

Revisiting Volkova's Integrated Translation Model in Relation to Untranslatability: Acknowledgement of Literary Translator as Writer

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Abstract

Since Volkova's (2012) discourse and communication translation model reformulates a translation strategy as a flexible, variable, and individual algorithm resulting from a translator's analysis and interpretation of the various features of a given text, it underlines such innovative workarounds as an inevitable parameter during the translation process. This, in turn, backs the notion that untranslatability, despite being resistance to translation, i.e. reflective of the inability to translate specific texts or textual features due to certain cultural, ideological, and linguistic eccentricities, as much ascertained in recent translation studies, is, in fact, productive of creative strategies on the part of translators whether purposefully (on ideological grounds) or spontaneously (on absolute needs of translation problems) to negotiate and overcome such resistance. This creativity nourishes the popular idea in contemporary translation literature that literary translators should be identified as writers of their own translations. That is, they are not only producers of cultures but also writers of literary works proper or at the very least of derivatives of the original works since they are likely to manipulate the content and imaginative world of the original work as well as its moral and political claims, if any. Accordingly, the present study aims at backing the acknowledgement of the literary translator as writer (TW) via both investigating the concept of untranslatability in literary works and the creative strategies it necessitates and revisiting Volkova's integrated model of translation, which is supportive and representative of the translator's innovation and individuality. By feeding the features- untranslatabilities- creative workarounds concept/tactic into the revisited model, which has been revealed as an inescapability in literary translation, the study attempts to enhance such model to encompass both untranslatability and TW, hence contributing to the acknowledgement of TW.

Key Words: Volkova's integrated translation model, translation strategy, untranslatability, literary translator as writer

مراجعة نموذج الترجمة المتكامل لفولكوفا في علاقته بمفهوم استحالة الترجمة: إقرارا باعتبار المترجم الأدبي كاتباً
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المستخلص

نظراً لأن نموذج الخطاب والاتصال الخاص بالترجمة لفولكوفا (2012) يعيد صياغة استراتيجيات الترجمة كخوارزمية مرنة ومتغيرة وفردية ناتجة عن تحليل المترجم وتفسيره للسمات المختلفة لنص معين، فإنه يؤكد على هذه الحلول المبتكرة كمعامل حتمي خلال عملية الترجمة. وهذا بدوره يدعم الفكرة القائلة بأن مفهوم استحالة الترجمة، على الرغم من كونه مقاوماً للترجمة، أي انعكاس لعدم القدرة على ترجمة نصوص بعينها أو سمات نصية بعينها بسبب بعض الاختلافات الثقافية والأيدولوجية واللغوية، كما تم التأكيد عليه في دراسات حديثة للترجمة، فإنه في الحقيقة، منتج لاستراتيجيات إبداعية من جانب المترجمين سواء كان ذلك عن قصد (أي على أسس أيديولوجية) أو بشكل عفوي (أي

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على أساس الاحتياجات المطلقة لمشاكل الترجمة) للتفاوض والتغلب على هذه المقاومة. ويغذي هذا الإبداع الفكرة الشائعة في الدراسات الترجمة المعاصرة التي مفادها أنه يجب الاعتراف بالترجمين الأدبيين على أنهم كتّاب لترجماتهم. أي أنهم ليسوا منتجين للثقافات فحسب، بل هم أيضاً مؤلفون للترجمات الأدبية التي قاموا بها أو على الأقل مشتقات من الأعمال الأدبية الأصلية حيث أنهم من المحتمل أن يتلاعبوا بالمحتوى وبالعالم التخيلي للعمل الأصلي وكذلك بادعاءاته الأخلاقية والسياسية، إن وجدت. وفقاً لذلك، تهدف الدراسة الحالية إلى دعم الاعتراف بالترجم الأدبي ككاتب (TW) من خلال فحص مفهوم استحالة الترجمة في الأعمال الأدبية والاستراتيجيات الإبداعية التي تقتضيها بالضرورة ومراجعة نموذج فولكوف المتكامل للترجمة، الذي يعد داعماً وممثلاً لابنتكار المترجم وتفرده. من خلال تغذية مفهوم / تكتيك السمات - حالات عدم قابلية الترجمة - الحلول الإبداعية داخل هذا النموذج، الذي قد تم الكشف عنه على أنه حتمية في الترجمة الأدبية، تسعى الدراسة إلى تعزيز هذا النموذج ليضم مفهومي استحالة الترجمة و TW. وبالتالي المساهمة في الاعتراف بـ TW. الكلمات المفتاحية : نموذج الترجمة المتكامل لفولكوف، إستراتيجية الترجمة، استحالة الترجمة المترجم الأدبي ككاتب

