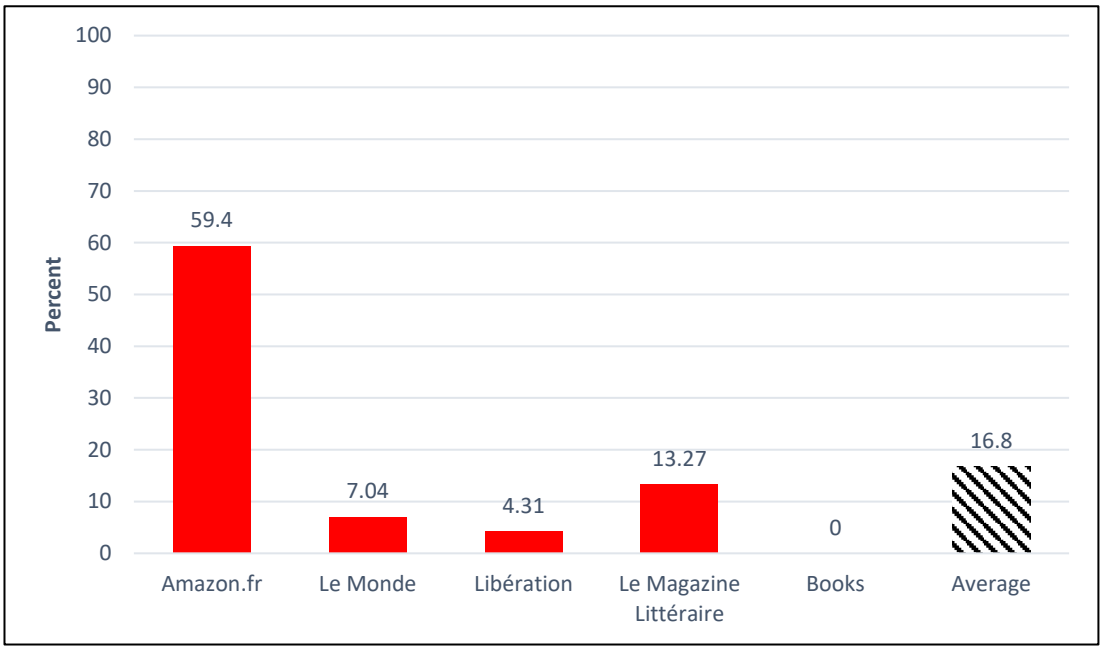

Figure 11: The percentage of reviews, which, having acknowledged the fact of translation, also make a comment on the quality of the translation across the five platforms in France.

In a complete contrast to figure 10 on the acknowledgement of translation, it is amazon.fr which comes out on top here, with 59.4% of the reviews which acknowledge the fact of translation or the translator going a step further to comment upon the quality of the translation (although we should recall that only 7.64% of reviews on Amazon actually acknowledge the fact of translation in the first place). Both *Le Monde* and *Libération* manage to provide a comment on the translation in less than one in ten reviews in which they have already acknowledged the fact of translation; *Le Magazine Littéraire* fares little better with just 13.27% of reviews going on to make a comment on the quality of the translation. Not even one of the reviews in *Books* which acknowledges the fact of

translation provides a comment about the translation.[12] With an average of just 16.8% of reviews which comment on the quality of the translation after the fact of translation has been acknowledged, France is way behind the United Kingdom in this regard (which had an average of 58.4%). These are similar findings to those of Bush, who discovered that reviewers almost never comment on the quality of the translation in France; perhaps, then, Venuti's criticism that reviewers only address the translation on very rare occasions is now more applicable to the French context than the Anglo-American world. This will be discussed in greater detail in chapter 6 of the thesis.

Much like Vanderschelden's study, this collection of reviews has shown that many of the reviews which comment upon the translation do so with a brief blanket judgement, usually in the form of a single adjective (the examples of 'excellent' and 'remarquable' that she provides appear 15 times and 5 times respectively in this collection of reviews). Whilst Vanderschelden sees this as a simple manner of reinforcing the casualness shown towards translation, an alternative manner of interpretation of this phenomenon would be to praise reviewers for engaging with the translation in at least some manner. However, what is more important here is to analyse the type of words used to describe translation to provide comparisons with the previous chapter and to discover whether fluency and transparency are prominent notions in French reviews. All of the adjectives, adverbs and phrases used to describe a translation or translator are presented in table 6 below, along with whether they are used positively or negatively. A selection of these words shall then be analysed in greater detail in the subsequent section. These words provide us with a broad range of comments relating to both target-oriented translation (such as 'fluide' and 'lisible') and source-oriented translation (such as 'littérale' and 'restituant'), as well as more general comments on the quality of the translation (such as 'bon/bien' and 'mauvais/mal'). The adjectives and adverbs in this table are roughly comparable to table 2 in the previous chapter on the United Kingdom.

[12] This may well of course be down to editorial policy, or even the fact that *Books* does generally provide an extract from the translation, rather than a comment on it. Readers are thus in a position to make their own judgement on (an extract of) the translation.

ADJECTIVE/ADVERB/PHRASE	Overall		
	Tokens	Used positively	Used negatively
Adapté	**1**	1	-
Admirable	**1**	1	-
Agréable	**5**	5	-
Ajoute quelque chose	**1**	-	1
Aléatoire	**1**	-	1
Approximatif	**3**	-	3
A rendu	**3**	3	-
Assuré	**2**	2	-
Aux petits oignons	**1**	1	-
Avec bravoure	**1**	1	-
Avec intelligence	**1**	1	-
Beau	**5**	5	-
Bon/bien	**26**	26	-
Bravo	**3**	3	-
Brillant	**1**	1	-
Chapeau aux traducteurs	**4**	4	-
Compliqué	**1**	-	1
Correct	**1**	1	-
De grande qualité	**3**	3	-
Décevant	**1**	-	1
Désuète	**1**	-	1
Difficile à lire	**3**	-	3
Elégant	**1**	1	-
Epouvantable	**1**	-	1

Équilibré	**1**	1	-
'Escamotages'	**1**	-	1
Excellent	**15**	15	-
Exceptionnel	**1**	1	-
Exemplaire	**1**	1	-
Extraordinaire	**1**	1	-
Fine	**2**	2	-
Fluide	**4**	4	-
Formidable	**1**	1	-
Gênant	**2**	-	2
Gentil	**1**	-	1
Hasardeux	**1**	-	1
Hâtif	**1**	-	1
Honteux	**1**	-	1
Impeccable	**3**	3	-
Imprécis	**2**	-	2
Imprudent	**1**	-	1
Indigent	**1**	-	1
Inouïe	**1**	1	-
Inspiré	**1**	1	-
Inventif	**1**	1	-
Irritant	**1**	-	1
Juste	**1**	1	-
Laisse à desirer	**2**	-	2
Limpide	**2**	2	-
Lisible	**1**	1	-

Littérale	**2**	-	2
Loin du texte original	**1**	1	-
Lourd	**1**	-	1
Magnifique	**7**	7	-
Mauvais/mal	**9**	-	9
Médiocre	**1**	-	1
Merveilleux	**1**	1	-
Misérable	**1**	-	1
Moderne	**3**	2	1
Ne rend pas	**4**	-	4
Parfait	**1**	1	-
Pas convaincant	**1**	-	1
Passionnant	**2**	2	-
Pénible	**1**	-	1
Perd quelque chose	**1**	-	1
Peu inspiré	**1**	-	1
Poussif	**1**	-	1
Prenant	**1**	1	-
Problématique	**1**	-	1
Rajeuni	**1**	1	-
Remarquable	**5**	5	-
Restitue	**1**	1	-
Réussi	**1**	1	-
Ridicule	**1**	-	1
Sans compromettre la lecture	**1**	1	-
Sobre	**1**	1	-

Splendide	**1**	1	-
Stimulant	**1**	1	-
Stupéfiant	**1**	1	-
Superbe	**6**	6	-
Supprime	**2**	-	2
Virtuose	**1**	1	-
Vivant	**1**	1	-

Table 6: All of the adjectives, adverbs and phrases used to describe translations/translators in France (overall). This table also outlines whether the adjectives, adverbs and phrases are used to refer to the translations/translators positively or negatively.[13]

[13] For a full breakdown across the different platforms, please refer to Appendix 2, page 281.

Notions around transparency (such as fluency and readability) were used relatively frequently and always positively across the five platforms in the United Kingdom, and, whilst such judgements appear on a less frequent basis in the French reviews, they are similarly always used positively. The adjective 'fluide' appears four times, whilst the adjectives or phrases 'limpide', 'lisible', and 'sans compromettre la lecture' appear once each. Interestingly, however, only Amazon users and reviewers from *Le Magazine Littéraire* ever use these words and phrases to comment upon translation: 'sans compromettre la lecture' appears in a review in *Le Magazine Littéraire*, whereas the instances in which 'fluide', 'limpide' and 'lisible' all appear are on amazon.fr. Much like the United Kingdom, Amazon reviewers in France tend to encourage transparency as one of the main outcomes of the translation process. However, whilst it was one of the broadsheets in the United Kingdom in which such target-oriented adjectives were used most frequently (*The Times Literary Supplement*), neither of the two broadsheets in France ever attempt to praise a translator for striving for transparency. What follows here are some representative examples of how such target-oriented words are used to praise translation. In the first extract, the Amazon reviewer praises the translator for the 'fluid' translation which they find 'agréable'. Similarly, the second reviewer garnishes praise on the translator for a near perfect translation. The final review here praises the translator for managing to be faithful to the original text, but at the same time ensuring that they have not detracted from the overall reading experience:

> J'ignore quelle est la qualité d'écriture du texte en langue espagnole, sa traduction en français est **fluide**, agréable. L'ensemble est très hispanique : les personnes citées et les événements décrits forment un tableau de l'Espagne (Catalogne surtout) depuis la Guerre Civile jusqu'à 2013. (Extract from a review of the translation of *L'Imposteur* on amazon.fr)

> La traduction assurée par Josée Kamoun est **fluide**, **limpide**, pour ne pas dire parfaite. Point de culbute ici ni de manque de rigueur qui pourrait gêner votre lecture comme on avait pu le voir, par endroits, dans Etat des Lieux, traduit par Pierre Guglielmina. (Extract from a review of the translation of *En toute franchise* on amazon.fr)

> Cette version française rend justice à la verve polymorphe de Ricardas Gavelis, à la fois burlesque, sombre et mélancolique, orchestrant de multiples fils narratifs, **sans jamais compromettre la lecture**. (Author not stated, extract from a review of the translation of *Vilnius Poker* in *Le Magazine Littéraire*)

In stark contrast to this latter review, those translations which result in a reading experience that is less than smooth are, however, always evaluated negatively. Indeed, the phrase 'difficile à lire' appears three times on amazon.fr, whilst the adjectives 'lourd' and

'poussif' appear in one review each, also on Amazon. This supports the point made above that Amazon reviewers in France are those who are most likely to expect transparency and readability from translation. The following examples demonstrate how such words and phrases are used to criticise the lack of readability achieved by the translator. In the first extract here, the reviewer is critical of the translation which is 'lourde', backed up by examples from the translation which are either too literal and awkward or indeed real errors; the second review is similar in this regard, judging the translation to be 'poussive'. Nonetheless, the argument feels a little less convincing as there are no examples or analysis provided to support this comment. More around this notion will follow later in the chapter.

> Pour vous situer, l'action est contemporaine, je vous laisse seul juge des tournures de la traduction : "Je couve un refroidissement", nos amis hispanophones y verront une mauvaise traduction mot à mot ; "Rafler de bonnes notes", on rafle des prix, pas des notes ; surtout quand le locuteur est un gamin de 15 ans, contemporain "à le regarde comme à travers l'eau", on a l'image mais ça se dit ça? Bref, à lire en VO, en VF, c'est un peu **lourd**. (Extract from a review of the translation of *Le Héros discret* on amazon.fr)

> Au fond, je crois que je me fiche totalement de la destinée de la crapule. En plus, une traduction **poussive**, des fautes de style et de syntaxe. Malgré son épaisseur, un petit livre. (Complete review of the translation of *American Desperado* on amazon.fr)

Nonetheless, there is also a certain admiration demonstrated by reviewers for those translators who have adopted source-oriented modes of translation across the various platforms. The words and phrases 'correct', 'juste', 'a rendu', and 'restitue' are used once, twice, three times and once respectively to commend the accuracy of the translation to the original source text; this is precisely in line with Vanderschelden's assertion that reviewers have an appreciation of accuracy along with accessibility. All four of these adjectives are used positively on each occasion that they appear. The word 'correct' is used positively once on amazon.fr; the word 'juste' is used positively twice, once on amazon.fr and once in *Le Magazine Littéraire*; the phrase 'a rendu' is used positively three times, twice in *Le Monde* and once on Amazon; and finally, the word 'restitute' is also used positively once in *Le Monde*. It is interesting to note here that none of the broadsheet reviewers ever comment on the fluency or naturalness of the target text, but reviewers in *Le Monde* in particular are willing instead to comment on accuracy. The following examples illustrate how such words tend to be used to praise the translator for not deviating too far from the source text. In the first example, we see Weill praising the

translator for rendering certain characteristics of the protagonist through the use of an uncommon verb mode in the French, namely the imperfect subjunctive. In the second example, Rose equally praises the translator for mirroring the 'cleverness' of the original writing in the target text:

> La traduction **a su rendre**, à coups d'imparfaits du subjonctif, la préciosité affectée et cocasse du protagoniste (*« Bien que Preising parlât beaucoup, il prenait étrangement très au sérieux la portée de ses mots et savait toujours très précisément quelle question il voulait qu'on lui posât »*) et le moralisme assumé de l'écrivain. (Weill, extract from a review of the translation of *Le Printemps des barbares* in *Le Monde*)

> Julia Kristeva, auteure de *Thérèse mon amour* (Fayard, 2008), signe une préface à l'anthologie établie et traduite par Aline Schulman, *Les Chemins de la perfection*, qui réunit cinq œuvres principales de la Madre. Cette traduction sobre **restitue** toute l'audace incisive de l'écriture originale. (Rose, extract from a review of the translation of *Les Chemins de la perfection* in *Le Monde*)

However, much like in the United Kingdom, it seems that translators in France can achieve an 'optimum' degree of accuracy or faithfulness to the source text and, once this is surpassed, reviewers are often extremely critical of the translation. The word in this corpus which best demonstrates this notion is 'littérale' which is used twice on amazon.co.uk. It is used negatively to convey that the features of the source language have been retained to such an extent that they begin to detract from the overall reading experience (much like the words/phrases 'difficile à lire', 'lourd' and 'poussif' earlier in the chapter). The fact that this word only appears in reviews on Amazon is once again telling that this is a prevalent notion amongst the general public. The following two examples cogently demonstrate this point: the first reviewer criticises the translation for being too literal to such an extent that it is problematic in terms of the reading experience, whilst the second reviewer castigates the translation for a whole host of issues, one of which is that it is too literal. The reviewer compares this to the entirely fluid narrative of the original text.

> Policier qui se lit très facilement mais dont la traduction trop **littérale** est gênante à la lecture... Une relecture et réinterprétation de cette traduction eut été bien utile... (Extract from a review of the translation of *Les Derniers Jours du Condor* on amazon.fr)

> Je ne peux qu'espérer que la traduction a été corrigée depuis mon achat. Autant le texte original était limpide, autant la traduction semble hâtive, approximative, parfois **trop littérale**, parfois pas assez, et comprend même quelques erreurs grossières. Faites-vous une faveur : lisez-le en anglais. (Complete review of the translation of *Sapiens. Une brève histoire de l'humanité* on amazon.fr)

However, as can be seen from the latter example, which castigates the translation for being 'pas assez littérale' in certain sections, reviewers are also critical of those translations which are not accurate or faithful 'enough' to the source text, something which is in line with the general positivity demonstrated towards faithfulness above. The words or phrases 'approximatif', 'imprécis' and 'ne rend pas' appear three times, twice, and four times respectively. These words and phrases are used negatively in each case, and almost always on amazon.fr. Indeed, the only phrase which appears on any of the other four platforms (*Le Magazine Littéraire*) is something along the lines of 'ne rend pas'. The following examples demonstrate how reviewers show their criticism towards target texts which are not accurate or faithful 'enough' to the source text. In the first example, the reviewer is critical of the imprecisions and approximations in the target text, ensuring that it is not faithful to the original; the second reviewer, meanwhile, judges the translation to be excellent, presumably because it is fluent, but criticises the translation for not managing to reproduce certain features of the main characters:

> Non, le GROS problème de ce roman est sa traduction française : manifestement, la traductrice n'a qu'une connaissance très sommaire de la Guerre Civile américaine, et n'a pas fait l'effort de se documenter, ou de faire relire son travail. Des **imprécisions** et **approximations** sans nombre abondent, et pour le lecteur un peu informé, ce sont de vrais freins à la lecture. (Extract from a review of the translation of *Neverhome* on amazon.fr)

> On songe d'ailleurs souvent aussi à Carver en lisant *Incandescences,* à cela près que les « héros » de Carver étaient plutôt inspirés par la classe moyenne, ou *low middle class*, tandis que Ron Rash plonge au fond de la ruralité la plus déshéritée pour en ramener des portraits cruels à la Faulkner, ou d'un réalisme qui fait songer à Erskine Caldwell et à son *Petit arpent du Bon Dieu*, jusque dans la parlure de quelques personnages dont la traduction, pourtant excellente, **peine quelquefois à rendre** toute la saveur. (Fauconnier, extract from a review of the translation of *Incandescences* in *Le Magazine Littéraire*)

The notion of 'lost in translation', so prevalent in the British reviews, only appears in one French review from *Libération*. However, this particular review is not critical of the translator, outlining that generally the translation remains faithful to the source text, whilst also accepting that the very process of translating between two languages – especially when, as in the example below, the grammar and structures of the source language have been manipulated – entails some degree of loss. Yet again, we see professional reviewers being loath to criticise translators in a marked contrast to what we saw from British reviewers.

> A l'arrivée, le texte original et sa traduction française se répondent, chacun avec les spécificités de sa langue. Mais le français résiste par moments et l'on **perd**

> des petits trésors en chemin - personne n'y peut rien, ce sont deux musiques différentes. Ainsi lit-on presque sans s'arrêter : *« Je pense ton visage est le plus beau. Quand on était était jeunes. Quand tu étais petit et que j'étais une fille. Il était une fois. »* Dans la version originale, le même passage est beau à pleurer : *« I think your face the very best. When we were we were we were young. When you were little and I was a girl. Once upon a time. »* (Stélandre, extract from a review of the translation of *Une fille est une chose à demi* in *Libération*)

Yet, as Vanderschelden also discovered, this general positivity towards source-oriented modes of translation and criticism of translations which deviate too far from the source text seems to be entirely subjective. One Amazon reviewer accepts that the target text is 'loin du texte original', since this results in a translation which is more fluent, more readable. In this particular example, the Amazon reviewer quite literally justifies the relatively free approach of the translation in parts, since it is with the goal of making it more readable for present-day readers:

> La traduction peut être parfois un peu **loin du texte original** mais c'est voulu **dans le but de le rendre plus lisible** à l'heure actuelle. Cela donne un style fluide et agréable, sans lourdeurs moyenâgeuses inutiles. (Extract from a review of the translation of *Don Quichotte de la Manche* on amazon.fr)

Overall, though, whilst readability and accessibility seem to be the two notions by which translations are ultimately assessed in France, reviewers do also approve of translations which are accurate and faithful to the source text, much like we found in the British reviews. Indeed, with the exception of the word 'littérale', which is only ever used twice on Amazon, all of the words and phrases pertaining to source-oriented modes of translation are used positively in the reviews included in this study.

The majority of comments made about translation by French reviewers tend to be more general in their nature, reinforcing the point made by Vanderschelden that subjective value judgements, such as 'excellent' and 'remarquable', are those which we encounter the most. The most common words to appear in the French reviews which are used positively are remarkably similar to those in the United Kingdom: agréable (5 times), beau (5 times), bon/bien (26 times), excellent (15 times), magnifique (7 times), remarquable (5 times) and superbe (6 times). One could assert that these words are invariably linked to accessibility and readability in some manner, but this is done in a less explicit manner than with the words that we encountered above such as 'fluide' and 'lisible', and it would be unacceptable from an academic point of view to simply assume that this is what reviewers mean with their comments. It is also interesting to note that these value judgements occur mainly on Amazon; indeed, all of the words outlined above

appear on Amazon at least once. However, reviewers for *Le Monde* and *Le Magazine Littéraire* also use this type of judgement more frequently than those more specific comments relating to target-oriented or source-oriented modes of translation. Below are a few examples of how the most common words (bon/bien, excellent and magnifique) are used to comment upon translation. It is clear to see from these three examples that very little further information is provided by reviewers to support these words and this adds weight to the argument I made above that we cannot just assume that the words are linked to transparency in some shape or form:

> Très bon livre et **très bonne** traduction. Si vous aimez le film vous aimerez le livre. A noter que c'est la première fois que le livre est traduit en français ! (Complete review of the translation of *Sweeney Todd. Le diabolique barbier de Fleet Street* on amazon.fr)

> **Magnifiquement** traduite par Stéphanie Dujols, cette écriture est d'une beauté extrême ; concise mais dotée de souffle ; peu expansive mais percée d'un lyrisme pudique où affleure une indicible émotion. (Errera, extract from a review of the translation of *Le Quartier américain* in *Le Monde*)

> Comme toujours, l'**excellente** traduction de Serge Quadruppani joue un rôle primordial dans le plaisir que prend le lecteur à suivre les tribulations et les agapes *« montalbanesques »*. L'intrigue est, de fait, secondaire. (Mestre, extract from a review of the translation of *Le Sourire d'Angelica* in *Le Monde*)

The only word which is used negatively to comment upon a translation on a frequent basis is mauvais (or mal), and each time on Amazon. Of the nine times that it appears on the popular platform, it is used five times to refer to actual errors in the translation, for example conjugation errors in the first example below, perhaps demonstrating that French Amazon reviewers are more competent in two languages than their British counterparts. On the other four occasions that reviewers use the word to comment upon translation, it is linked to the idea that the translation detracts from the readability and accessibility of the target text, as may be observed in the second example below. This further attests to the fact that accurate translations are only judged to be good if they do not detract from the fluidity of the target text.

> Détestable, écriture lourde, phrases pénibles, histoire qui ne conduit nulle part, de plus **mauvaise** traduction : fautes de conjugaison. Je n'ai pu le terminer. (Complete review of the translation of *Une saison de nuits* on amazon.fr)

> Dommage le livre est **mal** traduit. La lecture est moins fluide et on s'ennuie un peu. C'est normal avec un tel sujet. (Complete review of the translation of *Bureaucratie* on amazon.fr)

One Amazon reviewer even refers to a translation as 'bonne' and 'mauvaise' at the same time, with the 'good' aspect of the translation coming from the fact that it is

readable and accessible, that is to say that the reading experience is entirely natural for the target reader, whilst it is considered 'bad' for being restricted to a certain kind of language, namely the use of colloquial familiar language (although it remains unclear to me why this is such a problem), and for containing an 'énorme faute' throughout:

> La traduction est à la fois **bonne** et **mauvaise** : **bonne** parce qu'elle est très accessible, elle coule très facilement ; **mauvaise** parce qu'elle confine parfois au langage parlé, voire familier, et qu'elle contient au moins une énorme et répétitive faute sur « forager », mal traduit en « fourrageur » alors qu'il fallait choisir « chasseur-cueilleur ». (Extract from a review of the translation of *Sapiens. Une brève histoire de l'humanité* on amazon.fr)

Overall, then, this collection of reviews and the examples provided in this section support the discoveries of Bush and Vanderschelden to at least some extent. An average of 16.8% of reviews which acknowledge the translator or the translation go on to comment upon the quality of translation, a figure which is even less for the broadsheets and specialised publications (all less than 15%), supporting the point made by Bush and Vanderschelden that reviewers very rarely engage with the translation at all. We have also seen that the vast majority of comments are vague, subjective judgements, but that there is a general appreciation of translations which are accessible and accurate. France is similar to the United Kingdom in that readability and accessibility seem to be the main tenets by which translations are reviewed, but the preservation of source text elements is also praised to the extent that these elements do not detract from the fluidity of the target text and thus the overall reading experience. The key difference between France and the United Kingdom is that Amazon reviewers tend to comment, and more particularly negatively, upon the translation in far more cases than reviewers for the broadsheets and specialised magazines in France, whereas, in the United Kingdom, the broadsheets in particular do this on a much more frequent basis.

Provision of analysis and examples to support comments upon translation

As we have already seen earlier in the thesis, Vanderschelden and Bush both discovered that when comments are made upon the translation, they tend to remain unsubstantiated by reviewers, with no analysis or examples provided to support any points made. However, compared to the United Kingdom (where the average was 35.2%), reviewers actually do this on a more frequent basis in France. Slightly more than two in five reviews

on average actually provide analysis and/or examples once a comment has been made about the translation in France, as may be seen in figure 12 below:

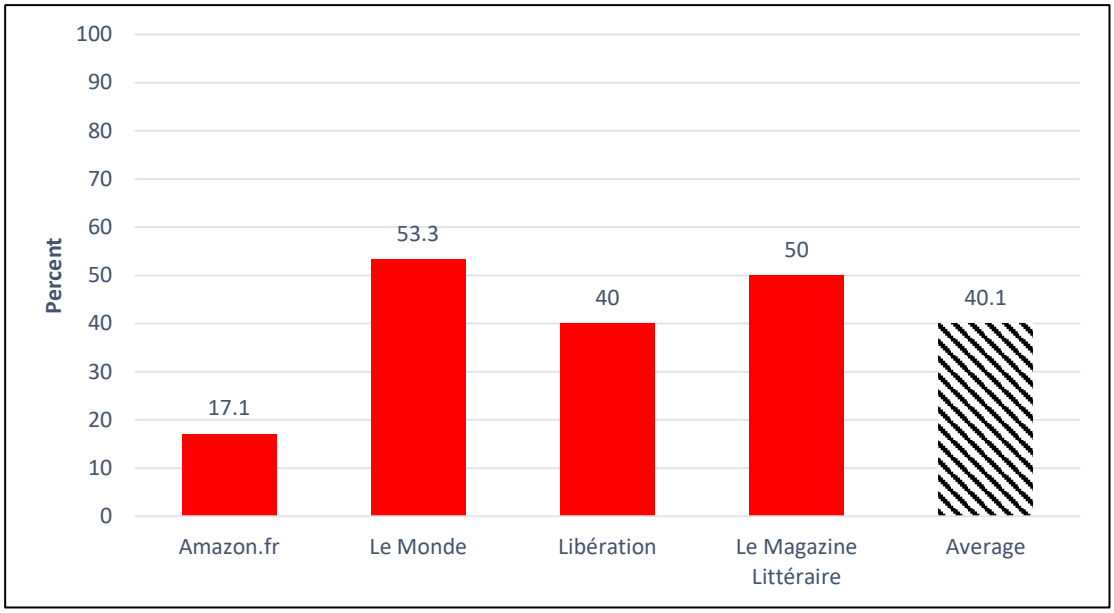

Figure 12: The percentage of reviews, which, having commented on the quality of the translation, also support this analysis and/or examples across four platforms in France (*Books* has been excluded from this graph, as none of its reviews comment upon the translation in the first place).

Although only 7.04% and 13.27% of reviews in *Le Monde* and *Le Magazine Littéraire* which acknowledged the translator also went on to comment upon the translation respectively, at least one in two of these reviews provides analysis and/or examples to support their comments. This is similar in a way to the United Kingdom, where *The Times Literary Supplement* and *London Review of Books* were the most consistent when it came to substantiating comments (although they also commented upon the translation more than *Le Monde* and *Le Magazine Littéraire* in the first place). The analysis in the specialised publication tends to be much deeper and more examples are provided than in *Le Monde*, something which is partially in opposition to Vanderschelden's previous discovery, namely that specialised magazines are the worst at doing this. The following example, representative of many of the reviews in *Le Magazine Littéraire*, demonstrates the way in which reviewers engage with the translation on an embedded level to authenticate their comments upon a translation; incidentally, this is only a small extract from the approximately 650 words dedicated solely to comparing the two translations. Here, we see an acknowledgement of the translators, engagement with what they have done in the translation process, as well as a clear openness from the reviewer – who, it should be

noted, is a renowned translator and author himself – to both translations, even though the results are entirely different:

> Écoutez Huck dans l'une de ses premières apparitions ; il discute avec Tom de la vieille Hopkins, dont on dit que c'est une sorcière. « Et comment ! [dit-il.] Moi je sais bien que c'est vrai. Elle a jeté un sort à mon paternel. C'est lui-même qui le dit. Un jour, il s'amène et il voit qu'elle est en train de lui jeter un sort, alors il prend une pierre, que si elle s'était pas baissée, il l'aurait eue. Eh bien, cette nuit-là, il s'est planqué dans une cabane pour y cuver sa cuite et il s'est cassé le bras » (p. 62). Le traducteur (ici, Thomas Constantinesco) consent à désarticuler la syntaxe (ou, pour mieux dire, à restaurer les syncopes de la syntaxe orale) et choisit avec soin le lexique d'un petit vaurien. Bravo ! De son côté, la version de Bernard Hoepffner explorait d'autres possibilités. Voici le même passage. « Oh ! Mais dis donc, Tom. Je *sais* que c'est une sorcière. Même qu'elle a ensorciéré pap. Pap, il le dit lui-même. Un jour, il passe par là, et il voit qu'elle est en train de l'ensorciérer, alors il ramasse une pierre et, si elle l'avait pas esquivée, il l'aurait eue. Eh bien, le même soir, il est tombé d'un appentis où il était couché, ivre mort, et il s'est cassé le bras. » Hoepffner, comme on voit, a plus d'audace dans l'innovation puisqu'il invente « ensorciérer » ; du coup, Huck sonne légèrement plus jeune dans cette version que dans l'autre. (Rovère, extract from a review of the translation of four texts written by Mark Twain in *Le Magazine Littéraire*)

This kind of review clearly provides greater insights into the translations than if the reviewer had just decided to briefly comment that the Constantinesco translation had managed to reproduce the orality of the original and that the Hoepffner version makes Huck sound younger; such reviews are not uncommon for this platform. *Le Monde* also generally engages with translation on a deeper level, but less of the review is dedicated to the translation compared to *Le Magazine Littéraire*, as demonstrated by the following example which is everything said about translation in this particular review. Nonetheless, the reviewer – once more a translator as well as author – still engages with the approach of the translator and outlines what the translation has done well here. Once more, this makes the review more convincing from an academic point of view:

> Ainsi, la traductrice suit l'auteur aussi bien dans les intrigues du marieur et les querelles de famille que sur les routes, dans les camps de travail, les champs de bataille. Elle maintient vivant le parler imagé d'une communauté écartelée entre désir d'émancipation et attachement aux plus anciennes traditions. Le monde juif, tel qu'il est décrit dans ces pages, bigarré, misérable, noble, couard, sale, fou, saint, est perdu, certes, perdu pour toujours, mais sublimé dans la langue. (Desarthe, extract from a review of the translation of *De fer et d'acier* in *Le Monde*)

Similar to the discovery in the previous chapter, the platform on which the least reviews go further to provide analysis and/or examples is the popular platform, Amazon (doing so in 17.1% of cases). This is perhaps unsurprising given that, as we discussed

earlier in the chapter, firstly the reviews are not necessarily completely focussed on the book itself and secondly the reviewers are not professionals and certainly not paid. Much of the analysis provided to support comments is brief and generally written in 20 or 30 words. However, having said that, a small minority of the reviewers (around 2%) who do provide analysis and/or examples are very similar to those in *Le Magazine Littéraire* in that they dedicate a large chunk of the review to the translation and provide in-depth analysis to justify their comments. In most cases, however, this is when a translation is assessed negatively. The following example demonstrates this, again an extract taken from the approximately 500 words (around 70%) of the review dedicated to the translation. Here, the reviewer picks out the 'real errors' in translation, even though they seem to acknowledge that they have not read the original text ('sans même avoir le texte original sous les yeux'):

> Sans même espérer que la personne en charge du texte soit une spécialiste de la Guerre de Sécession et d'un minimum de termes techniques sur la chose militaire, des fautes et des contre-sens énormes, de niveau collège pourrait-on dire, sont passés sans être relevés par un quelconque correcteur (y en a-t-il seulement eu un ?). Quelques exemples, qu'on relèvent [sic] sans même avoir le texte original sous les yeux, car cela saute aux yeux justement : vers la p. 20, on nous parle d'un joueur de banjo mexicain, qui joue tellement vite que sa main en apparaît voler sur les cordes de son instrument ; dans la même phrase, sans transition et sans explication, on nous dit que c'est un expert "de la cueillette"... On veut dire du "picking", sans doute !! :-), et il fallait laisser le terme "franglais", car c'est celui qu'on utilise pour parler de ce style de jeu sans médiator... Pas spécialiste de la Guerre de Sécession, pas très versée dans la musique... Ça fait beaucoup. (Extract from a review of the translation of *Neverhome* on amazon.fr)

Although amazon.fr seems to come off much worse than the two French broadsheets and *Le Magazine Littéraire* as far as the provision of analysis and examples is concerned, an entirely different picture emerges if we look at the percentage of reviews which provide both comments and analysis and/or examples to support their comments once they have acknowledged the fact of translation in the first place. Whereas figure 12 above indicated the percentage of reviews which supported comments with analysis and/or examples if a comment had been made in the first place, figure 13 below shows the percentage of reviews which, having acknowledged the fact of translation, also make a comment on the translation **and** support this with analysis and/or examples.

