

The Bilingual Edition

in translation studies

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The bilingual edition is curiously absent from the field of translation studies. This article looks closely at the nature of such an edition, and the specific problems that it presents to the translation theorist. Publishers' strategies are examined, as are the translator's introduction and notes, which—in their great diversity—contribute largely to the particular nature of such a text. After I consider reading strategies, comments are made on the importance of the translation process, and on how the bilingual edition is the ideal place for the details of such a process to be brought out, both for students of language and translation, as well as for the more advanced student of comparative literature.

Introduction

The bilingual edition has been virtually absent from the field of translation studies. This is, in some ways, surprising when one thinks of the great number of bilingual editions of literary works on the market. But theorists tend to pass over such editions, either by implicitly excluding them from their definitions of what translation is—Ladmiral, for example, has written that the “finality of a translation is to dispense us from reading the original text”¹—or by conferring on them the same status as the standard translated text. I will try to show that the existence of the bilingual text—and here I will be limiting my remarks specifically to the literary kind—poses a number of problems which translation studies should address.² This will involve examining the peculiar status of such a text, in particular what I call its paradoxical nature, and the specific reading strategies that enter into play when one uses such an edition. I will conclude by making some suggestions about how such editions might better be adapted to the needs of the reader.

A brief word should be said here about what I consider to be a bilingual edition. I will be looking specifically at texts published in which the source text appears on the left-hand page and the target text on the right-hand page. The page layout is designed so that the reader can consult the source text and the target text without having to change pages. The translation is assumed to be an integral one.³ The text may or may not contain a translator’s preface and/or notes. I shall also be referring to the notion of a normal translation, meaning any work published in target text form alone, generally without translator’s notes or specific references to the source-language culture.

If at first sight the simultaneous presentation of a source text and a target text seems to be just a variation on the normal publication of a translation, it does, in

fact, constitute a specific class of text bound by a certain number of specific and significant conditions. These conditions center principally on the reader of the bilingual text and, at the same time, on how such a reader is perceived by the translator and the publisher. For if in the vast majority of cases the normal translation is deemed to be able to function on its own within the second language-culture⁴ (i.e., without explicit reference being made to the source text or to the translation operation that the source text has undergone), the bilingual edition sits, as it were, boldly and simultaneously astride the two language-cultures, positively inviting the reader to go back and forth between the two linguistic and cultural worlds, to verify his or her hunches about the possible meaning(s) and the best translation of the source text. Such a state of affairs will influence:

- the publisher, both for the type of work chosen (it must sell well), and the instructions given to the translator,⁵ both for the translation itself and the presentation of the work;
- the translator in his translation work, assuming that he or she is translating with this type of edition in mind, and for the introduction and notes to be included in the edition; and
- the reading strategies available to the reader.

The publisher and the bilingual edition

The publisher has a primordial role to play as the originator of the translation, controlling to a certain degree the perspective in which the translator will operate, and thus the shape and content of the final text.⁶ As this role is an influential one, it is important to try to understand how the publisher sees the bilingual text and its potential readership.

Perhaps the most striking aspect of the publisher's strategy is the fact that the bilingual text is seen as an

excellent opportunity to exploit the learner's desire to make progress in a given language; often an existing translation will be re-edited in a format designed to catch the student's eye, e.g., the word *bilingual* will be highlighted on the outer covers of the book. In addition, the publisher may seek to attract the potential buyer of such an edition by enumerating its specific advantages in a prominent position.