1. Introduction

The concept of untranslatability has been discussed since long before translation studies became a distinct field of research. It has always been linked to debates about what 'ought' to be translated as well as what 'can' be translated. For example, Glynn and Hadley (2020) have stated that ecclesiastical authorities sanctioned Martin Luther and William Tyndale for daring to translate the Bible from Latin, the Church's language, into German and English, respectively, the vernacular languages. There are also many examples of regimes where political censorship renders some portions or entire literature untranslatable for ideological reasons, such as North Korea, where literary translation is prohibited in general (Glynn & Hadley, 2020). Furthermore, claims about the untranslatability of specific literary forms have been made frequently. According to Jakobson (2004), poetry is untranslatable in contrast to Sallis (2002) who has explained that poetry translations are largely present, highlighting the fact that such translation is referred to as "creative transposition" (p. 112). This term has emerged out of a vital requirement of how much freedom a translator ought legitimately to be granted in translating a text.

Untranslatability has become a prominent and conspicuous issue of discussion in translation studies and allied fields in recent years (Apter, 2013; Large, Akashi, Józwickowska, & Rose, 2019). Actually, the purported relation of the issues of equivalence and untranslatability has stifled debate about untranslatability for the last two decades. Current research on untranslatability in translation studies and related domains, such as world literature and comparative literature, has continued to emphasize the difficulty, not the impossibility, of

transferring specific terminology, concepts, or ideas from a source language to a target language. Translation scholars, Large, Akashi, Józwiowska, and Rose (2019) have pointed out, in the introduction to their book, that the term “untranslatable” can suggest a difficult problem; however, translators are often able to find solutions to the untranslatable.

As a result, while untranslatability refers to the resistance to translation that particular linguistic or cultural elements exhibit, it is not synonymous to the impossibility to translate such terms, according to Glynn and Hadley (2020). Rather, the fact that translations exist and that strategies to overcome such resistance have been developed demonstrates that this resistance itself is a source of creative possibility. Perhaps, translators who believe it is not their job to be innovative, but rather to be completely loyal, are the first to dismiss such opportunity. Indeed, when viewed from this perspective, it is easy to see why someone may classify a feature as untranslatable if they are unable to translate it in the way they would ideally prefer.

In fact, a variety of workaround strategies are used to turn the impossible into the possible. Whether the declared impossibility is basically ideological or fundamentally practical, it is evident, in agreement with Glynn and Hadley (2020), that the proclamation of impossibility is what drives the ingenuity required to create a workaround solution. Consequently, it is critical to recognize that the essence of untranslatability is the precise reason why some texts or textual features are translated and that what is regarded untranslatable in one space and time may not be so in another. This supports the idea that the translation process is primarily considered as communication, as described by Basylev (2008). Here distinctly emerges the importance of Volkova's (2012) integrated translation model.

In reality, in Nelyubin's (2003) view, a translation technique, translation process phases, nonlinear logical procedures, selection, creativity, and evaluation are some of the essential translation model components. This aligns with a paradigm shift that emphasizes the

"nature of translation", a "communicative approach", "integration", "strategy" as well as "discourse", "cognitive operations", "polyparadigmatism", and "interpretation" (Alekseeva, 2010, pp. 45-51). As a result, according to Volkova (2012, 2014), similar to (Gile, 2009), a translation model can be used as an applied framework for developing a translation strategy and therefore as a tool for translation analysis that is source text oriented. Hence, her discourse and communication translation model (see Figure 1) is descriptive and explanatory, providing various features (translation-related communicative discourse characteristics) for developing a translation strategy. The concept is focused on how to construct a translation strategy and thus neither provides any set strategies nor provides universal guidelines, leading to creative workarounds during the translation process, influenced by a translator(s)' own interpretation and analysis of the source text on all levels: linguistic, discursive, communicative, and beyond (i.e. cultures, ideologies, institutions, recipients,...etc.).

In consequence, support for the widely held belief that literary translators should be acknowledged as writers of the works they produce (henceforth referred to as TW) could emerge, as discussed in recent scholarly literature on translation. Several theorists have endorsed it, while others have attempted to discredit it. A text does not yield any defined meaning as a result of the writer's subjectivity, according to postmodernists. Therefore, they have viewed the reader as a participant in the creation of meaning (see e.g. Barthes, 1977). Reading became inevitable interference, one that creates and imposes determinate meaning rather than discovering it in the text, upon the recognition of the intertextuality of all writing. Hence, translation could no longer be considered imitative because there was no established work to emulate. Translation, like reading, came to be regarded as interference or, in Lawrence Venuti's (1992) words, an "interpretative transformation" that produces a new text, i.e. "a new weave of connotations, allusions, and discourses specific to the target culture" (p. 8).