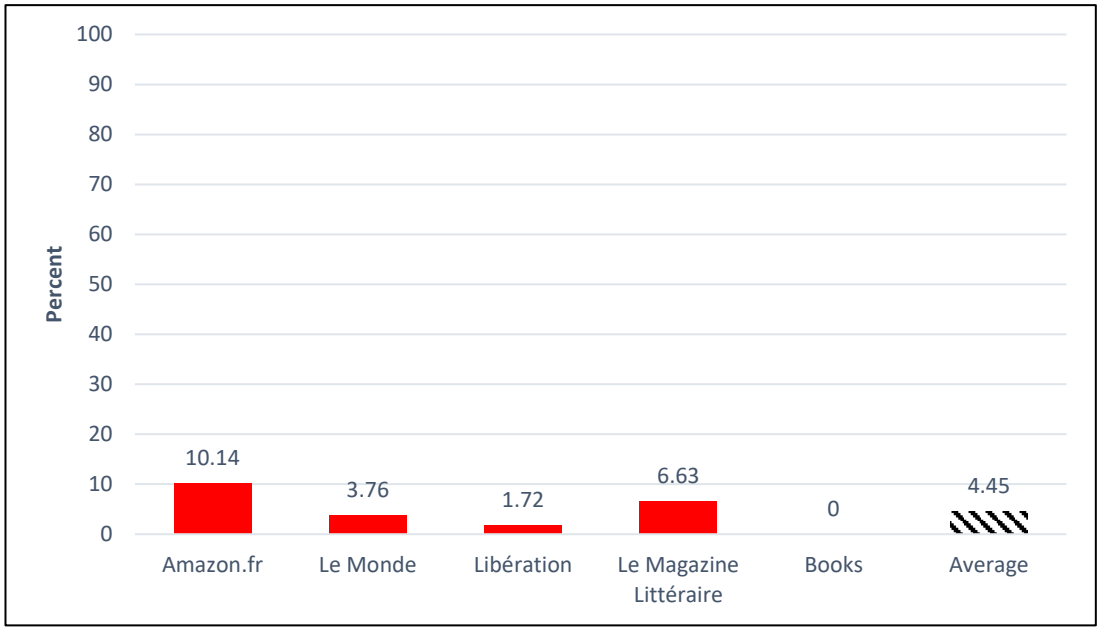

Figure 13: The percentage of reviews which, having acknowledged the fact of translation, also make a comment on the quality of the translation **and** support this comment with analysis and/or examples across the five platforms in France.

Indeed, Amazon reviews provide comments about the translation and analysis/examples in just over one in ten cases when the translation has previously been mentioned, doing so more often than reviewers on the other four platforms in France. Whilst the figure of 10.1% of reviews on amazon.fr which comment on the translation and provide analysis is similar to that in the United Kingdom (10.7% for amazon.co.uk), it can be considered to be quite surprising that Amazon comes out on top in France, especially when only one of the platforms in the United Kingdom (*Literary Review*) provided comments on translation and supported this with analysis and/or examples less frequently than amazon.co.uk. The broadsheets fare significantly worse here, with just 3.76% and 1.72% of reviews which acknowledged the translator also commenting upon the translation and providing analysis/examples in *Le Monde* and *Libération* respectively (in fact, *Libération* only do this in two reviews out of 121 overall). This is in stark contrast to *The Times Literary Supplement* and *The Guardian* in the United Kingdom, which provide comments and analysis/examples in 28% (or 59 out of 211 reviews) and 15.9% (or 14 out of 88 reviews) of cases respectively once the translator or fact of translation has been acknowledged.

The reasons behind such low levels of engagement with translation in France, especially compared to the United Kingdom, remain difficult to ascertain, but will be

discussed further later in the thesis. What is certain, however, is that these discoveries are very much in line with previous studies and indicate that French reviewing practices may well not have changed a great deal over the past ten or twenty years. Perhaps *The Translator's Invisibility* has had a greater impact in promoting acknowledgement of the translator and engagement with his/her work within the Anglo-American world (we shall come back to this point in the comparative chapter 6 later in the thesis). Table 7 below really brings home this point: it provides an overview, in real terms, of the number of reviews which acknowledge the fact of translation, which also comment upon the translation, and then which analyse the comments and provide examples in France. It demonstrates how only 52 out of the 3509 French reviews (1.48%) included in this corpus acknowledge the fact of translation, comment upon the quality of translation and substantiate comments with analysis and/or examples (compared to 115 out of the 2363 British reviews (4.87%)).

	Total number of reviews	Number of reviews which acknowledge the fact of translation	Number of reviews which also comment on the translation	Number of reviews which also provide analysis and/or examples
Amazon	2710	207	123	21
Le Monde	429	426	30	16
Libération	121	116	5	2
Le Magazine Littéraire	199	196	26	13
Books	50	31	0	0
Total	**3509**	**976**	**184**	**52**

Table 7: The number of reviews, in real terms, which acknowledge the fact of translation, comment on the translation and provide analysis and/or examples across the five platforms in France.

A similar trend can be observed in France as in the United Kingdom when it comes to the provision of analysis and examples: that reviews of translated poetry in *Le Monde* and *Le Magazine Littéraire* provide a relatively large amount of analysis/examples and on a more frequent basis than reviews of translations of works from other genres. Again, this could be down to the fact that the translation of poetry is so contentious,

especially with regards to the form vs. content dilemma introduced in the previous chapter. The first example, written by Agnès Desarthe, who deserves a special mention for her commitment to engaging with translation in her reviews, unsurprisingly perhaps given the fact that she is herself a translator as well as novelist, and taken from a recurring series of articles dedicated to translated literature in *Le Monde* entitled "Traduire, dit-elle", is representative of the way in which reviewers attempt to analyse the steps through which the translators have gone to achieve the final translation (this review is not of poetry, but rather a novel written in a poetic style); the second example, which appears in *Le Magazine Littéraire*, demonstrates how reviewers acknowledge that the translation of poetry is not simply about transferring the words, but also recreating the beauty and elegance of the source text:

> De leur côté, Pierre-Emmanuel Dauzat (traducteur) et Aude de Saint-Loup (professeure et directrice d'une école pour sourds), passeurs de ce récit de vie, accomplissent un travail stupéfiant. Leur tâche, proche de celle qui échoit au traducteur de poésie, consiste à transmettre le son avant le sens, tout en conservant une trace fossile de ce dernier. Cela devient presque un jeu pour le lecteur qui tente de deviner avant d'avoir la solution. On imagine que le duo est passé par le relais de l'anglais, traduisant d'abord la phrase correcte en français, avant de recréer des *lyriques* plausibles dans la langue cible. Mais sans doute ont-ils rencontré des occurrences pour lesquelles il s'agissait bel et bien de traduire depuis et dans une langue que ne commandait aucune syntaxe connue. (Desarthe, extract from a review of the translation of *La Vie malentendue* in *Le Monde*)

> Abed Azrié ne s'est pas contenté de traduire l'épopée de Gilgamesh en arabe puis en français : il l'a mise en musique. Son adaptation est celle d'un poète et d'un musicien, soucieux du rythme et du phrasé autant que du mot juste. Grâce à lui, Gilgamesh et Enkidou nous deviennent familiers et gagnent ainsi, peut-être, l'immortalité refusée par les dieux. (Berasategui, extract from a review of the translation of *L'Épopée de Gilgamesh* in *Le Magazine Littéraire*)

Many of the reviews published on the popular platform, Amazon, which provide analysis and examples to support their comments generally pick up on actual mistakes in the translation of historical or political literature, rather than engaging with the style or manner in which literary texts or poetry have been translated, as in the reviews above. The following example demonstrates the way in which reviewers on amazon.fr tend to outline the mistakes made by translators and provide an explanation. Here, the reviewer is critical of the way in which military terms have been translated in the target text:

> La traduction est très bonne, sauf pour les termes militaires : le ministère de la Guerre économique est confondu avec le ministère de l'Economie de guerre,

> les armements avec des munitions, la mitraillette Thompson avec une mitrailleuse, le chasseur à réaction avec un simple avion de chasse, et les canons du cuirassé Prince of Wales avec des "fusils de 360 mm" ! (Extract from a review of the translation of *Winston : comment un seul homme a fait l'histoire* on amazon.fr)

Of course, given that many of the reviewers on Amazon pick up on actual mistakes in the translation when they provide analysis/examples, it tends to be negative comments about translation which are substantiated on this platform. Indeed, 13 out of the 21 reviews on the popular platform which provide analysis and/or examples do so to support negative comments made about the translation in the first place. This is also similar to the United Kingdom, where it was discovered that analysis and examples are introduced by reviewers to support negative comments. Many of the examples already provided throughout the present chapter have illustrated this discernible trend on Amazon, but none more so than one 642-word review, the whole of which is dedicated to criticising the translation and substantiating the criticism with in-depth analysis, and an extract of which is presented below. The reviewer here criticises Gratias' translation due to the fact that the translator has decided to change the tense throughout from the past to the present indicative. This seems to be a valid criticism, but the reviewer's reasoning, that is to say that the translator seems to think that his readers need some kind of simplified text, feels a little farfetched:

> Un précédent commentateur, Pierre Schuhl, déplore la misérable traduction proposée par Jean-Paul Gratias. Et il a mille fois raison. Il y a déjà quelque temps qu'il est devenu impossible de trouver du plaisir à lire ces traductions. Pauvre Ellroy ! Se voir défigurer ainsi en français. La fidèle "aficionada" du pauvre Gratias, Gisela Rajputana, se récrie, comme à son habitude. Elle a raison sur un point : Pierre Schuhl devrait donner les raisons de son aversion. Je vais en fournir une, qui est décisive : James Ellroy, qui n'est pas un débutant ni un ignare, choisit de raconter son histoire en utilisant en anglais les temps du passé. C'est un grand écrivain, il a ses raisons, qui sont sans doute esthétiques et stylistiques. Et peut-être aussi qu'il sait, comme tous les grands romanciers, que depuis la nuit des temps les histoires se racontent au passé : "Il était une fois...". Et que fait notre Jean-Paul Gratias ? Il se dit : "Bof ! Ces temps du passé, c'est lourd, c'est malsonnant, et puis mon public - les lecteurs de polars - aurait de la peine à comprendre. Beaucoup n'ont pas mené leurs études très loin, ils ne pourraient pas apprécier les subtilités de ces temps, moi-même, j'en ai rien à fiche... Allez ! Je simplifie, j'aplatis, au diable les finasseries, je vais tout mettre au présent de l'indicatif, comme on fait quand on traduit des livres pour les petits enfants !" (Extract from a review of the translation of *Perfidia* on amazon.fr)

Much like Amazon, the two reviews in *Libération* which provide analysis and examples do so to substantiate a negative comment about the translation. However, this is where the similarities between the United Kingdom and France end as far as the

provision of analysis and examples is concerned. Indeed, the majority of examples and analysis provided by *Le Monde* and *Le Magazine Littéraire* substantiate positive comments about the translation (in twelve out of 16 and seven out of 13 reviews respectively). This could be considered to be rather surprising given the assertions of the last chapter that it seemed generally more necessary to provide greater analysis in the United Kingdom when one is being critical of somebody else's work rather than praising it. With the exception of Amazon and *Libération*, French reviewers tend to do the opposite and engage on a deeper level if they have actually had a positive experience with the translation. The following example, taken from *Le Monde*, is representative of this notion and demonstrates how reviewers support positive comments about translation with further analysis. Here, Ahl praises the translator's use of language which makes the target text feel more profound and subtle. This analysis follows on from the reviewer's comment that the translation is 'excellente':

> L'excellente traduction française d'Eric Boury est à signaler, ici. Il tient particulièrement bien sa langue et son ton, laissant ce qu'il faut de heurts dans le récit tout en lissant l'ensemble – et rendant au texte une distance et un humour qui rajoutent à sa profondeur et à sa subtilité. On y croit sans y croire – ce qui est tout l'enjeu de *LoveStar*. (Ahl, extract from a review of the translation of *LoveStar* in *Le Monde*)

As can be seen from the majority of the examples provided in this section, when analysis and/or examples are provided by reviewers, this is generally done extremely thoroughly, thus lending validity to and substantiating comments about the translation at hand in the review. However, the percentages and real numbers of reviews which actually do this are extremely small, especially when compared to the United Kingdom, a discovery which is very much in line with the previous studies of French reviewing practices outlined earlier in this chapter. The chapter will now turn its attention to how translation is perceived as a general practice by French reviewers.

Gratitude towards translation as a general practice?

Much like what we saw in the United Kingdom, many French reviewers express positive views about and gratitude towards translation as a general practice. Indeed, 87 French reviewers explicitly outline praise for translation in light of the fact that it broadens the horizons of French-speaking readers. This happens most frequently in the broadsheets, with 48 of these reviews appearing in *Le Monde* and *Libération*. This is completely in line with the overwhelming positivity shown towards individual translations in these publications. But for what precisely are such reviews grateful? The majority of these

reviews praise translation for a very clear reason: works which would have otherwise remained inaccessible to a large majority of the population had they not been translated may now be enjoyed by everyone who speaks French. The following examples are representative of such reviews which praise translation for bringing foreign, often unknown works and authors to French readers. The first reviewer here is positive towards translation for bringing German author Hans Fallada to a French readership; similarly, Noiville in *Le Monde* praises translation for promoting Bangladeshi critic Kaiser Haq's work in the French-speaking world.

> **En français, ceci est donc le premier recueil de nouvelles signées Hans Fallada, et c'est l'opportunité de prendre connaissance** des multiples formes que prend son talent littéraire à l'inspiration multiple. (Extract from a review of the translation of *Du bonheur d'être morphinomane* on amazon.fr)

> **En France pourtant, Haq demeurait inconnu. C'est pourquoi Olivier Litvine s'est battu pour le traduire** – et magnifiquement. Avec un pied dans le terroir et l'autre qui arpente le monde, Haq invente une musique réconciliant l'Est et l'Ouest, un peu comme lorsque Ravi Shankar et Yehudi Menuhin jouaient ensemble. (Noiville, extract from a translation of *Combien de bouddhas…* in *Le Monde*)

Similarly, translation is also praised on numerous occasions for providing French readers with the opportunity to learn about other cultures and to overcome any significant gaps there may be between France and other distant cultures. The example here demonstrates how translation allows French readers to discover elements of American culture, most notably the 'war on drugs', thus giving them information that was not previously available in the French language:

> Dix ans après l'avoir fait paraître en France, L'Olivier nous redonne ce long reportage aux allures de saga familiale, avec une belle préface de Florence Aubenas, journaliste au *Monde,* et dans **un contexte de mea culpa d'une grande partie de la classe politique américaine vis-à-vis de la «guerre à la drogue» des années 1980-1990** qui constitue l'arrière-plan du récit. (Louatah, extract from a review of the translation of *Les Enfants du Bronx* in *Le Monde*)

According to many French reviewers, translation also deserves credit for the popularity of certain well-established, foreign authors in French culture. In the first example below, Masson praises translation and translators, along with essayists and scholars, for the well-established popularity of German poet Novalis in the French-speaking world; in the second extract, taken from Amazon, the reviewer outlines that, thanks to translation, Philipp Meyer will no longer be a complete unknown to French readers:

> **Il a fallu l'intelligence d'André Breton, l'essai d'Albert Béguin sur *L'Âme romantique et le rêve* (1938), l'ardeur de poètes-traducteurs comme Gustave Roud ou Armel Guerne pour que la figure de Novalis s'impose peu à peu chez nous.** (Masson, extract from a review of the translation of *Poésie, reel absolu* in *Le Magazine Littéraire*)

> Philipp Meyer reste à l'heure qu'il est inconnu de la quasi-totalité des lecteurs français. **Je suis prêt à parier que ce ne sera plus le cas d'ici quelques mois**. […] C'est avec son 2ème livre, The Son, que sa renommée a explosé et qu'**il va à n'en pas douter se faire un nom chez nous**. (Extract from a review of the translation of *Un arrière-goût de rouille* on amazon.fr)

Furthermore, translation is exalted for providing French readers with indispensable works to learn about certain ideas and topics, often related to the history, literature and culture of other countries, which have not been covered in such great depth in their mother tongue. The following example, taken from *Le Monde*, illustrates how the reworking of a translation, initially published in 1798, gives contemporary readers the opportunity to learn about Kant in a greater depth than they would have been able to had the book not been made accessible to French readers by the work of the editor and translator:

> **Pour découvrir en détail ce Kant méconnu et oublié**, le livre édité par Christian Ferrié est **indispensable**. […] **Il rectifie en effet une erreur commise dans la première édition allemande qui affectait l'équilibre de l'ensemble, traduit et annote l'intégralité du texte, l'éclaire aussi par les brouillons successifs de Kant, le complète par les témoignages des contemporains**. (Droit, extract from a review of the translation of *Conflit des facultés et autres textes sur la révolution* in *Le Monde*)

The final thing for which French reviewers are grateful to translation is that it can provide us with entirely new insights into topics or subjects that would not otherwise have been accessible to a French readership. The following example, taken from *Le Magazine Littéraire*, shows how translation has been able to provide French readers with a wider perspective on the life of English author, Virginia Woolf, that they would not have been otherwise able to access unless they spoke the language of the original text:

> En choisissant de traduire et de publier une trentaine d'essais de Virginia Woolf, pris dans toutes les époques de sa vie, et sur des sujets littéraires aussi bien que sociologiques, **Catherine Bernard** - qui a travaillé sur l'édition Pléiade (2012) des *Œuvres romanesques* - **multiplie les éclairages que nous avons sur l'épistolière, la diariste, la romancière et la féministe.** (Amette, extract from a review of the translation of *Essais choisis* in *Le Magazine Littéraire*)

Through the examples provided above, it is clear to see that French reviewers are overwhelmingly positive towards translation as a general practice; nonetheless, there are still some reviewers, predominantly on Amazon, who outline their belief that translation

is always going to be inferior in some regard to the original text written in the original language. It is on such reviews that the next section of this chapter will focus.

Yet translation always to blame for poor quality?

Much like in the United Kingdom, there seems to be a general acceptance by some Amazon reviewers – and I should really emphasise at this point that it is only Amazon reviewers – of the idea that the poor quality of a target text should be assumed to be down to the fact that the work has been translated. Indeed, sixteen reviewers on the popular platform outline this view. Whilst, again, the majority of these reviewers do demonstrate hesitancy in attributing the blame to translation, they clearly acknowledge that they accept this notion at least to some extent even if they are not entirely sure that it is the case, as demonstrated by the following two extracts. In the first extract, for example, the reviewer believes that the writing of the piece is 'lourde' and their first reaction is to question whether this is down to the translation, even though they have no idea whether the translation is the problem; similarly, the second review here questions the style of the writing and states that the work seems to be rushed. The addition of the word 'traduit' with a question mark in brackets is telling regarding how the reviewer perceives translation as a general practice:

> Mais l'écriture n'est pas, à mes yeux, plaisante. […] Lourd, lourd, lourd ! **Peut-être est-ce dû à la traduction? Je n'en sais rien**. Toujours est-il que je n'ai jamais ressenti, à la lecture, le plaisir d'une phrase que j'avais envie de relire pour sa formule, sa sonorité, sa pirouette stylistique, son humour ou un clin d'œil au lecteur. (Extract from a review of the translation of *Un arrière-goût de rouille* on amazon.fr)

> L'idée provoc de départ était sympa, mais bon, elle tient sur 2 lignes. Une fois ces 2 lignes écrites (et donc lues), le reste est bâclé, **écrit (traduit ?) à la va vite**. Franchement, non. (Extract from a review of the translation of *Numéro zéro* on amazon.fr)

On the flipside to this, just one Amazon reviewer believes that, whilst he/she is unsure, the translation is not completely to blame for the poor quality of the work; however, by actually having to state this, the reviewer is clearly acknowledging that he/she understands that there is a common notion in France that translation is blamed for the poor quality of the work, much like some of the reviews that we encountered in the previous chapter. Here, the reviewer questions the quality of the writing and is almost pre-empting the fact that other commentators on Amazon might argue that this is down to the translation itself:

> Les transitions peu soignées me sautent aux yeux, et l'écriture est parfois maladroite (**je ne pense pas que cela soit entièrement dû à la trad**) notamment lors des dialogues. (Extract from a review of the translation of *Millénium 4. Ce qui ne me tue pas* on amazon.fr)

Yet another reviewer on amazon.fr outlines their initial assumption that translation could be to blame for the disappointing reading experience; however, he/she subsequently absolves the translation of blame later in the review, asserting that it is everything about the book which contributes to an incoherent whole. Nonetheless, this reviewer, much like the previous one, still demonstrates acceptance of the notion that a poor reading experience could be down to translation:

> **J'ai cru un instant que cette déception pouvait venir de la traduction**. **Mais non**, et j'ai lu le livre jusqu'à la fin, ce sont bien tous les éléments du livre qui n'arrivent pas à s'agencer pour former un tout cohérent. (Extract from a review of the translation of *Miniaturiste* on amazon.fr)

Two reviewers on Amazon put forward another notion which reinforces the general assumption about translation and quality which has emerged from the above extracts: that translation is expected to be poor from the very outset. Indeed, as the following example shows, the reviewer seems almost surprised to find that the novel is 'not too badly written' given that it has been translated from English into French:

> A lire quand on aime prendre son temps, déguster lentement un roman pas trop mal écrit (**vu que c'est une traduction**), et qui ne provoque pas d'angoisse partculière [sic]. (Extract from a review of the translation of *Conception* on amazon.fr)

Here, then, we have seen that, despite the overwhelming positivity shown towards translation as a general practice by many French reviewers, there are still facile assumptions about translation in circulation amongst the general public, with some reviewers blaming translation for poor quality even though they have not read the source text or, perhaps even worse, expecting a work to be poorly written from the outset before they even pick up the book. This is one of the main issues with reviewing practices in France, but there are others which can be picked up from the reviews analysed for this study; the final section of this chapter shall now elucidate these issues.

Issues with current practices of reviewing translations

One of the main issues with current practices of reviewing translations in France, as in the United Kingdom, is that the reader often has no idea whether the reviewers are actually reviewing the source text or the target text. Many of the reviews in this study, particularly those which do not go further than acknowledging the fact of translation,

create a great deal of confusion between the author of the source text, his or her style, and the style of the translator. For all of the Amazon reviews in the section above which assume that the poor quality of writing is down to the translation, many more reviewers read the translation and criticise the original author for his or her poor style of writing, when in actual fact it may ultimately be the translation which has not managed to convey certain crucial elements of the source author's style. The following example demonstrates the reviewer criticising the writing for being 'confused', 'incomprehensible' and 'incoherent', but does not acknowledge the fact that the translation may have lost certain elements of the writing in the process or even that the book has been translated in the first place:

> **Écriture embrouillée, parfois incompréhensible, difficile de trouver une cohérence dans le récit**. Description des scènes confuse et brouillonne. Lecture épuisante..... (Complete review of the translation of *Les Derniers Jours du Condor* on amazon.fr)

On the flipside, it could be argued that those reviews which actually credit the writing style of the author when they are actually reading a translation of his or her work may be partially attributing the praise to the wrong person. The following example illustrates a reviewer praising how well the book is written, with good rhythm, well-turned phrases and a good deal of humour; however, all of the praise is given to the author of the source text with no mention of the translator in the entire review, despite the fact that the translator would have been the person who came up with the turn of phrases, for example, in the French target text. The words of translator and reviewer Daniel Hahn from the introduction come to mind here: "A reviewer who thinks he can praise the rhythm, the beauty of the prose, the warmth and wite of the voice, without acknowledging who's responsible, that's a reviewer who simply has no understanding of what translation is" (Hahn 2011). Clearly, here, the reviewer is engaging with features of the text which the translator will have impacted upon without a mention of the translator:

> Pourtant, il y a dans ce texte quelque chose d'autre, une sorte de valeur ajoutée qui le distingue de beaucoup des livres se rapportant à cette époque. **Il est fort bien écrit**, ce qui n'est pas rien, **les phrases sont bien tournées**, **le rythme le rend agréable à lire** et Jim Carroll réussit à décrire les situations les plus glauques (et elles ne manquent pas) avec **une sorte d'humour** ou de recul qui les rendent très digestes et j'oserai dire, jamais vulgaires. (Extract from a review of the translation of *Paris est une fête* on amazon.fr)

The confusion created between the style and writing of the source text author and that of the translator is a recurring problem and it could be questioned to what extent a reviewer who has only read the translation of a work is in a position to actually comment upon the style and the writing of the author of the source text. This, of course, was a problem initially identified back in the early 2000s by Isabelle Vanderschelden who was highly critical of those reviewers who attempted to treat the style of the translation as the style of the source text (even more so than reviewers who made no attempt to engage with the style of the target text at all). However, this section of the chapter is not intended to castigate reviewers who comment on the style of the target text as if it were the original; it is simply to point out that this issue continues to persist a good fifteen years after the publication of Vanderschelden's paper.

Conclusion

Following on from the analysis of the French reviews collected from five different platforms in the year 2015 conducted here, it could well be argued that the notion of invisibility may be used more appropriately to describe the situation of translators in France than that of translators in the United Kingdom. Indeed, the reviews which we have examined tend to mask the presence of translation and of the translator in a number of significant ways. Whilst the fact of translation is acknowledged in at least 95% of instances on three of the five platforms included in this study (*Le Monde*, *Libération* and *Le Magazine Littéraire*) and one could thus argue that translators are visible on a very superficial level, we have seen a lack of further engagement with the work of the translator. An average of just 16.8% of reviews which acknowledge the translator go on to make a comment about the work of the translator, and this is often a vague, subjective, blanket judgement, supporting the argument made by Vanderschelden in her paper which appeared in the year 2000. Notions relating to transparency were used invariably positively (although on a less frequent basis than in the British reviews), particularly on Amazon, demonstrating that accessibility and readability continue to be two of the main tenets by which the success of translation is assessed in France. In addition to this, those translations which were seemingly influenced too heavily by various elements of the source text and compromised the reading experience were always evaluated negatively. Having said that, there is a certain admiration of source-oriented approaches to translation to a certain extent, with words such as 'restitue' being used positively to praise the way in which the translator managed to render certain elements of the source text in their translation. But we have also seen that, much like in the United Kingdom, there seems to

be an optimum degree of faithfulness to the source text: too faithful can detract from the reading experience; not faithful enough can give a false impression of the author/text, or even worse provide incorrect information. As far as the provision of analysis and/or examples is concerned, the French reviews have a relatively good average (40.1%) compared to the United Kingdom, with both *Le Monde* and *Le Magazine Littéraire* substantiating comments made about the quality of a translation in more than one of two reviews. However, if we look at the percentage of reviews which comment upon the translation and provide analysis and/or examples, we find that a much bleaker picture emerges: an average of just 4.45% of reviews which acknowledge the fact of translation make a comment on the quality of the translation and substantiate this with analysis and/or examples. If we compare this to the average of 19.1% of reviews which do this in the United Kingdom, then this gives greater weight to the contention that the notion of invisibility may well now be used more appropriately to describe the situation of translators in the French-speaking world. This notion will be discussed in greater depth in Chapter 6.

The present chapter has also been able to identify how translation is perceived as a general practice by French reviewers. We have seen that translation is often praised for broadening the horizons of readers and for providing access to works and authors which may have otherwise remained inaccessible to a French readership had it not been for translation as a practice. Nonetheless, we have also been able to observe the same kind of negative preconceived attitudes towards translation which we encountered in the British reviews: that translation is bound to impair the quality of the work in some shape or form. Even in instances where reviewers disagree with this notion, outlining that it is not the translation which is to blame for the poor quality of a work, the very fact that they have to mention this seems to indicate that it is generally accepted in France that translation will detract from the quality of the source text to some extent. Facile assumptions around translation being some kind of second-rate activity thus still appear to be in circulation amongst the general public in France. The final section of this chapter focussed on issues that persist in reviewing practices in France, outlining that, much like in the United Kingdom, reviews can often be confusing when the reader has little or no idea as to whether the reviewer is simply treating the style of the translation as the style of the original author/text. Again, this supports the point made by Vanderschelden in her paper on Translation Assessment in France and allows us to suggest that, given the similarities between the discoveries of this study and of the previous studies in the early 2000s, French

reviewing practices have not changed a great deal over the last 15 or 20 years, or at least not to the extent of British reviewing practices (more to come on this in the comparative chapter later in the thesis). The next chapter of this study will analyse translation reviewing practices in Germany, a country upon which very few papers in this sub-area of Translation Studies have focussed.

Chapter 5: Reviewing in Germany

> Hier wird *die* Standardfloskel für die Beurteilung von ÜbersetzerInnenleistungen in Rezensionen bemüht: kongenial. „Kongenial" und Co. bedeuten, dass [...] die ÜbersetzerInnen in der Regel in ihrer Textbearbeitung möglichst unsichtbar bleiben, [...] damit sich die Übersetzung so flüssig wie möglich liest, also möglichst große Lesefreundlichkeit aufweist.
>
> Claudia Lanschützer (in Bachleitner and Wolf 2010: 173)

In 2009, Claudia Lanschützer conducted a study of reviewing practices in German-language newspapers and discovered that translators do indeed seem to translate in such a way that they remain invisible to enhance the fluency and readability of the translated text. This, according to the German scholar, is reflected in the way in which translations are reviewed. Perhaps, then, the findings of Lawrence Venuti's brief investigation in *The Translator's Invisibility* would have been similar had he also looked at German reviews. The aim of this chapter is to build on Lanschützer's study, the only key study in this field in the German context to date, and to examine whether translators and their work have become more visible in Germany across different platforms. We will start by looking at how often translators are acknowledged, before moving on to analyse what kind of comments German reviewers make on translations to determine whether transparency and fluency are still the main criteria against which translations are evaluated.

Acknowledgement of translation

In comparison to the aforementioned Lanschützer study, the first rather surprising result of this chapter is produced by the percentage of reviews which acknowledge the fact of translation, either directly or indirectly by naming the translator. The findings from the five platforms are presented below in figure 14:

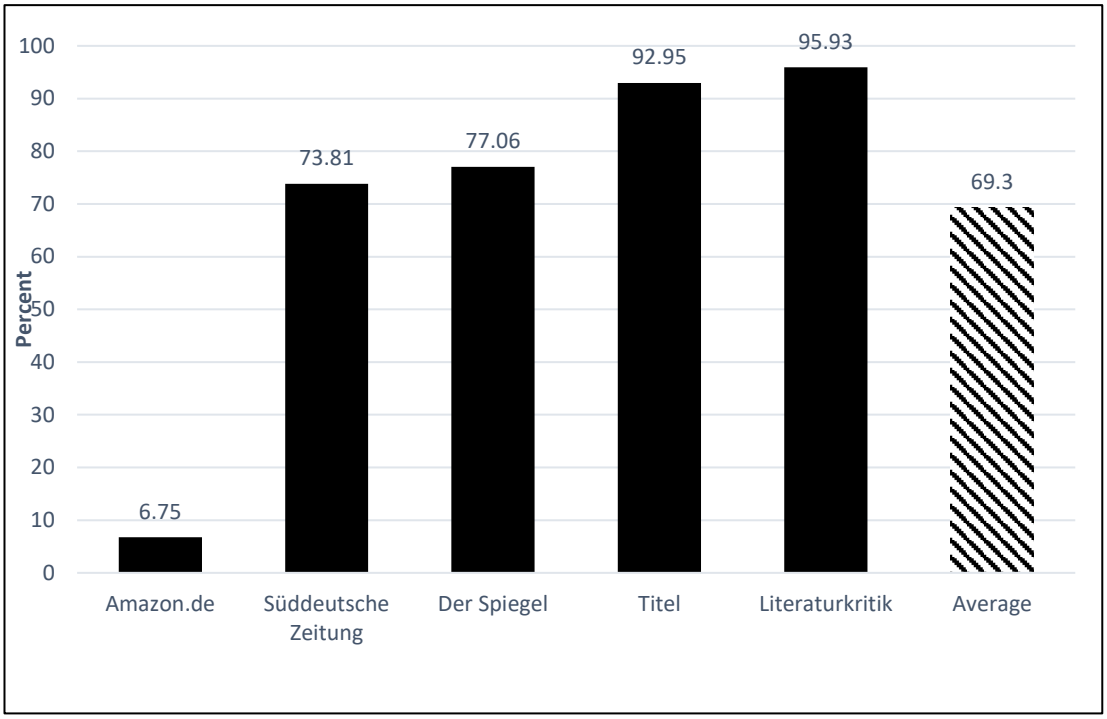

Figure 14: The percentage of reviews which acknowledge the translation or the translator across the five platforms in Germany.

