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Afterword:

Translation and the Histories and Geographies of the Book

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‘Always historicize!’

‘Always spatialize!’¹

To write an Afterword is to write a text that is both within the bound pages of the volume in which it appears, and outside its principal content. Paratextual and liminal,² therefore, an Afterword serves as a framing device that comes afterwards and is accordingly placed at the volume’s end. As such, it is *spatially* and *temporally* distinct from what precedes it. It is *back matter* and therefore an optional extra – an afterthought – to the work already accomplished by the editors of and the contributors to this collection. My Afterword is by no means the last or final word in the sense that it would ‘finish off, close or conclude’³ a conversation on the intersections of translation and book history that promises many more after-words, among which these are merely preliminary. I want to use this space, granted to me so generously by the editors, to reflect more generally on the pathways these essays have collectively opened up.

Translation meets Book History: Intersections 1700-1950 takes up the challenge that Robert Darnton first formulated in 1982, namely that ‘the history of books must be international in scale and interdisciplinary in method’.⁴ Despite his call for internationalizing book history then, the focus of the discipline, as Leah Price and others have pointed out, has remained largely ‘national in scope’.⁵ Over the last decade, however, emphasis has been shifting towards a history of ‘books without borders’,⁶ within which ‘translation’ is becoming ‘a key concept [with which] to understand the restless book’.⁷ While this Special Issue is part of this undertaking, it crucially also pushes both disciplines in new directions, drawing as it does, explicitly and implicitly, on insights from comparative literature.

Particularly striking is this collection’s extraordinary geographical spread in mapping translation’s role in the transcultural mobility of print. The contributors take us to diverse corners of the globe, tracking the lives and travels of books in and out and across and beyond Austria, England, Finland, France, Germany, India, Japan, Mexico, Norway, the Philippines, Poland, Scotland, Spain, and Turkey. Book history from a translational perspective is unavoidably transnational, as Alice Colombo argues,⁸ thus taking the discipline beyond the monolingual orientation manifest in so many of the recently completed multi-volume national book history projects,⁹ or even in some transnational histories of books. Conversely, book history offers translation studies, as Niall Ó Ciosáin and Anne O’Connor make clear, a materialist dimension in drawing our attention to the ways in which both books and texts – outside and inside – get translated, transformed and transmediated.

Severally and together, the contributors and their editors show how translations and books circulate over short, medium and long distances and how they are remade as they travel. This makes the general concept of space and the particularities of place, location, border, mobility, migration, and route crucial to their inquiries. Thus, they touch on topics as diverse as the importance to translation of multilingual locales (Lanzillo); travel writing (Martin); transatlantic networks (Hernández- Hernández); multi-directional flows and re-transfers (Ingelbien); displaced governments (Rzepa). Other kinds of spaces and places are also probed: marginal spaces in books and paratextual elements (Colombo); the use of double-spacing in literal versioning (Sales); typographical sloppiness in the translation factory (Bachleitner); the translator's working desk (Paloposki); the shift from print to publishing houses (Erkul Yağci); the location of translation in book history models (Wakabayashi). What these essays share then is a focus on *thens* and *theres* and *whens* and *wheres*. By emphasizing the spatial alongside the temporal dimensions of book studies, translation scholars, it seems to me, are in an ideal position to make a case as to why in a multilingual world, '[t]he history of the book is also a geography of the book'.¹⁰

The conjunction between histories and geographies of the book is not new. Lucien Febvre and Henri-Jean Martin first proposed 'The Geography of the Book' in a chapter bearing this title in their landmark study *The Coming of the Book* (1958).¹¹ Here, they chart the spread of print across Europe between 1450 and 1800, variously paying attention to the itinerant life of printers, the portability of print equipment, the confluences needed for setting up new print shops in specific towns, and print's capacity for the spread of ideas. They pinpoint physical locations of printing presses,

visualized on maps as hubs of production. That the spread of print does not conform to the boundaries of the nation state, and that through it Europe furthered its imperial ambitions on a global scale are geo-political insights that chime with comparative literature, world literature, and post-colonial studies: boundaries are as permeable as space is hierarchical. In essence though, theirs is ‘a story of the diffusion of something (or some things) already made’ and therefore concerns itself little with issues of circulation and reception.¹²