Moreover, in Shuping (2013) view, a source text is selected for translation due to a specific purpose, based on which particular

translation procedures are employed by the translator and/or all those who work on the translation activity (institutions and other social agents: editors, publishers, reviewers) to achieve such purpose. Hence, Shuping has pinpointed that rewriting, in accord with Bassnett and Lefevere (1990) and Lefevere (1992), is destined to occur during the translation process, where the target (literary) text is adjusted to either a poetics or an ideology or to both in order to function in a certain way in a given culture or system. Accordingly, it can be underscored that translation comprises issues like ideological pressures, poetics, and power relations. That is, translation is not a transparent linguistic activity. In fact, since Bassnett and Lefevere (1990), among others, several translation studies have examined the ideological changes in the translations of literary works, the political factors influencing the selection or censorship of literary works for translation, as well as the impact of national anthologies and paratexts on the intercession of original texts in the target culture(s). Therefore, recognizing the translators' authorship is, in fact, an acknowledgement of their contribution to the production of culture, which is most evident in literary translation and cases of untranslatability in such translation work, where their creativity inevitably and clearly manifests itself and may result in a derivative work of the original or perhaps a literary work proper.

The purpose of the current study is to underscore the translator's creative workarounds in translations as a matter of course, i.e. as an inevitability, in order to provide a reasoned support for the acknowledgement of the TW. To this end, untranslatability in literary works is scrutinized in conjunction with Volkova's (2012) discourse and communication translation model, being engaged with and reflective of the translator's creativity and innovation in some way, which would contribute to the concept of the TW. Besides, the present paper seeks to enhance Volkova's model of translation in order to embrace both notions of untranslatability and the TW.

2. Generative Resistance in Translation of Literature

Notional, artistic or formal, and ideological resistance to the translation of a text represent the three basic types of resistance. The translation of a text becomes more or less challenging in cases where the disparity is large. Since the cultural turn highlighted by Bassnett and Lefevere (1990), great focus has been placed on understanding and analyzing the cultural embeddedness of language within translation studies. In relative language pairings, Aixelá (1996) has theorized the presence of culture-specific items (CSIs). He has noted that when translating from Hebrew to Eskimos' language, "lamb" would be regarded as a CSI because "lamb" does not own a connotation of innocence in the latter culture (p. 58). As a result, "lamb" signifies a translation difficulty. When a notion expressed in the source text is foreign to the target language or culture, notional resistance emerges.

Resistance to translating can occur on an artistic or formal level even in environments with historically high levels of cultural and linguistic contact. Peers, or professionals in Lefevere's (1992) language, assign value to artistic creations like plays based on their own perception of art and literature. A play with significant symbolic meaning in its native culture is more likely to be translated into another culture. In addition, Heilbron and Sapiro (2007) have persuasively established that the translation process is tremendously influenced by the power relations among nations and their native tongues. Thus, the transnational flow of symbolic works, such as plays, is influenced by these powers as well as the symbolic reputation amassed by each country's literature. A writer from a country with strong cultural assets in its literature is more probably to be translated. This explains why, according to Testard-Vaillant (2016), Shakespeare is the most translated dramatist in the world. A translator who creates work with the expectation of encountering defiance in the target culture is more likely to self-edit in order to minimize this risk. Hence, in accord with Glynn and Hadley (2020), a play translator who encounters a text that they believe deviates from the expectations of the selected target audience to the point where

the audience will be unwilling to pay to see the play in performance or will give it a negative review is very likely to dismiss the text as untranslatable.

In addition, there are codified ideological and legal constraints that might influence translation and result in untranslatability. In China, for example, Tan (2015) has explained that “during the first few years of the Cultural Revolution [...] political and ideological censorship was so severe, that the translation of anything [...] that was not considered by the Red Guards to be ‘proletarian’ was strictly forbidden [...]” (p. 333). However, when the ideology that characterized the Cultural Revolution waned, such forbidden works could only be classified as partially untranslatable in later years, and translators resorted to self-censorship for “sensitive” issues as a workaround for this untranslatability (Tan, 2015, p. 324). As Chang (1998), among others, has demonstrated, while any anti-Chinese-ideology content is regarded as adverse and prohibited in translation, there are creative possibilities to generate translations allowed by the mainstream ideology. In his translation of the BBC political satire *Yes, Prime Minister*, for example, Chang has spotlighted one such possibility by suggesting to keep the text's British cultural context while employing Chinese political terms in order to inspire readers to create a correspondence between the events portrayed as the subject of humor and analogous events in the target culture.