Whilst Lanschützer discovered that all three of the newspapers in her corpus acknowledge the fact of translation in some manner in all but one of their translation reviews, more than one in five reviews published by both *Süddeutsche Zeitung* and *Der Spiegel* do not mention the fact of translation or the name of the translator in any capacity. Although, as outlined in Chapter 2, this study is not directly comparable with that of Lanschützer, these figures seem particularly small for the broadsheets, especially in light of the findings of the previous chapters where we saw that the British and French broadsheets acknowledge the fact of translation, either directly or indirectly, in more than 95% of cases with exception of *The Guardian* (yet still 86.4% of reviews published in *The Guardian* do in fact do this). It is perhaps not surprising that the specialised magazines acknowledge the fact of translation on the most frequent basis of all three platform categories here (just 11 reviews in both *Titel* and *Literaturkritik* fail to do this), as this has been a trend which has been discernible across all three countries. Once again, the popular platform, amazon.de, is the least consistent in this regard, with just 6.75% of reviews acknowledging the fact of translation in some manner. Indeed, the majority of reviewers on Amazon are much more likely to focus on the content of or the background behind the translated work or to provide feedback on the service they have received, as the following examples taken from amazon.de demonstrate. The first extract here discusses

the content of Houellebecq's novel, namely the islamification of society, whilst the second review focusses on features beyond the book, such as price and delivery:

> Es zeigt sehr gut wie die Werte unserer liberale und weltoffenen Gesellschaft, durch die zunehmende unrefkletierte Islamisierung untergehen werden. (Extract from a review of the translation of *Unterwerfung* on amazon.de)

> Das Buch habe ich erst auschnittweise gelesen, es ist sehr interessant, soweit ich es bis jetzt beurteilen kann. Preis, Lieferung und Verpackung waren nicht zu beanstanden. Ich bin zufrieden. Weiter so! (Complete review of the translation of *Macht und Widerstand* on amazon.de)

This is not a particularly surprising discovery given that, as we saw in the previous two chapters, many Amazon reviewers do focus particular attention on the service that they have received, despite Amazon's official stance that

> Kundenrezensionen […] sollten sich auf den jeweiligen Artikel beziehen. Feedback zu Marketplace Verkäufern, zu Versandproblemen oder zur Verpackung können unter www.amazon.de/feedback abgegeben werden. Kommentare zu Preisen, Produktverfügbarkeit oder zu alternativen Bestelloptionen beziehen sich nicht auf das Produkt und sollten in Kundenrezensionen [...] nicht enthalten sein. (https://www.amazon.de/gp/help/customer/display.html?nodeId=201929730)

However, Amazon also does not provide any specific guidelines for reviewing books, let alone translated works, and it is therefore perhaps to be expected that non-professional reviewers on the popular platform would not acknowledge the fact of translation, directly or indirectly, in 93.25% of cases. It could also be a conscious decision on the part of Amazon reviewers based on the fact that the name of the translator – and hence the fact of translation – is frequently included in the item's description, so may well be considered redundant information in the main body of the review.

With regards to the broadsheets, there seem to be no particular patterns which explain why the fact of translation remains unacknowledged in certain cases. However, whilst the British and French broadsheets tend to acknowledge the fact of translation in a certain part of the review (e.g. a comment at the end of the review), the German broadsheets acknowledge the fact of translation in a much more unsystematic manner, which may explain why the figures for the German broadsheets are much lower than those for their British and French counterparts. For example, in *Süddeutsche Zeitung*, the translator is mentioned after the name of the author, the title of the translated work as well as the source language of the work, and before the publisher, in roughly 50% of the reviews collected in this corpus (see the first example below). However, this

acknowledgement is not always at the end of the review; in fact, it is often somewhere in the middle of a review after a picture of the book or the author, for example. In the remaining reviews in which the translation or translator is acknowledged, this is done within the main body of text, as may be seen in the second example below:

> Miljenko Jergovic: Vater. **Aus dem Kroatischen von Brigitte Döbert**. Schöffling Verlag, Frankfurt am Main 2015. (Extract from a review of the translation of *Vater* by Helmut Böttiger in *Süddeutsche Zeitung*)

> Die jetzt erschienene deutsche Ausgabe bringt, **in der gut lesbaren Übersetzung von Hartmut Fähndrich**, eine Auswahl aus beiden Bänden. (Extract from a review of the translation of *Der Verrückte vom Freiheitsplatz* by Hans-Peter Kunisch in *Süddeutsche Zeitung*)

It is a similar story for *Der Spiegel* in which the fact of translation is sometimes, but by no means always, acknowledged after the author and the title of the book, at other times somewhere in the middle of the main review text, and in 22.94% of reviews not acknowledged at all. This certainly seems to support the argument that the lack of consistency in acknowledging the fact of translation in the German broadsheets is down to the lack of clear agreement or direction on where the acknowledgement should take place.

The length of the reviews may also go some way to explaining why certain reviews omit the name of the translator. *Süddeutsche Zeitung*, for example, often publishes a collection of shorter reviews of approximately 80 – 100 words each in sections such as "Die wichtigsten Bücher des Herbstes" and "Bücher des Jahres 2015" and the fact of translation very frequently remains unacknowledged. Just one review out of the six published in "Bücher des Jahres 2015" and one review out of the eight published in "Die wichtigsten Bücher des Herbstes" acknowledge the fact of translation; however, it must also be stated that these shorter reviews contain a link to the 'vollständige Rezensionen' of the books which in most cases do acknowledge the fact of translation in some capacity. The example below demonstrates what these shorter reviews focus on and perhaps suggests that a discussion of the translation is not considered to be essential when the number of words is limited in this particular publication. Instead, this particular reviewer chooses to focus on the content and the main character of Shalev's latest novel:

> Zehn Jahre ist es her, dass Iris, die Heldin des neuen Romans von Zeruya Shalev, bei einem Bombenattentat in Jerusalem schwer verletzt wurde. Die Wunden sind verheilt, die komplizierten Brüche zusammengewachsen, die grauenhaften Bilder und Schreie irgendwo im Gedächtnis vergraben. Doch ein Wort ihres Mannes genügt, und plötzlich ist alles wieder da und schleudert sie

> zurück in das Jahr der Operationen, der Hilflosigkeit und des Leidens, in dem sie noch keine erfolgreiche Schuldirektorin war, sondern einfach nur eine „Frau mit Schmerzen", die sich vor den eigenen Kindern schämt. Mit „Schmerz" kommt Zeruya Shalevs Stil in seinem ganzen Pathos zu sich selbst, es ist ihr bester Roman seit „Liebesleben".
>
> Lesen Sie hier die vollständige Rezension von SZ-Literaturkritikerin Meike Fessmann. (**Complete** review of the translation of *Schmerz* in *Süddeutsche Zeitung*)

The full review, incidentally, does indeed mention the translator and the language from which the work was translated:

> Zeruya Shalev: Schmerz. Roman. **Aus dem Hebräischen vom Mirjam Pressler**. Berlin Verlag, Berlin 2015. (Extract from a review of the translation of *Schmerz* by Meike Fessmann in *Süddeutsche Zeitung*)

This is not the case for *Der Spiegel* which frequently publishes collections of reviews of roughly 150 – 200 words; these reviews always mention the name of the translator. For example, the six reviews published in its "Weihnachten – Die schönsten Bilderbücher für Kinder" collection all mention the name of the translator and the language from which the work was translated, as the following example demonstrates:

> Hiroko Motai/Marika Maijala: Tausend Millionen Weihnachtsmänner. **Aus dem Englischen von Anu Stohner**. (Extract from a review of the translation of *Tausend Millionen Weihnachtsmänner* by Marianne Wellershoff in *Der Spiegel*.)

Perhaps this can be explained by the fact that these are entirely standalone reviews in *Der Spiegel* and do not link to more extensive reviews, as is this case in *Süddeutsche Zeitung*. In a contrast to *Süddeutsche Zeitung*, it seems to be the longer reviews in *Der Spiegel* which actually neglect to acknowledge the fact of translation on a more frequent basis; the reasons behind this, however, remain unclear.

With regards to the specialised publications, there is no clear explanation behind the reviews which neglect to acknowledge the fact of translation. Seven of the eleven reviews in *Titel* which failed to engage with the translation in any way are about children's books, but are of a similar length to those reviews which focus on books perhaps aimed at an older readership. However, this is not the case for *Literaturkritik*. The eleven reviews which do not acknowledge the fact of translation are from various genres and written by different reviewers. The only reviewer who fails to acknowledge the fact of translation twice is Hannelore Piehler, but that is not to say that she does this each time; indeed, the other two reviews published by Piehler in *Literaturkritik* in 2015 engage with the translation rather extensively in the main body of the text. The length of the review also

seems to have little, or indeed no, impact on whether the fact of translation is acknowledged or not in *Literaturkritik*.

With the exception of amazon.de, when the fact of translation or the translator is acknowledged, it is often accompanied by a mention of the language from which the book has been translated, as we have already seen in several of the examples above. In a small minority of reviews, mainly in the specialised publication *Titel*, the reviewer even mentions the title of the original source text alongside the translated title and the source language, as the following example demonstrates:

> Erna Sassen: Das hier ist kein Tagebuch (**Dit is geen dagboek**, 2010). **Aus dem Niederländischen von Rolf Erdorf**. Stuttgart: Verlag Freies Geistesleben. (Extract from a review of the translation of *Das hier ist kein Tagebuch* by Magali Heissler in *Titel*)

Much like in the previous chapter on French reviews, the majority of reviews which mention the language of the source text are reviewing translations of English works, again somewhat unsurprisingly given that 6,031 – or 59.25% - of the 10,179 works translated into German in the year 2015 were from English; the other most popular source text languages translated into German in 2015 were French (11.11%), Japanese (6.17%), Italian (2.67%) and Swedish (2.65%) (Börsenverein des Deutschen Buchhandels 2016). Table 8 below provides an overview of the percentage of reviews, the subject of which is a book translated from various source languages.

Source language	***Süddeutsche Zeitung***	***Der Spiegel***	***Titel***	***Literaturkritik***	**Average**
English	68.09%	62.50%	48.72%	47.79%	**56.78%**
French	6.38%	18.75%	25.64%	18.47%	**17.31%**
Spanish	2.13%	2.08%	3.42%	4.42%	**3.01%**
Italian	-	2.08%	5.98%	1.61%	**2.42%**
Swedish	2.13%	2.08%	2.56%	2.81%	**2.40%**
Dutch	-	2.08%	5.13%	2.01%	**2.31%**
Russian	4.26%	-	-	3.21%	**1.87%**
Norwegian	-	2.08%	3.42%	0.80%	**1.58%**
Hungarian	2.13%	2.08%	-	2.01%	**1.56%**
Japanese	2.13%	-	0.85%	2.81%	**1.45%**
Portuguese	2.13%	-	-	2.81%	**1.24%**

Finnish	-	2.08%	0.85%	1.20%	**1.03%**
Danish	2.13%	-	0.85%	0.80%	**0.95%**
Greek	2.13%	-	0.85%	0.80%	**0.95%**
Hebrew	2.13%	-	-	0.80%	**0.73%**
Persian	2.13%	-	-	0.40%	**0.63%**
Arabic	-	2.08%	-	0.40%	**0.62%**
Polish	-	2.08%	-	0.40%	**0.62%**
Croatian	2.13%	-	-		**0.53%**
Icelandic	-	-	0.85%	1.20%	**0.51%**
Romanian	-	-	-	2.01%	**0.50%**
Chinese	-	-	0.85%	0.40%	**0.31%**
Turkish	-	-	-	0.80%	**0.20%**
Catalan	-	-	-	0.40%	**0.10%**
Georgian	-	-	-	0.40%	**0.10%**
Indonesian	-	-	-	0.40%	**0.10%**
Ukrainian	-	-	-	0.40%	**0.10%**
Yiddish	-	-	-	0.40%	**0.10%**

Table 8: The percentage of German reviews in the two broadsheets and the two specialised publications, the subject of which is a book translated from the source languages outlined above. Only those reviews which explicitly mention the language of the source text are included in this table.

The dominance of English translations on the German literary market is reflected in the percentage of reviews dedicated to them; indeed, more than half of the reviews included in this corpus which explicitly mention the language of the source text are reviewing translations of English works. The other three major Western European languages – French, Spanish and Italian – follow English. Spanish was not one of the five most popular source languages from which books had been translated into German in 2015, yet translated works from Spanish were reviewed most frequently after those which had been translated from English and French. In a similar vein to the discoveries of the French chapter, Japanese is the biggest 'loser' when considering the source language of the original text. 6.17% of all translations into German in 2015 were from Japanese, yet only 1.45% of the reviews (and no reviews in *Der Spiegel*, incidentally) included in this corpus which explicitly mention the language of the source text are reviewing a work translated from Japanese. This may well be down to the fact that there is greater cultural

proximity between the major Western European languages and German, thus making those translations more accessible to review, but it could also be argued that these findings provide further weight to Venuti's notion of a 'trade imbalance', with languages considered to be more minor being under-reviewed. However, having said that, the two specialised publications, and more specifically *Literaturkritik*, review works from a wider range of languages, arguably promoting their cause and attempting to redress the imbalanced power of various languages (see, for example, the difference between the percentage of reviews published in *Süddeutsche Zeitung* and *Der Spiegel* dedicated to works translated from English compared to the percentage in *Titel* and *Literaturkritik*).

Comments upon translation

The aforementioned Lanschützer study is rather vague with its figures, with the 'majority' of reviews in her study classified into her categories 2 – 4. Category 4 – "die Übersetzung wird pauschal beurteilt" – is the most directly comparable to this section of the German chapter; however, we are unable to infer from Lanschützer's findings what kind of percentage of reviews did actually comment upon the translation. We are therefore not able to directly compare the findings presented in figure 15 below with the Lanschützer study, but we can observe that more than one in five of the German reviews which have already acknowledged the fact of translation go on to make a comment on the quality of the translation in some capacity (this figure, incidentally, is vastly smaller than the figure for the United Kingdom, but slightly more than that for France).

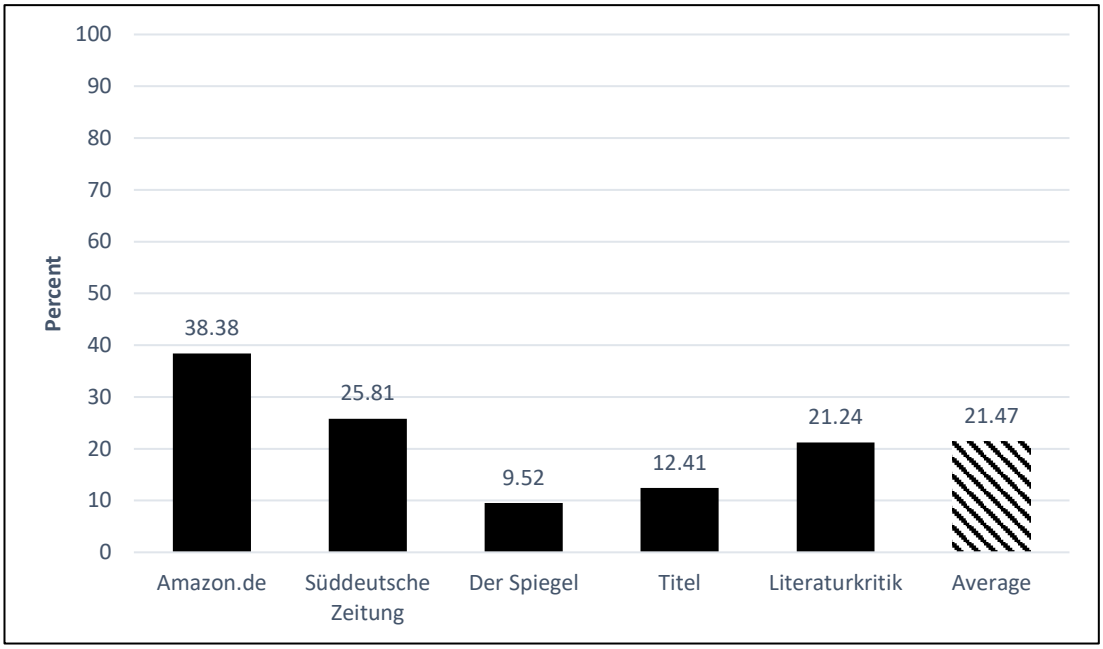

Figure 15: The percentage of reviews, which, having acknowledged the fact of translation, also make a comment on the quality of the translation across the five platforms in Germany.

Much like what we observed in the French chapter, it is the reviews on Amazon which are most likely to comment upon the quality of the translation after having acknowledged the fact of translation, doing so in more than one in three reviews (although we must remember that only 6.75% of all Amazon reviews included in this study acknowledge the fact of translation in the first place). *Süddeutsche Zeitung* and *Literaturkritik* reviewers comment upon the quality of translation in roughly one in four and five reviews in which the fact of translation has been acknowledged respectively, but *Der Spiegel and Titel* only do this in approximately one in ten reviews. It remains unclear why those two publications comment upon the quality of translation on a much more infrequent basis than *Süddeutsche Zeitung* and *Literaturkritik*; this may well be down to guidelines provided to reviewers by the publications or even the personal preferences of the reviewers themselves. However, what again becomes clear is that Venuti's criticism of British and American reviews for failing to engage with the translation beyond an acknowledgement of the very fact may now be more applicable to German reviewing practices, as was also suggested in the previous chapter on French reviewing practices.

Very much in line with Vanderschelden's assertion that the overwhelming majority of reviews "make a brief blanket judgement, often in the form of a single adjective" (2000: 282), one thing that we can deduce from Lanschützer's paper is that many reviews in the broadsheets provide a 'Pauschalbeurteilung' to make a comment on

the quality of the translation. This phenomenon is certainly reflected in the current collection of German reviews which often do comment upon the translation with a brief blanket judgement, such as *kongenial* or *holprig* to borrow the examples provided by Lanschützer. Although Lanschützer considers this kind of comment on translation to be 'wenig zufriedenstellend', another way of interpreting it could be that we should praise reviewers for actually engaging with the translation in some capacity and attempting to promote the visibility of translation and the translator. What is more important here, however, is to analyse the type of words used to describe translation to provide comparisons with the previous chapters and to discover whether fluency and transparency are prominent notions in German reviews. All of the adjectives, adverbs and phrases used to describe a translation or translator are presented in table 9 below, along with whether they are used positively or negatively. A selection of these words shall be analysed in greater detail in the subsequent section. These words provide us with a broad range of comments relating to both target-oriented translation (such as 'fließend') and source-oriented translation (such as 'originalgetreu'), as well are more general comments on the quality of the translation (such as 'gut' and 'schlecht'). The adjectives and adverbs in this table will be compared to those used in the United Kingdom and France in chapter 6.

ADJECTIVE/ADVERB/PHRASE	Overall		
	Tokens	Used positively	Used negatively
Altmodisch	**1**	-	1
Ansprechend	**1**	1	-
Anspruchsvoll	**1**	1	-
Archisierend	**1**	1	-
Ärgerlich	**1**	-	1
Ausgezeichnet	**3**	3	-
Beeindruckend	**1**	1	-
Befremdlich	**1**	1	-
Behutsam	**2**	2	-
Beibehaltend	**2**	2	-
Bewahrend	**2**	2	-
Bieder	**1**	-	1
Brillant	**2**	2	-
Chapeau an	**1**	1	-
Deutsch	**1**	1	-
Deutsch-deutsch	**1**	-	1
Ein Ereignis	**1**	1	-
Einfangend	**2**	2	-
Einschläfernd	**1**	-	1
Eins-zu-eins	**1**	-	1
Einwandfrei	**1**	1	-
Elegant	**4**	4	-
Engagiert	**1**	1	-

Entsprechend	**1**	1	-
Enttäuschend	**1**	-	1
Erstaunlich	**1**	1	-
Extrem eingegriffen	**1**	-	1
Exzellent	**1**	1	-
Fabelhaft	**1**	1	-
Fantastisch	**1**	1	-
Fehlerhaft	**9**	-	9
Fließend	**1**	1	-
Flüssig	**6**	6	-
Frech	**1**	1	-
Frei	**1**	1	-
Fürchterlich	**1**	-	1
Gefallend	**1**	1	-
Gekonnt	**3**	3	-
Gelungen	**15**	15	-
Gerecht	**1**	1	-
Gerettet	**1**	1	-
Gescheitert	**1**	-	1
Geschickt	**2**	2	-
Glänzend	**2**	2	-
Glatt	**1**	1	-
Grauenhaft	**3**	-	3
Großartig	**1**	1	-
Gut	**11**	11	-
Gut getroffen	**2**	2	-
Gut lesbar	**7**	7	-

Gut mithaltend	**1**	1	-
Gut übertragen	**2**	2	-
Hastig	**1**	-	1
Hell	**1**	1	-
Hervorragend	**11**	11	-
Holprig	**3**	-	3
Hölzern	**1**	-	1
Irreführend	**1**	-	1
Irritierend	**1**	-	1
Kantig	**1**	1	-
Kaum zu überbieten	**1**	1	-
Klar	**2**	2	-
Kongenial	**5**	5	-
Kraftvoll	**1**	1	-
Kritik	**1**	-	1
Langwierig	**1**	-	1
Lieblos	**1**	-	1
Liest sich anders	**1**	-	1
Lobenswert	**10**	10	-
Locker	**1**	1	-
Makellos	**1**	1	-
Miserabel	**1**	-	1
Missraten	**1**	-	1
Mit dem richtigen Sinn	**1**	1	-
Mit feinem Gespür	**1**	1	-
Mit fulminanter Ausdauer	**1**	1	-
Nachlässig	**1**	-	1

Nicht einfängt	**1**	-	1
Nicht elegant	**1**	-	1
Nicht empfehlenswert	**1**	-	1
Nicht gelungen	**2**	-	2
Nicht gut	**1**	-	1
Nicht mithaltend	**1**	-	1
Nicht nah am Original	**1**	-	1
Nicht überflüssig	**1**	1	-
Nicht zu beneiden	**1**	1	-
Nicht zu unterschätzen	**1**	1	-
Ohne Brüche	**1**	1	-
Originalgetreu	**6**	4	2
Passend	**2**	2	-
Pionierleistung	**1**	1	-
Plastisch	**1**	1	-
Präzise	**3**	3	-
Prosaisch	**1**	1	-
Qualität spürbar macht	**1**	1	-
Rühmenswert	**1**	1	-
Sauber	**1**	1	-
Schlecht	**5**	-	5
Schlicht	**2**	2	-
Schön	**2**	2	-
Schwach	**2**	-	2
Schwerfällig	**1**	-	1
Schwierig verständlich	**1**	-	1
Schwingend	**1**	1	-

Sensibel	**2**	2	-
Sinnlich	**1**	1	-
Solid	**1**	1	-
Sorgsam	**1**	1	-
Sprachmächtig	**1**	1	-
Stilistisch	**2**	2	-
Stimmend	**1**	1	-
Stoßend	**1**	-	1
Stümperhaft	**1**	-	1
Sympathisch	**1**	1	-
Tadellos	**1**	1	-
Tapfer	**1**	1	-
Toll	**2**	2	-
Treffend	**1**	1	-
Treffsicher	**1**	1	-
Übereifrig	**1**	-	1
Überragend	**1**	1	-
Überspannt	**1**	-	1
Übertreffend	**1**	1	-
Überzeugend	**1**	1	-
Unbeholfen	**2**	-	2
Ungebremst	**1**	1	-
Ungewohnt	**1**	-	1
Unglücklich	**1**	-	1
Uninspiriert	**1**	-	1
Unrealistisch	**1**	-	1
Unzufriedend	**1**	-	1

Verdienstvoll	**3**	3	-
Verhindernd	**1**	-	1
Verliert nichts	**1**	1	-
Verloren	**2**	-	2
Vermissend	**1**	-	1
Versiert	**1**	1	-
Verständlich	**1**	1	-
Vertraut	**1**	1	-
Verzerrend	**1**	-	1
Virtuos	**2**	2	-
Vorsichtig	**1**	1	-
Wiedergebend	**6**	6	-
Wörtlich	**3**	-	3
Wunderbar	**2**	2	-
Zerstörend	**1**	-	1

Table 9: All of the adjectives, adverbs and phrases used to describe translations/translators in Germany (overall). This table also outlines whether the adjectives, adverbs and phrases are used to refer to the translations/translators positively or negatively.[14]

[14] For a full breakdown across the different platforms, please refer to Appendix 3, page 286.

As previously outlined in this chapter, Lanschützer discovered in 2009 that there was universal praise from German broadsheet reviewers for those translations which read fluently and provide the target reader with a comfortable reading experience. To ascertain whether this was still the case in the year 2015 and to determine whether this trend extends to our more popular platform and the specialised magazines, we will firstly analyse the words relating to target-oriented forms of translation used by the German reviewers included in this corpus: 'fließend', 'flüssig', 'frei', 'glatt', 'gut lesbar', 'klar' and 'sauber'. These words are used only 19 times in total in the 4403 reviews across the five platforms – and, perhaps unsurprisingly, positively on each occasion – with the adjectives 'flüssig' and 'gut lesbar' being the most common amongst them. The word 'fließend' appears once in *Literaturkritik*; the word 'flüssig' appears six times, once on amazon.de, once in *Titel* and four times in *Literaturkritik*; the word 'frei' appears once in *Literaturkritik*; the word 'glatt' is used once in *Süddeutsche Zeitung*; the phrase 'gut lesbar' is the most common target-oriented adjective used in the reviews included in this corpus, appearing twice on Amazon, once in *Süddeutsche Zeitung*, once in *Titel* and three times in *Literaturkritik*; the word 'klar' appears twice on amazon.de; and finally the adjective 'sauber' is used once in *Literaturkritik* to praise a translation.

As we can thus see, it remains unclear as to which of the platforms included in this study have an affinity for target-oriented translation, but certainly *Literaturkritik* uses these kinds of words to praise a translation on the most frequent basis. *Süddeutsche Zeitung* only ever uses the phrases 'glatt' and 'gut lesbar' to praise a translation, whereas *Der Spiegel* never comments upon the readability or transparency of a translation by using these specific terms. In a complete contrast to what we found in the United Kingdom and France and perhaps demonstrating that the German public have a better understanding of the varying approaches available to translators than their British and French counterparts, German Amazon reviews only ever use the phrases 'flüssig' (once), 'gut lesbar' (twice) and 'klar' (twice) to praise the target-oriented nature of a translation. Here are some examples of how the words 'fließend', 'flüssig', and 'gut lesbar' are used by German reviewers to praise the success of a translation. In the first extract, the reviewer praises the translator for fluently reproducing the flow of the French language; the second reviewer asserts her belief that the translation is so fluent that you do not even realise that you are reading a translation; whilst, in the final extract, the translator Hartmut Fähndrich is praised for the text reading well:

> Dino Beck und Anatole Vitouche gestalten einen Text, der den französischen Sprachduktus **fließend ins Deutsche überträgt**. Nur an ganz wenigen Stellen gerät man während des Lesens ins Straucheln, so etwa bei „die üblichen Verdächtigen" oder „gut positioniert". (Extract from a review of the translation of *Alle Pferde des Königs* by Anne Amend-Söchting in *Literaturkritik*)

> Übersetzt ist das Buch von Brigitte Jakobeit, so elegant und **flüssig, dass man gar nicht merkt, dass man eine Übersetzung liest**. (Extract from a review of the translation of *Was ich weiß von dir* by Magali Heissler in *Titel*)

> Die jetzt erschienene deutsche Ausgabe bringt, **in der gut lesbaren Übersetzung von Hartmut Fähndrich**, eine Auswahl aus beiden Bänden. (Extract from a review of the translation of *Der Verrückte vom Freiheitsplatz* by Hans-Peter Kunisch in *Süddeutsche Zeitung*)

On the other hand, those translations which do not read naturally and provide the reader with a more uncomfortable reading experience are criticised by German reviewers. For example, the words 'holprig', 'hölzern' and 'stolpernd' appear five times in total across the five platforms, although this is mostly on the popular platform, amazon.de, much like in the United Kingdom and France. The word 'holprig' appears once in each of amazon.de, *Der Spiegel* and *Literaturkritik*, whilst the words 'hölzern' and 'stoßend' both appear once each on Amazon. In the first example here, the reviewer believes that the poor quality of writing could be down to what appears to be a stilted translation; in the second extract, the reviewer finds the translation to be so stilted that they want to learn the original language; and the third reviewer finds the reading experience is affected by the translation. In this latter example, the reviewer does provide examples to support their comments, and this immediately makes the review more convincing from an academic point of view (more on this will follow later in the chapter):

> Dem Italiener geht der unbedingte Stilwille Ellroys ab, er schreibt sachlich, fast schon schlicht, was allerdings der mitunter **holprig wirkenden Übersetzung** geschuldet sein mag. (Extract from a review of the translation of *Suburra* by Maren Keller and Marcus Müntefering in *Der Spiegel*)

> Die Übersetzung **wirkt auf mich etwas hölzern**, sodass ich gerne die Originalsprache lernen würde. (Extract from a review of the translation of *Judas* on amazon.de)

> Dies ist mein erstes Richard-Price-Buch und leider komme ich nicht richtig „rein", weil ich **mich immer wieder an der Übersetzung stoße**. Direkt auf Seite 2 stolpere ich in einem einzigen Absatz über die Begriffe „knödeln" (für „drawl"!?), „getapte Hornbrille" (statt „gaffer-taped" – während ich beim englischen Begriff sofort ein Bild dieses Koreaners vor Augen habe, muss ich beim deutschen Ausdruck an Fußballspieler denken) und finde auch, dass „his regular customer's nightly ration" mit „die Nachtration seines regelmäßigen Kunden" übersetzt werden müsste und nicht mit „die übliche Nachtration

seines Kunden“. (Extract from a review of the translation of *Die Unantastbaren* on amazon.de)

However, that is not to say that German reviewers only praise target-oriented forms of translation. In fact, words relating to source-oriented forms of translation are used on an even more frequent basis and mainly positively. The words and phrases ‘beibehaltend’, ‘bewahrend’, ‘einfangend’, ‘gut übertragen’, ‘originalgetreu’, ‘präzise’ and ‘wiedergebend’ appear 23 times in total across the five platforms, thus on four more occasions than those words used pertaining to fluency and transparency. The two most common words from that group are ‘originalgetreu’ and ‘wiedergebend’, both of which appear six times. ‘Wiedergebend’ appears once on amazon.de, once in *Süddeutsche Zeitung* and four times in *Titel* – and is used positively on each occasion, as the example below demonstrates. Here, the reviewer explicitly asserts that the stilted reading experience is not down to the translation; rather, the translator is praised for delivering a text which reproduces the ‘gruselige’ features of the original text:

> Formuliert ist das Ganze ein bisschen holprig und hin und wieder ungeschickt, die Zeichenfeder liegt dem Autor mehr als die Schreibfeder. Das liegt nicht an der Übersetzung, Gabriele Haefs liefert einen Text, der die gruseligen Effekte samt der albtraumartigen Atmosphäre der Vorlage **prächtig wiedergibt**. (Extract from a review of the translation of *Im Dunkel der Hexenküche* by Magali Heissler in *Titel*)

‘Originalgetreu’ (or similar e.g. ‘nah am Original’), on the other hand, appears four times on Amazon, once in *Süddeutsche Zeitung* and once in *Literaturkritik*, but is used both positively and negatively depending on the extent to which the translator has remained faithful to the source text. If the translator remains so close to the original text that the translation sounds in some way clunky or wooden, ‘originalgetreu’ tends to be used negatively. The first example below demonstrates how the translator is praised for remaining closer to the original than the previous translator, whilst retaining the ‘schön’ language. However, the second example below demonstrates how ‘originalgetreu’ is used to criticise the translator for remaining too faithful to the source text, resulting in a translation which is considered by the reviewer to be ‘Kauderwelsch’, in other words complete gibberish:

> Die Sprache kling sehr schön und an einigen wenigen Stellen ist Bossier **sogar näher am Original** z.B. „creer des liens“ – 1950 übersetzt mit „sich vertraut machen“ wird zu „Bindungen schaffen“. (Extract from a review of the translation of *Der kleine Prinz* on amazon.de)

> Annemarie Horschitz-Horst hatte nicht nur versucht, Hemingways Lakonie zu bewahren, auch ihr Wortlaut **hielt sich so eng am Original**, dass im Deutschen streckenweise abstraktes Kauderwelsch herauskam. (Extract from a review of the translation of *Schnee auf dem Kilimandscharo* by Stefan Höppner in *Literaturkritik*)

The other adjectives and phrases relating to source-oriented translation each appear twice across the five platforms, with the exception of 'präzise' which appears three times and on each occasion in *Literaturkritik*. 'Beibehaltend' and 'bewahrend' or similar each appear twice in *Literaturkritik*; 'einfangend' or similar appears once in *Titel* and once in *Literaturkritik*; whilst 'gut übertragen' appears once on amazon.de and once in *Titel*. These five words and phrases are all used positively on each occasion. The two examples below demonstrate how the adjectives 'einfangend' and 'gut übertragen' are used to praise a translation in *Titel* and on amazon.de respectively. In the first extract here, Kopetzki is praised for retaining the tone of the original, showing sensitivity to the frequently changing rhythm of the original narrative, whilst the second reviewer likes the translation because some of the features of the original have been well transferred over to German in the translation process:

> **Die Übersetzung von Annette Kopetzki fängt den Ton geschickt ein**, zeigt sich sensibel gegenüber dem häufig wechselnden Rhythmus von Sprechen, Erzäheln, Fühlen und vermittelt Frascellas unterliegenden Appell an die Leserinnen ohne Einschränkung. (Extract from a review of the translation of *Bet empört sich* by Magali Heissler in *Titel*)

> Die deutsche Übersetzung von Klaus Jöken gefällt mir. **Manches ist geradezu exzellent übertragen**, so etwa die Namen von Datenfluss und Antivirus sowie deren kleiner Dialog. (Extract from a review of the translation of *Asterix 36: Der Papyrus des Cäsar* on amazon.de)

Building on the notion introduced above that reviewers criticise translations and translators which remain too close to the original, two of the adjectives and phrases pertaining to extremely source-oriented modes of translation, that is to say somewhere closer to literal translation, namely 'eins-zu-eins' and 'wörtlich', are only used negatively in this corpus of reviews. 'Eins-zu-eins' appears once on amazon.de, whilst 'wörtlich' appears once on Amazon and once in *Literaturkritik*. Both adjectives are used to describe how the translator remains excessively faithful to the original text, thus detracting from the reading experience for the recipient of the target text. The first extract demonstrates how the reviewer criticises the translation for simply reproducing the puns word-for-word into German, whilst the second reviewer criticises the essentially literal translation for

disrupting the reading experience. Neither of these examples, however, provide any further analysis or examples to support their comments:

> Die Übersetzung ist total bieder, beschränkt sich brav auf die Wiedergabe der Handlung und hat für den Wortwitz des Originals **nur unbeholfene eins-zu-eins Übertragungen zu bieten**. (Extract from a review of the translation of *Unschuld* on amazon.de)

> Diese, **in vielen Fällen fast wörtliche, unbeholfene Übersetzung** aus dem Englischen zerstört das Lesevergnügen. (Extract from a review of the translation of *Natchez Burning* on amazon.de)

Nonetheless, having said that, translations which are not faithful enough to the source text, for example those translations which contain erroneous interpretations or which do not manage to capture certain elements of the original text, are overwhelmingly criticised by the reviews collected for this research project. Indeed, the words and phrases 'fehlerhaft', 'nachlässig', 'nicht einfängt' and 'nicht nah am Original' appear twelve times in total across the five platforms and negatively on each occasion. 'Fehlerhaft' appears seven times on Amazon and twice in *Literaturkritik*; 'nachlässig' appears once in *Literaturkritik*, 'nicht einfängt' appears once in *Süddeutsche Zeitung* and 'nicht nah am Original' appears once on amazon.de. This shows clear similarities to Lanschützer's discovery that negative criticism is often offered to comment on actual mistakes or inaccuracies. The first example below demonstrates how the reviewer criticises the translator for transferring the nuances of the Russian text into German in an inaccurate and erroneous manner, whilst the second example shows how even a translation which is judged to be 'solid' by the reviewers does not always manage to capture certain elements of the source text, in this case the 'Pulp-Poesie':

> Die Übersetzung durch Olaf Kühl ist leider auf weite Strecken ein Ärgernis. **Sie enthält zahlreiche Fehler und Ungenauigkeiten**. [...] Seine Wiedergabe der russischen und kaukasischen Namen ist völlig willkürlich. Nur ein Beispiel: Der Buchstabe „z" steht bei ihm zugleich für den entsprechenden Laut „Zet" (wie in Zürich) wie auch für das stimmhaft „s". **Noch um einiges ärgerlicher sind allerdings die eigentlichen Übersetzungsfehler**. Man erhält hier bisweilen den Eindruck, Kühl überträge sozusagen aus dem Deutschen und Polnischen statt aus dem Russischen. Ein paar Beispiele: „kotlety" sind eben keine Koteletts, sondern Frikadellen. „Uragan" ist kein Hurrikan, sondern ein Sturm, ein Gewitter. (Extract from a review of the translation of *Polinas Tagebuch* by Daniel Henseler in *Literaturkritik*)

> Den Tonfall und die Haltung der Fleming-Bücher trifft Horowitz jedenfalls perfekt, **wobei die insgesamt solide deutsche Übersetzung** von Anika Klüver und Stephanie Pannen **die Pulp-Poesie des Originals nicht immer**

> **einfängt**. (Extract from a review of the translation of *Trigger Mortis* by Alexander Menden in *Süddeutsche Zeitung*)

The notion of 'lost in translation' is present in the German reviews, although not to such an extent as in the British reviews. Whilst 'lost' was used across all five platforms in the United Kingdom to refer to translation, the word 'verloren' or similar (e.g. 'verliert') only appears in reviews on amazon.de in this corpus. Much like the other adjectives relating to translations which are not faithful enough to the source text, it is used negatively both times it appears on the popular platform. The following reviewer criticises the translator for completely losing the meaning and sense of the dialogue of the original source text by translating in a rather literal manner:

> Es befinden sich gefühlt auf JEDER Seite Rechtschreib- oder Grammatikfehler und **bei der Übersetzung der Dialoge geht der Sinn völlig verloren**. Teilweise stumpf aneinandergereihte Sätze, die scheinbar Wort für Wort übersetzt wurden ohne den eigentlichen Kontext des Satzes zu erfassen. (Complete review of the translation of *Cop Town* on amazon.de)

Overall, then, much like we saw in the chapters on the United Kingdom and France, source-oriented modes of translation are also assessed overwhelmingly favourably. Only when the translation is excessively faithful to the source text that it detracts from the readability and fluency of the target text do reviewers actually criticise the translation or the translator. Furthermore, those translations which are inaccurate or seemingly not faithful enough are equally criticised. Once again, it seems legitimate to assert that the situation has evolved rather dramatically since the first publication of *The Translator's Invisibility* back in 1995 and even since the 2009 Lanschützer study.