Approaches concerned with the circulation and reception of works (performed, scripted, printed) have jettisoned this kind of diffusion model in favour of an account of the differences that geographies make. For instance, Isabel Hofmeyr’s history and geography of one book – the pilgrimage made, so to speak, by John Bunyan’s *The Pilgrim’s Progress* – shows up the limitations of a diffusion model whereby influence moved unidirectionally from centre to periphery, from Europe to Africa. Instead, she attends to how the book is used and transformed, quite differently in different places. By placing Bunyan’s text ‘in the broader space of the mission empire’ and by ‘trac[ing] its circuits within it’, she maps the complex routes by which this text travelled ‘side-ways’ between African languages,¹³ but also back again to where it came from, thus highlighting the multi-directional flows and transformations of book/s in a zone of ‘mutual interdependence’.¹⁴ The focus on translation as a ‘material and social practice[]’¹⁵ is central to this enterprise, as is translatability: both make visible not only how and why books (such as *The Pilgrim’s Progress*) were adapted, abridged, and bowdlerized in different local cultures, often at the same time, but also what mechanisms and procedures were deployed for the selection and production of texts for translation.¹⁶ Hofmeyr’s study – at once a transnational history

of the book and a local history of translation – is exemplary, showing why and how translation matters: to whom, when and where.

Similarly, in shifting the lens from nation to language and putting into question ‘the identification of language with [national] territory’ in order to focus on multilingual contact zones, Francesca Orsini and her team¹⁷ have combined world literature, book history, and translation to provide a framework – which they call ‘significant geographies’ – by which to study production and circulation bottom-up rather than top-down, at ground-level rather than from a bird’s-eye view. In Orsini’s words, attention to the ‘pluralities of space and time’¹⁸ is necessary if we are to avoid macro-models of diffusion and circulation as well as maps with fixed coordinates that rarely do justice to the dynamics of the local, and that relegate it to the periphery (vectorially, spatially and conceptually).¹⁹ That different regions in the world ‘underwent different experiences of colonization or semi-colonization and evolved somewhat different patterns of print culture’²⁰ is a compelling reason why the local must not slip from our view given that it presents us with a truer means for assessing both print history and literary history than does a singular account of a putatively ‘global’ state. Here, the local must be reframed in relation to the local elsewhere, and the global, so as to allow for – to put it in the language of cinema – fade-in and fade-out, overlapping, transitioning, dissolves, parallel action, cross-cutting, jump cuts, match-on-action, on- and off-screen space, close-ups, long shots, deep-focus, etc. In short, the different patterns that emerge from the ‘pluralities of space and time’ are neither linear nor steady, but diffuse and in flux.

The close attention paid to the many *wheres*, and especially the local and the small-scale, is evident also in works that address issues ranging from the architecture of the print house or bookshop,²¹ the topography of a given city's book trade clustered around particular quarters and streets,²² to the positioning of the customs house on reclaimed land and the 'rampart logic of the port city' in dealing with the complexities of colonial copyright.²³ That the local is pertinent for translation is much in evidence in this Special Issue and elsewhere in translation studies. Contributors to this volume draw our attention to the need for research into a whole range of local issues from the regional contexts of theatre translation in German-speaking lands to the clustering of bookshops and print houses in specific towns and cities to the politics of localization operative in translatorial and editorial decisions. Thus local specificities become crucial for contextualizing the interconnectedness between translation and print.

Elsewhere in translation studies, Michael Cronin and Sherry Simon have shown that geographical spaces are also 'translation spaces'.²⁴ Both in different ways have addressed the 'geography of translation', Cronin with reference to globalization and its impact on translation and the localization industry 'in one small country, Ireland', and Simon with reference to linguistically divided cities where translation's operations occur in and across increasingly 'small spaces'.²⁵ What is foregrounded again and again therefore is the importance of the local and the small, and what the geographer Doreen Massey calls the 'intimately tiny' when confronted with the 'immensity of the global'.²⁶