The ideological, conceptual, practical, artistic, and/or commercial aspects all have a role in a text's alleged untranslatability. However, in each case, such elements are not the end of the issue, but rather the beginning, because they all encourage creative activity by posing a challenge to overcome. It is erroneous to proclaim something definitively untranslatable in the real world. Therefore, it is sounder to accept any such term as a marker of a text or textual element that represents a technical or ideological difficulty for the work's maker to surmount. That is, for some, the mere fact that a text has been labelled as untranslatable is justification enough to carry out a translation, as believed by Baer (2020), in consonance with Cassin (2014) and Chakrabarty (2000). Baer, similar to both scholars, has

held that untranslatabilities stimulate repeated translation and that challenges found during the translation process is an essential part of such process. In support of Baer's belief, Maginot (2021) has pinpointed that translators frequently encounter texts whose idiomatic nature entails to extend the target language to its maximum, which, in consequence, necessitates innovation and flexibility in the translation process. Arguing against untranslatability, Wang (2019) has reinforced that even Chinese and Australian literary works, for example, deemed untranslatable and marginalized due to belonging to Third World cultures, are possible to be translated and interculturally communicated despite the differences between the translated works and the originals. Backing the above arguments, Šteinbergs (2021), in his essay on the alleged untranslatability of poetry, has accentuated that the core of translation is not to pursue equivalence, but communication, highlighting that any complex poem or feature of a poem does not inhibit interpretation but rather inspires it.

For further elucidation, the members of Outranspo, the translation branch of literary group the Oulipo, as described by Clarke (2016), for instance, have worked hard to incorporate limits into the translation process in order to translate the untranslatable. To explicate, translating "constrained literature" (Clarke, 2016, p. 877) is a purposefully difficult work for translators, who must endeavor to match the source text's formal and conceptual elements of textual constraints. The 300-page novel *La Disparition* (1969) by Georges Perec, for example, is written entirely without the letter "e", the most prevalent letter in the French language. This text was translated into 13 languages such as English by Gilbert Adair as *A Void* (1995), into German by Eugen Helmlé as *Anton Voyls Fortgang* (1986), into Italian by Piero Falchetta as *La scomparsa* (1995), into Spanish by Hermès Salceda as *El secuestro* (1997), into Swedish by Sture Pyk as *Försvinna* (2000), into Turkish by Cemal Yardımcı as *Kayboluş* (2006), and into Portuguese by José Roberto 'Zéfere' Andrades Féres as *O Sumiço* (2015). In each of the above translations, the most commonly used letter in every respective language is omitted from the whole target text.

The above example reveals that untranslatability is not confined to arise on a macro level that encompasses the entire text. Rather, untranslatability may, and frequently does, arise on a micro level, posing problems with certain utterances, formal aspects, or word usage patterns. Idioms and codified metaphors, where word use may be formulaic, include puns, historical or cultural references, or use distinctive patterns of word use, represent an example of such a phenomenon that is common in much literature. While there may be no existing expression in the target language that conveys the whole meaning of the term, i.e. no formal equivalent in Nida's (1964) words, this does not entail that translation at any level of such features is impossible. There are solutions that satisfy some or many of the same criteria. When concepts are missing from a target context, Aixelá (1996) has recommended using either a conservation or substitution strategy, outlining a variety of possible procedures for each (pp. 60–64). As for conservation procedures, these include repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual and intratextual glosses (Aixelá, 1996, pp. 61–62), and synonymy, limited and absolute universalisation, naturalisation, deletion, and autonomous creation constitute substitution procedures (Aixelá, 1996, pp. 63–64). As a result, just because an idea or expression does not exist in a certain context does not mean it is incomprehensible to readers. While it is an oversimplification to define translation in such circumstances as impossible, it is fair to acknowledge the identified constraint and the translation strategy it necessitates by referring to the feature in question as untranslatable.

The tactics that translators must employ to deal with the constraints they face might push the boundaries of a target culture's understanding of what translation entails. In some circumstances, widely held assumptions about how to evaluate quality mean that translations that adopt workaround strategies such as omitting a significant amount of text risk being deemed undesirable. Players involved in the translational process make decisions on a text's untranslatability. In a report for the French Publishers Agency,

Vinokur has presented anecdotal evidence of how translator and academic David Bellos once regarded Patrick Chamoiseau's (1992) *Texaco* untranslatable (Vinokur & Réjouis, 2018). Vinokur and Réjouis have later translated the text. This demonstrates that the term "untranslatable" can be used as a restrictive judgement that prohibits or delays the production of translations. It is possible to avoid a difficult job by implying that a work is untranslatable. Accordingly, it is worth noting that untranslatability serves as a warning sign for exceptionally difficult texts or textual elements that require novel or inventive strategies to overcome. That is to say, it does not imply utter impossibility; rather, it is both a challenge and an opportunity for innovation. In other words, it is not constrained by the equivalence-based definition of translation.