The majority of comments made by reviewers in this body of reviews are more general by their nature. The most common general adjectives used to praise a translation are 'gelungen', 'gut', 'hervorragend', 'lobenswert' and 'kongenial'. These adjectives appear predominantly, but not exclusively, on our popular platform, amazon.de. 'Gelungen' appears fifteen times in total, eight times on Amazon, once in *Süddeutsche Zeitung*, once in *Titel* and five times in *Literaturkritik*; 'gut' appears eleven times, seven times on Amazon, twice in *Titel* and twice in *Literaturkritik*; 'hervorragend' also appears eleven times, eight times on Amazon, once in *Der Spiegel* and twice in *Literaturkritik*; 'lobenswert' appears ten times, nine of which are on Amazon and one of which is in *Literaturkritik*; and 'kongenial' appears five times, four times on Amazon and once in *Süddeutsche Zeitung*. As the examples below demonstrate, this kind of positive subjective judgement tends to be linked to

readability and accessibility (e.g. 'bietet einen niederschwelligen Zugang'; 'zeichnen sich auch im Deutschen durch geschmeidige Alltagsrede aus'), but more implicitly than the selection of words outlined above, such as 'flüssig' and 'gut lesbar'. In the first extract here, the reviewer praises Burger's successful translation for the way in which it manages to capture the narration of the original through the use of everyday language; the second reviewer classifies the translation as excellent, although adds no justification to support the comment.

> **Die Übersetzung von Anke Caroline Burger ist gelungen**; die Erzählungen zeichnen sich auch im Deutschen durch geschmeidige Alltagsrede und einen individuellen Erzählton aus, was angesichts der zahlreichen exotischen und technischen Begrifflichkeiten gehörigen Respekt abverlangt. (Extract from a review of the translation of *Nirvana: Stories* on amazon.de)

> **Eine hervorragende Neuübersetzung** mit passenden innovativen und aktuellen Illustrationen bietet einen niederschwelligen Zugang für Leser des 21. Jahrhunderts. (Extract from a review of the translation of *Der Weihnachtsabend* by Anne Amend-Söchting in *Literaturkritik*)

Negative general comments appear on a much more infrequent basis across the five platforms. In fact, the most common negative general comment, 'schlecht', only appears five times and on each occasion on the popular platform, Amazon. Amazon reviewers who use 'schlecht' never actually provide a justification as to why they believe the translation to be bad, but it is invariably linked to the notion that the writing style is unimpressive, although as the following example shows, the reviewers do not explicitly believe that the poor writing style is down to the quality of the translation:

> **Unabhängig von einer eher schlechten Übersetzung** hat mir der Schreibstil nicht besonders gefallen: meist kurze Sätze, alles wirkt abgehackt und distanziert. (Extract from a review of the translation of *Vorbereitung auf das nächste Leben* on amazon.de)

The only other negative general comment to appear more than twice is 'grauenhaft' which is used by three reviewers and once again on amazon.de on each occasion. Much like 'schlecht', Amazon reviewers provide no or very little justification as to why they believe the translation to be of poor quality, as the following example demonstrates:

> Ja, **die Übersetzung ist in manchen Sätzen grauenhaft** und verzerrt manch eine Figur, aber mit ein bisschen Phantasie justiere ich sie in meinem Kopf. (Extract from a review of the translation of *Die Krone des Schäfers* on amazon.de)

This is rather surprising given the findings of the British chapter in which we saw that negative comments tend to be accompanied with further analysis and justification on a more frequent basis than positive comments. We will elaborate on this point in the next section on the provision of analysis and examples.

As we have progressed through this section on comments upon translation, we have been able to identify similar trends to those which we picked up on in the British and French chapters. Readability, accessibility, and transparency continue to be assessed favourably, but there is certainly increased openness towards rather more source-oriented modes of translation, producing target texts which are more accurate and faithful to the source text. We have also seen that the majority of comments are more general in nature, providing a subjective value judgement on the translation. More than one in five of the German reviews, on average, which have already acknowledged the fact of translation do go on to comment upon the translation, significantly more than in France, but far less than in the United Kingdom. Much like in France, we have seen that it is Amazon reviewers who are the most likely to comment upon the translation after acknowledging the fact of translation, with almost two in five reviewers doing this. However, this is not the case for the provision of examples and analysis, as we shall now move on to examine.

Provision of analysis and examples to support comments upon translation

As we saw in the aforementioned Lanschützer study, a small minority of reviews in German, Austrian and Swiss broadsheets went further than commenting upon the translation by providing analysis and/or comparing the target text with the source text (her categories 5 and 6). A similar trend emerges here, with the two broadsheets doing this on a much less frequent basis than both Amazon and the two specialised magazines, as can be observed in figure 16 below.

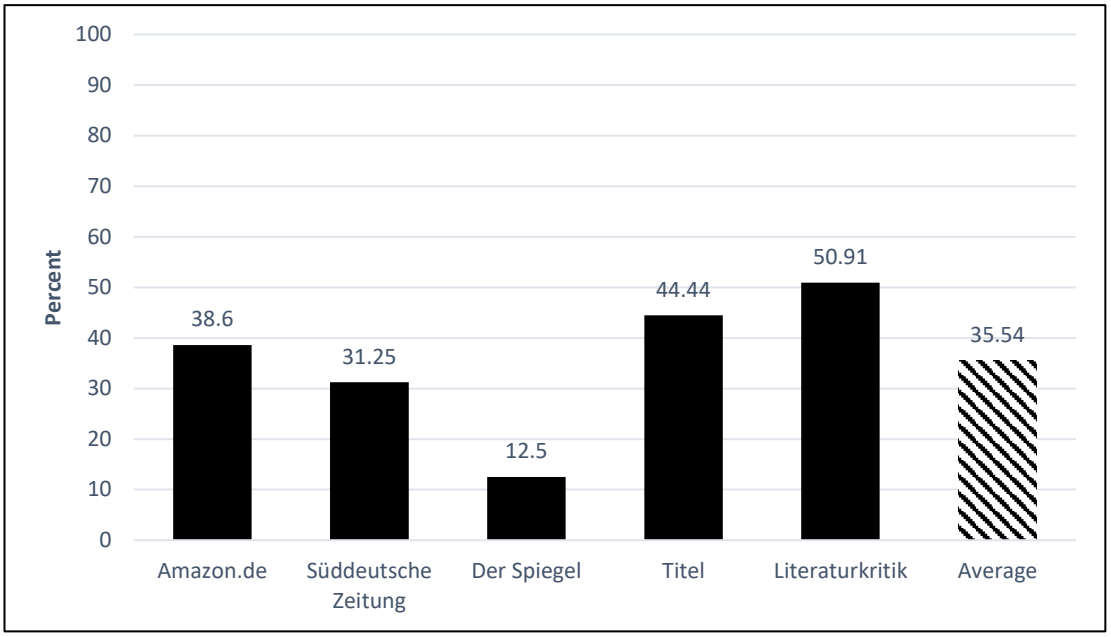

Figure 16: The percentage of reviews, which, having commented on the quality of the translation, also support this with analysis and/or examples across the five platforms in Germany.

Indeed, those reviews in *Süddeutsche Zeitung* and *Der Spiegel* which comment upon the translation go on to provide analysis and/or examples in 31.25% and 12.5% of cases respectively. The figures for the specialised publications are much more favourable compared to the broadsheets, with more than one in two reviews in *Literaturkritik* which comment upon the translation, and just under one in two reviews in *Titel*, going on to provide further analysis and/or examples from the translation. However, it is the popular platform, amazon.de, which produces the most surprising results of this section. Whilst 15.1% and 17.1% of reviews which commented upon the translation on amazon.co.uk and amazon.fr respectively engaged on an embedded level with the translation, German Amazon reviewers do this in almost two out of every five reviews in which they have already commented upon the translation. However, the further engagement with the translation tends to be much briefer on Amazon than it does in the broadsheets and specialised magazines, with the exception of *Der Spiegel* (see later on in this section). The first example below comes from Amazon, whereas the second example comes from *Süddeutsche Zeitung*. Each of them reflect the 'standard' engagement with translations on a deeper level across these three platforms. We can observe here that roughly 40 words are dedicated to the analysis of the translation in the Amazon review, compared to around 110 in the Müller review from *Süddeutsche Zeitung*:

> Die Übersetzung ist das pure Grauen und strotzt vor banalen Phrasen. Allein ein Wort wie „Eintrachtwirker" wäre einem Brandhorst nicht von der Feder geflossen. In dem Buch findet sich keine einzige dieser unvergleichlichen ironischen Brechungen, die die Übersetzungen von Brandhorst ausgezeichnet hatten. (Extract from a review of the translation of *Die Krone des Schäfers* on amazon.de)

> Schwer fällt es dem, der nichts vom Japanischen weiß, etwas zur deutschen Übersetzung von Ursula Gräfe zu sagen. Der gewählte Ton, die Verbindung des sachlich Selbstverständlichen mit dem Fremden, scheint gut getroffen zu sein. Einen partiellen Vergleich hat man immerhin an den Auszügen beider Romane, die sich in der Murakami-Monografie des Amerikaners Jay Rubin finden. Obwohl auch sie bereits von Gräfe übertragen wurden (gemeinsam mit Angela Präsent), zeigen sich im Einzelnen doch erhebliche Abweichungen. Was damals „Verzweiflung" hieß, ist jetzt zur „Mutlosigkeit" ermäßigt, und was damals „im allgemeinen" galt, das heißt mit Einschränkungen, ist inzwischen zur „Binsenweisheit" avanciert, also einem Satz, der so wahr ist, dass er schon wieder falsch wird. (Extract from a review of the translation of *Wenn der Wind singt. Pinball 1973. Zwei Romane* by Burkhard Müller in *Süddeutsche Zeitung*)

As can be seen from the two examples above, the analysis of the translation tends to be much more in-depth in *Süddeutsche Zeitung* than on Amazon. *Süddeutsche Zeitung* in particular tends to pick up on specific issues for praise or criticism (e.g. the tone in the example above) and analyse these in great depth, often providing examples, whereas Amazon reviewers tend to analyse the translation on a rather more superficial level. In terms of the amount of words dedicated to engagement with translation, it is *Süddeutsche Zeitung* and *Literaturkritik* which use the greatest percentage of their reviews on average to do this. Indeed, four reviews in *Literaturkritik* in the year 2015 dedicate between 60% and 80% of the review to engaging with the translation. The following extract is taken from a review of the translation of Selma Lagerlöf's *Nils Holgerssons wunderbare Reise durch Schweden*. The review is 1591 words long, 1011 of which are dedicated exclusively to evaluating the success – or in this example failure – of the translation. This review would certainly fit into all of Lanschützer's categories, as it acknowledges the fact of translation, comments upon the translation, provides further analysis and examples, as well as compares the translation to previous translations. The extract below is just one paragraph from the extensive engagement with the translation. Here, we see the reviewer comparing three translations of the same sentence from the original text and explaining why ultimately Kutsch's translation is the most fitting:

> Und damit wären wir mitten in der Übersetzungskritik. Zum Vergleich dieses essentiellen Satzes seien drei andere ernsthafte Übersetzungen zitiert: Pauline Klaiber-Gottschau, die die erste Übersetzung nach dem Manuskript angefertigt

> hat, übersetzt 1907 folgendermaßen: „Wenn du etwas Gutes gelernt hast, Däumling, dann bist du vielleicht jetzt nicht mehr der Ansicht, daß die Menschen allein auf der Welt herrschen sollten". Mathilde Mann, die wahrscheinlich unter Zuhilfenahme der dänischen Ausgabe übersetzt hat, schreibt: „Wenn du etwas Gutes bei uns gelernt hast, Däumling, so findest du am Ende nicht mehr, daß die Menschen allein die Erde besitzen sollen." Und in der Übersetzung von Angelika Kutsch aus dem Jahr 1991 heißt es: „Wenn du etwas Gutes bei uns gelernt hast, Däumeling, dann bist du wohl nicht mehr der Meinung, dass die Menschen die Erde für sich allein haben sollten." Die vier Varianten ein und desselben Satzes zeigen deutlich, was Übersetzung immer ist: Interpretation. Wenn sie eine gute Interpretation ist, hat sie sich mit der Kulturalität des Ausgangstexts eingehend beschäftigt und nach Möglichkeit auch den Subtext erfasst. Dies gilt für Steinfelds Übersetzung nur eingeschränkt. Dabei ist die Botschaft dieses zentralen Satzes eindeutig nicht nur die, dass Nils Holgersson nach seiner halbjährigen Reise durch Schweden erfahren haben sollte, allein auf der Welt zu wohnen. Das wäre zu banal. Sondern es geht darum, dass der Mensch die Erde nicht für sich allein haben sollte, wie es in der Version von Angelika Kutsch viel treffender übersetzt wird. (Extract from a review of the translation of *Nils Holgerssons wunderbare Reise durch Schweden* by Volker Heigenmooser in *Literaturkritik*)

This kind of engagement gives clear prominence to the translator and the art of translation and demonstrates that the reviewer has not simply assessed the translation with a brief, blanket judgement by drawing upon the universal tenets of readability, accessibility and transparency. It is thus clear to see why Lanschützer considers this type of engagement with the translation by reviewers to be the 'Idealfall'.

Der Spiegel, on the other hand, is the least consistent of the five platforms at providing analysis and/or examples. Indeed, only one review in this broadsheet attempts to go beyond making a comment about the quality of the translation/translator and engages with the translation on a deeper level. This review clearly engages with the translation in a more extensive manner than reviews on Amazon; however, it is nowhere near as extensive as many of the reviews in the other three platforms, and in particular *Süddeutsche Zeitung* and *Literaturkritik*. Just one paragraph – roughly 120 words – of the 984-word review are dedicated to the translation:

> Denn die pathetische Selbstverpflichtung auf respektvollen Umgang mit der Geschichte reibt sich an Amis' Hang zur Überzeichnung und wird konterkariert durch die Fehler und Ungenauigkeiten, die den Text ebenso auffällig durchziehen wie das englischen Original die großzügige – auch in der Rechtschreibung – „Garnierung" (Amis) mit deutschen Wörtern. So vertraut den englischsprachigen Lesern diese befremdlich bellenden Deutschen, die Frithuric Burckl heißen oder Helmut Adolzfurt, aus unzähligen WWII-Filmen sein mögen, so befremdlich wirkt selbst scheinbar Vertrautes in der deutschen Übersetzung, und das ist ein Verdienst des Übersetzers. Indem Werner Schmitz

> der Versuchung widerstanden hat, dem Text zu größerer Richtigkeit zu verhelfen, lässt er die zahllosen Ungenauigkeiten zu jenen Verfremdungseffekten werden, die eine „Brustwarte“ hier und eine „Endlosung“ dort im Original sind. (Extract from a review of the translation of *Interessengebiet* by Hans-Host Weyandt in *Der Spiegel*)

This reviewer attempts to compare the effect of the source text with the effect of the target text and shows how the translator has managed to turn the vagueness of the text into a form of alienation, retaining the 'befremdlich' nature of the original text. Nonetheless, this is still only one review, and incidentally, it is the only review of a translation written by Hans-Host Weyandt in *Der Spiegel* in the year 2015. We can thus confidently assert that *Der Spiegel* reviews of translations generally do not engage with the translation on a deeper level beyond making a brief assessment of the quality, and this is simply one reviewer who may have a personal preference for doing so.

Although it is the specialised magazines which initially appear to be the most consistent in this regard, if we look at the percentage of reviews which provide analysis and/or examples after making a comment upon the translation, we are able to observe an entirely different, and rather surprising, picture if we look at the percentage of reviews which make a comment on the quality of the translation and support this comment with analysis and/or examples after having acknowledged the translation in the first place. To be clear, whereas figure 16 above indicated the percentage of reviews which supported comments with analysis and/or examples if a comment had been made in the first place, figure 17 below shows the percentage of reviews which make a comment on the translation **and** support this with analysis and/or examples if the fact of translation had been acknowledged in the first place.

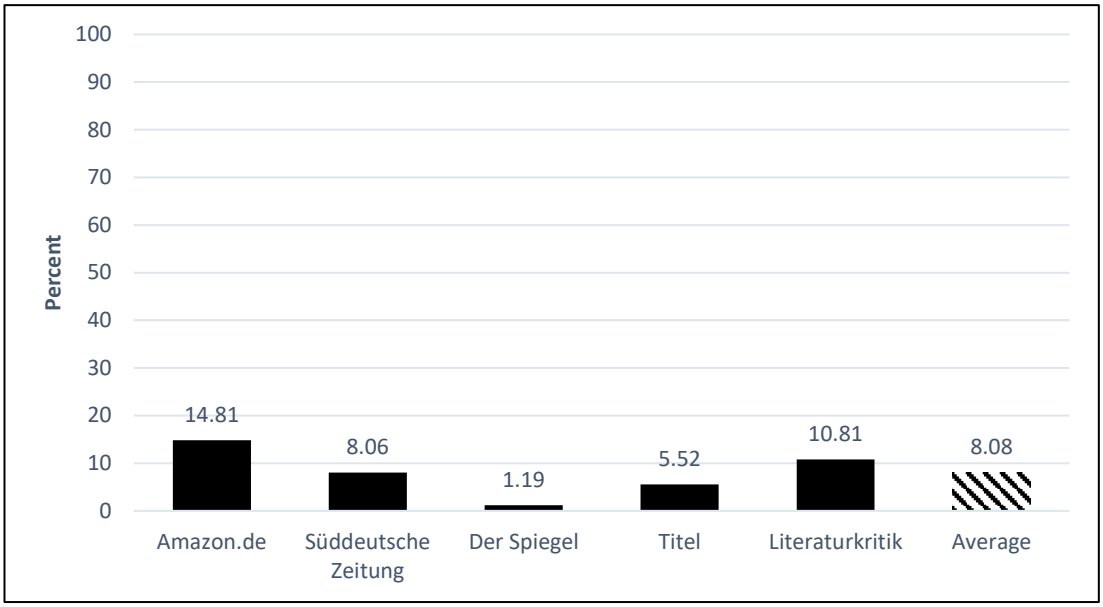

Figure 17: The percentage of reviews, which, having acknowledged the fact of translation, also make a comment on the quality of the translation **and** support this comment with analysis and/or examples across the five platforms in Germany.

It is the popular platform, Amazon, which is the most consistent here, with 14.81% of reviews having already acknowledged the fact of translation going on to comment upon the translation and to provide analysis and/or examples (although we must remember that Amazon reviewers are by far the worst at actually acknowledging the fact of translation in the first place). Around 1 in 10 reviews in *Literaturkritik* which acknowledge the fact of translation also engage with the translation on a far deeper level. The broadsheets fare badly here, with just 8.06% and 1.19% of reviews which acknowledged the translator also commenting upon the translation and providing analysis/examples in *Süddeutsche Zeitung* and *Der Spiegel* respectively (in fact, only five reviews out of 62 in *Süddeutsche Zeitung* and one review out of 84 in *Der Spiegel* do this). These figures are similar to those for *Le Monde* and *Libération* (3.76% and 1.72% respectively), but are in stark contrast to the figures for *The Times Literary Supplement* and *The Guardian* in the United Kingdom which provide comments and analysis/examples in 28% (or 59 out of 211 reviews) and 15.9% (or 14 out of 88 reviews) of cases respectively once the translator or fact of translation has been acknowledged. Once again, then, we can perhaps assert that the notion of invisibility is now more applicable in the German context than it is in the British context. Table 10 below provides even more weight to this assertion: it gives an overview, in real terms, of the number of reviews which acknowledge the fact of translation, which also comment upon the translation, and then which analyse the

comments and provide examples in Germany. It demonstrates how only 86 out of the 5022 German reviews (1.71%) included in this corpus acknowledge the fact of translation, comment upon the quality of translation and substantiate comments with analysis and/or examples (compared to 115 out of the 2363 British reviews (4.87%) and 52 out of the 3509 French reviews (1.48%)).

	Total number of reviews	Number of reviews which acknowledge the fact of translation	Number of reviews which also comment on the translation	Number of reviews which also provide analysis and/or examples
Amazon	4403	297	114	44
Süddeutsche Zeitung	84	62	16	5
Der Spiegel	109	84	8	1
Titel	156	145	18	8
Literaturkritik	270	259	55	28
Total	**5022**	**847**	**211**	**86**

Table 10: The number of reviews, in real terms, which acknowledge the fact of translation, comment on the translation and provide analysis and/or examples across the five platforms in Germany.

The kind of extensive analysis and provision of examples that we saw in the previous chapters on British and French reviews of translations of poetry appears to be reserved for translations of drama in the German reviews. In fact, none of the reviews in this corpus provide more than a couple of sentences of analysis about the translation of poetry. However, translations of drama, and especially of Shakespeare, are analysed in great depth in *Literaturkritik*. Perhaps this is not surprising, given Germany's reputation as Europe's 'theatre paradise', home to more publicly funded theatres than any other country in the world as well as great dramatists like Goethe and Brecht (Deutsche Welle 2009). The example below is an extract from approximately 1,340 words dedicated to the translation (in a review of 1,930 words). This review not only evaluates how successful the translation has been; it also compares the target text to the source text as well as to other translations into German. Without a doubt, such a review would fit into

Lanschützer's 'Idealfall', category 6. We can see here how the reviewer, a professor of German language and literature in the United Kingdom, engages with the translation of individual features such as anaphora, pronouns and individual phrases. The provision of such examples and analysis certainly makes Hermann's review feel more convincing from an academic point of view:

> Das zweite Quartett beginnt bei Shakespeare mit der Anapher „but" (V. 3/5) und der direkten Ansprache des jungen Freundes. Zwar wird die Anapher im Deutschen nicht wiedergegeben, aber durch die exponierte Stellung der Alliteration „doch du" am Anfang dieses Verses verdeutlicht Saenger sowohl den Effekt der direkten Anrede des jungen Freundes als auch die Antithese zum ersten Quartett, in dem die Zeugung von Kindern als Norm dargestellt wird. Eine Bedeutungsverengung tritt durch die Übersetzung von „contracted to" als „beschränkt auf" ein, da hier die Doppeldeutigkeit des Englischen „beschränkt auf, verlobt mit" verloren geht. Näher am Ausgangstext ist die Übertragung des sechsten Verses: Hier gibt Hans Saenger sowohl das Bild der Flamme als auch das Bild der Nahrung, das Shakespeare in diesem Quartett einführt und das im Couplet wieder aufgenommen wird, überzeugend wieder. Die in diesem Quartett verstärkt verwendeten Pronomen „thy", „thou", „thine", „own", „self" versucht der Übersetzer so gut wie möglich auch in seinen deutschen Text einzubeziehen und bringt somit die Anreden und Ermahnungen an den Jüngling recht gut zum Ausdruck. (Extract from a review of the translation of *Anschreiben gegen das Tod. Die Sonnette* by Elisabeth Herrmann in *Literaturkritik*)

This is just one of the three reviews on translations of Shakespeare in *Literaturkritik* which contain such extensive analysis. However, it cannot be said that this is common for German specialised magazines, as none of the reviews in *Titel* to provide further analysis of the translation are focussed on either drama or poetry. Incidentally, reviews in *Titel* tend to provide rather brief further engagement with the translation; none of the eight reviews which provide analysis and/or examples dedicate more than 100 words to the translation.

As already outlined above, the analysis of translation in the broadsheets tends to be far less extensive than that provided in *Literaturkritik*. However, those reviews which provide more extensive analysis (i.e. between 100 and 200 words) in the broadsheets are evaluating the success of prose. The example provided on page 183 from *Süddeutsche Zeitung* came from a review of the translation of a novel written by Japanese author Haruki Murakami (*Wenn der Wind singt*) and the following example comes from a review which provides extensive analysis of the translation of American author William Faulkner's 1936 novel *Absalom, Absalom!*:

> Wie Ballonseide schmeigen sich seine Wendungen an das Original und überlassen sich allenfalls allzu unerschrocken der Archaik. „Sobald die ersten Truppen in Jefferson erscheinen" wäre vielleicht eleganter gewesen als „sobald Truppen in Jefferson zu erscheinen begannen." Für „actions done" hätten wohl „vollbrachte Taten" genügt statt der von Stingl gewählten „getanen Taten". Und Begriffe wie „Retikül" oder „Fichtenknorren" klingen, obwohl wörtlich übersetzt, etwas gesucht. Aber das sind Kleinigkeiten. Und dass sich lange Wort- und Nebensatzreihen im Englischen lockerer fügen als im Deutschen, das so gerne hypotaktische Ungeheur gebiert, versteht sich von selbst. (Extract from a review of the translation of *Absalom, Absalom!* by Christopher Schmidt in *Süddeutsche Zeitung*)

Although the reviewer, notably *Süddeutsche Zeitung*'s head of literature, Christopher Schmidt, provides little to no justification as to why his suggestions are perhaps 'more elegant' in some way than the actual translation, this kind of engagement with the translation and a comparison between the source text and target text are highly welcome. As we saw previously, the only review in *Der Spiegel* to provide more extensive analysis was also of the translation of a novel, Martin Amis' *Interessengebiet*.

As we have progressed through this chapter, we have seen that German reviews are very similar to French reviews with regards to the provision of analysis and/or examples. Whilst those reviews in the United Kingdom which provided further engagement with the translation tended to be criticising the translation and/or translator, the reviews in France and Germany which go beyond simply briefly commenting upon the translation do so more frequently in the case of a mixture of praise and criticism. The more extensive analysis, particularly in *Literaturkritik* and *Süddeutsche Zeitung*, tends to outline the positive and negative aspects of the translation. The major exception to this, however, is the popular platform, amazon.de, on which the majority of reviews which provide further analysis do so to build on negative comments made about the translation. Roughly 70% of those reviews on Amazon which provide further engagement with the translation do so to justify their negative criticism of a translation or translator by providing examples of inaccuracies or mistakes within the text.

Overall then, it seems fair to assert that German reviews are extremely similar to French reviews when it comes to the provision of analysis and/or examples. Roughly seven in twenty German reviews included in this corpus which make a comment upon the translation also support this with further analysis. However, if we look at the numbers in real terms, just 1.71% of all 5022 German reviews included in this corpus acknowledge the fact of translation, make a comment upon the quality

and justify this with more extensive engagement with the text. When reviewers do provide more analysis and examples from the text, it certainly makes their points about the translation more compelling, particularly in *Literaturkritik* in which reviewers often provide a great deal of in-depth analysis of the translation. However, given that the percentages and real numbers of reviews which actually do this are extremely small, this potentially adds weight to the previous assertion made in this chapter that Venuti's notion of invisibility may well now be used more productively to describe the situation of translators in Germany. This is a notion to which we will return in Chapter 6 which provides a cross-cultural comparison of the current visibility of the translator.

Praise for translation as a general practice

Much like in the United Kingdom and France, many German reviewers are overwhelmingly positive towards translation as a general practice given that it broadens German-speaking readers' horizons and provides them with access to foreign authors and works of interest; in total, this notion is explicitly expressed by German reviewers in 55 of the reviews included in this corpus. The notion appears most frequently in reviews in *Literaturkritik* (32 of the 55 reviews to be precise), but is also relatively common across the other four platforms. It is also frequently linked to the idea that translation is under-practiced; reviewers are often critical of the fact that it has taken publishing houses so long to publish a translation in German, but are also grateful that the translations are 'endlich' in German, thus allowing access to authors and works of importance. The following examples, taken from *Literaturkritik* and *Der Spiegel* respectively, demonstrate how translation is praised for providing readers with access to important works and authors. In the first extract, the reviewer is initially critical of publishers for making German readers wait for a translation, but then praises translation as a general practice for giving German readers new access to the text even if it is 80 years after its initial publication; the second review, this time from *Der Spiegel*, is similar in that translation is praised for providing access to a work by Hungarian author Andor Endre Gelléri:

> Im deutschsprachigen Raum werden die Werke des Literatur-Nobelpreisträgers William Faulkner seit Jahren durch den Rowohlt Verlag und den Diogenes Verlag bekannt gemacht. **Trotzdem mussten die Leser lange auf Faulkners große Familiensaga „Absalom, Absalom!" warten**, obwohl der Roman aus dem Jahr 1936 zu seinen Hauptwerken gehört. **Nun liegt „Absalom, Absalom" in einer neuen Übersetzung von Nikolaus Stingl im Rowohlt**

> **Verlag vor**, die einer Ausgabe von 1993 folgt. (Extract from a review of the translation of *Absalom, Absalom!* by Manfred Orlick in *Literaturkritik*)

> Nun hat es der Guggolz-Verlag in einer kraftvollen Neuübersetzung von Timea Tankó herausgebracht – **er schenkt den Lesern damit einen Roman, der in Sprache und Thema nichts von seiner Bedeutung und Kraft verloren hat**. (Extract from a review of the translation of *Die Großwäscherei* by Benjamin Maack in *Der Spiegel*)

Similarly, German reviewers are also grateful to translation, as it opens gateways to other cultures and languages, thus allowing them to gain further knowledge and to broaden their horizons. We can see such a notion put forward only in the specialised publications (it appears once in *Titel* and six times in *Literaturkritik*). The example below, taken from *Literaturkritik* demonstrates how the reviewer praises translation for providing a further contribution to the knowledge of German readers about Spanish history. This is typical of how reviewers express their gratitude towards translation as a general practice, focussing on the promotion of a certain country's culture or language.

