

Renáta Bainé Tóth

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This volume contains a detailed discussion of retranslation from various perspectives, including its history, methodology, and approaches. It not only serves as a collection of studies within the field but also includes a point of view that makes it useful to scholars, professionals, and those aspiring to enter the field of translation. The book is divided into four main sections, thus creating a clear and well-structured handbook as well as a series of case studies for the benefit of those interested in the history of retranslation.

The first section focuses on the retranslation of literary works dealing with sensitive topics and exploring how their publication and the impact on translation practices have changed over time. The paper “Retranslating Lorca’s “Ode to Walt Whitman”: From Taboo to Totem” Andrew Samuel Walsh opens the first section of the book. The author overviews how the translation of Lorca’s work has evolved in the English-speaking world since its first version in 1939. By presenting ten different English versions of the intentionally provocative tone of *Ode to Walt Whitman*, Walsh demonstrates the ‘evolution’ of translation in relation to political correctness through a diachronic analysis. His paper not only explores the evolution of the ideological reception of the poem but also provides a rich historical context. His work is followed by Nathalie Ségeral’s paper, “Retranslating D. H. Lawrence in the 21st Century: From Censorship to Marketability,” which discusses two French translations of D. H. Lawrence’s *Women in Love*, comparing the 1932 version by Maurice Rancès and Georges Limbour with the 2000 retranslation by Pierre Vitoux. The author precisely outlines the strengths and weaknesses of both translations and incorporates perspectives from translation theorists such as Vladimir Nabokov and Antoine Berman. “Retranslating in a Censorial Context: H. C. Armstrong’s *Grey Wolf* in Turkish” by Ceyda Özmen brings the first section to a close, focusing on the Turkish retranslations of the English biography of Mustafa Kemal Atatürk, the founder and first president of the Republic of Turkey. Özmen emphasises that the Turkish translators of *Grey Wolf* regarded their work as a mission and intended to achieve a comprehensive understanding of Atatürk and Kemalism, which led to different interpretations and approaches shaped by the socio-political contexts of their times. These Turkish retranslations were influenced by various forms of censorship, including public censorship enforced by authorities, structural censorship influenced by societal power dynamics, and self-censorship imposed by the translators themselves.

The second section entitled *Paratextual Studies in Retranslation* features two papers: “Repackaging, Retranslation, and Intersemiotic Translation: A Turkish Novel in

Greece” by Arzu Eker-Roditakis and “Extratextual Factors Shaping Preconceptions About Retranslation: Bruno Schulz in English” by Zofia Ziemann. Eker-Roditakis examines the increased intercultural exchange between Greece and Turkey following the political rapprochement in the late 1990s, focusing on the Greek translation of *Güz Sancısı* by Yılmaz Karakoyunlu and its subsequent film adaptation, *Güz Sancısı/Pliges tou Fthinoporou (Pains of Autumn)* by Tomris Giritlioglu. Through her study, the author highlights the significance of intercultural and intersemiotic translation, emphasising how the interaction between translation and film adaptation can shape the way a text is received within a new cultural context. Moving on to Zofia Ziemann’s paper, the author explores how extratextual factors, such as promotional materials, the background of the translators and market positioning influence the reception of the retranlations of Bruno Schulz’s *Cinnamon Shops* by John Curran Davis and Madeline G. Levine in 2016 and 2018, respectively, compared to Wieniewska’s translation from 1963. The paper demonstrates that preconceptions based on these external factors often shape readers’ perceptions of the translations, sometimes even before they read the texts themselves. It also highlights the ethical implications of judging a translation based on these external elements rather than engaging with the translation itself.

The third section, *Toward New Objects, Methods, and Concepts* includes four papers that introduce translation from multiple perspectives. The first paper, “Critical Edition as Retranslation: Mediating ‘Alī Ufuķī’s Notation Collections (c. 1630–1670)” by Judith I. Haug explores musical notations of a 17th century Polish-born musician and interpreter of Sultan Mehmed IV. The author compares the Ottoman and European traditions of music explaining that the Western tradition views works of music as fixed entities with notations serving to preserve the composer’s original intent. On the other hand, the Ottoman tradition regards music as a dynamic, evolving entity open to interpretation in each performance. Haug highlights that musical retranslation is not about correcting or improving the source text, but about mediating between the source text, first translation and the target audience. The next study, “Readers and Retranslation: Transformation in Readers’ Habituses in Turkey From the 1930s to the 2010s” written by Müge Işıklar Koçak and Ahu Selin Erkul Yağcı, explores the readers’ perceptions of retranslation and how these perceptions changed over time. To address this broad timespan, the authors present viewpoints from two distinct sources: reader letters published in the magazines *Yedigün* and *Varlık* between 1930 and 1966 and comments and writings from online forums and blogs between 2011 to 2017. The diachronic research by Işıklar Koçak and Erkul Yağcı reveals that Turkish readers have become increasingly critical of earlier translations, whereas the reader letters in *Yedigün* and *Varlık* reflect greater reverence for canonical works and their initial translations. In the paper “Translation Modalities Method in Retranslation Analysis: A Paixão Segundo G. H. in English,” Julieta Widman sets the Translation Modalities Model by Francis H. Aubert as a framework for empirical analysis, and demonstrates its use through English translations of *A Paixao Segundo G. H.* (APSGH) by a Brazilian novelist. Widman’s essay is significant because she not only applies Aubert’s model to the comparison of translations, but also demonstrates how empirical studies reduce subjectivity of the translator. The last paper in this section “Toward

an Empirical Methodology for Identifying Plagiarism in Retranslation” was written by Mehmet Şahin, Derya Duman, Sabri Gürses, Damla Kaleş, and David Woolls. The authors investigate plagiarism in the retranslation of Gustave Flaubert’s *Madame Bovary* into Turkish through both quantitative and qualitative research. The essay not only addresses textual issues within translations, but also involves economic factors, such as the price disparities between original and plagiarised retranslations, which indicate the commercial motivations behind low-cost publications with low-originality and their impact on the market. The present study can be thought-provoking not only for students and translators, but also for those working in the publishing sector.

The last section entitled *Retranslation History and Bibliographical Studies* comprises two studies. “Retranslation History and Its Contribution to Translation History: The Case of Russian-Dutch Retranslation” by Piet Van Poucke highlights how both literary and political or ideological factors can influence the process of retranslation. The study offers detailed examples of the evolution of retranslation, relying on early cases of Russian works being retranslated into Dutch. As the author believes that his case study is beneficial to researchers, students, and also professionals in both literary and translation studies, he provides critical insights into the retranslation process and its expanded cultural and ideological relevance. The final study in both the section and the volume is written by the editors of the volume, Özlem Berk Albachten and Şehnaz Tahir Gürçağlar. Their chapter entitled “The Making and Reading of a Bibliography of Retranslations” revolves around the question of how translation bibliographies are applied in the historiography of translation. The chapter can be useful for those who would like to deepen their understanding of compiling bibliographies and their role both in academic research and as a broader discipline within book and print history.

To conclude, this book provides readers with a detailed historical context to introduce all the fields in which translation may occur. Carefully selected texts, divided into thematic sections ensure that everyone can find their field of interest in translation. The present work is likely to be highly beneficial not only for scholars but also for those interested in translation, as well as for those interested in a detailed diachronic study of the history of translation in Europe and beyond.