3. Translator's Source-Text Oriented Analysis and Interpretation

The discourse and communication translation model proposed by Volkova (2012, 2014) is based on a set of interconnected levels: a textual level, a discursive level, and a communicative level (see Figure 1 below), where the translation process is cyclic, i.e. decisions are made at each level, and as the translation process develops, the cycle may repeat. A translator examines a source text features: linguistic (lexical, semantic, syntactic, stylistic, and pragmatic) source text parameters, discursive characteristics (text authorship, addressees, and narrative), discourse nodal points, discourse constitutive features (goals, values, chronotopes, topic and participants of discourse, and interdiscursivity), and communication-related functions, typical features and strategies define the translator's decisions and construct translation microstrategies on the textual level and translation macrostrategies on the discursive and communicative levels, as illustrated below:

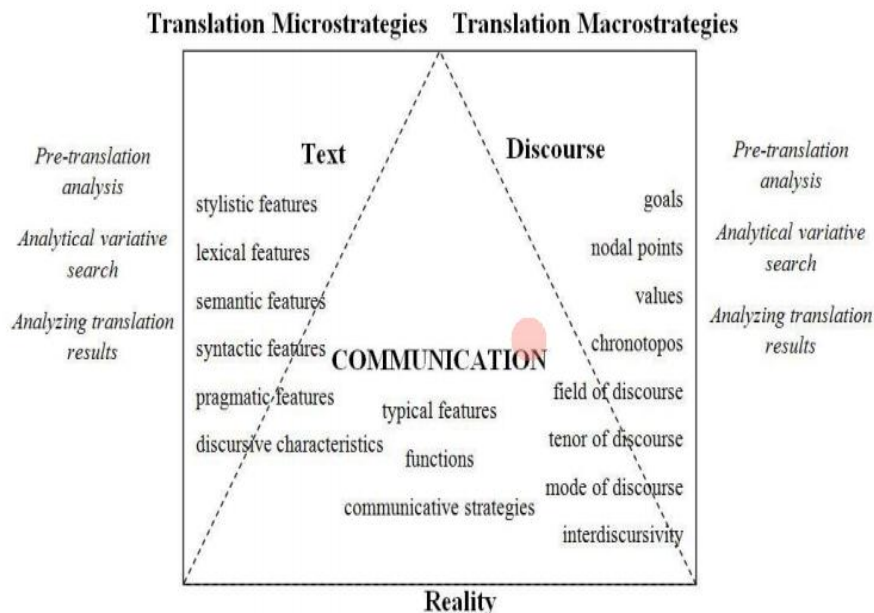


Fig. 1. Volkova's (2012, 2014) discourse and communication translation model.

The above multilayer model with its various parameters could be utilized as a template for the translator's analysis of a source text to subsume not only textual elements but also discourse and communication elements, which enables the translator to see the world behind the text. Hence, their creativity in devising translation strategies or resolutions for the untranslatable is multiplied threefold.

In the translator's view, according to Robinson (2003), translation theory exists essentially to help them overcome problems that they encounter and defend their solutions, and, to Kalinin (2013), a translation strategy is only applied to the text as a whole as a sequence of operations. Volkova (2012, 2014) has proposed a framework of three phases: features, challenges, and solutions, which is mostly based on the source text but takes the target text factors into account in the solutions phase. To clarify, the translator analyzes the source text for numerous elements, some of which may

constitute translation challenges, and finds solutions to these challenges that construct a translation strategy. Thus, a translation strategy is a flexible and, to some extent, individual action plan, a sequence of translator activities, i.e. solutions shaped but not constrained by Volkova's model.

Both Robinson (2003) and Volkova's (2012, 2014) have emphasized the importance of analysis as to the translation brief, translation setting, text type, genre and register, rhetorical function, expected receiver, and translation commission, in line with which translation microstrategies and macrostrategies can be used quite liberally. Because any of these translation elements might represent or produce untranslatability of any kind, the translator's creativity and individuality shine through. In fact, similar source text features, challenges, and resolutions can result in similar translation strategies that are otherwise individual. Accordingly, the cyclic multilayer model, which is illustrative in nature and focused on both the source text and the target text through a translation brief (translation purpose: extralinguistic) and various parameters for analysis, where translation analysis is largely source text oriented, can account for the creative workarounds employed by translators in general and literary translators in particular to negotiate untranslatabilities caused by various factors, thus turning out to be writers of their own translations, i.e. literary works proper or at least derivative works of the originals per se.