> In diesem Sinne leistet "Guerra" **einen weiteren Beitrag zur Aufarbeitung der jüngsten spanischen Geschichte**, der sich gegen das Verschweigen und das Vergessen richtet und **seine Leser für die noch heute andauernde Problematik sensibilisiert**. (Extract from a review of the translation of *Guerra! Eine Reise im Schatten des Spanischen Bürgerkriegs* by Eleonore Asmuth in *Literaturkritik*)

According to yet other German reviewers, translation can provide modern updates to old works and translations which make them more appropriate for a contemporary audience. This notion appears on three of the five platforms, once in *Der Spiegel*, once in *Titel* and once in *Literaturkritik*. The following example, taken from *Titel*, demonstrates how the translators have taken an old translation and changed the tone in such a way that it makes the translation more edgy and modern for a contemporary reader. The hope here, of course, is that translation as a practice gives the translator the freedom to make a work more appropriate for their target audience:

> Jana Frey und Jochen Stremmel **haben sich die alte Übersetzung** von Wilm W. Elwenspoek – die im Ullstein Verlag 1970 unter dem klebrig alliterierenden Titel *Bonbons aus Blei* erschien – **vorgenommen** und ihr den Ton geschenkt, der alle bisher im Alexander Verlag erschienenen Ross-Thomas-Bände auszeichnet. Das hat der Neuausgabe nicht nur ein paar Seiten mehr geschenkt, **sondern sie auch kantiger gemacht**. (Extract from a review of the translation of *Ross Thomas: Der Messingdeal. Ein Philip-St. Ives-Fall* by Dietmar Jacobsen in *Titel*)

This is similar in a way to the notion introduced in the following review from *Literaturkritik* which explains how Patrick Leigh Fermor is hardly known in the German-

speaking world, due to the fact that earlier translations are now too 'antiquarisch' for a contemporary audience; however, the reviewer is also looking forward to the fact that new translations of his works may well change this situation:

> Patrick Leigh Fermor (1915 – 2011) ist schon lange kein Geheimstipp mehr, im deutschsprachigen Leseraum wird er jedoch bedauerlicherweise noch zu wenig zur Kenntnis genommen. **Frühe Übersetzungen seiner Werke sind heute nur noch antiquarisch greifbar**. Seit kurzem jedoch erscheinen sukzeissive im Züricher Doerlemann Verlag Fermors Reisebücher und andere seiner Werke. (Extract from a review of the translation of *Die Entführung des Generals* by Almut Vierhufe in *Literaturkritik*)

Reviewers also reserve praise for the fact that translation can provide an opportunity for texts to be published which would have otherwise been censored. This notion appears twice altogether, once in *Süddeutsche Zeitung* and once in *Literaturkritik*. On both occasions, it refers to the translation of *Der Kalligraph von Ishafan* by Amir Hassan Cheheltan, which was published in Germany despite the fact that it was not allowed to appear in Iran at that time. The example below comes from *Süddeutsche Zeitung*, but is representative of the review in *Literaturkritik* as well; both reviews praise the fact that readers have access to the text, although it is not allowed to appear in Iran.

> Seine Romane dürfen seit einigen Jahren in Iran nicht mehr erscheinen. „Der Kalligraph von Isfahan" **ist nun also, in der deutschen Übersetzung von Kurt Scharf, eine Erstveröffentlichung**, und allzu viel Hoffnung braucht man sich wohl kaum für Cheheltan zu machen, dass die Geschichte ihren Weg in das heutige Iran findet – vorerst. Für dortige Leser wäre der Roman natürlich auch gemacht. **Hier, im Westen, wo es ihn gibt**, ist er ein wenig mehr als nur ein Roman – eher schon eine Landkarte der Seele von Cheheltans Heimat. (Extract from a review of the translation of *Der Kalligraph von Isfahan* by Susan Vahabzadeh in *Süddeutsche Zeitung*)

Throughout this section, we have seen that reviewers are extremely positive towards the fact that translation broadens the horizons of its readers and provides access to other cultures and languages. However, there are also some reviewers, particularly on the popular platform, Amazon, who appear to be negative towards translation from the very outset, assuming that translation as a general practice will produce a target text which is in some regard inferior to the original source text. It is to this idea that we shall now turn our attention.

Translation bound to produce an 'inferior' target text?

One of the most prevalent notions outlined by German reviewers in this corpus is that translation may be to blame for the poor quality of a work. Although reviewers never

assert that this is definitely the case, they demonstrate their belief that the source text was probably 'better' in some regard than the German target text. This seems to be a generally accepted belief of many Amazon reviewers, with 24 Amazon reviews blaming translation for poor quality to some extent. Indeed, only one other reviewer in the entire corpus believes the translation is behind the poor quality of the target text – and that is in *Der Spiegel*. When reviewers are critical towards translation as a general practice, the review often contains one of the word or phrases that we encountered above and which are used to comment negatively on the individual translation. The example below, taken from Amazon, demonstrates the way in which reviewers assert their belief that the poor style of the target text may well be down to the translation process and the translator in some way. The Amazon reviewer here outlines that he does not want to do the author an injustice and thus asserts that the poor quality of the text *could* be down to translation, although it appears clear that they have not read the original source text.

> Hätte ich auf der Grundschule einen solchen Schreibst, verbunden mit Gedankensprüngen, ich hätte sicher eine Ablehnung für das Gymnasium erhalten. **Ich will dem Autor kein Unrecht tun, vielleicht liegt das ganze an einer unwürdigen Übersetzung**. (Extract from a review of the translation of *Perfidia* on amazon.de)

However, that is not say that all reviewers buy into this belief that translation is to blame for the poor quality of a work. Indeed, three reviewers in this corpus outline their belief that it is absolutely not the translation to blame, twice on Amazon and once in *Titel*. The first example below, taken from Amazon, shows how the reviewer has read the source text and is thus able to assert with confidence that the translation is not to blame for the problematic nature of the target text; in the second example, taken from *Titel*, the reviewer provides no indication as to whether they have read the source text, but still outlines their belief that the problem is not the translation:

> Ich habe das dumpfe Gefühl, dass kein Mann mit einer solchen Geschichte erfolgreich werden würde. (**An der Übersetzung kann es nicht liegen, ich habe das englische Original gelesen**, wollte aber auf dessen Seite keine Kritik auf Englisch verfassen). (Extract from a review of the translation of *I Love Dick* on amazon.de)

> Formuliert ist das Ganze ein bisschen holprig und hin und wieder ungeschickt, die Zeichenfeder liegt dem Autor mehr als die Schreibfelder. **Das liegt nicht an der Übersetzung**, Gabriele Haefs liefert einen Text, der die gruseligen Effekte samt der albtraumartigen Atmosphäre der Vorlage prächtig wiedergibt. (Extract from a review of the translation of *Im Dunkel der Hexenküche* by Magali Heissler on *Titel*)

However, much like those British and French reviewers who asserted that the translation was not to blame for the poor quality of the target text, the very fact that the reviewers feel the need to say this demonstrates that they at least acknowledge the fact that this is a common notion in the German-speaking world and that translation is considered to be at the heart of the problems of the target text.

A couple of reviewers also seem to believe that translation will ultimately always lose something due to its very nature. This notion appears three times, each time on the popular platform, Amazon. The three reviewers introduce the idea as a precursor to criticising the quality of the translation. As the example below shows, the reviewer accepts that the translation process will always entail a degree of loss, but then goes on to explain why they believe that the translation process is to blame for the poor quality of the target text:

> Ich habe das Buch jetzt im Original angefangen zu lesen, und JETZT stimmt alles, jetzt bin ich mittendrin, sehe die Personen vor mir, fühle die Emotionen, und das Erzählte wird AUTHENTISCH. **Es ist mir klar, dass ein Buch durch eine Übersetzung (fast) immer verliert, aber** hier ist das einfach so gewaltig, dass ich es mir von der Seele schreiben bzw. als Information an andere potentielle Leser weitergeben muss. (Example from a review of the translation of *Natchez Burning* on amazon.de)

Issues with current practices of reviewing translations

Alongside the fact that reviewers often hold the kind of facile assumptions about what to expect from a translation as we have just observed, we have also encountered some other issues with the current practices of reviewing translations in Germany as we have progressed through this chapter. With the exception of the popular platform, Amazon, we saw that translators are acknowledged on a frequent basis by reviewers; however, it is a different story when it comes to the provision of further engagement with the translation, in the form of a comment or analysis. What is rather surprising, then, is that reviewers often make a subjective judgement on what is presumably the target text and provide justification to support their view without actually referring to the translation or the translator. Many of the reviews in this corpus create some confusion for the reader as to whether they are referring to the style of the author of the source text or the style of the translator. For all of the reviewers who criticise translation for being at fault for poor quality, there are many more reviewers who make an assessment of the writing of the text and criticise the author for the poor quality of the work, when in fact it could be the

translation which is at fault. The following example, also taken from Amazon, criticises the writing style, but does not at any point mention that the work has been translated; perhaps the reviewer has consulted the original text, but we cannot know for sure and so there is also the possibility that the reviewer is doing an injustice to the author of the work:

> Den Schreibstil empfinde ich als graulich. Seitenweise eine sehr deskriptive Beschreibung von Situationen und Erklärungen von Zusammenhängen, wer was warum wie macht. Dadurch ist der ganze Plot atmosphärisch ausgehöhlt. Es liest sich wie eine zu lang geratene Zusammenfassung des 4.ten Bandes eines überengagierten Rezensenten. (Extract from a review of the translation of *Verschwörung* on amazon.de)

On the other hand, reviewers may well be praising the writing style of the author of the source text, when in fact it is the translator who has delivered the quality of the target text. The following example, also taken from Amazon, again neglects to acknowledge the fact of translation, but praises the text for being 'flüssig lesbar'. Clearly, we would expect that the source text was probably well-written if it has been translated in the first place; after all, we already saw back in the introduction that Randol (2013) said that "usually things that are poorly written don't get translated that much". Nonetheless, the translator's work of making it equally readable in the target language has gone completely unnoticed here:

> Stattdessen wurde ich angenehm überrascht. Flüssig lesbar, sehr interessant, kurzweilig, und von einem sehr klugen fast schon visionären Autor geschrieben. In 5 Stunden ist man da durch. (Extract from a review of the translation of *Soumission* on amazon.de)

Even those reviews which do acknowledge the fact of translation and perhaps make a comment upon the translation often refer to the 'quality' of the original text as if they know for a fact that the style of the source text was as good as the style of the target text in the first place. Perhaps such reviewers have read the source text and know that the original style was good in the first place; however, it should not simply be assumed that the style of the source text was as good as the style of the text in translation. The following example, taken from *Süddeutsche Zeitung*, praises the translator for transferring the quality of the prose into German as if the reviewer has already read the source text; however, the reviewer does not state this in any section of the review and this could well be an assumption:

> Die Qualität dieser Prosa, die Mirjam Pressler wie stets auch auf Deutsch spürbar macht, liegt in der Übertreibung. Sie ist ihrem Charakter nach pathetisch. Dass „Liebe wehtut", wie es die israelische Soziologin Eva Illouz

formuliert, steht für Zeruya Shalev außer Frage. (Extract from a review of the translation of *Schmerz* by Meike Fessmann in *Süddeutsche Zeitung*)

Whilst this chapter is not intended to be prescriptive in any manner, it would be advisable for reviewers to make entirely clear what they are reviewing and whether they are indeed able to understand the language of the source text and thus to make appropriate comments about the source text. This is very much in line with the discoveries of the British and French chapters and will be elaborated upon in chapter 6 which will provide an in-depth comparison between the three countries involved in this research project.

Conclusion

Overall, the picture painted of German reviewing practices for translated works shows very clear similarities with the French chapter. As we have asserted at various points throughout the chapter, it could now be argued that the notion of invisibility can be used more appropriately to describe the situation of translation and translators in Germany than in the United Kingdom. Admittedly, the fact of translation and the translator are visible at the superficial level in the majority of reviews on four of the five platforms, with more than 70% of reviews in the broadsheets and specialised magazines acknowledging the fact of translation either directly or indirectly. However, the vast majority of reviews which acknowledge the fact of translation in the first place do not engage with the translation in any greater capacity. Indeed, an average of just 21.47% of reviews across the five platforms go on to provide a comment on the translation and, on the whole, this tends to be a brief subjective judgement. We have also seen that notions relating to transparency, readability and fluency were invariably used positively across the five platforms, supporting the discoveries of the previous 2009 study by Lanschützer introduced earlier in this chapter. Those translations which provided a difficult reading experience, reading too 'holprig' or 'hölzern', were always judged negatively (reminiscent of Venuti's notion back in 1995 that those translations which are 'clunky' or 'wooden' were always criticised). Nonetheless, notions relating to source-oriented modes of translation, such as faithfulness, were also assessed overwhelmingly positively, particularly in the specialised magazines, demonstrating a certain admiration by reviewers for those translations which did not deviate too far from the original source text. However, this also seems to depend greatly on the extent to which the translator has remained close to the source text; if the translator has been too faithful, resulting in a translation which actually detracts from the main tenets of readability and transparency (e.g. those translations which were 'wörtlich'), then the translation is invariably assessed negatively.

An average of roughly 35% of reviews having already provided a comment upon the translation go on to provide further engagement with the translation. However, if we look at the real number of reviewers who acknowledge the fact of translation, comment upon the translation and provide further engagement with the translation, just 86 out of 5022 reviews do this in Germany. This discovery and its consequences on our understanding of the notion of invisibility will be further discussed in the final chapter.

As we have progressed through the chapter, we have also been able to identify what reviewers feel about translation as a general practice. We have seen translation discussed in overwhelmingly positive terms for allowing German readers to broaden their horizons, with the work of translators providing them with access to foreign works and cultures. However, we have also seen negative preconceived attitudes towards translation, too. Whilst many reviewers believe that translation is problematic and try to engage with the obstacles that translators and readers have to overcome in the translation process, many more reviewers simply assert their belief that the poor quality of a work may well be down to translation without having any knowledge of the source language and without reading the source text. This notion has been prevalent across our three countries. Even when reviewers believe that translation is absolutely not to blame for the poor quality of a translation, the fact that they feel that they should mention this shows that it is generally accepted in Germany that translation may deliver a poor quality of text in some regard. The final section of this chapter focussed on suggested issues with current German reviewing practices. It was demonstrated that those reviewers who do not acknowledge the fact of translation make comments about the text they are reviewing as if it were the original text. Perhaps the reviewers who do this have read the original text and are in a position to comment upon this, but there is also the possibility that they are simply making comments about the style of the author of the source text, for example, when in fact it is the style of the translator which they are really commenting upon. Further investigation into what reviewers of translated texts are actually reviewing could form an interesting research topic in the future. Overall, then, we have seen that German reviews are more similar to French reviews than British reviews in that they do promote the visibility of translation and the translator on a superficial level, but overwhelmingly do not attempt to provide further engagement with the work of the translator.

Chapter 6: Reviewing the (In)visible – an entirely Anglo-American phenomenon encouraged by mainstream media?

> What I struggle to understand, however, is why this terrible reign of fluency should be described as "radically English". As opposed to what? Here I have an interesting paper by Maria Helena Luchesi de Mello, a Brazilian who puts a bit of Venuti to work in her survey of contemporary literary translations in Brazil. Not surprisingly, she finds that the Brazilian press praises fluency just as much as the American and British press cited by Venuti. Venuti is thus applicable in Brazil, so the regime of invisibility could be just as strong there (I might say the same for Spain or France) as it is in Anglo-Americandom. However, all the other factors are widely off-target: the proportion of translations must be somewhere above 50% and the culture would appear to be remarkably heterogeneous at home and scarcely imperialist abroad. So how can invisibility be linked casually with the other factors Venuti makes so much of? This kind of comparative analysis upsets not only the assumed solidarity of evils but also the assumed Englishness of invisibility.
>
> Anthony Pym (1996: 170)

Upon reading Lawrence Venuti's seminal work, *The Translator's Invisibility*, it became clear that the American scholar is extremely critical of both the United Kingdom and United States, painting the invisibility of the translator and the promotion of fluency as typically Anglo-American phenomena. Venuti's conclusions are convincing, given that he uses historical evidence and case studies to support his arguments. However, critics such as Anthony Pym (see above) have taken a more synchronic approach to the issue of invisibility and have thus questioned the validity of such claims, asserting that invisibility is in fact nowadays not purely restricted to the United States and United Kingdom and may be applied more productively to other cultures, particularly those in the rest of Western Europe. As mentioned in the introduction to this thesis, this kind of criticism provided the inspiration for the current research project. In this final chapter *Reviewing the Invisible*, we shall examine (a) to what extent the invisibility of the translator is an entirely Anglo-American phenomenon or whether it can actually be applied more productively to describe the translator's situation in France and Germany, and (b) whether there are significant cross-platform differences in the promotion of the visibility of the translator between our popular platform, mainstream media and more specialised magazines. Chapters 3, 4 and 5 have thus far provided in-depth insight into the situation in each of our countries and across each of the platforms, drawing upon specific examples and analysing the kind of comments which are made about translation; this sixth and final chapter will now draw out the similarities and differences between the findings of each of those chapters, allowing us to discover the extent to which the translator's invisibility is

an entirely Anglo(-American) phenomenon encouraged predominantly by mainstream reviewers, or whether the notion of invisibility needs some redefinition or upgrading to be more suited to the present situation.

At this point of the chapter, it is once more important to remember what we actually mean by invisibility in the framework of this research project. As discussed back in chapter 2, we are only analysing one element of extra-textual (in)visibility here, neglecting other forms of visibility as defined by Koskinen (cited in Sirviö 2006: 10-11) – textual and para-textual (in)visibility. Extra-textual visibility has been broken down into two categories for the purposes of this project: 'superficial' and 'embedded' extra-textual visibility. Superficial extra-textual visibility has been defined as the acknowledgement of the fact of translation or a mention of the translator and is broadly comparable to categories 1 – 3 of Lanschützer's model and categories X, I and III of Christina Gullin's model.[15] Embedded extra-textual visibility has been defined as further engagement from reviewers with the translation itself in the body of the review and is therefore comparable to categories 4 – 6 of Lanschützer's model and categories IV, V and VI of Gullin's model. This distinction will be particularly important for the present chapter, as we will be examining both of these levels to determine whether there are any significant similarities and differences across the cultures and platforms included in this study as far as extra-textual visibility is concerned. This chapter will initially examine superficial visibility, systematically analysing the cross-cultural and cross-platform comparisons, before replicating this with regards to embedded visibility.

Cross-cultural superficial (in)visibility: Germany's *Unsichtbares*?

From the previous studies of reviewing practices discussed in chapter 2 of this thesis, it became clear that British reviews were generally inconsistent in promoting the superficial visibility of translation and the translator by at least acknowledging the fact of translation, whereas French and German reviews do this on a much more systematic basis. Indeed, by looking at the real number of reviews included in this study, it initially appears that a similar trend can be observed from this corpus: the real number of British reviews which acknowledge the translator is the smallest out of the three countries (just 643 reviews compared to 976 and 847 in France and Germany respectively). However, it must also be

[15] Please refer back to pages 78-80 of the thesis for a reminder of Lanschützer's and Gullin's models.

noted that the initial number of British reviews included in the corpus is vastly smaller compared to the other two countries (2363 British reviews compared to 3509 French and 5022 German reviews). Taking the number of reviews included in the entire corpus into account provides an interesting insight into the state of play in France and Germany. Despite there being around 1500 more German reviews included in the corpus for this research project, over 100 more French reviews actually acknowledge the translator or mention the translator at some point in the review, thus promoting the visibility of the translator more frequently on this superficial level. This is also reflected to some extent if we consider the percentage figures for the two countries: just 16.9% of German reviews included in this corpus acknowledge the translator, compared to 27.8% of French reviews which do this. The United Kingdom is broadly comparable to France in this regard, with 27.2% of the British reviews acknowledging the fact of translation. The results for France and the United Kingdom are still relatively low here, particularly in the light of the findings of previous studies, such as Vanderschelden and Bush who assert that the translator is almost always mentioned in reviews of translated literature (although we must remember that those two scholars only examined reviews of translated literature published in the broadsheets); however, German reviews appear to be the most inconsistent within this research project when it comes to promoting the visibility of the translator and translation on a superficial level.

As we shall see in the next section which focusses on cross-platform comparisons at a superficial level of visibility, one could argue that the inconsistency of German reviews to acknowledge the translator or translation is down to Amazon reviewers. Indeed, comparing the number and percentage of British Amazon reviews which acknowledge the fact of translation (280 out of 1985, or 14.1%) and the same for German reviews (297 out of 4403, or 6.7%) tends to suggest that Amazon may well be the only factor in the poor figures for Germany here. However, when we consider the figures for French Amazon reviews which acknowledge the fact of translation (207 out of 2710, or 7.64%), it quickly becomes apparent that the difference in figures between the United Kingdom/France and Germany is not solely down to Amazon reviews. An in-depth analysis of the figures produced by the German newspaper and specialised magazine reviews included in this study shows that these publications also acknowledge translation on a superficial level in a much more unsystematic manner than the respective

publications in the United Kingdom and France (with the exception of *Books* in France)[16]: indeed, just 146 of the 193 reviews (or 75.6%) published in the German broadsheets and 404 of the 426 reviews (94.8%) published in *Literaturkritik* and *Titel* acknowledge the fact of translation. When compared to the British and French figures for similar publications, the differences are particularly striking, especially when we consider the broadsheets: 287 of the 299 reviews (96.0%) and 542 of the 550 reviews (98.5%) published in the British and French broadsheets and 76 of the 79 reviews (96.2%) in *Literary Review* and *London Review of Books* and 196 of the 199 reviews (98.5%) in *Le Magazine Littéraire* acknowledge the fact of translation. Therefore, even when we take the variable of potential cross-platform differences into consideration, German reviews are still the least consistent at acknowledging the fact of translation in the first place.

This is a rather surprising finding, particularly in light of the discoveries of Lanschützer's paper. Although she only looked at broadsheets in her study, she found that *Die Zeit* mentioned the translator in all but one of its reviews of translated literature. Whilst, as previously mentioned in chapter 5, *Süddeutsche Zeitung* and *Der Spiegel* are not directly comparable to *Die Zeit*, all three are major German publications and we may have expected to discover that *SDZ* and *Der Spiegel* would acknowledge the fact of translation in a much more systematic manner. Perhaps this is down to editorial policies or indeed preferences of the individual reviewers, although no research has been conducted into such matters within the framework of this project. Nonetheless, if we couple these findings with Venuti's implicit assertion in *The Translator's Invisibility* that Germany and France are both better at promoting the superficial visibility of translation and translators than the United Kingdom, then the results produced here can be considered to be extremely surprising and not what we necessarily expected to discover. These results initially seem to feed into the argument made by Anthony Pym, as outlined at the very start of this chapter, that the invisibility of the translator is not exclusively an Anglo-American notion, but can also be applied to other Western European countries as well, at least at this very superficial level of visibility.

As mentioned above, German reviews were not those which we may have expected to be least consistent at promoting the superficial visibility of translation and translators, particularly given the importance of Translation Studies (or

[16] As we saw in Chapter 4 on French reviews, *Books* is the major anomaly in this study – this will be discussed further in the next section of this chapter.

Übersetzungswissenschaft) in Germany and of German scholars for Translation Studies itself. Indeed, as Kittel and Poltermann (in Baker 2009: 418) point out, German scholars, such as Katharina Reiss, Hans Vermeer, Christiane Nord and Werner Koller, "have been amongst the most active in the field of translation studies and have produced a very large and influential body of literature on the subject", ultimately leading not only to individual publications, but also to "a number of journals and book series devoted to the field of translation studies". Germany has also seen the establishment of two member societies of FIT (*Fédération Internationale des Traducteurs*), the *Bundesverband der Dolmetscher und Übersetzer* and the *Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke*, the development of various university courses, both undergraduate and postgraduate, dedicated to translation and/or interpreting, as well as the foundation of a European-wide translation body, the *Europäisches Übersetzer-Kollegium* (ibid.). Perhaps, then, academic Translation Studies in Germany simply have had no real impact on reviewing practices or general assumptions made about translation.

But what other reasons could there be behind German reviews seeming to give less prominence to translation and translators, at least at this superficial level of visibility? Is there a disconnect between theory and real-world practice in the field of translation in Germany? As previously mentioned, Lanschützer's study into reviews published by German-speaking newspapers pointed towards a great deal of consistency regarding acknowledgement of the fact of translation, with just one review in *Die Zeit* not mentioning the translator; she therefore has no need to engage with why other German platforms may be so inconsistent as far as this topic is concerned. She does, however, point out the problematic nature of reviewing translations in Germany, due to a lack of accepted model in Translation Studies for providing criticism. She believes that

> in der Übersetzungswissenschaft herrscht zwar Konsens, dass ein übersetzungskritisches Modell mit transparenten, möglichst einheitlichen Bewertungsgrundlagen insbesondere im Hinblick auf Literaturkritik nötig ist; gleichzeitig wird verabsäumt zu diskutieren, welche Kriterien einer als gelungen zu bezeichnenden Übersetzungskritik zu Grunde gelegt werden sollten und wie ein praxistaugliches Instrumentarium für die Kritik von Literaturübersetzungen aussehen könnte. (Lanschützer 2010: 160)

However, the lack of accepted criteria or an accepted model for reviewing translations does not appear to account for reviewers neglecting to mention the name of the translator in some regard; as we saw in the introduction, there is no real consensus, in each of our

three countries, as to what a book review should be for, yet the name of the translator is still mentioned on a more consistent basis in British and French reviews.

Is this lack of superficial visibility, then, down to a general complacency in the German publishing industry towards translation and translators? That is the view taken by German author Isabel Bogdan, who believes that it is not only reviews in Germany which neglect to acknowledge the importance of the translator, but also readers, book sellers and publishers. She asserts that the fact that "zwischen dem fremdsprachigen Autor und dem deutschen Publikum noch jemand eine beträchtliche Menge Arbeit und Kompetenz in ein Buch gesteckt hat, wird nach wie vor allzu oft übersehen – und zwar von Lesern, Buchhändlern, Verlagsmitarbeitern und Rezensenten gleichermaßen" (Bogdan 2012). Volker Heydt, German EU official, believes that the problem starts with publishers – way before the translated book gets into the hands of sellers, readers and reviewers. He sees the lack of acknowledgement of translators on the front cover of books as the real problem, leading to the concealment of translators and thus contributing to their invisibility. He asks that

> der Übersetzer grundsätzlich auf dem Buchdeckel (sowie auf einem etwaigen Umschlag) und nicht nur im Buch genannt wird. Wenn der Leser dann ein Buch zur Hand nimmt und Autor und Übersetzer praktisch als Tandem präsentiert sieht, werden beide zur Kenntnis genommen." (Heydt 2016)

The fact that translators are not mentioned on the front cover of a book is perhaps a problem with German copyright law which states that "mit dem Deutschen Titel einer Übersetzung immer auch der Übersetzername genannt werden soll, so etwa in den bibliografischen Angaben eines übersetzten Buches" (Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke 2018). The problem here is that readers do not know the name of the translator because "er steht allzu oft irgendwo im Kleingedruckten" (Bogdan 2012). Whilst this thesis only focusses on the extra-textual visibility of the translator and of translation in reviews, an examination of other elements of extra-textual and para-textual visibility of the translator such as the above would certainly prove to be an interesting research project in the future and may go a good deal further to clarifying why translators are generally more invisible in German reviews than our other two countries at this very superficial level.

Cross-platform superficial (in)visibility: translation not worthy of acknowledgement by the general public?

As hinted at in the section above, the clearest trend here relates to the popular platform of this study, Amazon. Across all three countries, Amazon users are the least consistent at promoting translation and translators on a superficial level by quite some distance. Just 280 of 1985 British Amazon reviews (14.1%), 207 of 2710 French Amazon reviews (7.64%) and 297 of 4403 German Amazon reviews (6.7%) acknowledge the fact of translation. This therefore buys into the notion introduced by Sarah Fay[17] that the rise of the online critic is not only problematic for reviewing in general, but is also problematic for the visibility of the translator who is quite clearly often neglected by online reviewers. It could also be argued that this further confirms the complacency shown towards translation and translators and adds weight to Venuti's assertion that translators tend to have a "shadowy existence" (Venuti 1995: 8) and that translation is generally considered to have a "second-order status" (ibid.: 7), not worthy of discussion by the general public.

Nonetheless, the lack of mention of the fact of translation in customer reviews could well be down to the fact that the translator is almost systematically named by the three Amazon sites included in this corpus straight after the name of the author in the bibliographical details of the book. Given that the reviews for the translated work appear on the same Amazon page as the bibliographical details of the book, customers may feel little need to re-mention the translator in their reviews. Online reviewers may also simply be following the community guidelines that Amazon provide to their reviewers in terms of what to include a review: "include the 'why', be specific, not too short, not too long [and] be sincere". Nowhere does Amazon provide specific guidelines for reviewing general literature, let alone translated works. The official guidance of 'not too long' provided by Amazon might well further discourage reviewers from mentioning or engaging with the translation; as we saw in the introduction to this thesis, reviewers often struggle with a lack of space to include everything that they want to in a review. Perhaps, however, it is just down to a lack of time. It is important to remember that Amazon reviewers are not paid professionals; they are members of the general public who are using their free time to write reviews and generally to provide a recommendation of whether

[17] Refer back to page 19 of the introduction.

the work is worth buying, not how well the work has been translated, even if these two notions are inherently interconnected.

The lack of mention of translation and the translator could also be due to the fact that Amazon reviewers simply do not know who the translator is. In light of the discussion in the preceding section of this chapter and Ronald Christ's assertion that "publishers almost uniformly exclude translators from book covers and advertisements" (Christ 1984: 8), it might be that Amazon reviewers simply skip over the pages containing the bibliographical details of the book, including the name of the translator, and therefore do not know who the translator is, or worse that they are even reading a translation. This is a more fundamental issue with which Lawrence Venuti takes umbrage in *The Translator's Invisibility*, discussing how "any sense of authorial presence in a translation is an illusion" (Venuti 1995: 7) and how translations are passed off as "original texts" (ibid.) for commercial success. It is difficult to determine which of these justifications is the most accurate; however, the results of this study clearly demonstrate that Amazon reviewers are the least consistent in promoting the visibility of translators on a superficial level.

The other two platform categories included in this study, the broadsheets and the specialised magazines, are much more systematic with regards to acknowledging the fact of translation than Amazon. With the exception of *Books* in France, all of the specialised magazines do acknowledge the fact of translation or mention the translator in at least 90% of cases. The reason behind the *Books* figure being so low (just 31 of 50 reviews, or 62%, acknowledge the fact of translation) remains unclear. Perhaps it is just an editorial policy to not mention or engage with the translation at all; however, this would be particularly surprising if we take the 'ambition' of the publication into account: "d'informer le lectorat français sur ce qui se lit et se publie ailleurs dans le monde" (https://www.books.fr/books-editions-qui-sommes-nous/). Furthermore, *Books* and its offshoot *Books Éditions* "s'intéressent aux auteurs du monde entier avec l'ambition de faire connaître au public français des points de vue originaux", which would seemingly suggest that the publication might be more inclined to engage with translation and foreign literature. As we have seen in chapter 4, however, *Books* reviews never engage with the translation at all; the maximum reference to the translation is only ever a mention of the translator's name. The findings for the other five specialised magazines in this corpus, i.e. that more than 90% of reviews in each publication mention the translation, are perhaps the least surprising of this whole study, particularly given that the focus of these

publications is solely on literature and its promotion. One would expect that readers of such publications are more interested in receiving in-depth information and analysis about published works rather than just looking for a recommendation as to what works they should purchase. An acknowledgement of the translation and/or a mention of the translator is thus a given. However, this explanation seems to be quashed when it comes to examining embedded visibility in the next part of the chapter.

Perhaps the most baffling findings of this research project, at least with regards to the superficial visibility of the translator, are the discrepancies between the reviews published by the various broadsheets included in the corpus. 95% or more of the reviewers in three newspapers – both French newspapers and the *Times Literary Supplement* – do acknowledge the fact of translation rather systematically. *The Guardian* falls under this threshold, doing so in 86.4% of cases. One potential explanation for this was offered back in Chapter 3; the *Times Literary Supplement*, and indeed the two French newspapers, almost systematically acknowledge the fact of translation in the bibliographical details about the book towards the start or the end of the review, whereas *The Guardian*'s mention of the translator or translation tends to come somewhere in the middle of the review. By contrast, the German broadsheet reviews mention the translator rather infrequently compared to their British and French counterparts, as we saw in the preceding section: just 73.8% and 77.1% of *Süddeutsche Zeitung* and *Der Spiegel* reviews respectively mention the fact of translation anywhere in their articles, a stark contrast to the result of the only other study carried out in the German-speaking world, namely that of Claudia Lanschützer. Some attempt can be made at speculating why this is the case; these publications are similar to *The Guardian* in that there seems to be no consistent system implemented by the reviewers of these publications for acknowledging the fact of translation. Nonetheless, as we saw in the section above, Germany is generally the least consistent country of the three included in this corpus to acknowledge the work of the translator and to thus promote their superficial visibility, and suggested reasons for this have already been outlined.