The French publishing company Le Livre de Poche, for example, is an excellent illustration of this bilingual strategy, as it presents its bilingual philosophy on the outer cover of the book. The public, we are told, wants to "discover the original text."⁷ This is already an interesting position, suggesting that the potential target public aimed at would not normally make any attempt to read a source text unaided; paradoxically, therefore, it is the virtual beginner who seems to be the target here.⁸ People, it is stated, want to experience the pleasure of the original while having the simple information they need; at the same time, "the desire of linguistic apprenticeship" is not underestimated (a good sales argument reminiscent of "French without tears". . .). Thus the translation is "faithful and precise, without being narrowly literal," which conveniently glosses over one of the major preoccupations of translators and critics alike. There is a critical introduction to help "deepen the meaning of the texts" and there are notes of a cultural and linguistic nature and linguistic details enlightening certain turns of translation.⁹

The publisher Presses-Pocket is even more specific in its targeting of the potential reader. The learner is specifically mentioned in the presentation of the text, and the usefulness of having the source text and the target text on facing pages (with the possibility of seeing words in their situation and context) is emphasized. The declared aim for the student is to be able to learn unaided: sentences to translate that are based on the source

text are provided at the end of chapters. A model translation is given, and the reader-student is even told that he or she must make every effort to learn the model by heart.¹⁰

Aubier-Flammarion is more precise in their introductory presentation in that they are looking to a narrower range of readers: their edition of Kleist is aimed at the French public with a good knowledge of German, but who wish to be informed about the particularities of Kleist's language and the nuances of his style. It is noted that such students tend to express themselves in the foreign language using the literary language in use one or two centuries ago, and the aim is to make such a reader aware of this tendency.¹¹ Gallimard, on the other hand, in their edition of Kafka's *Die Verwandlung*, simply include the translator's preface (a bibliographical and literary commentary), with no reference to the fact that it is a bilingual edition.¹²

This limited selection from the French publishing world is significant as it clearly shows a great deal of diversity in the publishers' expressed aims. But these divergences can be explained by the general economic conditions of the publishing world. English is, of course, the most economically viable foreign language, in France at least, and the range of authors includes ones who are widely studied at the university level, hence the type of readership aimed at. Kleist is seen to be highly specialized, as there are fewer learners of German, and the restricted readership means that the publisher's aims are restricted as well, but Kafka is considered to be enough of a literary heavyweight that no introduction is deemed necessary for the Folio Bilingue edition. In short, the presentation of the book is finely tuned to its potential readership, and, as we shall see, the wider that readership is perceived to be, the broader and more conflicting appear to be the aims of the publisher. In any event, it is important to stress that any consideration of the bilingual edition must, necessarily, take into account the publisher's position as one of the

key variables in the translation process, not just in the presentation of the edition, but also in the actual content—notes, introduction, new translation, modification of existing translation.

The translator and the bilingual edition

How do translators react when they know that their work is to be published in such a form? The first reaction, it would seem, is one of extreme caution, since they know that the reader not only will be able to undertake the back and forth comparison between the source and target texts, but by the very nature of the publication will be encouraged to do so. Some translators feel it is necessary to justify retrospectively their work, usually in terms of the classic choice that they faced between producing a target text that stays as close as possible to the source text (perceived as ideal for the bilingual edition, but as not flowing in the second language) and a target text that reads well in the second language, but is often felt to betray the stylistic or cultural peculiarities of the original.¹³ Henri Yvinec's introduction to his translation of Dahl's *The Princess and the Poacher*¹⁴ clearly brings out the translator's dilemma. Yvinec notes that the aim of the original (non-bilingual) translation was to make the reader deprived of the source text sensitive to its charm and mischievousness. Hence, he explains, a literal translation was impossible as it "would have killed the spirit" of the source text. Moreover, the republication in the form of a bilingual edition is, for Yvinec, no justification for a new, more literal translation. Like many others, he sees in the footnotes the ideal means of helping the language learner round the (now apparent) differences between the two texts.