4. Translator as Writer: How and Why

Benjamin (1997), Derrida (1985), Ricoeur (2006), and others have shed light on the productive nature of the translator's work, which forms meaning rather than disinterring it from the original text, and thus always produces a different text, one that can only approximate or be equivalent to the original. The route was therefore paved theoretically to establish translation autonomy, an endeavor which postmodernists and critical theorists dutifully embraced, providing the theoretical base for the new understanding of the translator's position as writer. If, on the one hand, the translated text is a

different text from the original and, moreover, one that demonstrates the translator's responsibility for the choices they make in the formation of meaning, and if, on the other hand, intertextuality is an essential constituent in all writing, so that no writing can ever be entirely original, then the translator functions in a manner that is quite similar to that of the original work's author. That is, they work creatively to produce a new text and give new expression to pre-existing ideas, grounded in their own understanding of language and culture, including earlier texts.

Because translators, much like authors, attempt to create a work that is recognized as unique and distinct from the original, they are likely authors, and translation, as Venuti (1998) has pinpointed, is "an independent work of authorship" (p. 61); that is, translation is creation rather than reproduction of an existing text. Hence, the translator is regarded as an artist creating a work of art generated from the world of another author but transferred into the target audience's context by the translator, as held by Zeller (2000).

Pym's (2010, 2011) and Khan's (2011) misgivings about the legitimacy of the TW notion are two examples of typical reservations. Literary translators, for example, should not be regarded writers, according to the former, because they are not responsible for the content of the works they produce, responsibility being an essential requirement for the attribution of authorship. As for the latter, he has pinpointed that translators do not create an imagined world like literary authors do, but rather attempt to transmit the creative work of another agent into the target language with artistry and ingenuity. In contrast, from Lamarque's (2009) perspective, a translation of a work is always a different work, one that fits the same work-description as the original while being derivative and not just a token of the original work. He has underscored that since translations, despite aiming for linguistic equivalence, are written in a language with different semantic possibilities, and whose words and expressions have different connotations for the speakers of that language than the equivalent original words and expressions, the translator, as writer, is placed in a different cultural context than the

original work's writer. Moreover, their historical and cultural circumstances, according to Lamarque, inescapably impact not only the way they read the original- so that there is always an act of interpretation that the translation reflects- but also their choices of expression in their attempt to reach an audience with specific cultural references different from those of the original's target audience.

Furthermore, in my viewpoint, personal and/or institutional ideologies as well as moral and political accounts that one way or another influence a translation's content and imaginative world would certainly influence the translator's choice of a particular work to be translated, causing the translator to be responsible for the produced translation and its impact on the targeted audience, despite the fact that a translation is a transfer of the specific narrative of the original, in the specific order in which it was written and is expected to do so. That is, in consonance with Bantinaki (2019), the audience of the translation expects to read and the author of the original expects the translator, or possibly future translators, to convey the story of the original as told, not any old yarn concocted by the translator's imagination. However, as a reader/interpreter of the original and a skilled writer, the translator will unquestionably make expression choices that may result in (local) differences in meaning between the translation and the original work, either in the context of transferring the original's narrative or within the horizon of enabling her audience to imaginatively engage with the translation in the same way that audiences can engage with the original. This could be accomplished by employing micro- and macro-translation strategies on the textual, discursive, communicative levels and beyond. In other words, while a literary work's translation changes from the original, it must maintain a degree of closeness. That is, it will inevitably reveal the translator's agency while retaining fundamental characteristics of the original.

To illustrate, in Suh's (2013) book for instance, he has argued that translation is not a mere representation of the original text; rather, it influences and shapes discourses and understandings regarding nation, literature and language, which he has investigated in relation

to the Japanese colonial rule and its repercussions in Korea. Throughout his book, he has provided various examples of Japanese translations of Korean literature to support his aforementioned argument. One of these examples is what he has called the 1938 Japanese “treacherous” (adopted from the title of his book) translation of the popular Korean romance *Ch’unhyangjo*. Whereas Japanese critics regarded the theatrical version auspicious, Korean critics blatantly criticized it for being imprecise in representing both the colonized original work and culture via nullifying the original’s musicality and literary value. Another example is Suh’s exploration of the polarity of Ch’oe Chaeso, a Korean translator and intellectual known for his cooperation with the Japanese colonizer, regarding the position of the Korean literature. In spite of encouraging the Korean writers to produce autonomous literature where the national culture is markedly maintained, Ch’oe Chaeso portrayed Koreans as subjects of the colonizer’s nation in his translation work and discourse, which unravels his double-faceted wish to integrate the Korean culture into the Japanese and keep the former’s independence at the same time. The above examples underline that translation is tremendously influenced and shaped by ideological, social, cultural, historical, and power accounts, differences, and imbalances, hence contributing to its creativity, innovation, and change.