However, in terms of superficial visibility from a cross-platform perspective, with the exception of *Books*, very much the standout anomaly of this study, more than 70% of reviews in all of the newspapers and specialised magazines in this corpus at least acknowledge the fact of translation or mention the translator, much more than the cross-cultural percentages tend to suggest, all of which have been lowered by the lack of

mention of the translation by Amazon reviewers. On a very superficial level, then, translators now do seem to be reasonably visible in translation reviews in newspapers and specialised magazines in each of the three of the countries included in this study. Venuti previously asserted that the typical mention of the translator in a review is an "infrequent occurrence" (1995: 8), supported by a quotation from Ronald Christ: "many newspapers […] do not even list the translators in headnotes to reviews and reviewers often fail to mention that a book is a translation (while quoting from the text as though it were written in English)" (ibid.). Clearly, then, since the 1990s, the visibility of translators in professional publications has improved and is being promoted on a more consistent basis, at least at this very superficial level. Based on the results of this study, it is now Amazon reviews which most strongly contribute to the notion that a translator enjoys what Venuti terms a 'shadowy existence' in the United Kingdom, France and Germany.

Cross-cultural embedded (in)visibility: Venuti's criticism of British reviews too harsh?

The figures with regards to the number of reviews included in this corpus which provide a comment upon the translation are hugely surprising in light of both the previous studies of this field and Venuti's assertion (1995: 2) that reviewers very rarely address the work of the translator at all in the United States and United Kingdom. Keeping the findings of Fawcett, Bush, Johnson et al. in mind, we would have perhaps expected British reviews to be the least likely to comment upon the translation in general; however, the findings of this research project show that more than double the number of British reviews comment on the translation than reviews in France and Germany (483 overall, compared to 184 and 211 in France and Germany respectively). This is despite the fact that there are far more French and German reviews included in the corpus than British reviews. This finding is supported even further if we examine the percentage figures. Of the 2363 British reviews included in the corpus, 18.5% (almost one in five) actually comment on the translation in some capacity; of the 643 reviews which acknowledge the translator in the first place (see section on superficial visibility), over two thirds of these reviews do provide a comment on the translation (68.1%).

Whilst only 18.5% of reviews commenting upon the translation seems to support Venuti's assertion that British reviewers very rarely engage with the translation, this claim seems more applicable to French and German reviews if we look at similar percentage

figures for those two countries. Of the 3509 French reviews included in the corpus, just 5.24% (around one in twenty) actually comment on the translation to some extent; of the 976 reviews which acknowledge the fact of translation first, only around one in five of these reviews provide a comment on the translation (18.9%). The situation is similar with regards to Germany: of the 5022 reviews included in the corpus, just 4.2% (or around one in twenty-five) engage with the translation in some regard; however, once the fact of translation has already been acknowledged, German reviews are slightly more consistent than French reviews in attempting to engage the translation, with around one in four reviews which do this first going on to provide a comment upon the translation (24.9%). This certainly hints towards some kind of imbalance in the importance and prominence of translation in the three cultures, but seemingly flips the notion of what Venuti says about translation being undervalued in the English-speaking world and paints British reviews in a much more positive light than French and German reviews as far as the visibility of the translator is concerned.

This is a trend which certainly seems to be further extended if we look at those reviews which actually provide analysis and examples to support the comments that they make; indeed, more British reviews do this than their French and German counterparts, when both real numbers and percentage figures are considered. 115 British reviews engage on a deeper level with the translation, compared to just 86 in Germany and 52 in France. But it is the percentage figures which make for even more interesting reading. Of the 2363 British reviews included in the corpus, around 4.9% (around one in twenty) provide comprehensive analysis of the translation; however, if we consider those reviews which have already commented upon the translation, more than one in four of those reviews (26.3%) go on to support their comments with analysis and/or examples, a particularly positive finding for the visibility of translators compared to the previous studies mentioned back in chapter 2.

Nonetheless, it must be said that British reviews justify comments with further analysis and/or examples once a comment upon translation has been made in the first place on the least consistent basis out of the three countries included in this research project. Of the 3509 French reviews included in the corpus, just 1.5% (around one in sixty-seven) provide comprehensive analysis of the translation; however, of the 184 which comment upon the translation in the first place, just over one in four of these (28.3%) support their comments with further engagement. As far as Germany is concerned, of the

5022 reviews included in this corpus, just 1.7% (around one in fifty-nine) provide comprehensive analysis of the translation, yet of the 211 which comment upon the translation, around two in five of these (40.8%) do support this comment with further analysis and examples. It becomes clear, then, that if a comment is made upon the translation, the German reviews included in this corpus are by far the most consistent at justifying these comments with further engagement compared to their British and French counterparts. However, out of the original 5022 reviews, the 1.7% of reviews which analyse the translation is vastly smaller than the percentage and real number of British reviews which do this.

In percentage figures, then, it seems that, with the exception of the percentage of reviews which analyse the translation *after* providing a comment upon the translation, British reviews are the most likely out of the three countries included in this study to promote the visibility of translation beyond a simple acknowledgement of the translation and/or the translator. Both in terms of the very superficial visibility – where the United Kingdom and France are roughly equal in terms of their promotion of this through reviews – and more embedded visibility, the British reviews seem very much to be the most consistent at promoting the extra-textual visibility of translation and of the translator. Perhaps Pym's quotation about invisibility being a phenomenon which can be extended beyond the English-speaking world is thus something which needs to be given serious consideration. Even further than this, on the basis of the findings of this research project, we might suggest that this should be flipped on its head and assert that the notion of invisibility can now be used more productively to describe the activity and situation of translators in other Western European countries rather than the United Kingdom. This suggestion of course implies a need for a significant redefinition of Venuti's initial term *invisibility* which he used to "describe the translator's situation and activity in contemporary *British* and *American* cultures" (Venuti 1995: 1). However, it is also important to note that such a redefinition of invisibility based on the findings of the present study would be based around reviewing practices alone. Further research into these areas in the future might well give us greater justification for a completely different take on the notion of invisibility and actually ensure that the Anglo-American world, or at least the United Kingdom, is transformed from some kind of translator's enemy – being, in Venuti's words, "imperialistic abroad" and "xenophobic at home" – into a potential forerunner for other countries to mirror in the promotion of translation and

translators (although, admittedly, British reviews could still be far more consistent as far as this is concerned).

Why though, based on reviewing practices, does the United Kingdom seem to be better than two of its Western European counterparts at promoting the visibility of translation? On a very simplistic level, this may well be down to the fact that there now seems to be a wider understanding in the United Kingdom of what translation entails than perhaps there was when Venuti was writing *The Translator's Invisibility* for the first time back in 1995. One of the fascinating things that my research uncovered, but which will not be discussed in any great depth in this thesis, is the promotion of translation through other articles, rather than simply reviews, in the British publications that I consulted. Incidentally, the research conducted for the purposes of this thesis showed that none of the comparable French or German publications attempt to discuss translation in such a detailed and complex manner in general articles not focussed on reviewing translated literature. The *Times Literary Supplement* has frequently published articles about translation when not discussing a translated work, focussing rather on the art of translation and the work that translators undertake. The following, for example, is taken from an article published in the *Times Literary Supplement*, discussing the release of a new book and the task that translators face when translating literature:

> Some theorists have likened translation to a palimpsest in which the original text, though erased, glimmers through the translated one like Archimedes' theorems. And Umberto Eco, in his exploration of the myriad ways translation's sleight of hand is accomplished, *Dire quasi la stessa cosa* (2003), called translation the art of "saying almost the same thing", but doubted people would agree on the meaning of the "same" or "say", or even about the existence of a textual "thing in itself" that survives translation. And the extreme case: Borges's fictional author Pierre Menard who realized many a frustrated translator's dream when he rewrote *Don Quixote* in exactly the same words as the original. (Bie Brahic 2015)

Such discussion in a publication which is intended to be read by a general rather than specialised audience moves notions which are prevalent and widely debated in the field of Translation Studies into a more public domain; it contributes to the development of a wider understanding of what the translation process entails and moves us away from the common belief that translation is a simple transfer from source language to target language, thus raising awareness of the work of the translator. As well as promoting the work of the translator in this manner, the publication also sponsors prizes for translators within their wider goal of demonstrating that "there is plenty of excellent translated fiction

available" (Tahourdin 2015) to attempt to work against the fact, reminiscent of what Venuti says in *The Translator's Invisibility*, that "it is rare, after all, to see a translated literary novel in the bestseller lists at all, let alone in the top five" (ibid.). The *Times Literary Supplement* regularly reports on the winners of such prizes. It is perhaps, therefore, no surprise that this publication is the most consistent platform in this corpus at also promoting the visibility of the translator within the main body of reviews.

However, it is not only the *Times Literary Supplement* which is seemingly contributing to promoting the work of translators; indeed, *The Guardian* have also more recently been publishing a great deal of articles relating to the role of the translator and the importance of translated fiction. Daniel Hahn, translator and staunch advocate of the importance of translation as we saw back in the introductory chapter, has been commissioned by *The Guardian* to write a series of articles on various aspects of translation. One such article, published in March 2018, focusses very much on the need for visibility for translators, reflected in the title *Translators are the vanguard of literary change: we need better recognition*. Hahn explains how literary translation is a difficult profession to break into and discusses the skills that a literary translator requires, but also asserts that working with a wider range of translators is beneficial for publishers and for the literary market in general, as new translators often lead the market to new authors too. He reflects on the fact that more than half of the books submitted for the prestigious TA first translation prize are debuts for their translators as well as English-language debuts for their authors, "showing that translators are in the vanguard of literary change" (Hahn 2018). He hopes that such translation prizes will raise the status of translation by "make[ing] a statement about what should be valued, and what we need more of" (ibid.) and thus be appreciated by a wider range of readers. This, of course, is very much reminiscent of what Venuti hoped would be achieved moving forward from *The Translator's Invisibility*.

The Guardian has also sporadically published articles over the past ten years about what translation means and how important translators are in the reception of foreign literature. The perfect embodiment of this is an editorial piece that was published back in November 2017, entitled *The Guardian view on translation: an interpretative and creative act*. The article considers the more than sixty prominent translations of Homer's *Odyssey* from various perspectives and asserts that "translation is always an interpretation: an act of creation that also, paradoxically, demands a fierce loyalty to the original text" (*The*

Guardian Editorial 2017). Again, this challenges the widespread notion that translation is a simple transfer from source language to target language and gets the reader to reflect on the role of the translator. This is further demonstrated in the conclusion of the article:

> We must cherish our translators for these shy acts of creation, these loyal betrayals (to translate is to betray, the saying goes, itself a translation of the Italian *traduttore traditore*). Translators are our guides into other times and territories. They encourage us to leave our own literary shores and to consider other ways of living, other ways of thinking. They can usher into our midst other means of expression, other forms. The literature of one place, of one language, may be reshaped by confrontations with texts from elsewhere (ibid.).

Notions which are familiar in Translation Studies and reflected in frameworks such as Venuti's foreignisation (encouraging us to leave our own literary shores) and Even-Zohar's polysystems theory (literature being reshaped by coming into contact with texts from elsewhere) are now being expressed by authors in *The Guardian* and thus made more accessible to a wider audience of readers. With this in mind, it is not surprising that the reviews from British publications seem to engage with the work of the translator on a more embedded level than their French and German counterparts.

We could at this point argue that Venuti's work has been one of the driving forces behind the greater recognition for and promotion of translation. It is particularly noteworthy that one of the translation reviews published in the *Times Literary Supplement* in 2015 mentions the afterword of the translated work, written by the translator. This afterword engages with the work that the translator has undertaken in moving the work from source language to target language; it seems particularly striking that the reviewer should feel the need to draw attention to this in the review and include the notion of the translator's invisibility:

> The prose is confident, playful, learned; and it is translated into utterly convincing English via Luiselli's collaboration with Christina MacSweeney. MacSweeney also provides the final chapter, a "Chronologic" (timeline) which "destabilises the obsolete dictum of the translator's invisibility" (Luiselli's afterword). (Lowdon, extract from a review of the translation of *The Story of My Teeth*)

Again, such introduction of terms which are common in the field of Translation Studies into the public domain increases awareness of the translators' work and moves us away from the notion that translation is a simple restructuring process.

Venuti's work does seem to have bridged the gap between theory and practice to some extent; however, it would be remiss at this point to not examine the work which

has been done in the United Kingdom by various different literary translation networks and associations. In a 2017 interview with Chantal Wright, Maureen Freely discusses how she became the Chair of the Translators' Association in 2010 at a time when not much had really happened to promote the profession of translation. However, she went on to work with various people on the board of the Translators' Association in order to begin a revolution in the way that translation is considered by the general public: these people included "a representative from the British Centre for Literary Translation [… Amanda Hopkinson]; there was Alexandra Büchler from Literature Across Frontiers; there was translator Danny Hahn who had just won the Foreign Fiction Prize, and translator Ros Schwarz" (Wright and Freely 2017: 102). Freely goes on to outline how the board came up with various different ideas to promote translation – a literary translation centre at the London Book Fair, starting a mentoring system, using Arts Council funding, setting up translation weeks, forging connections with various different organisations, like English PEN, the Foreign Fiction Prize and Boyd Donking, described by Freely as "one of the great champions of the world literature in translation" (ibid.: 103).

Many of these initiatives are still running today; a brief look at the report from the most recent Translators' Association AGM in 2020 gives a good sense of the work that is still continuing in the promotion of translation (Society of Authors 2020):

- Online events, most recently a panel, chaired by Daniel Hahn and with Arunava Sinha, a translator of Bengali literature;
- Daniel Hahn receiving an OBE for services to literature;
- Annual translation prizes administered by the Society of Authors, presented at a ceremony at the British library;
- Sebald Lecture – in collaboration with the BCLT, British Centre for Literary Translation – given in 2020 by David Bellos, entitled 'The Myths and Mysteries of Literary Translation' (this lecture received 1700 advance registrations from 85 different countries);
- BCLT Summer school, with more applications than ever in 2020.

These are just some of the activities carried out by the Translators' Association, but there are many more which could have been outlined here. A special mention, however, must be reserved for the work that goes into planning events for International Translation Day and the London Book Fair; we shall turn our attention to these two events in more detail now.

International Translation Day is of course precisely that, an *international* day: on 24th May 2017, the UN's General Assembly "adopted resolution 71/288 on the role of

language professionals in connecting nations and fostering peace, understanding and development, and declared 30 September as International Translation Day" (United Nations 2017). It may therefore seem odd to reserve special praise for it in the context of justification for translators being more visible in the United Kingdom alone. The reason for including it here is that the effort of British associations to promote the day go far beyond many of their European counterparts, and particularly those in France and Germany. For example, every 30th September, English PEN hosts "a programme of talks, workshops and networking opportunities for literary translators", with the 2020 programme including

> Talks/workshops on: diversifying translation (including representatives from across the publishing chain); translating regionally (a conversation on regional translation contexts across the UK); translating internationally (a panel exploring translation practices across national contexts) and pitching to publishers (pitching new translation projects to leading publishers). (English PEN 2020)

Beyond English PEN, the Translators' Association highlights authors and their translators with various translation prizes (translators working with Swedish, German, French, Spanish & Arabic) and they have also launched the campaign #CelebrateYourTranslation, aiming to "highlight the important relationship between author and translator and the vital work translators do in providing greater access to books and literature and engaging more readers across the world" (Society of Authors 2020).

The London Book Fair is another extremely important, annual date in the diary for the promotion of translation in the United Kingdom; it welcomes 25,000 publishing professionals every year to "learn, network, and kick off their years of business" and considers itself to be the "global marketplace for rights negotiation and the sale and distribution of content across print, audio, TV, film and digital channels" (The London Book Fair 2020). The entire publishing industry is represented: from the giant houses to the smallest independents, there are "publishers of blockbuster novels and academic texts, and the producers of children's books and graphic novels" (ibid.). Importantly for the status and promotion of translation, in 2010, the London Book Fair launched the Literary Translation Centre as "a feature area that would enable publishers and translators to come together, network and attend a variety of seminars on literary translation to further this art throughout the UK" (English PEN 2011). The Centre is partnered with a whole host of supporting organisations: Arts Council England Literature Department, British Centre

for Literary Translation, British Council Literature Department, The Calouste Gulbenkian Foundation, English PEN Writers in Translation Programme, Free Word, Literature Across Frontiers, the Translators' Association, Wales Literature Exchange, and Words without Borders. Each year, as English PEN puts it (ibid.) the Literary Translation Centre seminar programme

> covers a rich range of current subjects. Discover international literary landscapes such as the Middle East, China and Japan; learn about children's literature in translation; get ideas about funding both in the UK and Europe and find out how digital publishing may affect literary translation.

One of the Directors at the London Book Fair, Jack Thomas, believes that a core role of the fair is to champion the art of translation and it thus aims to create channels for dialogue between writers, publishers and the book industry. In his words, as a "vital lynchpin in any cross-cultural exchange, translation has never been more important" (The London Book Fair Hub 2019). The prominence of translation at the London Book Fair, along with all of the work outlined above in the British context, has taken place in the last ten years or so and it therefore seems clear that this has been an influential driving force in the way that translations are assessed and evaluated. The continuing work of translation associations and organisations has been invaluable in the promotion of translation as a profession and as an art form.

Another reason which could explain why the British reviews seem to be more consistent than French and German reviews at promoting the visibility of the translator at a more embedded level is that reviews of translations have been discussed in much greater detail in the United Kingdom in the 2000s and 2010s. This has been in both academic studies, as discussed back in chapter 2 of this thesis, but also in the development of campaigns and series which are accessible to a wider range of readers, particularly over the last ten years. For example, the *Name the Translator* campaign has been rather productive at promoting the visibility of translators on social media platforms, in particular on Twitter. This is a campaign which was started by Helen Wang, former committee member of the Translators' Association, to "ensure that the contribution of translators is recognised" and "in response to a tendency amongst reviewers and marketers of translated works to omit the name of the translator" (Society of Authors 2018). In addition to this, series such as *Reviewing Translations* by Words Without Borders as discussed back in the introductory chapter have thrust the issue into the public limelight and seem to be having a significant impact on public understanding of translation.

Perhaps what this section of the chapter has shown is that promoting the visibility of the translator is not such a pressing issue in France and Germany as it seems to be in the United Kingdom. The potential reasons for this in Germany have been outlined earlier in this chapter, but why do French reviewers also seem less inclined than British reviewers to engage with the work of the translator on a deeper level? It may seem quite surprising that French reviewers are less willing to engage with translations on a deeper level; after all, previous research has indicated that France is a country which is extremely open to foreign literature. Indeed, we must remember that foreign literature is still popular in France, with sales figures demonstrating that translated literature occupies a significant share of the French literary market (Vanderschelden 2000: 273). The ATLF (Association des traducteurs littéraires de langue française) frequently organises translation events – albeit nowhere near as many as the number organised by British associations –, with the most important being *Les Assises de la traduction en Arles*, which is held every year and is "primarily a forum for discussion on literary translation managed and presented by translators" (ibid.: 277). Furthermore, the layout of French bookshops gives us great insight into the importance and visibility of foreign literature, particularly when compared to British bookshops, for example. As Vanderschelden asserts (ibid.: 282), whereas "the norm in Britain is to arrange 'literature' or 'fiction' alphabetically by author surname, […] in France a clear separation between French and foreign literature can be observed". Whilst we could argue that this ultimately leads to French bookshops being segregationist, rather than inclusive, Vanderschelden takes the opposite view and believes that this is an indication that British bookshops tend to conceal the visibility of the translator, whilst the "French pattern highlights the presence of the foreign" (ibid.).

Why then have we discovered that French reviews do not engage with the work of a translator on a deeper level very frequently? In France, there is no concrete legislation to rule over the profession, thus allowing practically anybody to call themselves a translator, leading to the profession itself becoming devalued. Indeed, as a blog on the website of the Translation Masters course at the University of Lille details, "n'importe qui peut s'improviser traducteur du jour au lendemain", resulting in a status quo where "la traduction est encore trop souvent perçue comme une tâche pas si difficile", the consequences of which "peuvent entacher la réputation de la profession toute entière" (Ries 2018). This echoes what Sirviö (2006: 4) asserted, as mentioned in the introduction of this thesis, about reviews entertaining "l'avis simpliste des gens qu'une traduction n'est

qu'un transfert direct d'une langue à l'autre où, contrairement à la réalité, les choix personnels d'un traducteur n'interviennent pas." It must be said, however, at this stage, that the translation profession is equally unregulated across Europe, and particularly in the United Kingdom: a report by the European Commission found that "the generic activity of translators appears not to qualify as a 'regulated profession' in terms of Professional Qualifications Directive (2005/36/EC): no one can stop an unqualified person from working as a translator, expect as under a 2007 law in Slovakia" (European Commission 2012). The United Kingdom does not have a system of sworn, or certified, translators accredited by a particular body either, and even the UK Government, on its website, claims that all you really need is the ability to speak two languages and *perhaps* a qualification. Nonetheless, it seems that the work of translation associations in the United Kingdom has been hugely impactful on their visibility amongst the general public. In France, where such activity has not happened on the same scale, in combination with the lack of regulation of the profession, the work of the translator is perceived by the general French public as some kind of simple profession; this perhaps goes someway to explaining why French Amazon reviewers are the least likely to engage with the work of the translator out of all of the Amazon reviewers included in this corpus. An article in *La Croix* succinctly sums up the general sentiment of the aforementioned quotations, noting that the translation profession is still vastly undervalued in France and the media in particular still have a long way to go in promoting awareness of the translator:

> C'est le manque de reconnaissance qui mine une partie de la profession. Les médias, notamment, ont encore des progrès à faire, qui ne citent pas toujours les auteurs des traductions. « *Dans la presse papier, on n'a pas la place ; à la radio, on n'a pas le temps, même si on le trouve pour remercier le producteur, le technicien, le stagiaire*… », résume Olivier Mannoni. (Ferney 2015)

Based on this evidence, it appears that the role of the translator needs to be entirely re-evaluated in French society before we are likely to see any change to the situation in which translators are largely invisible on this embedded level in reviews across all forms of platform and publication.

Cross-platform embedded (in)visibility: Amazon as the translator's friend?

Whilst Amazon, in terms of promoting the superficial visibility of the translator, comes out worst amongst the three platforms included in this study, it is an entirely different picture if we look at embedded visibility, and particularly in the United Kingdom. Out of the 1985 British Amazon reviews included in this corpus, 199, or just over ten percent,

comment upon the translation to some extent; this is also equivalent to around seven in ten, or 71.1%, of the reviews which acknowledge the fact of translation in the first place. A similar trend can be observed amongst the French reviews, too: of the 2710 reviews included in the corpus, 123 of these – or 4.5% – provide a comment upon the translation, but around three in five of those which acknowledged the translation in the first place (59.4%) go on to comment upon the translation. Mirroring the findings so far in this chapter, it is once again German reviews which seem to be the least consistent at promoting the visibility of the translator. Of the 4403 German Amazon reviews included in this corpus, 114 (2.6%) of these comment upon the translation, but even so, almost two in five of those which acknowledged the fact of translation (38.4%) provide a comment on the translation. Whilst this figure may initially seem rather low, as we will see later in this section, this compares relatively well to the findings for the German newspapers and specialised publications. We have already analysed the potential reasons as to why Amazon reviewers may not acknowledge the fact of translation in the first place; however, it becomes clear here that once the translator has been acknowledged by Amazon reviewers, many of these will go on to engage with the translation in a more extensive manner. Indeed, more than half of the Amazon reviews collected for this study which acknowledge the fact of translation in the first instance go on to at least comment upon the translation (436 out of 784).

Even if we look at the number of reviews which support comments with further analysis and examples on Amazon, the figures are not as low as we may have expected. 15.1%, 17.1% and 38.6% of Amazon reviews in the United Kingdom, France and Germany respectively which have already commented upon the translation go on to provide further engagement with the translation – and often in a very detailed manner as we have seen from progressing through the chapters of this thesis. Orwell, then, may have been right in his belief that a great deal of reviewing may as well be done by amateur reviewers rather than the so-called experts. Despite the seemingly positive findings as far as the embedded visibility of the translator on Amazon is concerned, it is however important to remember that a very small percentage of reviews on Amazon do acknowledge the fact of translation in the first place. If we look at all of the Amazon reviews included in this corpus, rather than just those which have already acknowledged the fact of translation and commented upon the translation, then it becomes clear that Amazon reviews still have a long way to go with regards to promoting the visibility of the

translator; indeed, just 1.5%, 0.8% and 1.0% of all British, French and German Amazon reviews respectively included in this corpus acknowledge the fact of translation, comment upon the translation *and* provide further analysis and/or examples from the translation. Of course, these low figures link back very strongly to the lack of superficial visibility of translators on Amazon across the three countries for the reasons suggested earlier in this chapter.

The broadsheets included in this corpus provide us with equally surprising findings, at least in France and Germany. The British newspapers are by far and away the most consistent at promoting the visibility of translation on a more embedded level; 78.2% of the 211 reviews in the *Times Literary Supplement* and 47.7% of the 88 reviews in *The Guardian* comment upon the translation. All 211 reviews in the *Times Literary Supplement* acknowledge the fact of translation to some extent, so this percentage figure remains the same when we look at the reviews which go on to comment upon the translation once the translation has already been acknowledged; as far as *The Guardian* is concerned, 55.3% of the 76 reviews which have already acknowledged the translation do also provide a comment upon the translation – a figure which is rather surprisingly lower than the percentage for British Amazon reviews. The same trend, however, can also be seen for the French and German broadsheets, which are particularly poor at engaging with the work of the translator beyond a mention of their name, especially when compared to the respective Amazon reviewers. 7.0% and 4.3% of the reviews in *Le Monde* and *Libération* which have already acknowledged the fact of translation go on to comment upon the translation respectively, figures which support the findings of both Bush and Vanderschelden that French reviewers very rarely engage with the work of the translator beyond a mention of their name. But, when we compare these percentages to the 59.4% of French Amazon reviewers who do go beyond an acknowledgement of the translation to provide at least a comment on the work of the translator, we can add to Bush and Vanderschelden's assertions that it is only *professional* French reviewers – rather than all French reviewers – who tend not to engage with the work of the translator at all beyond a mention of the fact of translation. We also see similar findings in the German broadsheet reviews; just 25.8% and 9.5% of the reviews in *Süddeutsche Zeitung* and *Der Spiegel* which have already acknowledged the fact of translation go on to provide a comment upon the translation. Again, these are particularly low figures in comparison to the 38.4% of Amazon reviews which do this. With the exception of the *Times Literary Supplement*, then,

it seems that Amazon reviews are more likely to comment upon the translation after the fact of translation has been acknowledged and thus to make an important, albeit still small, contribution to the embedded visibility of translation and of the translator. There could be many reasons for this, but it may well come back to the ideas that we came across back in the introduction, namely that broadsheet reviewers simply do not have the space to actually engage with the translation at all and that they perhaps feel incapable of commenting upon the translation if they do not speak the language of the original.

However, if we look at the percentage of reviews which go on to provide analysis and/or examples after commenting upon the translation, a slightly different picture emerges, at least in the United Kingdom and France. 35.8% and 33.3% of the British reviews having already commented upon the translation in the *Times Literary Supplement* and *The Guardian* go on to provide further analysis to justify their comments, compared to just 15.1% of reviews which do this on Amazon. Similarly, 53.3% and 40% of the French reviews in *Le Monde* and *Libération* which comment upon the translation provide further engagement with the translation to some extent, compared to 17.1% of Amazon reviews. Germany, though, is the clear anomaly here: whilst 38.6% of reviews on Amazon which commented upon the translation justified comments with further analysis and/or examples, just 31.3% and 12.5% of reviews in *Süddeutsche Zeitung* and *Der Spiegel* do this, a finding which marks Germany out from our other two countries. This is perhaps linked back to the seemingly complacent attitude of the whole German publishing industry towards translation, as was outlined earlier in this chapter. However, it is also important to mention here that the three other German platforms/publications (i.e. Amazon, *Literaturkritik* and *Titel*) are better than their British and French counterparts at providing justification for their comments about the translation; perhaps, then, it is simply a case that the reviewers in these two publications are aware of the publications' more general readership and do not want to focus too much of the review on the art and quality of the translation.

The specialised magazines included in this corpus are a complete mixed bag, with no clear trend able to be observed when it comes to the promotion of the more embedded visibility of translation and of the translator. Once more, this seems to be an indication of either a lack of standardised model or policies for reviewers to follow, or simply of local preferences amongst individual reviewers. *Books* will not be discussed here as none of the reviews comment upon the translation or engage with the translation in any way

(see discussion above). As far as the United Kingdom is concerned, 32 of the 76 reviews, or 42.1%, which already acknowledged the fact of translation in *Literary Review* and *London Review of Books* go on to comment upon the translation; this is a much lower percentage figure than Amazon and broadsheet reviews, which provided a comment after an acknowledgement of the translation in 71.1% and 72.1% of cases respectively. However, a larger percentage of reviews in the more specialised magazines – 37.5%, or 12 of the 32 reviews – provide further analysis and/or examples once a comment has already been made. This compares favourably to Amazon and broadsheet reviews, which as we have seen above, only do so in 15.1% and 35.3% of cases respectively. This discovery is perhaps not entirely surprising, as we may well expect greater academic integrity from the specialised publications in this field – indeed, many of the reviewers in these publications are themselves academics – and thus justification for comments is more of an expectation. On the other hand, they may also be provided with precise guidelines regarding what they should include in reviews of translations.

As far as the French specialised publications are concerned, only 26 of the 196 reviews (13.3%) in *Le Magazine Littéraire* which have already acknowledged the fact of translation go on to provide some sort of comment. This percentage figure is much lower than the percentage for Amazon reviews, which provide a comment once the translation has been acknowledged in 59.4% of cases. Nonetheless, much like in the United Kingdom, the specialised magazine is much more consistent at justifying comments already made with further analysis and/or examples than Amazon reviews; indeed, *Le Magazine Littéraire* justifies comments in 13 of the 26 reviews which have already provided a comment (50%), compared to the 17.1% of French Amazon reviews which do this. However, the similarities with the United Kingdom end here. If we compare the specialised magazine to the French broadsheets, an entirely different pattern emerges to what we discovered in the United Kingdom. Whereas the British broadsheets provided comments on the translation on a more frequent basis than the specialised magazines, but substantiated these comments less frequently, we see the complete reverse in French reviews. Indeed, the 13.3% of reviews which comment upon the translation after the translation has been acknowledged in *Le Magazine Littéraire* is greater than the respective average figure for the two broadsheets (6.46%). However, the French broadsheets do substantiate their comments slightly more frequently than the specialised publication, with 51.4%, or 18 out of 35, of French newspaper reviews having already commented on the

translation going on to provide further analysis and/or examples. Nonetheless, this does not necessarily mean we can assert that *Le Magazine Littéraire* is particularly bad at doing this; it is simply down to the fact that the French broadsheets are the most consistent platform category, on average, in this corpus at justifying comments made on the translation. Indeed, if we compare the 50% of reviews in *Le Magazine Littéraire* which do this to the average of the specialised publications in the United Kingdom (37.5%), it quickly becomes clear that the specialised French publication is still more consistent than most of the other publications included in this research project at engaging more extensively with the work of the translator.

With regards to Germany, 73 of the 404 reviews, or 18.1%, which have already acknowledged the fact of translation in *Titel* and *Literaturkritik* comment upon the translation; 36 of these 73 reviews (49.3%) justify such comments with further analysis and/or examples. Here, we have precisely the same situation in Germany to what we have in France as far as commenting upon the translation once it has been acknowledged is concerned. Indeed, the average for the specialised magazines is 18.1%, compared to 16.4% for the broadsheets. It is still the Amazon reviews, however, which comment most frequently upon the translation once the translation has been acknowledged, doing so in 38.4% of cases. Nonetheless, much like in the United Kingdom, specialised magazines are the most consistent at justifying comments once they have been made, with an average of 49.3% (36 out of 73 reviews), comparing favourably to the average of 25% for *Süddeutsche Zeitung* and *Der Spiegel* (6 out of 24 reviews) and the percentage of 38.6% for Amazon reviews (44 out of 114 reviews). However, what is particularly interesting is that this figure reveals yet another discrepancy with what Lanschützer discovered from *Die Zeit* reviews. We must remember that this 25% average figure for *Süddeutsche Zeitung* and *Der Spiegel* refers to those reviews which justify a comment once a comment has *already* been made. If, however, we look at the number and percentage figures of reviews which provide analysis and/or further examples out of the *whole* corpus, the discoveries seem even more startling. As outlined in chapter 2, Lanschützer found that 20 of the 89 reviews in *Die Zeit*, or 22.9%, engaged with the translation beyond a simple comment. However, here we see that just 6 of the 193 reviews published in *Süddeutsche Zeitung* and *Der Spiegel* do the same; this results in a percentage figure of just 3.1%. Potential reasons as to why the figure is so low for the two German broadsheets have already been explored above.