Clearly, footnotes constitute the most striking difference between the bilingual edition and the normal translation. It is here that we can most clearly perceive the aims and strategies of the translator—and indeed of the pub-

lisher—and thus get closer to understanding the specific nature of such an edition. As we will see, the notes tend to cover an extremely wide number of topics, but generally do not look at how the translator reached the translation he or she has given, nor how this translation may be justified in the light of plausible alternatives. In fact the image of the reader that we receive through the translator's notes—be it in one book or when comparing a series of bilingual editions—is, at best, a blurred one. Is he or she practically a beginner in the second language, or is there a high degree of linguistic knowledge? Is the second language-culture well known, partially known, or even virtually unknown? If a certain ignorance of the second culture is presupposed, is this ignorance confined to certain areas (history or institutions for example)? Is there an awareness of the specifically literary characteristics of the source text, or should these be pointed out? A number of examples from Conrad's *Heart of Darkness*¹⁵ will serve to illustrate the somewhat confusing impression of what the reader actually wants.

*How insidious he could be, Quant à l'étendue de sa
too, I was only to find out trahitise, il me faudrait
several months later and pour la découvrir attendre
a thousand miles* farther. plusieurs mois et aller mille
miles plus loin.*

* a thousand miles: environ 1500 km (pages 74/5)

The footnote only comments on the rather banal conversion between miles and kilometers. What is more interesting is why the translator chose *miles*¹⁶ rather than making a straight conversion into kilometers. Choosing to keep source language-specific elements is understandable when such a strategy maintains connotations strongly associated with the source language,¹⁷ but it seems out of place here. Moreover, there are other problems raised by this little passage but which are left unanswered. These include:

- basic syntactic difficulties: how best to express in French the construction *how* + adj. + grammatical subject + *could be*; ¹⁸
- lexical difficulties: how one might translate *insidious*; ¹⁹
- aspectual problems (is *il me faudrait* the only possible translation of *I was to*? Has the translator considered *je devais*, or *il fallait*?—and if so, on what grounds were they ruled out?);
- stylistic points (the positioning of *to find out/pour la découvrir*).

In short, this example brings out the whole problem of identifying the translation strategies used—both in the actual translation and in the choice of footnotes.

The next two examples have been chosen to show the typical comments that are made on the cultural level.

I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clear necktie, and varnished boots.* *Je vis un col montant empesé, des manchettes blanches, une veste en alpaga légère, une cravate claire et des bottillons vernis.*

* L'alpaca est un lama du Pérou. (pages 80/1)

And he was devoted to his books, which were in apple-pie order.* *En outre, il était très attaché à ses livres de comptes, qu'il tenait à la perfection.*

* **apple-pie**: tourte aux pommes. (pages 82/3)

What is unusual about the first quotation is that the footnote provides a comment on a cultural element that, in all likelihood, is as well known to the target language public as the original is to the source language public. The reader is hardly helped by the fact that the note comments on the meaning of the English word, as if the word chosen for the target text had a different meaning, which is clearly not

the case. One can only conclude that the translator seems to have a vision of a reader who has little cultural knowledge in either language-culture, and one who needs to be helped along wherever possible.²⁰ But any reader will surely be more interested to know why the translator has chosen not to translate *snowy trousers*, which, when one considers that the narrator is describing the company chief accountant, is just as significant a descriptive detail as the elements translated. We come back to the whole problem of omission, and in a situation where, for once, the reader can actually check the source text and might depend on the target text to make progress in the second language. As for the second example, one might have expected a note explaining that *books* is commonly used to mean “accounts” (cf. *to keep the books*), but instead a literal translation has been given of *apple-pie* (as if it were written without the hyphen). This would seem to assume i) that the reader has virtually no knowledge of English—and certainly quite insufficient to read anything as hard as Conrad; ii) that the literal translation somehow enlightens the reader about the meaning of the cliché *in apple-pie order*; iii) that a reader who does not know the meaning of *alpaga* in his or her own language nevertheless does know the difference between *tarte* and *tourte*;²¹ and iv) that *à la perfection* is the best or only translation in the target language. Although it is difficult to theorize such practices within a theory of translation, both the theorist and the reader need to be able to account for them.

Advice is also given on a more linguistic level, when both the grammatical characteristics of the foreign language and the problems of translation are looked at.