The translated work is always different from the original, not only because of its different linguistic form, but also because it serves a different purpose and function, and is subject to different norms and constraints, necessitating the use of different assessment criteria as there is always a correspondence between a work’s goals and the criteria used to assess it in the domain of art. The translation of a work that falls under a certain description will be guided by or subject to various production standards; i.e., it will have different goals, restrictions, and, as a result, assessment criteria than the translated work, as clarified by Bantinaki (2019). This highlights the essence of the TW concept in the sense that the translation of a literary work creates a new body of literature distinct from the original, with its own strengths and flaws, for which the author of the

original is not responsible. This body of writing presents a creatively and artistically imagined world that is the fabrication and responsibility of another writer; that is, such creativity and artistry is the responsibility of the translator because it may manipulate and greatly impact the original work to the extent that this is possible in a different language and in the context of addressing a different culture and is to be assessed on these grounds. This suggests that literary translations are either derivatives of the originals or literary works in their own right. In fact, literary creations, like translations, may choose to partially reproduce prior works, where the world they depict differs one way or another in terms of the quality of the generated product out of the original. Actually, the audience who reads a literary work's translation is unlikely to be able to read the original; as a result, the translation is regarded as a literal substitute for the original, for which the TW is solely responsible in terms of content, imaginative world as well as moral and/or political accounts and stands, if any.

For further explication, Asscher (2017) has introduced a case study that investigates the ideological mediation through translation of Hebrew literature in the U.S. following the 1967 Arab-Israeli Six-Day War, which has revealed intentional creation of a more favorable and ethical depiction of the Israeli society and history for the (Jewish-)American readers than their depiction in the original works read by the source culture audience. Such image has been ideologically informed by the 1970s climax of the Zionisation of American Jewry. Asscher has provided various examples from translated Hebrew literary works such as the following one from Dorothea Shefer's 1970 translation of *The Man from There* by Yitzhak Ben-Ner. In a scene, Ezra's, a Jewish boy living with his family secretly in a borderland Egyptian town and expecting its subjugation by Israeli troops, war cries of fervid abhorrence for the Arab enemy during the 1948 Arab-Israeli War are omitted, as evident in the bold typed sentence translated by Asscher (2017):

The Egyptians are cowards and liars! **They should be slaughtered!
All of them!**

But Zahal's soldiers will come and take this town! (p. 31)

As apparent in the above example, the translation diminishes Ezra's aggression against the Arab enemy in an attempt to portray a less critical image of the Jewish boy to the American reader.

Another example where the translation improves the image of a literary character expected to be an archetypal representative of the Israeli society has been taken by Asscher (2017) from Richard Flantz's 1977 translation of Yoram Kaniuk's *Rockinghorse*. The translator omits a detailed description of a brutal killing scene in which a once Israeli commanding officer during the 1948 Arab-Israeli War, now a drunken sailor asked by his fellow shipmates to recite "that funny story of his" from the war (Asscher, 2017, p. 33), shot down mercilessly an unarmed old Arab man causing holes "like buttons" in his body until he finally died. The sailor then mumbles in tears, "I just wanted to tell the story, like I tell it on every Independence Day." Such scene in the source text distorts the Israeli army's claim of purity of arms; hence, its absence from the translated work draws the target readers' attention away from the viciousness of the one-time Israeli officer and now sailor who reiterates such story as a joke every Independence Day. That is, censorial intervention, whether self- or externally imposed, occurs in the transfer of literature across cultures through translated texts, as stated by Billiani (2014) and Asscher (2017), which, in turn, leads to the creation of a somehow different work from the original.

5. Volkova's Model Enhanced to Encompass Untranslatibility and TW:

Conclusion

To the extent that translators bear direct responsibility for those characteristics of the work that constitute it a translation, and a particular translation, they are writers of the translations they produce. They are in charge of the corpus of writing which, with all its merits and demerits, represents a certain original literary work in the manner in which it is represented. The translator's authorship is single to the extent that the writer of the original commonly bears no direct or indirect responsibility for the specific representation unless the writer of the original is also the translator, or unless she and the

translator have closely worked on the translation. The translator and the author of the original are not co-authors of the translation. This defines the scope of the translator's responsibility as a creator of literary works, whether original or derivative. Expectations of both literary authors (who sanction the translation of their work in order for it to reach a wider audience) and audiences (who currently expect to find in a translation a faithful rendering of the original work), which are supposed to be the source of the restrictions that the translator works under, cannot be proven to be at work all of the time in literary translation, particularly where cases of untranslatability for a variety of reasons predominate and pose challenges. Such challenges push the translators to intentionally (with ideological grounds in mind, either personal or institutional) or unintentionally (with a purely practical aim to solve translation problems) renounce the commitment to a constrained representation of a literary work. That is, in contrast to Pym (2011) and Zanotti (2011), translators do not merely operate as producers of culture.