Overall, however, it would seem that, whilst the reviews in the specialised magazines across each of our three countries are rather inconsistent at providing comments upon the translation once the translation has been acknowledged – supporting the assertion made by Isabelle Vanderschelden back in 2000 – if they do make a comment, they do justify such a comment with further engagement with the translation on the most frequent basis. And, as we have seen as we have progressed through Chapters 3, 4 and 5, this engagement with the translation is often extremely comprehensive and can take up to all but one of the paragraphs of the review. Again, this discovery is not overly surprising given the readership and integrity of these publications. Having said that, we must still remember that it is only 12 of the 79, 13 of the 199 and 36 of the 426 reviews in the British, French and German specialised magazines respectively which actually provide such comprehensive analysis of and engagement with the translation. This equates to 61 out of 704 altogether, or 8.7%. Compared to the 95 out of 9098 Amazon reviews (1.04%), this figure seems extremely positive. However, 94 out of 1042 broadsheet reviews included in this corpus provide greater engagement with the translation (or 9.3%) and thus do this on a slightly more frequent basis than the specialised magazines on the whole. The figures for the broadsheets and specialised magazines, compared to Amazon, seem to buy into the notion proposed by scholars, as discussed in the introduction, that if a reader wants a more comprehensive review about the work of the translator, then they are more likely to find that review written by professionals. Nonetheless, all of these averages show that less than one in ten reviews across all platform categories included in this corpus actually engage with the translation beyond a simple comment, which clearly demonstrates that there is still a long way to go until the work of the translator can be considered to be visible on a more embedded level. Building on the notion of visibility at a more embedded level, this chapter will now compare the nature of the comments provided in the reviews across the three platforms in the three countries to ascertain whether fluency really is a "radically English" phenomenon or whether French and German reviewers are equally likely to praise fluency as the end goal of the translation process, and thus, as Venuti would assert, to conceal the work of the translator.

The 'terrible reign' of fluency – a radically English phenomenon?

It is important at this stage of the chapter to refer back to the discoveries of previous studies of reviewing practices in the United Kingdom, France and Germany. British reviewers have been strongly criticised, initially by Lawrence Venuti, who asserted that

"over the past sixty years [before 1995] the comments have grown amazingly consistent in praising fluency" (Venuti 1995: 2), and then by subsequent studies of reviewing practices. The main study of this particular topic is that of Peter Fawcett, who discovered that reviewers have "a preference for transparent translation" (Fawcett 2000: 305). A similar picture emerges in Germany, with the only major study conducted into German reviewing practices by Claudia Lanschützer (2009) discovering that fluency is very much revered by reviewers in Germany and seems to be one of the only universal criteria by which translations are assessed. The big exception of the three countries included in this corpus seems to be France. Isabelle Vanderschelden (2000) discovered that French reviewers do not really engage with fluency and transparency as a concept, but rather tend to focus on making brief blanket judgements, often in the form of a single adjective, to comment upon a translation.

In this project, it initially seems as though British reviewers continue, as asserted by Venuti back in 1995, to be those which praise fluency on the most frequent basis. However, reviewers now do this less often than previous studies have found. In the whole corpus of British reviews drawn upon for this research project, 438 reviews comment on the translation in question, yet only 47 of these, or 10.7% use words which are related to fluency and transparency in some regard ('clean/clear'; 'flowing'; 'fluent'; 'lucid'; 'readable') to praise the work of the translator. As we saw back in Chapter 3, these comments are very rarely justified, with the reviewer often seeming to take it for granted that the translator deserves praise for providing his/her readers with a natural and easy reading experience. In a similar vein, any approaches taken by the translator during the translation process which result in an estranging or non-fluent reading experience are always criticised. British reviewers take a dislike to non-fluent approaches in 14 of the reviews included in this corpus, demonstrated by their use of the words 'clumsy', 'clunky', 'literal', 'stilted', 'wooden', 'word-for-word', 'unnatural', and 'unidiomatic', buying into the assertions made by Venuti and Fawcett back in the 1990s and early 2000s. However, if we look at this as a percentage figure of the 438 reviews which comment on the translation in the first place, this gives us a relatively small 3.2%. At this point, it therefore seems problematic to assert that British reviewers still promote fluency as the ultimate goal of the translation process.

Yet the results of this project have also demonstrated that French reviewers are much less likely than British reviewers to consider fluency as one of the criteria against

which translations are to be explicitly assessed; indeed, much as Vanderschelden asserted back in 2000, French reviewers are more prone to making a more general comment on the translation, such as *excellente*. Of course, the reviewer could be making this judgement based on how fluent the translation is, or indeed the necessity of fluency may have been internalised to such an extent that it almost goes without saying; there is, however, no way of knowing this for sure. Therefore, of the 184 French reviews which comment on the translation in the first place, just eight of these (or 4.3%) attempt to discuss the natural and fluent reading experience to some extent. All of the words and phrases relating to fluency ('fluide'; 'limpide'; 'lisible'; 'sans compromettre la lecture') are used to discuss a translation positively and identified as something for which translations should generally be striving. Similarly to the United Kingdom here, there is a lack of further engagement and analysis when a fluent approach has been praised within the review. On top of the eight reviews which praise translators for achieving fluency, seven reviews (or 3.8% of the 184 reviews which comment on the translation) also castigate those translators who have produced a translation which does not read entirely fluently. The words used to criticise translations here are 'difficile à lire', 'littérale', 'lourd', and 'poussif'. French reviews, then, seem similar to British reviews in this regard, but clearly a far smaller real number and percentage of reviewers actually engage explicitly with fluency than their British counterparts.

On the other hand, German reviews seem to be more similar to the British reviews as far as the frequency of praise for fluent approaches is concerned; indeed, 19 reviews of the 211 which make any kind of comment upon the translation (or 9.0%) use one of 'fließend', 'flüssig', 'frei', 'glatt', 'gut lesbar', 'klar', or 'sauber' to praise the idea of fluency and transparency. This figure is quite similar to that of British reviews (10.7%). Much like the British and French reviews, German reviewers feel very little need to justify comments made about fluency; it appears as a given that a fluent reading experience for the reader is a positive. Any approach taken by a translator which results in a non-fluent reading experience is equally castigated by German reviewers. Indeed, nine reviews (4.3% of the aforementioned 211) contain one or more of the words 'eins-zu-eins', 'holprig', 'hölzern', 'stoßend', or 'wörtlich' to criticise the translation, with little to no regard for the approach that the translator was attempting to take. It becomes clear here, then, that British reviews are still those which encourage fluency on a more frequent basis, but the figures are not as extreme as previous studies would have us believe. With just 10.7% of British reviews

at some point making a comment which refers to fluency, this figure is not hugely greater than reviews in Germany or indeed France. Now that it is only one in ten reviews in the United Kingdom which comment upon the fluency of a translation, it does seem that comments are no longer 'amazingly consistent' at praising fluency, but rather that reviewers are willing to look for other aspects within the translation, such as accuracy to the source text, as we shall see later in this chapter.

If we look at fluency in translation from a cross-platform point of view, we also observe some interesting patterns. Across the three countries, 29 Amazon reviews praise fluency, compared to 27 broadsheet reviews and 18 specialised magazine reviews; in this regard, there are no real differences to be observed. However, we can see bigger differences between the platforms when we examine those reviews which castigate non-fluent translation approaches which result in a more difficult reading experience. Indeed, it is Amazon reviewers who are more likely to criticise translators for adopting such an approach, with 23 Amazon reviews doing so, compared to just seven broadsheet reviews and two specialised magazine reviews. The reason for this is not entirely clear; however, there are two potential suggestions as to why this might be the case. First of all, it could simply be that Amazon reviewers have less of an understanding of the different approaches that a translator is able to take in the translation process, or that fluency is simply taken as a given. In light of the fact that we might expect the reviewers for broadsheets and specialised magazines to be professional and trained in the different approaches that translators might take, and in addition to the fact that translation has often been seen as a simple process – the goal of which is fluency – by the general public, this appears to be a logical suggestion. However, it could also be that Amazon reviewers are simply more likely to criticise a translator than the reviewers across the other two platforms in this study. This links back to the idea introduced in Chapter 3 of this thesis of the *online disinhibition effect*, which states that users online, who a lot of the time are anonymous, may be more willing to open up about their true feelings and opinions than those whose identity is in the public domain. In this case, if a reviewer in the more professional and specialised platforms were to make a negative comment about a non-fluent translation approach, the comment will forever remain in the public domain and could be linked back to them at any point. Indeed, across the entire corpus, it seems that Amazon reviewers are more forthright and outspoken with their views, both about specific translations and translation as a general phenomenon. Fluent translation

approaches, then, do continue to be praised by reviewers in our three countries – although not as much as previously was the case – and across our three platforms. However, the fact that some Amazon reviewers criticise translations that lack in fluency implies that a good proportion of translators do still write, perhaps deliberately, perhaps not, in a non- or less fluent style.

A strong dislike of source-oriented modes of translation?

Whilst Fawcett's study *Translation in the Broadsheets* found that there is strong preference for fluent translation, he also discovered that British reviewers have "a strong dislike of source-oriented modes of translation" (Fawcett 2000: 305), always evaluating negatively an approach taken by the translator which reproduces elements of the original text to such an extent that it detracts from the natural reading experience. In *The Translator's Invisibility*, Venuti does not explicitly make any form of comment with regards to what reviewers think of source-oriented approaches; the closest he comes to this is his assertion that reviewers have "grown amazingly consistent in […] damning deviations from" fluency (Venuti 1995: 2). With regards to reviews in France and Germany, we have previously known very little about reviewers' attitudes to these kinds of source-oriented approaches; both Vanderschelden and Lanschützer say very little about it in their articles. Indeed, as we saw above, Vanderschelden found that general comments about translation, such as *excellent* and *remarquable*, were more prevalent than words relating to target-oriented or source-oriented modes of translation, and Lanschützer only really focusses on those comments which discuss fluency in translation.

The findings of this study seem to indicate that there has been a clear development from previous discoveries that reviewers take a negative view of translation approaches which sensitively reproduce elements of the source text in the United Kingdom in particular; the study has shown that reviewers now generally praise such approaches taken by the translator, and more frequently than those reviews in similar French and German publications. Indeed, 22 reviews included in this corpus discuss the translator's choice of source-oriented approach in their translation, and only 2 of these reviews view this choice as a negative. This means, therefore, that 20 reviews (or 4.6%) of the 438 British reviews which comment upon the translation to some extent discuss, in positive terms, that a translation is either 'accurate', 'faithful', 'precise', 'preserving' or 'sensitive'. As discussed back in Chapter 3, it is those translations which take accuracy to such an extent that it

detracts from fluency which are the ones that reviewers castigate here, although this does not necessarily mean that a move towards accuracy entails a move away from fluency. Indeed, in addition to the 20 reviews which praise a sensitive translation approach, three reviewers in the corpus use the word 'inaccurate' to criticise the translator for moving too far away from the source text, despite the fact that this has resulted in a fluent translation. It becomes clear, then, that some British reviewers are now not simply looking for fluency and are more likely to be open to a variety of translation approaches, including those which reproduce as much of the source text as possible. The comments which praise fluency still outweigh those which praise source-oriented modes of translation by roughly two to one, but this paints a completely different situation of what reviewers want from a translation than previous studies of this field.

If we look at the French reviews, we also are able to observe a significant development from Vanderschelden's discoveries back in the early 2000s. A similar number of French reviews comment upon the translator's source-oriented approach as those which commented upon target-oriented forms of translation. Indeed, seven reviewers (or 3.8% of those reviews which comment upon the translation) discuss the retention of key source text features through the words and phrases 'a rendu', 'correct', 'juste', and 'restitue', and they always view the translator's approach in a positive light. It is also interesting to note that further analysis of and justification for such an approach is provided on a more frequent basis than for those with comments which simply refer to a fluent translation. An even larger number of French reviews are actually critical of those translations which do not reproduce enough of the source text; indeed, the words/phrases 'approximatif', 'imprécis', and 'ne rend pas' appear nine times in total and are always used to criticise the approach that the translator has taken. These words appear in 4.89% of the 184 French reviews which comment upon the translation to some extent and are, therefore, used more frequently than those words which praise a fluent translation approach, as we saw above. It quickly becomes clear, then, that reviewers are making a value judgement on how much of the source text the translators' approaches have managed to retain at least as much as they are on the fluency of the final product. In total, 16 reviews comment on fluency to some extent – both praising fluent approaches and criticising non-fluent approaches; and we have the same number of reviews here which comment, whether praising or castigating, upon retention of source text features in some

regard. It is worth noting, however, that this is still fewer than the number of British reviews which do this, buying into Vanderschelden's prior assertion.

German reviews are the only ones in this corpus where translators are actually praised more often for retaining key elements of the source text than for producing a fluent target text; indeed, 21 of the reviews included in this corpus (or 10.0% of the 211 which comment upon the translation in the first place) praise translators for their source-oriented approach through the use of words and phrases 'beibehaltend', 'bewahrend', 'einfangend', 'gut übertragen', 'originalgetreu', 'präzise', and 'wiedergebend'. Just two reviews criticise translators for their taking their approach too far, detracting from the reading experience; once more, however, we can clearly assert that if there is a choice between fluency and retention of source text features, German reviewers, much like British reviewers, would expect the translator to opt for the former. Yet twelve reviewers (5.7% of the aforementioned 211 reviews) still criticise those translations which are not sensitive enough to the original through the use of words 'fehlerhaft', 'nachlässig', 'nicht einfängt', and 'nicht nah am Original'. This is a really interesting and important discovery: the fact that 32 reviews in Germany either praise retention of source text features or criticise lack of this, whilst 28 reviews either praise fluency or castigate non-fluent approaches, completely flips the findings of Lanschützer's study on their head and allows us to reasonably assert, on the basis of this research project, that German reviewers no longer simply assess the translation on how fluent the target text is.

With regards to source-oriented modes of translation from a cross-platform point of view, it is the more specialised reviewers who are likely to praise translators for taking such an approach in their translation than general public reviewers; indeed, 19 broadsheet and 17 specialised magazine reviewers do so, compared to 14 Amazon reviewers across the three countries. This is a particularly interesting finding, especially given that Amazon reviewers were those who are more prone to praise translators for fluency. This apparent preference of Amazon reviewers for fluency seems to be indicative of what the general public expect from translation. Professional, specialised reviewers are more open to the kinds of approaches that translators may take to retain as much of the original text as possible. Notwithstanding, when we look at the number of reviewers who castigate translators for not retaining enough features of the original from a cross-platform point of view, it is perhaps rather surprising that Amazon reviewers do this most frequently across our three countries – compare 16 Amazon reviewers who castigate the translator

for this to just two broadsheet and six specialised magazine reviewers. The reason for this tendency could be much the same as the reason suggested above as to why Amazon reviewers criticise non-fluent approaches than their professional counterparts. The *online disinhibition effect* perhaps enables general public reviewers who can remain anonymous to more freely criticise translators, whereas professional reviewers are more likely on the whole to praise translators – be it for a source-oriented or target-oriented approach.

Overall, then, the discoveries in the last two sections of this chapter tend to hint at a complete divide amongst reviewers in all three countries and across all three platforms between praising and castigating different approaches linked to target-oriented and source-oriented modes of translation, perhaps a reflection of what we found back in Chapter 1: that there has never been a true consensus in each of our three countries as to what constitutes a 'good' translation. There are minor differences between the countries, but nothing which stands out as entirely striking, perhaps with the exception of German reviewers praising source-oriented approaches on a more frequent basis than target-oriented approaches. The findings of this chapter therefore partially contradict what Venuti and Fawcett, amongst others, have previously found about reviewers' attitudes towards these modes of translation. No longer is there a 'strong dislike' for source-oriented approaches; indeed, a significant portion of reviewers are now actively looking to judge the relationship between the source text and target text to examine whether key elements of the source text are retained in the process. However, we must still acknowledge that fluency is still one of the main criteria by which translator's work is assessed, and that if the translator has to make a choice between source-oriented and target-oriented forms of translation, reviewers will generally expect him or her to favour the latter.

What does this mean for the Translator's Visibility?

The journey through translation traditions in the United Kingdom, France and Germany back in Chapter 1 demonstrated that both source-oriented and target-oriented approaches have been revered and criticised at different stages throughout history, and that we should thus perhaps not be surprised that British, French and German reviewers are divided on the criteria by which they judge a translation. But what does this all mean in terms of how (in)visible the translator is? It is important first to remind ourselves of how Venuti defines the concept of invisibility: it "refers to two mutually determining phenomena: one is an

illusionistic effect of discourse, of the translator's own manipulation of English; the other is the practice of reading and evaluating translations" (1995: 1). Venuti adds that there is a general assumption that "the more fluent the translation [and hence the more that it is judged as such by reviewers and readers], the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (ibid.: 1-2). In the context of the present chapter, then, it becomes clear that translators have been *visible* to differing extents over translation history in our three countries – both in terms of how the translator manipulates language, and how their manipulation of the language is assessed. Our journey through translation traditions back in Chapter 1 demonstrated that translators have manipulated language to varying extents, from challenging receiving language values with source-oriented approaches to adhering to target language norms with fluent, aesthetic translations, and in addition to this, that these differing approaches have been both praised and castigated, depending on the person writing the criticism. Furthermore, this chapter also allows us to make certain conclusions about the visibility of the translator in the present day, based on whether fluency is still the main criterion by which reviewers assess translation.

Looking at the numbers above, it seems that, based simply on the comments that reviewers make about fluency and accuracy in translation, we can assert that fluency is still the main criterion by which translations are assessed in the United Kingdom, and therefore that the work of the translator remains "invisible" to some extent within their translations. However, the situation in which reviewers have been amazingly consistent at praising fluency, while damning source-oriented forms of translation, as discovered by Venuti and subsequent scholars, seems to have significantly evolved, with a relatively large number of British reviewers now actively commenting upon whether translators have retained elements of the source text. In the British context at the very least, therefore, we do need some reconsideration of invisibility describing the "situation and activity in contemporary Anglo-American culture", as this now appears to be a rather sweeping generalisation. Although it is more likely for the translator and their work to be judged against the criterion of fluency, readers and reviewers are now also assessing translations by other criteria, too, which seems to be a long way away from the bleak picture painted of the visibility of the translator back in the 1990s and early 2000s. This narrative, however, has been widely accepted and remains unchallenged, and certainly warrants further research in the British context, particularly with regards to how translators

themselves are trained/educated and subsequently translate; in other words, to determine how ingrained the importance of fluency is in their formation and practice. We can also go even further than Pym's quotation at the start of this chapter: Pym seemingly accepts the narrative that translators are invisible in the United Kingdom due to the 'terrible' reign of fluency, but questions whether the same situation does not exist in the rest of Western Europe. The results of this chapter, at least as far as reviewers' use of terms connected to target-oriented and source-oriented modes of translation are concerned, demonstrates that invisibility cannot now be used productively to describe the situation that British translators find themselves in. Indeed, the concealment of their work in 1990s and 2000s no longer seems to be happening today, with reviewers now tending to be appreciative of translation approaches which remain closer to the source text.

The results for France provide interesting insights into the existence of the French translator, too. We have discovered that comments such as "bon" and "excellent" are much more prevalent than comments related to fluency and accuracy, as has been demonstrated by the relatively small numbers above. Nonetheless, if comments are made about the approach of the translator, reviewers are almost equally as likely to praise target-oriented modes of translation as they are source-oriented modes of translation, so it would be hard to argue from this point of view that the translator's work is concealed or *invisible* in the French context here. However, Vanderschelden argued that brief blanket judgements (which admittedly do represent the majority of comments about translation in this corpus of reviews) are useless and just as problematic in contributing towards the translator's 'shadowy existence'. Yet, given the various shifts in French translation history between fluency as promoted by *Les Belles Infidèles* and retention of source text features as advocated by Amyot and de Staël, amongst others, it could simply be that reviewers do not feel comfortable commenting on something as specialised as translation when they do not have a complete understanding of the field. This, in my opinion, should (a) not be something that reviewers are castigated for and (b) not necessarily be seen as contributing towards the invisibility of the translator in the French context.

As far as Germany is concerned, we have seen from our journey through German translation tradition that there has never been a period during which there has been an overwhelming and universal preference for fluency. This seems to be reflected in the comments of present-day reviewers, who are split almost equally between praising target-oriented and source-oriented approaches, and allows us to assert here, from the point of

view of the kinds of comments made by reviewers, that translators and their work are more visible than in the other two countries included in this corpus. As already mentioned previously in this chapter, this is not a surprising discovery, given that German translation scholars are amongst the most prominent in the world and have a great influence both on the field and on the general concept of what translation means in Germany.

Overall, though, source-oriented approaches to translation are now praised on a relatively frequent basis, and any suggestion that fluency is the only criterion by which translations are assessed have been disproven to some extent by the reviews included in this corpus. It thus seems that translators and their work are not as invisible nowadays as previous studies had asserted in each of our three countries. However, it is important to remember that the discussion in this section of the chapter is based only on comments made by reviewers and translation traditions in our three countries; a more holistic approach is required to make any definitive assertions about the visibility of the translator. Therefore, the final chapter of the thesis, the overall conclusion, will summarise what has been found throughout the study, with a focus on both superficial and embedded visibility of the translator. It will allow us to determine to what extent translators and their work are invisible across the three countries and the varying platforms included in this study and may lead us to question the whole notion of invisibility as introduced by Venuti.

Conclusion

> "Invisibility" is the term I will use to describe the translator's situation and activity in contemporary Anglo-American culture. It refers to two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of English; the other is the practice of reading and evaluating translations that has long prevailed in the United Kingdom and the United States, among other cultures, both English and foreign-language.
>
> Lawrence Venuti (1995: 1)

As mentioned back in the introduction to this thesis, the opening chapter of Venuti's seminal work *The Translator's Invisibility*, and more particularly the above quotation, provided the inspiration for the current research project. The question of the (in)visibility of the translator has been present throughout each of the chapters as we have examined how frequently and in which ways reviewers engage with the work of the translator. Indeed, the overarching research question of the whole project has been to determine to what extent translators are invisible in contemporary Britain, France and Germany. This concluding chapter will reflect on the main discoveries of the thesis, outlining to what extent translation and translators are visible in reviewing practices in our three countries, thus focussing on one aspect of what Venuti defines as the translator's *situation*. However, we will also attempt to disentangle the very notion of invisibility, building upon the discoveries of the thesis and aiming at a redefinition of the concept. The conclusion will then demonstrate precisely what the thesis has contributed to our understanding of visibility in Translation Studies, but also outline the limitations of the project by identifying the many other aspects of the notion which have been neglected here and require future research. We will then finally discuss the moral and ethical ramifications of the translator's invisibility and ask the following question: to what extent should we even want translators to be visible? This final part of the conclusion will draw upon the experiences of real-life translators and scholars and dissect Venuti's 'call to action'.

Are translators still (in)visible? Main discoveries of the thesis

In the introduction to the thesis, we gained our first indication of the state of play regarding the visibility of translation and translators in each of our three countries. The number of published translated works provided us with interesting insights: approximately 5330 translations were published in the United Kingdom in 2012, compared to vastly largely figures in France and Germany, at 11313 and 10862 translations respectively. These figures certainly corroborate the figures discovered by

Venuti in *The Translator's Invisibility*, as the United Kingdom is still way behind its European counterparts in terms of the number of books being published. However, we must remember that it could well be down to the fact that the English-book market is simply much vaster than the French and German markets; as Pym (in Munday 2008: 231) outlines, "the sheer size of English could mean that much of the variety and new blood that other language groups seek through translation, English language cultures may be receiving through distribution without translation". If we look at the number of books published as a whole in the three countries, it becomes very difficult to argue against Pym's reasoning: 170,267 books were published in the United Kingdom in 2012, compared to 72,139 in France and 79,860 in Germany. Of course, another way of interpreting this situation, as Venuti does, would be to assert that translation is more marginalised in the United Kingdom and this thus contributes to the invisibility of translation. The percentage figures support this argument: around 3.1% of books in the United Kingdom were translations, compared to the vastly greater figures of 15.7% for the French market and 13.6% for the German market.

The number of reviews of translated works published in the British, French and German broadsheets and specialised magazines included in this corpus also demonstrate an imbalance between the United Kingdom and the two other countries. 378 reviews of translated works were published between *Times Literary Supplement*, *The Guardian*, *London Review of Books* and *Literary Review*. This compares unfavourably to the number of reviews published in the respective French and German publications (799 and 619). This discovery mirrors the number of translated works being published in the three countries and may initially seem to provide further evidence that translation is more invisible to some extent in the United Kingdom than in France and Germany. However, this is based only on one aspect of invisibility and does not take other aspects of this research project into consideration. It is thus essential at this stage to analyse each of the research questions of the project in turn and discover to what extent the answers to these questions contribute to the argument that British translators are more invisible – or indeed counter it.

- Research Question A – How often is the fact of translation acknowledged (for example, through a mention of the translator's name)?

The method for answering this research question was simply examining whether the fact of translation or the name of the translator was mentioned at any point in the review, either in the main body of text or in the details at the start/end of the text. And we have seen that it is the United Kingdom and France which are on a par as far as this element of visibility is concerned: 27.8% of the 3509 French reviews and 27.2% of the 2363 British reviews included in this corpus do acknowledge the fact of translation to some extent. This compares favourably to the 5022 German reviews, only 16.9% of which do so. The percentage figures for all three countries look relatively small here, but these figures are vastly lowered by the number of Amazon reviewers who acknowledge the fact of translation on a very infrequent basis across all of the countries. As we discovered in the previous chapter, if we examine just the broadsheets and specialised magazines in the United Kingdom and France, we saw that the situation of the translator has evolved at this level, with all of the British and French broadsheets and specialised publications acknowledging the translator in 85% or more of their reviews, with the exception of *Books*. These percentage figures are far greater than what had been discovered by previous studies, starting with Ronald Christ back in the 1990s.

The specialised publications in Germany also acknowledge the fact of translation rather often; however, the broadsheets do this less frequently than their British and French counterparts, both *Süddeutsche Zeitung* and *Der Spiegel* doing so in less than 80% of their reviews. Given that German reviewers are the most likely to omit an acknowledgement of the translation in some regard, we could argue that it is actually in Germany where the translator and the art of translation are most invisible, a starkly different conclusion to what we could have initially asserted after looking at the number of published translated works and the number of reviews of translated works published above. Nonetheless, we are dealing here only with a superficial mention of the fact of translation; it would therefore be unacceptable to simply contend that translators are more invisible in German reviews than in British and French reviews. It is important to also examine further engagement with the translation by reviewers to offer more valid, convincing conclusions to this question.

- Research question B – Do British, French and German reviewers comment upon the translation and do they still have a strong preference for transparent translation?

This research question was answered with a two-fold approach, (i) determining whether reviewers make any kind of comment on the quality of the translation beyond the acknowledgement of the fact of translation and (ii) if so, assessing whether that comment is linked to transparent, fluent methods of translation. Venuti and subsequent scholars discovered that reviewers very rarely comment upon the translation and therefore contribute to the invisibility of the translator and their work to some extent, particularly in the British context. However, what this thesis has demonstrated is that British reviewers are now much more likely to comment on the translation in some regard than their French and German counterparts. Indeed, more than double the amount of British reviewers comment on the translation (483) than French and German reviewers (184 and 211 respectively), despite the fact that there were far more French and German reviews included in this corpus in the first place. The comparison becomes even clearer when we look at the percentage figures: 18.5% of all of the British reviews included in the corpus comment upon the translation, compared to just 5.24% in France and 4.2% in Germany. Here, the present research project has contradicted the discoveries of previous studies and we have a clear indication that translation is engaged with more frequently in reviews in the United Kingdom than in France and Germany, and reasons for this have been outlined in the previous chapter. In terms of the situation of translation and the translator, we can draw from this that translators are much more 'invisible' in this regard in France and Germany than in the United Kingdom. Nonetheless, we must remember that it is only less than one in five of British reviews which engage with the work of the translator, which is still a relatively low figure. As previously mentioned in the thesis, this could well be down to the #namethetranslator campaign, which arguably gives reviewers a justification for simply naming the translator and not engaging further.

With regards to the second part of this research question, of those reviews which do comment upon the translation in the three countries, it would be impossible to assert that British, French and German reviewers have a strong preference for transparent translation. Only 47, eight and 19 reviews in the United Kingdom, France and Germany respectively praise a translation in accordance with this criterion. In percentage terms, this equates to 1.99% of the 2363 British reviews, 0.23% of the French reviews and 0.38% of the German reviews included in this corpus. Even of those reviews which comment on the translation, less than 10% make a remark about fluency and transparency in the United Kingdom, 4.35% do so in France and 9.00% do so in Germany. We have therefore seen

a clear development from previous studies, including Venuti's, which discovered that reviewers had a clear and unequivocal preference for fluent approaches. This project has found that there now seems to be other criteria against which translations are being assessed, such as accuracy and fidelity, perhaps not entirely surprisingly, given that we saw back in Chapter 1 how prevalent these notions have been throughout the translation traditions of each of our countries. In light of the fact that Venuti asserted that reviewing practices are problematic for the visibility of the translator in that reviewers always look for fluency as the ultimate goal of the translation process, thus concealing the work of the translator in the process, based on the current results we can now say that this is no longer the case. However, it would also be difficult to assert that these results entirely disprove the theory on the hegemony of fluency; after all, it is possible that fluency is now engrained in British, French and German translation traditions to such an extent that it is taken for granted and thus not even considered to be worth commenting upon. To make this point even more compelling, none of the reviews in the corpus argue against or even criticise an entirely fluent approach in translation.

- Research Question C – Do British, French and German reviewers provide analysis and examples to support their comments about translation?

The approach taken to answer this research question was to examine whether reviewers engaged any further with the work of the translator once they had a provided a simple comment on the translation, as discussed in the section above. Previous studies discovered that on those rare occasions that comments were made about translation, these were very rarely supported with analysis and examples, despite the fact that we might expect this from an academic point of view. The current research project has similar findings; however, whilst it was British reviewers who were previously the main focus of criticism in this regard, they are now the group who are more likely to provide further engagement with the translation through analysis and examples than their French and German counterparts. Indeed, roughly one in twenty of the British reviews included in the corpus do this, compared to just one in 67 of the French reviews and one in 59 of the German reviews. Similarly to what we discovered in research question B, we could assert that this points towards British reviewers actually promoting the visibility of translation and translators, whilst French and German reviewers tend to conceal the work of the translator.

It is only when we examined the differences between the countries in terms of the instances when analysis and/or examples are provided once a comment has already been made that we saw a slightly different picture. One in four British reviews having already commented on the translation justifies comments on the translation with further engagement, and very slightly more do so in France. However, two in five German reviews in which a comment has already been made about the translation add analysis and/or examples to support the comment. Therefore, once the translator has been acknowledged and a comment has been made on the translation, it is German reviewers who are most likely to engage on the deepest level with the work of the translator and thus make translators more 'visible' on what has been referred to as the *embedded* level throughout this research project. Nonetheless, the answers to research questions A and B made it clear that it is very rare that German reviewers actually get through the first two stages – of acknowledging the fact of translation and commenting upon the translator's work – in the first place, and it would thus be difficult to make an argument in which we assert that German reviewers are the best at promoting the visibility of the translator. In both real numbers and percentage figures, it is the British reviewers who most frequently engage with the work of the translator on this deeper level.

- Research Question D – Are there significant cross-platform differences in reviewing translated works?

This research question was answered by interpreting the findings of the study in a different way to the cross-cultural perspective, rather breaking results down into the individual platforms included in the study: the popular platform Amazon, the broadsheet supplements, and the specialised magazines. We have seen that Amazon is by far and away the least consistent platform included in this study at acknowledging the fact of translation across all three of our countries. Potential reasons for this have been outlined, and none seems more convincing than the fact that the name of the translator often appears at the top of the Amazon page on which the reviews also appear. The specialised magazines in this corpus do this on a much more systematic basis (with the exception of *Books* in France), as do the French and British broadsheets, all acknowledging the fact of translation in at least 85% of their reviews. The biggest surprise in this regard was the German broadsheets which only acknowledge the fact of translation or mention the translator in 75% of reviews on average, countering what the previous Lanschützer study found. On this superficial level of visibility, it is thus Amazon reviewers and to an extent

the German broadsheet reviewers who are more likely to contribute to translators being 'invisible'.

We have also discovered that, although Amazon reviewers are the least systematic at acknowledging the fact of translation in the first place, if they do this, they are likely to comment on the translation as well, with more than 50% of Amazon reviewers doing so. In addition to this, those comments are also often supported with further analysis and/or examples, too: more than 20% of all Amazon reviews which comment on the translation support this with further engagement, even if this analysis of the translation is far more limited than that provided by many of the broadsheet and specialised magazine reviewers. Professional reviewers for the broadsheets seem particularly loath to comment on translation, with the exception of those reviewers for the *Times Literary Supplement* in the United Kingdom, particularly when compared to Amazon reviewers. However, when a comment is made, it is more often than not backed up with analysis and examples, although this is not the case for *Der Spiegel*, which might be an indication of local preferences. We have seen a similar trend for the specialised magazines, too, reviewers for which are less likely to comment on the translation than Amazon reviewers once the fact of translation has been acknowledged, but far more likely on the other hand to justify comments once they have been made, generally with extensive analysis and multiple examples.

Whilst the above discoveries might have made it seem that each of the platforms included in this study are rather systematic at promoting the visibility of the translator on this more embedded level, we must remember that it is ultimately only 62 specialised reviews, 95 broadsheet reviews and 96 Amazon reviews in the whole corpus which do all three of the above things in research questions A, B and C: acknowledge the fact of translation, comment on the translation and provide more extensive engagement. These figures are still very low, regardless of the place of publication. Overall, just 253 of the total of 10,894 reviews included in the study actually do this, or in other words roughly every one in forty reviews. It thus seems that translators still remain relatively 'invisible' on this more embedded level of visibility as far as reviewing practices are concerned. Nonetheless, we should not assume that this applies to all broadsheets and specialised magazines; this study has only looked a sample of those platforms. The reasons for choosing this selection of publications were outlined earlier in the thesis, and they should provide accurate insights into the current state of reviewing practices; however, other

outlets could of course have their own specific policies with regards to engaging with translators and their work.

- Research Question E – To what extent are translators still considered to be 'invisible' in reviews of translated works?