I was ordered to send him there.* *On m'a ordonné de l'envoyer là-bas.*

* **I was ordered:** ce passif d'un verbe exprimant un ordre, une volonté, n'a pas d'équivalent en français et se rend par le pronom *on* (pages 134/5)

It is true to say that the translation given is the one that most French speakers will spontaneously give—and at this level, there would seem to be little to comment on, unless the reader is specifically looking for strategies for converting passive constructions in English into French. And if this is the case, one would expect a development of the other possibilities—i.e., in what circumstances one might use *j'ai/j'avais reçu l'ordre de*. . .

There is no shortage of comments at other levels. For example, we find:

When a truckle-bed with a sick man (some invalid agent from up-country**) was put in there, he exhibited a gentle annoyance.* *Quand dans ce bureau on installa un malade sur un lit de fortune (quelque agent de l'intérieur du pays), il manifesta une légère contrariété.*

* **truckle**: roulettes d'un meuble. (pages 82/3)
 ** Un double de Kurtz.

The first note completes what would have been lost, given the translator's choice amongst the possibilities available in French (a note on the choice behind the *addition of de fortune* would have been interesting). The second note is, of course, a literary comment designed to help the reader in his or her general understanding and interpretation of the book.

*These moribund shapes were free as air—and nearly as thin.** *Ces formes moribondes étaient libres comme l'air et presque aussi légères.*

* **as thin**: toute cette page est construite sur des rythmes binaires (**as air, as thin**) ou ternaires (**pain, abandonment and despair**), comme si Marlow trouvait dans la rhétorique un garde-fou contre la fascination du chaos qui s'offre à ses yeux. L'accumulation des négations a en outre pour effet d'évoquer un univers qui est le "moule en creux" de celui dépeint dans les discours officiels

(pages 76/7)

These comments on the prosody of the text are extremely helpful when trying to understand the style of the original, and help overcome some of the stylistic weaknesses of the translation. Here, the reader has become someone with a developed literary culture, who is going to consider such fine points. Other indications on the same level abound, e.g., of intertextuality when the translator points out possible references to Delacroix or Géricault and to a passage recalling H.G. Wells' *The Island of Doctor Moreau*.²²

These examples from *Heart of Darkness* show that the bilingual edition is, at best, a hybrid object conceived to reach the widest possible public, from the virtual beginner to the advanced student of language and/or literature. It is thus instructive to look more closely at the identity and needs of the reader of such an edition, and at possible reading strategies.

The reader's "identity"

From what precedes, it is clear that the vision that both publisher and in particular translator have of the reader of the bilingual edition will constitute one of the major criteria, both in the actual translation work done (if it is a new translation) and in the way that the translation is presented (introduction, type of notes, etc.).

However, it would seem absurd to put forward the idea that the reader of such an edition has a certain "identity"—either in socio-cultural terms, or in relation to his or her knowledge of the foreign language-culture. But it is nonetheless helpful to try to have an overall picture of such a reader, as this helps one both to identify possible reading strategies used and to build up a picture of what the ideal bilingual edition might contain.

One might expect, initially, to find that the typical reader is the student who already has a reasonable command of the grammar and structures of the second language, not to mention a certain familiarity with its

culture. However, experience shows that this intermediate reader is by no means the only person to consult bilingual editions—one can exclude neither the advanced linguist nor the virtual beginner from the list of potential readers, despite the fact that the former has direct access to the source text and the latter virtually no access to the foreign language. Advanced students of English taking the competitive state examination in France, the *agrégation*,²³ consult such editions, just as do relative beginners. On one level it is clear that people at these two extremes on the scale of competence are looking for different things. The advanced student would appear to be looking for an “instantaneous” translation, i.e., one giving access to the more obscure vocabulary rather than the advice on structures, grammar, cultural differences or translation problems that the beginner is seeking. The advanced student wishes to be able to read the original while occasionally referring to the translation (continuous reading strategy of the source text—see below). The virtual beginner will probably go back and forth between the two at the level best suited to him or her (i.e., phrase by phrase), often having first read the translation in order to get an idea of the coherence of the story (continuous reading strategy of the target text). But what unites the two, interestingly enough, is their dependence on a translation which is taken to be *the* translation of the work.