In fact, a text or textual elements may be defined as untranslatable for a variety of reasons, ranging from particular micro aspects of the text to global, macro factors that run throughout the text and possibly beyond. Formal aspects, idiomatic or distinctive word choices, contextually anchored utterances, or ideologically problematic concepts are all examples of untranslatable elements. As a result, the term "untranslatable" can be used to describe situations in which no direct equivalent can be found for a given item or phenomenon in the target language, to avoid the difficulty of translating specific texts, to acknowledge the unacceptability of texts or textual features in a given context, and, most obviously, to prevent the production of translations. In each example provided in the current paper, however, it underlines that using the "untranslatable" term does not end the debate, but rather starts it, encouraging the employment of inventive workarounds to attain the eventual aim of generating a translation. The untranslatable is acknowledged to necessitate a carefully negotiated, innovative translation strategy that will frequently deviate from the narrow definition of translation

as equivalence-based, but nevertheless produce a result acceptable to target readers.

This backs up Volkova's (2012, 2014) integrated translation model where a translation strategy naturally follows translation analysis conducted on a set of parameters that construct a valid translation model, namely, model, analysis, and strategy. Her discourse and communication translation model combines modern linguistic concepts with a thorough communicative and discourse-based methodology for translation analysis targeting a strategy development. A translator examines the features of the source text on all levels in order to detect translation problems and find out appropriate solutions. According to Volkova, the model's various uses show that the model is more of a concept than a translation model per se. As demonstrated in Figure 2 below, such a concept can then be enhanced to entail both untranslatability and TW, thus, in turn, contributing to the acknowledgement of TW:

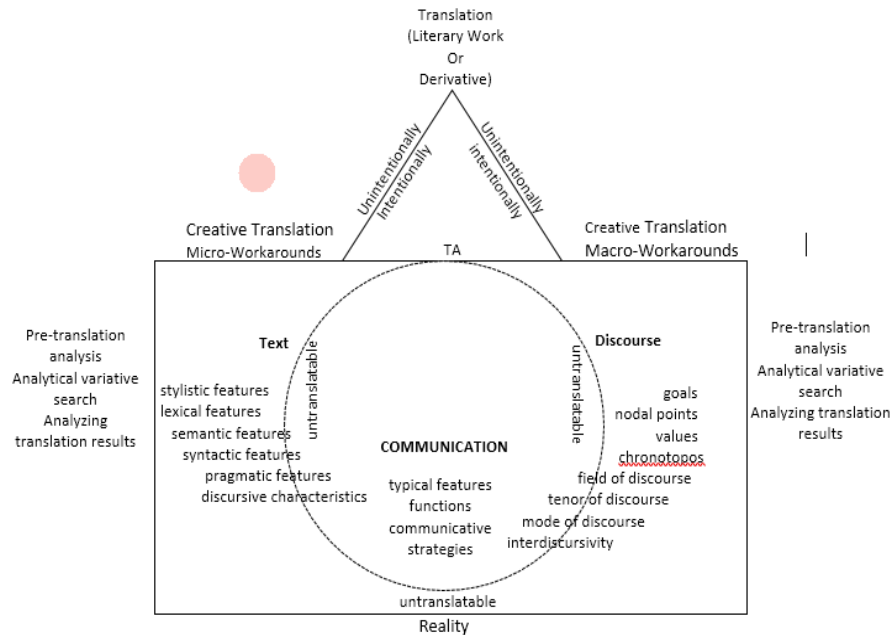


Fig. 2. Researcher's attempt to enhance Volkova's (2012, 2014) translation model.

The above figure illustrates how such a model depicts a cyclic process, as described by Volkova, by converting her triangle shape into a circle that accounts for the cyclic scheme as well as every untranslatability encountered by the translator on the model's three main levels: textual, discursive, and communicative following their thorough analysis of the given text on the aforementioned levels. Such circulation also caters for the translator's resistance to the untranslatable via their use of creative micro and macro translation strategies (workarounds) on all levels, whether deliberately (due to ideological factors) or automatically (due to sheer needs of the translation process), which ends up generating translations for which they are fully accredited as writers per se. That is, the translator follows and practices the features- untranslatabilities- creative workarounds concept and tactic. This, in sequence, contributes to the production of derivatives of the original or literary works as such, as embodied by the triangle at the top of the figure. Such triangle denotes the end result of the translation process, as has been discussed and revealed throughout the current paper.

It is recommended that such translation model and its likes be further developed and augmented as an attempt to make the translation process much more flexible, hence resulting in more resolutions as well as resistances to translation difficulties and untranslatabilities on all levels and in all translation fields. In fact, more theorizing is needed to cater for all debatable issues in this deep field of study and professional practice, aiming at providing various tools, solutions, methodologies, and tactics in order to help (literary) translators operate properly during the translation process and further improve their production of translations for which they are fully responsible as writers per se.

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