From the very outset of this project, this research question was the crucial one, as I wanted to analyse whether there had been any significant changes to the picture that Venuti painted in *The Translator's Invisibility* back in 1995. However, as we have progressed through the thesis, it has become clear that there is no straightforward answer to this research question. Everything we have reflected upon in this conclusion so far points to an extremely complex situation; it simply would not be justifiable to assert that translators are 'invisible' in terms of reviewing practices in any of the three countries included in this thesis. This is due to the fact that translators are visible to different extents within the reviews themselves. We have seen that (a) French reviewers are slightly more likely than British reviewers and much more likely than German reviewers to acknowledge the fact of translation in the first place (27.8% of French reviews), thus making translators more 'visible' on a superficial level; (b) British reviewers are more likely than French and German reviewers to comment upon the translation (18.5% of British reviews), and also to provide more extensive engagement with the translation (roughly 5% of British reviews), thus providing translators with more visibility on a more embedded level; and yet that (c) German reviewers are much more likely than British and French reviewers to justify a comment with further analysis and/or examples once a comment has been made in the first place (roughly 40% of German reviews do this). This project has only focussed on one aspect of the translator's *situation*, i.e. reviewing practices, and yet even then it is still not feasible for us to conclude that translators remain 'invisible' in any of our three countries. The results of the study therefore point towards a need for a global rethinking of the very notion of invisibility itself.

Reviewing the Invisible – towards a redefinition of invisibility and the translator's "situation"

As outlined at the start of the conclusion, Venuti (1995: 1) uses the term invisibility to "describe the translator's *situation* and *activity* in contemporary Anglo-American culture."[18]

[18] The italicisation of the words *situation* and *activity* is mine, not Venuti's.

What Venuti is referring to, however, are two completely different things: the *activity* of the translator is, as the American scholar outlines, the translator's own manipulation of the target language, an aspect upon which this thesis has not focussed; the *situation* of the translator, on the other hand, refers initially to the practice of reading and evaluating translations in line with what he considers to be the widely accepted criterion of fluency. Nevertheless, as we progress through chapter 1 of *The Translator's Invisibility*, it becomes clear that Venuti is also incorporating notions around authorship, copyright, contracts, and the status of translation generally (issues such as what people believe about translation as a profession, how publishers treat translation, the number of works published in the UK/US compared to other countries etc.) into the notion of invisibility.

However, the discoveries of the present thesis – of course limited only to reviewing practices – demonstrate the somewhat problematic nature of what Venuti does in bundling the above issues into one argument based around his concept of invisibility. It may well be the case that translators translate in a fluent manner, both enacting and masking the way in which they are made to be invisible, and therefore their *activity* does contribute to this notion to some extent, although it would be difficult to prove this for sure without further research into the activities of real-life translators. In addition to this, it would be hard to argue against the points that Venuti makes about the translator having a problematic existence in terms of authorship, copyright and contracts. Copyright law still does not "define a space for the translator's authorship that is equal to, or in any way restricts, the foreign author's rights" (ibid.: 9), and despite improvements in contracts since the late 1990s for translators, including being granted access to royalties, it remains "difficult for a freelance translator to make a living solely from translating" (ibid.: 12). Nonetheless, it is extremely problematic to simply mix these notions with other aspects of the translator's *situation*, such as how translations are received by general readers and professionals.

Indeed, there may well be fewer translated works published in the United Kingdom than in France and Germany, but this does not necessarily mean that the British translator is any less visible than his/her French or German counterpart. This is why it has been important to break down visibility in a number of aspects within the reviews – what we have called superficial and embedded visibility – as it has provided us with a much more nuanced approach to and a better understanding of the concept of visibility. As we have seen, the findings of the present study, particularly in the British context, have

pointed towards reviewers acknowledging the translator relatively frequently, and often going further than this to comment upon and engage with the work that the translator has undertaken. It would thus be extremely difficult to argue that translators are still invisible in this regard. The quotation by Venuti introduced at the start of the thesis, i.e. that "a translated text […] is judged acceptable by most […] reviewers […] when it reads fluently" (ibid.: 1), thus contributing to the invisibility of the translator, also needs some degree of redefinition; ultimately, we have been able to observe that fluency is no longer the only criterion against which translations are explicitly being assessed. As we have progressed through the thesis, we have also seen precisely what the public and professionals think about translation in the latter parts of the chapters 3, 4 and 5. The vast majority of reviewers have been overwhelmingly positive towards translation as a general phenomenon, acknowledging that translation is important for us to broaden our horizons and that the translator does an invaluable job. Of course, there are still reviewers, mainly on our popular platform, Amazon, who consider that something will always go wrong in translation or that translation is simply to blame for poor quality, but these are now in a minority. We seem to have moved away from the simplistic belief that translation is a process of substituting one word in the source language with another in the target language to a greater understanding of the work that is involved.

What Venuti did in *The Translator's Invisibility* back in 1995 should not be understated: he brought the real-life issues that translators were facing to the fore in Translation Studies. Nonetheless, this section of the conclusion has demonstrated that it is problematic to use the notion of invisibility as some kind of umbrella term for all of the arguments that Venuti incorporates into it to support his general contention about translators enjoying a 'shadowy existence'. Moving forward, it seems to be important to further break down the concept into sub-categories, something which this thesis has aimed to do to some extent with categories of superficial and embedded invisibility. Of course, a starting point for this could be to completely divide the notions of the translator's *activity* and the translator's *situation*, rather than grouping them together under the umbrella of visibility. This would allow us to determine whether it is the translators themselves who most contribute to their own invisibility with their translation style, or whether indeed it is groups such as readers, reviewers, and publishers who aim to conceal the fact of translation. These two sub-categories could also be further divided, as it is not a simple case, for example, of saying that everything the translator does in translation

contributes to his/her own invisibility; there may be very precise elements of a translator's work which do this, but not their whole *activity*. Attempting to group all of these notions under the term of invisibility seems to me to be unproductive and gives us an unproblematic, simplistic, and ultimately inaccurate representation of the more complex existence of the translator and translation, particularly in Western Europe.

Disentangling the Invisible – sub-categories of visibility and scope for future research

The present research project has only focussed on one aspect of invisibility, and more particularly of the translator's *situation*, namely how translations are reviewed by the general public and professionals. We have seen a development in the situation of the translator in this regard, with reviewers now more likely than in the past to acknowledge the fact of translation and to engage with the work of the translator. Nonetheless, it would not be possible to claim that translators are now more 'visible' in general; this is down to the fact that, as mentioned in the section above, visibility is a multi-faceted notion, which may be broken down into other aspects within the general sub-categories of *activity* and *situation*. These additional aspects may form the basis for any research projects into invisibility in the future. The studies of invisibility published thus far only provide us with a basic insight into how visible translators are, as some of these sub-areas remain vastly under-researched. A more in-depth examination of these notions would allow us to comprehend to a greater extent at what level translation and/or translators are visible or not and would be more productive than the currently accepted wide-ranging notion of invisibility. As such, rather than aiming to engage with invisibility as a whole concept, it is important for future research to focus on very specific elements of the translator's *activity* and *situation* separately to give us a better understanding of the issue. Future projects could take inspiration from the present thesis and focus in-depth on just one aspect of the *activity* or *situation* – in this case reviewing practices – and the discoveries of such projects could be analysed in conjunction to allow us to determine at what levels translation and translators really are invisible. Future research may thus focus on:

a) Aspects of the translator's *activity*, such as:
    - Comparing source texts and target texts to determine to what extent the translator has made efforts to ensure readability by, as Venuti outlines, "adhering to current usage, maintaining continuous syntax, and fixing a precise meaning". This would

allow us to ascertain whether readability continues to be the main priority of individual translators in the translation process.

- Building upon the above and determining whether we can see any trends in how translators translate as a whole in the modern day. This would allow us to assess to what extent fluency is cherished amongst translators and furthermore to continue the historiography of translation 'traditions' as introduced in chapter 1 of the current thesis.
- The above could also incorporate genre comparison; rather than simply attempting to identify a trend towards certain translation approaches across all forms of fiction and non-fiction, it would be interesting to initially break this down into two separate categories of fiction and non-fiction, and then genres within those categories. We could then identify whether translators adopt different approaches to different genres.
- As suggested by Jeremy Munday (2012: 231), we could also interview translators about their strategies and/or research "what the translators say they are doing, their correspondence with the authors and the different drafts of a translation if available". Whereas the three suggested areas of research outlined above would involve a more objective approach, based on assumptions of what the translator did during the process, learning first-hand from real-life translators what they are hoping to achieve and what kind of work they have put into their translations would give us a more comprehensive insight into their own activity and, more importantly, their understanding of their own activity.

b) Aspects of the translator's *situation*, such as:

- Examining reviews from different publications and platforms in the same three countries as those analysed for the current research project, or indeed expanding the framework of the project to other countries to determine to what extent reviewers engage with translation. Investigating editorial policies and finding out about the backgrounds of the reviewers themselves would an extra dimension to this field of research in the future. This would contribute further to our understanding of how translations are read and evaluated.
- Quantitatively assessing how many books are translated and sold, which ones are chosen to be translated and into which languages, and whether/how trends have

varied over time. This is another area of research suggested by Jeremy Munday in *Introducing Translation Studies* (ibid.) and would provide us with crucial insights into how translation is considered and valued across different countries (although, as we have seen in this project, such quantitative figures should always be considered in light of the whole picture, i.e. the entire book market).

- Analysing translator's contracts and what legal status is assigned to them. Are there, for example, stipulations that the translator's name has to appear on the cover of translated literature? What rights do translators have to their own work? This links to another area of research which Venuti discusses in *The Translator's Invisibility*, namely copyright.
- Scrutinising what Martin de Haan (2011) refers to as the 'cultural visibility' of the translator. As the European Council of Literary Translators' Associations (CEATL) has already begun to do, we could examine whether it is general practice to invite translators to press conferences, book presentations, readings, discussions and talks, and if not, why not? Quantitative research could also focus here on the percentage of launches of translations at which the translator is present compared to the percentage of launches of books written in the original language at which the author is present.
- Attempting, as de Haan (ibid.) also suggests, to determine the importance and success of public events organised around translation, as well as translation organisations. For example, do the public actually engage at all with International Translation Day, celebrated every year on the 30th September (this builds on a point made in Chapter 6 of the thesis)? What kind of events take place in a wide variety of countries? This would point towards how visible translation and translators are beyond actual translated works.
- Determining what each of the parties in the translation process wants from a translation – from readers, through publishers, to the translators themselves. This could be done through focus groups, interviewing publishers and editors to see what their aims are in publishing a translation, finding out what instructions are regularly provided to translators, and more. We could also ask the question of whether increased visibility of the translator is something that is desirable for all parties, and if not, analyse in greater depth whether this is a problem or not.

These are just some of the potential areas of research that scholars could pursue in the future, but there are of course many more. The scope for research within this sub-area of Translation Studies as outlined demonstrates the complexity of the notion of invisibility and indicates that the term has been used in a problematic manner ever since it was first introduced by Venuti in *The Translator's Invisibility*. Before we can comment on the visibility of translators in certain cultures, particularly Anglo-American, it is first important for us to have an in-depth understanding of both the *activity* and *situation* of the translator in all of their facets. Simply asserting that, since translators translate in a fluent manner and readers and reviewers are appreciative of this, translators are made to be invisible is not at all productive; only once we have a better, more comprehensive understanding of all of the above areas, which remain vastly under-researched, will we be in more well-informed position to gauge what kind of artistic existence translators and translation enjoy. Nonetheless, even if further research into these areas demonstrated that translators do remain invisible in contemporary Anglo-American cultures, should this be considered as a necessarily bad thing? Invisibility has always been looked upon as undesirable and unreasonable from an academic point of view within Translation Studies, but perhaps there are positive sides to translators remaining invisible at certain levels, too. The final section of this conclusion will examine this very notion, attempting to question the generally accepted idea that invisibility is something that we should attempt to tackle.

Debunking the Invisible – is invisibility really *that* bad?

In *The Translator's Invisibility*, Lawrence Venuti proposes his 'call to action' to counter the invisibility of the translator. He asserts that contemporary translators could and perhaps even should "introduce discursive variations [into their work], experimenting with archaism, slang, literary allusion and convention to call attention to the secondary status of the translation and signal the linguistic and cultural differences of the foreign text" (Venuti 1995: 310-311), thus attempting to challenge readers' preconceptions of what a translator is and what their work entails. At no point in his seminal work, however, does Venuti even consider whether invisibility might be something that all parties involved in the translation process, and particularly translators themselves, actually desire and benefit from. But is invisibility really *that* bad? Or, to phrase the question slightly differently, precisely what kind of visibility should we actually want for translators? Throughout all future research into this area, it seems important that scholars bear in mind that invisibility

can actually be considered a positive thing by various players in the translation chain, and this is one of the main reasons that the thesis has not made attempts to be prescriptive.

With reviewing practices in mind, we have already seen that Daniel Hahn, translator and reviewer of translations himself, does not always mention the translation or engage with the translation at all. He asserts that he does "not often mention the translator of a book I'm reviewing. I don't feel any obligation to do so. In a five-hundred-word review there will be any number of things I'm not going to write about" (Hahn 2011). Hahn does go on to say that a reviewer should engage with the work of the translator if that work has had an impact on how the text reads in the target language, but takes no issue with translators being invisible if the review is simply not about the work of the translator. But what about the rest of the translation chain, the way that translators translate, the way that translations are commercialised by publishers? Another translation scholar, Penny Johnson, believes, as mentioned in the introduction to the thesis, that translations may not be marketed as such as it "might be a way to enter the target culture; a way for readers to acquire a taste for foreign literature; and a way for the author to reach a wide audience" (Johnson 2005: 139-140). If a translation is clearly marketed as such, it may well result in fewer readers actually picking up the work to read in the first place. In this scenario, despite the fact that the translation and subsequently the translator is more visible in terms of how the work is commercialised, the fact that readers might well be less likely to read the work at all would ultimately reduce the visibility of the work as a whole in the target culture. If, however, such a work is not marketed as a translation, and more readers pick up the work and enjoy it, there is a greater chance that readers will want to find out more about the book, which may well lead them to discover that it has been translated, ultimately resulting in greater visibility overall for the translation and a stronger chance of readers recommending the work to their friends. According to Johnson, then, by attempting to make translation more visible on what we have termed a superficial level, we could actually be achieving precisely the opposite and making it more invisible as a whole.

We could argue a similar idea for the *activity* of translators, too, namely the way in which they translate works. If a translator were, for example, to follow Venuti's 'call to action' and experiment with discursive variations, then the translated work may not have as much success as if the translator adopted a more fluent approach, or indeed it may not get published at all. Of course, the translator would be textually more visible, and the

reader would perhaps realise that they are reading a translation, but as above, if the work is not widely successfully and is negatively received by general readers and reviewers, then this may well make the work generally more invisible or contribute to the notion that translation is always going to be problematic or poor. As we saw back in the introduction, Venuti's own translations of Tarchetti's works in which he adopts foreignising practices were appreciated by some niche reviewers, but criticised by more general mainstream reviewers. Whilst Venuti made himself visible within the text, the fact that the works were not terribly well received would in all likelihood have prevented others from reading them. If, however, Venuti had translated them in a more homogenous, fluent manner, then perhaps they would have had a greater success in the Anglo-American world. Again, by making the translator more visible within the text itself, we may well be making the work itself less consumed and thus less visible on the market.

This is a view which is echoed by the *grande dame* of translation, Anthea Bell, who actively came out in support of translators and translation being invisible, at least in their translation activity. Bell laid out her stance at a translation conference at Brunel University London back in 2004, the subject of which was precisely the visibility of the translator. She considers herself to be an invisible translator, but this is not something with which she takes umbrage. She begins her speech as follows:

> I might as well tell you at once that in any debate between visible and invisible translation I am an unrepentant, unreconstructed adherent of the school of invisible translation, and I cannot change an honestly held opinion because it is out of fashion. I have called these remarks "Translation as Illusion", because, all my professional life, I have felt that translators are in the business of spinning an illusion: the illusion is that the reader is reading not a translation, but the real thing. (Bell 2004: 14)

Bell elaborates upon this notion of translation as *illusion* and comments both upon the activity of translators, i.e. how the translators themselves translate, and upon the manner in which translations are then commercialised and reviewed. She argues that if a translator is invisible through the whole process, enabling the reader to enjoy the reading experience, since the translation can be "read as easily as if it had been originally written in English" (ibid.: 16), whilst still opening themselves to a foreign text, then the translator has ultimately done their job. She sees her goal as making readers enjoy the translated work "as much as if they could read it in the original, without placing too many obstacles in the way of that enjoyment" (ibid.: 16). We must remember that, despite the fact that Bell has done her best to make herself invisible within her own translations initially, this has

paradoxically led to her becoming one of the most *visible* translators in the English-speaking world; she has variously been described as the "doyenne of translators" (*The Telegraph*), a "magnificent translator" (*The Guardian*), and of course the "grande dame of literary translation" (*The Times*). Whether Bell would have enjoyed the notoriety and cultural visibility that she does today had she adopted foreignising practices in her work, making herself visible on a textual level, is questionable. This adds weight to the argument that I outlined earlier: just because a translator makes themselves invisible in their *activity* does not mean that they will be invisible in terms of their *situation*, thus further highlighting the need to break down the currently accepted notion of invisibility, as I have attempted to do previously in this conclusion.

Bell continues to make the argument for invisibility and illusion as she progresses through her speech, but her attitude towards translated works becomes explicitly clear in her final remarks in which she argues that (ibid.: 26-27)

> Translation is not, by its very nature, a high-profile craft. If you have spun your illusion successfully, then you are quite rightly invisible. If reviewers don't comment on a translation, it has worked. For to my mind the translator is constantly walking a tightrope, owing an equal duty to the original author and to the readers of the translation, trying not to fall off that tightrope between languages, but to preserve the illusion that what was thought and written in one can be read and understood in its essentials in another.

Here, Bell accepts what Venuti asserted back in 1995 about translation not being a highly acknowledged craft and translators often being invisible; however, she does not criticise this status quo. Bell also continues in the same vein as Hahn above, by outlining her belief that reviewers do not need to comment on the translation, and even that we should expect them to not comment on the work of the translator if it has been done well. As we have seen throughout the thesis, this has been a contentious issue since the publication of *The Translator's Invisibility* and could be interpreted in many different ways: (1) reviewers are simply taking fluency, and thus the invisible *activity* of translators, for granted and therefore feel no need to comment upon their work, much like Bell believes; (2) reviewers cannot understand the language of the original text and therefore do not feel qualified to comment upon the translation; or (3) reviewers are buying into the notion that translation is a simple process of transfer from one language to another and thus not worthy of comment. However we interpret this phenomenon, we must also acknowledge that, much like what I asserted earlier about how translations are marketed/commercialised and how translators themselves choose to translate, comments upon translation within reviews may

make the translator more visible on a superficial level, but if this puts readers off reading the work in any way, then translators would ultimately be more invisible in other more fundamental aspects.

Final remarks

This conclusion has had two aims, both of which seek to enhance, or even reshape, our understanding of crucial notions within this area of Translation Studies. It has firstly reiterated the findings and discoveries of the thesis with regards to reviewing practices by responding to the research questions outlined back in the introduction and Chapter 2. We have seen that reviewing practices have evolved since the publication of *The Translator's Invisibility* and subsequent studies of the field: reviewers are now generally more likely to acknowledge the translator and frequently engage with the work of the translator to at least some extent. This development can be considered to be positive in terms of invisibility, with translators now more visible within reviews. However, equally importantly, it has demonstrated that just because translators are more visible within reviews does not necessarily mean that they are more visible in general. The aim in the latter part of the conclusion has been to debunk commonly accepted notions around invisibility, to demonstrate why it is problematic to use the term invisibility as an umbrella term for all that it currently encompasses. I have outlined potential avenues for future research into the field, broken down into various aspects of the translator's *activity* and *situation*, which should enable us to further develop our understanding of what translators do in their work and how translators and translation are generally perceived. The conflation of all of the notions that I have discussed here into the one umbrella term of invisibility over the past twenty years has allowed us to initially reflect upon the status and standing of translation and translators in Anglo-American cultures and brought a key issue to the fore in Translation Studies; however, the problematic nature of grouping these notions under such an umbrella has been outlined. The fundamental thing that I would like readers of the thesis to take away at this point is that we must treat individual aspects of visibility separately, rather than grouping them, in any future research. And, if we do this, it will lead us to questioning precisely what the fight for 'visibility' is hoping to achieve: do we want visibility in terms of the translator's *activity* or the translator's *situation*? Or even certain elements within each of those categories? Ultimately, if we strive for visibility in either of the sub-categories, we may be detracting from visibility in the other.

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Appendices

Appendix 1

All of the adjectives and adverbs (or words associated with these e.g. preserving includes 'this translation preserves') used to describe translations/translators in the United Kingdom (across the five platforms). This table also outlines whether the adjectives and adverbs are used to refer to the translations/translators positively or negatively.

ADJECTIVE/ADVERB	***Amazon***			***Times Literary Supplement***			***The Guardian***			***Literary Review***			***London Review of Books***		
	Tokens	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve
Able	**1**	1	-	**2**	2	-	**1**	1	-	**1**	1	-	**-**	-	-
Absurd	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Accomplished	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Accurate	**1**	-	1	**1**	1	-	**-**	-	-	**-**	-	-	**1**	1	-
Admirable	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Attentive	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Awkward	**1**	-	1	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-
Beautiful	**12**	12	-	**2**	2	-	**1**	1	-	**1**	1	-	**-**	-	-
Brilliant	**3**	3	-	**4**	4	-	**2**	2	-	**1**	1	-	**-**	-	-
Bumpy	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Capable	**-**	-	-	**1**	1	-	**2**	2	-	**-**	-	-	**-**	-	-
Captivating	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Careful	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-

Clean/clear	**3**	3	-	**7**	7	-	**-**	-	-	**1**	1	-	**-**	-	-
Clumsy	**-**	-	-	**3**	-	3	**-**	-	-	**-**	-	-	**-**	-	-
Clunky	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Colloquial	**-**	-	-	**3**	3	-	**1**	1	-	**-**	-	-	**1**	1	-
Competent	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Convincing	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Correct	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Crisp	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Deathly	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Deft	**-**	-	-	**1**	1	-	**-**	-	-	**1**	1	-	**-**	-	-
Elegant	**1**	1	-	**8**	8	-	**-**	-	-	**1**	1	-	**1**	1	-
Eloquent	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Enchanting	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Enjoyable	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Erratic	**-**	-	-	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-
Excellent	**13**	13	-	**13**	13	-	**1**	1	-	**1**	1	-	**-**	-	-
Expertly	**-**	-	-	**3**	3	-	**1**	1	-	**-**	-	-	**-**	-	-
Exquisite	**-**	-	-	**1**	1	-	**1**	1	-	**1**	1	-	**-**	-	-
Faithful	**1**	1	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Fantastic	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Fine	**-**	-	-	**5**	5	-	**1**	1	-	**-**	-	-	**-**	-	-
Flawless	**1**	1	-	**2**	2	-	**1**	1	-	**-**	-	-	**-**	-	-

Flowing	**6**	6	-	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-
Fluent	**3**	3	-	**5**	5	-	**1**	1	-	**1**	1	-	**-**	-	-
Fluid	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Gorgeous	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Graceful	**-**	-	-	**3**	3	-	**-**	-	-	**-**	-	-	**-**	-	-
Great	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Honest	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Ill-judged	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-
Immaculate	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Impeccable	**-**	-	-	**2**	2	-	**1**	1	-	**-**	-	-	**-**	-	-
Imprecise	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-
Impressive	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Inaccurate	**1**	-	1	**1**	-	1	**-**	-	-	**-**	-	-	**1**	-	1
Interesting	**2**	2	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Lilting	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Literal	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Loose	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Lost	**7**	-	7	**3**	-	3	**1**	-	1	**1**	-	1	**2**	-	2
Lucid	**2**	2	-	**2**	2	-	**-**	-	-	**1**	1	-	**1**	1	-
Magnificent	**1**	1	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Marvellous	**2**	2	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Masterful	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-

Nice	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Odd	**2**	1	1	**2**	-	2	**-**	-	-	**1**	-	1	**-**	-	-
Outstanding	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Perfect	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Poetic	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Ponderous	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Poor	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Precise	**-**	-	-	**1**	1	-	**1**	1	-	**-**	-	-	**-**	-	-
Preserving	**2**	2	-	**9**	8	1	**-**	-	-	**-**	-	-	**-**	-	-
Quaint	**1**	-	1	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-
Readable	**3**	3	-	**7**	7	-	**1**	1	-	**1**	1	-	**-**	-	-
Sensible	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Sensitive	**3**	3	-	**2**	2	-	**1**	1	-	**-**	-	-	**-**	-	-
Skilful	**-**	-	-	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-
Smooth	**3**	3	-	**3**	3	-	**2**	2	-	**-**	-	-	**1**	1	-
Splendid	**2**	2	-	**1**	1	-	**-**	-	-	**2**	2	-	**-**	-	-
Sprightly	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Stilted	**3**	-	3	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-
Stodgy	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Stylish	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Subtle	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Superb	**1**	1	-	**1**	1	-	**1**	1	-	**-**	-	-	**1**	1	-

Supple	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Transparent	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Unidiomatic	**-**	-	-	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-
Unnatural	**-**	-	-	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-
Unstuffy	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Vivid	**-**	-	-	**1**	1	-	**-**	-	-	**1**	1	-	**1**	1	-
Weak	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Well	**16**	16	-	**11**	11	-	**7**	7	-	**2**	2	-	**-**	-	-
Witty	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Wonderful	**3**	3	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Wooden	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Word-for-word	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Wrong	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-

Appendix 2

All of the adjectives and adverbs (or words associated with these) used to describe translations/translators in France (across the five platforms). This table also outlines whether the adjectives and adverbs are used to refer to the translations/translators positively or negatively.

ADJECTIVE/PHRASE	***Amazon***			***Le Monde***			***Libération***			***Le Magazine Littéraire***			***Books***		
	Tokens	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve
Adapté	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Admirable	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Agréable	**4**	4	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Ajoute quelque chose	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Aléatoire	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Approximatif	**3**	-	3	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
A rendu	**1**	1	-	**2**	2	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Assuré	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Aux petits oignons	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Avec bravoure	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Avec intelligence	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Beau	**4**	4	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Bon/bien	**24**	24	-	**2**	2	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Bravo	**2**	2	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Brillant	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**

Chapeau aux traducteurs	**3**	3	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Compliqué	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Correct	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
De grande qualité	**2**	2	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Décevant	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Désuète	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Difficile à lire	**3**	-	3	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Elégant	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Epouvantable	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Équilibré	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
'Escamotages'	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Excellent	**10**	10	-	**4**	4	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Exceptionnel	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Exemplaire	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Extraordinaire	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Fine	**1**	1	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Fluide	**4**	4	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Formidable	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Gênant	**1**	-	1	**-**	-	-	**-**	-	-	**1**	-	1	**-**	**-**	**-**
Gentil	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Hasardeux	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**

Hâtif	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Honteux	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Impeccable	**2**	2	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Imprécis	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Imprudent	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1	**-**	**-**	**-**
Indigent	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Inouïe	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Inspiré	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-			
Inventif	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Irritant	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1	**-**	**-**	**-**
Juste	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Laisse à désirer	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Limpide	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Lisible	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Littérale	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Loin du texte original	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Lourd	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Magnifique	**4**	4	-	**3**	3	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Mauvais/mal	**9**	-	9	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Médiocre	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Merveilleux	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Misérable	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**

Moderne	**3**	2	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Ne rend pas	**2**	-	2	**-**	-	-	**-**	-	-	**2**	-	2	**-**	**-**	**-**
Parfait	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Pas convaincant	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Passionnant	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Pénible	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Perd quelque chose	**-**	-	-	**-**	-	-	**1**	-	1	**-**	-	-	**-**	**-**	**-**
Peu inspiré	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Poussif	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Prenant	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Problématique	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Rajeuni	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Remarquable	**3**	3	-	**1**	1	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Restitue	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Réussi	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Ridicule	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1	**-**	**-**	**-**
Sans compromettre la lecture	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Sobre	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Splendide	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Stimulant	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	**-**	**-**
Stupéfiant	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**

Superbe	**2**	2	-	**4**	4	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Supprime	**1**	-	1	**-**	-	-	**1**	-	1	**-**	-	-	**-**	**-**	**-**
Virtuose	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**
Vivant	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	**-**	**-**

Appendix 3

All of the adjectives and adverbs (or words associated with these) used to describe translations/translators in Germany (across the five platforms). This table also outlines whether the adjectives and adverbs are used to refer to the translations/translators positively or negatively.

ADJECTIVE/PHRASE	***Amazon***			***Süddeutsche Zeitung***			***Der Spiegel***			***Titel***			***Literaturkritik***		
	Tokens	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve	**Tokens**	+ve	-ve
Altmodisch	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Ansprechend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Anspruchsvoll	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Archisierend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Ärgerlich	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Ausgezeichnet	**1**	1	-	**1**	1	-	**1**	1	-	**-**	-	-	**-**	-	-
Beeindruckend	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Befremdlich	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Behutsam	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**2**	2	-
Beibehaltend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**2**	2	-
Bewahrend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**2**	2	-
Bieder	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Brillant	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Chapeau an	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Deutsch	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Deutsch-deutsch	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-

Ein Ereignis	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Einfangend	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**1**	1	-
Einschläfernd	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Eins-zu-eins	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Einwandfrei	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Elegant	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**3**	3	-
Engagiert	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Entsprechend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Enttäuschend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Erstaunlich	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Extrem eingegriffen	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Exzellent	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Fabelhaft	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Fantastisch	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Fehlerhaft	**7**	-	7	**-**	-	-	**-**	-	-	**-**	-	-	**2**	-	2
Fließend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Flüssig	**1**	1	-	**-**	-	-	**-**	-	-	**1**	1	-	**4**	4	-
Frech	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Frei	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Fürchterlich	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Gefallend	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Gekonnt	**-**	-	-	**-**	-	-	**-**	-	-	**3**	3	-	**-**	-	-

Gelungen	**8**	8	-	**1**	1	-	**-**	-	-	**1**	1	-	**5**	5	-
Gerecht	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Gerettet	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Gescheitert	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Geschickt	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**2**	2	-
Glänzend	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**1**	1	-
Glatt	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Grauenhaft	**3**	-	3	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Großartig	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Gut	**7**	7	-	**-**	-	-	**-**	-	-	**2**	2	-	**2**	2	-
Gut getroffen	**1**	1	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Gut lesbar	**2**	2	-	**1**	1	-	**-**	-	-	**1**	1	-	**3**	3	-
Gut mithaltend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Gut übertragen	**1**	1	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Hastig	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Hell	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Hervorragend	**8**	8	-	**-**	-	-	**1**	1	-	**-**	-	-	**2**	2	-
Holprig	**1**	-	1	**-**	-	-	**1**	-	1	**-**	-	-	**1**	-	1
Hölzern	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Irreführend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Irritierend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Kantig	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-

Kaum zu überbieten	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Klar	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Kongenial	**4**	4	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Kraftvoll	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Kritik	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Langwierig	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Lieblos	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Liest sich anders	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Lobenswert	**9**	9	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Locker	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Makellos	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Miserabel	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Missraten	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Mit dem richtigen Sinn	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Mit feinem Gespür	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Mit fulminanter Ausdauer	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Nachlässig	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Nicht einfängt	**-**	-	-	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-
Nicht elegant	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Nicht empfehlenswert	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Nicht gelungen	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-

Nicht gut	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Nicht mithaltend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Nicht nah am Original	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Nicht überflüssig	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Nicht zu beneiden	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Nicht zu unterschätzen	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Ohne Brüche	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Originalgetreu	**4**	3	1	**1**	1	-	**-**	-	-	**-**	-	-	**1**	-	1
Passend	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Pionierleistung	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Plastisch	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Präzise	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**3**	3	-
Prosaisch	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Qualität spürbar macht	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Rühmenswert	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Sauber	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Schlecht	**5**	-	5	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Schlicht	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Schön	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Schwach	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Schwerfällig	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Schwierig verständlich	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1

Schwingend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Sensibel	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**1**	1	-
Sinnlich	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Solid	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Sorgsam	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Sprachmächtig	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Stilistisch	**1**	1	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Stimmend	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Stoßend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Stümperhaft	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Sympathisch	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Tadellos	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Tapfer	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-
Toll	**2**	2	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Treffend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Treffsicher	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Übereifrig	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Überragend	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Überspannt	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Übertreffend	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Überzeugend	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Unbeholfen	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-

Ungebremst	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-	**-**	-	-
Ungewohnt	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Unglücklich	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Uninspiriert	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Unrealistisch	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Unzufriedend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Verdienstvoll	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**3**	3	-
Verhindernd	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Verliert nichts	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Verloren	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Vermissend	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Versiert	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Verständlich	**1**	1	-	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Vertraut	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-
Verzerrend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-
Virtuos	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-	**2**	2	-
Vorsichtig	**-**	-	-	**-**	-	-	**-**	-	-	**1**	1	-	**-**	-	-
Wiedergebend	**1**	1	-	**1**	1	-	**-**	-	-	**4**	4	-	**-**	-	-
Wörtlich	**2**	-	2	**-**	-	-	**-**	-	-	**-**	-	-	**1**	-	1
Wunderbar	**-**	-	-	**-**	-	-	**-**	-	-	**2**	2	-	**-**	-	-
Zerstörend	**1**	-	1	**-**	-	-	**-**	-	-	**-**	-	-	**-**	-	-