Beginner or intermediate students are not in a position to adopt an objective position in relation to the translation presented. The target text thus functions either as a confirmation of their hypotheses—their understanding of the source text, their own translation of it—or as a correction of these hypotheses: how they should have read/understood or indeed translated the source text. The target text thus serves as a model, the best possible translation, and is codified as such by appearing in print.

Advanced students are theoretically in a position where they can attempt their own translation of the source

text. But the mere fact of consulting a bilingual edition shows once again that it serves as a reference, not just as a source of vocabulary, but also a normative model for students' own translations and the ultimate check of the correct comprehension of the original.

While there is no limitation on the nature of the readership, we can nonetheless point to a certain common attitude that all readers will have towards the bilingual text as a point of reference. Their reading strategies, however, will be different.

Reading strategies

Because of its very nature, the bilingual text is read first and foremost as a translation (rather than a work of literature), that explicitly refers to the source text on the facing page, and thus to the linguistic characteristics and the system of representation²⁴ of the source language. Although this may not be very surprising as such, the implications are important. When we come to compare the bilingual text with the normal target text, we see that to a greater or lesser degree, the latter is sucked into the cultural world of the second language-culture, and perceived primarily from within that world. Since the majority of readers have no access to the original culture, they naturally decode the work through their own system of representation. Thus if a highly "normalized" translation is subsequently republished as a bilingual edition, the effect will be to highlight those very differences which the translator had chosen to reduce, reintroducing the "strange" and "foreign" elements that had been toned down or eliminated.²⁵ The presence of the source text on the facing page thus implies a specific reading practice and, as we shall see, a specific status for this type of edition.

As pointed out above, the reading strategies open to the reader will depend on his or her "identity." *Figure 1* illustrates the strategies which can be assumed to be prac-

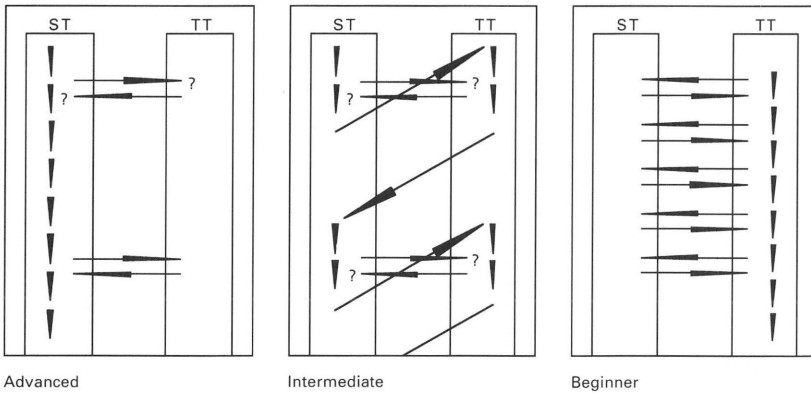


figure 1

Reading Strategies of the Bilingual Edition.

tised by the three most predictable “identities”: the advanced student on the left, followed by the intermediate and beginner students.

The advanced reader concentrates his or her attention on the source text, but may make occasional passing reference to the target text. The source text is largely understood (as far as is possible) through its own language-culture; gaps in the source language are compensated by occasional references to the target text. The target text can subsequently be used as a translation model, the norm against which the student will compare his own work.

The beginner, on the other hand, is totally dependent on the target text; his or her whole comprehension of the text will come through the target language text; there will be a constant back-and-forth movement between the two, encouraged by the careful page setup.²⁶ But the target text will be used as the basic text, and the target cultural world will predominate. Such a reader will be tempted to see a one-to-one correspondence between the two texts, which will produce two highly undesirable results.

The first is the belief that the target text is the exact and in fact the only equivalent of the source text, and thus a model for language acquisition (this is the argument of

Presses-Pocket). A final example from *Heart of Darkness* will illustrate some of the problems.

<p><i>She came abreast of the steamer, stood still, and faced us. Her long shadow fell to the water's edge. Her face had a tragic and fierce aspect of wild sorrow and of dumb pain mingled with the fear of some struggling, half-shaped resolve.</i></p>	<p><i>Elle s'immobilisa face au vapeur et face à nous. Son ombre s'étirait au bord de l'eau. Sur son visage se mêlaient, tragiques et farouches, une affliction sauvage et une souffrance muette à la peur de quelque résolution mal définie qui luttait pour s'affirmer.</i></p>
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(pages 266/7)

Exactly where the learner might start here is something of a mystery. Even if one leaves aside the whole problem of tense (why the English preterite sometimes becomes a *passé simple*, sometimes an *imparfait*), the vocabulary alone poses enormous problems. Will the learner conclude that *come abreast* (if he or she manages to decode this complex verb correctly) is the same as *s'immobiliser*? Will the verbal nature of *faced* be noticed, and if so, should one conclude that this will always become the non-verbal *face* in French? Why has *fell* not been translated as *tombait*? What about the translation of *had*? Clearly the list is long, which rapidly leads one to the conclusion that in no circumstances can the bilingual edition be used primarily for teaching purposes, particularly in the circumstances that publishers like to put forward in their publicity. Any target text can only be one among a series of paraphrastic possibilities, and the bilingual edition is the ideal place to bring this out. The second result is that the reader will be tempted to carry out a kind of “back” translation, where the target text form is taken as the departure point, in order to see how this word, phrase or sentence is expressed in the other language. Looking at the last example quoted, the beginner might believe that

s'immobiliser means *to come abreast*. Although the example chosen might appear to be rather absurd (one may suppose that only the absolute beginner would be so naïve), unfortunately the comparative similarity between lexical items and structures in English and French can present the learner with what appear to be easy solutions, and the number of notes that would be needed to forestall all such manipulations would be almost infinite.

As for the intermediate reader, the most likely reading strategy is to move regularly between the two texts. If the advanced reader can be said to enter into the source language and the beginner to decode from his or her target language standpoint, the intermediate reader is more in a kind of linguistic and cultural no-man's-land, the moving sands between the two language-cultures also inhabited by the translator. The vital difference is, however, that the intermediate reader has not acquired the necessary dissimilative competence²⁷ to move between the two language-cultures, and will again be tempted to try to establish fixed norms as conversion strategies used to step from one language to the other. Yet again, the target text is in danger of becoming a model, the final arbiter to be referred to.

Such a presentation of reading strategies is neither meant to be exhaustive nor limitative.²⁸ It is, however, intended to bring out one of the specific problems of the bilingual edition, i.e., the danger of the target text taken as the unique translation.

The paradoxical nature of the bilingual edition

When one analyzes the potential reading strategies that will be brought to bear on the bilingual edition, one begins to develop a better understanding of the paradoxical nature of such an edition. The essential paradox is, of course, the simultaneous presence of two texts belonging to two different language-cultures, and the constant comparison that the reader is invited to make between the

two. But we should not limit the specific nature of the bilingual text to its mere physical or material presentation. It should not be forgotten that such an edition contrasts directly with the source text published by itself in its original culture, and the target text published without reference to the source text. It must be said that the normal source text is not directly comparable with its bilingual counterpart, just as the bilingual target text is not directly comparable with the normal translation.

When a text is published in its original form, it belongs fully to its language-culture, and it is potentially translatable into any and every language. It is both a reflection of its original culture and a potential text waiting to be transposed into other cultures. Each text contains in itself its potential translation into an elsewhere. The source text in the bilingual edition, however, is presented as having undergone one translation operation in one direction. It is, in Meschonnic's terminology, "decentered" towards the second language-culture,²⁹ seen in the light of the translation that it has undergone. From the point of view of the target language reader, the difference is important, because the two source texts simply will not be read in the same way. Even when a reader resorts to dictionaries and target language-based sources of information on the source language when reading a work of literature, he or she will remain within the source language-culture. But in the bilingual edition, the very presence of a target text on the facing page acts as a magnet attracting the target language reader back towards his or her own culture, thus biasing the reading and presenting him or her with a version of the text which will inevitably have adopted some of the target language norms.

Similar remarks apply to the target text in the bilingual edition, when compared with the normal translation. The latter takes its place among the vast production of texts in the second language-culture, finally to be indistinguishable from other texts and to become part of the

work—perhaps even the classics—available in that language (loss of its specific attributes of translation, presentation in an edition which is identical to the home production).³⁰ The former, however, is constantly being reminded of its foreign origin, constantly being drawn back into its original system of representation (emphasis on its nature as a translated text).

The above remarks mean that the bilingual edition is a constant reminder of the differences between the source and target languages, and, paradoxically, of their apparent one-to-one equivalence, and that such an edition highlights the translation operation, both as actually carried out by the particular translator, and as it potentially can be carried out. Several conclusions should be drawn from this.

- The target text should not be presented as *the* definitive translation, but as the result of a series of key choices made by the translator in accordance with the different criteria he or she has chosen.
- The translator should use the notes to show the different operations carried out, leading to the selection of the final text.
- The notes will not only enlighten the reader about the potential choices in the target language, but about the intercultural set of paraphrases or homologon,³¹ used as the basis of these choices.
- Notes in this form should be adequate for most categories of readers. They avoid the dangers of the illusion of one-to-one equivalence, and provide a real basis for making progress in the second language—which is, after all, the declared aim of the bilingual edition.

The specific nature of the bilingual edition means that it should be given a special place in translation studies and not just passed over in silence. In their present form, such editions are, to say the least, problematical, as they seem to correspond more to the publisher's desire to

attract as wide a public as possible and thus to suffer from the extremely confusing variety of notes offered. But these editions are highly interesting, as they present readers with what they normally never see—source text and target text side-by-side—and give them the chance of moving between the two and understanding the vast possibilities opened up by the translation operation (generation of sets of paraphrases) and the normative stage consisting of choosing between rival versions. In my view, these possibilities should be explored, and I hope they will lead to a development of such editions along the lines presented above. At the same time, a more detailed study of existing editions would undoubtedly be highly fruitful for the further development of translation studies.

Notes

¹ “La finalité d’une traduction consiste à nous *dispenser de la lecture du texte original*.” Ladmiral, Jean-René. 1979. *Traduire: théorèmes pour la traduction*. Paris: Petite Bibliothèque Payot, 15.

² Translation studies set out to examine all the problems met in moving between two or more languages. These might be very wide, including problems of bridging heterogeneous cultures, different historical epochs or more focused on text (i.e., comparative syntax, lexicology, etc.).

³ In other words, there is no mention, for example, of cutting or censoring of the original. This is an important point, as so many translations are published (not in bilingual form) as complete, where, in fact, important passages may have been radically reduced, or quite simply left out. For further details, see Hewson, Lance and Martin, Jacky. 1991. *Redefining Translation. The Variational Approach*. London and New York: Routledge, 158ff.

⁴ The concept of language-culture is used in translation studies to underline both the interdependence of language and culture, and the need when translating not just to compare linguistic systems, but also culture-based systems of representation. The concept was first introduced by Henri Meschonnic. 1973. *Pour la Poétique II*. Paris: Gallimard, 349.

⁵ It would seem that for the overwhelming majority of such editions, an existing translation is used; the role of the publisher will therefore not be to “frame” the translation itself, but to define the type of notes and/or introduction that will accompany the new text.

⁶ See Hewson and Martin. *Redefining Translation*, 113ff.

⁷ This quotation and all those following in this paragraph have been taken from the first page of the 1988 Livre de Poche bilingual edition of Conrad’s *Heart of Darkness*.

⁸ As we shall see below, there is, in fact, no clear strategy as regards the readership, who sometimes is supposed to have detailed linguistic and cultural knowledge, and sometimes virtually no such knowledge at all.

⁹ Authors include: Carroll, Chesterton, Forster, Greene, Huxley, Poe and Wells. This publisher also has a limited number of German titles.

¹⁰ See the 1990 Presses-Pocket edition of Nabokov’s short stories, translated and annotated by Ann Grieve.

¹¹ See the 1970 Aubier-Flammarion bilingual edition of Kleist’s *Die Marquise von O. . . und Das Erdbeben in Chili*, translated and annotated by Richard Thieberger. In fact, the notes do follow the pattern described in the introduction. In this case, therefore, we can say that the advanced literary-minded student of German has been identified as the typical reader of such an edition.

¹² See the 1991 Gallimard (Collection Folio Bilingue) translation of Kafka’s *Die Verwandlung*, translated and annotated by Claude David. There is also a 1988 edition published by Le Livre de Poche (with its usual bilingual presentation), translated and annotated by Brigitte Vergne-Cain and Gérard Rudent.

¹³ This distinction has been widely developed in the literature. For an overview of the different possible positions (remaining as faithful as possible to source language structures, lexical items and cultural references, adapting the text to target language norms so that it reads as if it had originally been written in the target language, and the intermediate possibilities), see Hewson and Martin. *Redefining Translation*, 121ff.

¹⁴ Gallimard, 1990.

¹⁵ Translated and annotated by Catherine Pappo-Musard, 1988, Livre de Poche. For purposes of clarity, asterisks are used here to refer to the footnotes which, in the published edition, are numbered. It should be noted that the examples are not meant as comments on the quality of the given translation, but as illustrations of the problematical nature of the bilingual edition.

16 One might also wonder why the French word *milles* was not chosen.

17 Moving from French to English, the translator might well decide to keep certain well known cultural references (i.e., *rue*, *boulevard*, *monsieur*, *château*, etc.) in French, provided he or she believed that the target public would understand them.

18 The learner-translator would need to consider “A quel point il pouvait être. . .,” “son côté. . .,” “le degré de. . .”

19 What justification is there for not using *insidieux*? Has the translator deliberately chosen to avoid using target language words that resemble too closely the word in the source text? One of the advantages of *insidieux* is that it contains the notion of “over a long period of time,” which is appropriate in the context.

20 This type of note can, of course, be included at the request of the publisher, whose aim would be to appeal to the widest possible public.

21 It should be pointed out that the latter word is the correct translation, even though it is not a common word in French.

22 See pages 78-9.

23 Open to students holding a Master’s degree.

24 In other words, the way people in any given society will relate to and decode the reality of the world around them. For further details, see Hewson and Martin. *Redefining Translation*, 23ff.

25 Significantly, Gallimard did not choose to re-edit its first translation into French of *Die Verwandlung* (by A. Vialatte, 1955). This is a normalized translation that contains a certain number of additions and “improvements,” and would hardly have borne the side-by-side scrutiny of the bilingual edition. For example, the first name of the hero, Gregor, has been normalized into the French “equivalent” Grégoire.

26 It is theoretically possible to move constantly from one text to the other, as any one sentence in one language begins at roughly the same eye-level on the page in the second language. However, in practice this is a tiring exercise, and is aggravated by the use of different fonts. The beginner must find the exercise discouraging.

27 See Hewson and Martin. *Redefining Translation*, 212ff.

28 Presses-Pocket actually provide their learner-readers with a reading strategy: they suggest that the reader start with the target text, then read the source text, before rereading the target text.

²⁹ Meschonnic, Henri. 1973. *Pour la poétique II*. Paris: Gallimard. 307ff.

³⁰ E.g., Penguin Classics which present both works originally written in English and translations in the same format.

³¹ See Hewson and Martin. *Redefining Translation*, Chapters 4 and 5.

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