In book-historical terms, small spaces also include the scriptorium, study, library, workshop, and the translation factory. Each setting, whether monastic, scholastic, commercial, shared or solitary, public or private, presupposes not only a different relation to the object to be translated, but also envisages a different readership. A translation undertaken in a medieval monastery, as opposed to the scholastic setting of a university, not only has a different audience in mind for the translation, but also undertakes writing for a different purpose: not primarily to disseminate, and thus make knowledge available for other scholars, but to preserve it from the ravages of time.²⁷ Translation in the context of the nineteenth-century market place, as we know only too well from translation practices in Grub Street²⁸ or the translation factories in German lands,²⁹ was often teamwork and undertaken in a hurry to meet an ever-increasing demand for works of fiction. While setting, locale, geographical positioning – the *where* – can give us clues as to the material conditions of translation, *who* translated, *what* was predominantly translated, and *how much* was translated, it can additionally tell us something about the different practices and experiences of translation.

Miniatures, for instance, show us medieval translation scenes that depict the translator at work and presentation scenes that represent the hand-over of the codex from translator to patron. While the former give an indication as to work place, type of desk, tools of the trade, and other environmental factors, the latter are visual evidence about the translator's positioning in relation to his or her patron: who sits, who stands; who, kneeling, displays humility, and before whom; who is centrally pictured and who peripherally; who in the transfer holds the book – scribal worker, or patron, or both; whose faces are individuated and whose merely iconic; what are the

conventions of presentation scenes, and how, when and why might these be undermined, reworked, or removed in subsequent editions?³⁰ The material environment of translation is accordingly a matter of micro-geographies, bringing together physical, social, and mental spaces,³¹ all of which may be directly read in miniatures.

As Anne Coldiron has argued in her recent work on engraved and woodcut images in the early modern period, such translator portraits and translation scenes are forms of ‘paratextual visibility’ that have ‘important implications for literary history more generally’ insofar as they can call presumed assumptions about translation and authorship (including the translator’s invisibility) into question.³² Such images not only materialize the translator for their readers and ‘historicize’, indeed temporalize, the idea of his or her invisibility; they also spatialize the translator, be it with regard to the spaces and locations depicted within the representation, the size of the image itself, or the specific placing of the image within the book or on the page, thus alerting us to the ‘variable prominence’ or ‘value’ of the translator.³³

Frontispiece portraits, prefaces, dedications, ornamental title pages etc., are gateways into a given work that variously guide, manipulate, and prepare readers for what is to come. Although preliminary or marginal such paratexts shape the ways in which books and translations are received, and in turn are reshaped themselves for subsequent editions, ‘variously expand[ing] or shrink[ing] to fit the purposes of the author, translator, or printer’.³⁴ On the one hand, they give us an insight into a translator’s (self-)perceived status, on the other hand their textual variance across editions can demonstrate changes in precisely such standing. As *mise-en-page*

strategies they deserve our attention, as contributors in this volume show, not least because they negotiate the terms of entry of a translation into its new cultural terrain. Equally, textual spaces from margin sizes to paragraph breaks and their material and spatial re-arrangements in print and translation make manifest that the history of a book's form (inside and out) is nothing other than a consecutive geography³⁵ of its pages and bindings. In this respect, Miles Ogborn and Charles W. J. Withers are right to point out that 'the geography of the book' also 'include[s] within it the space of the page.'³⁶ That typesetting, editing, and printing have distinct traditions, depending on geography, is an important issue to remember here.³⁷

Whether about margins in a book or spacing on the page, whether translocal or transoceanic in scale, the temporal and the spatial, histories and geographies of the book are inextricably linked, especially so when viewed from the perspective of translation, as this volume shows. Translation involves negotiating between places and locations, and therefore necessarily concerns itself with movement and mobility. Since spatial movement presumes time and the existence, even if temporary and impermanent, of concrete, physical locations and material routes, we might say that the Latin meaning of *translatio* with its roots in *trans* (across) and *ferre* (carry)³⁸ encapsulates three meanings that form the substrate of translation's meeting with book history in this Special Issue: temporality, spatiality, and materiality.

It is, finally, significant that the meeting between translation studies and book history that takes place between these pages, and that is taking place elsewhere, has been prompted in no small part by the ubiquity of the digital over the last decades. As a scholarly field book history turns its attention to the physical object of the book and

its transformations through time, precisely at that point in history when our everyday encounters with the written word occur increasingly in virtual space. Similarly, translation studies and world literature lend particular importance to the local, the small, even the tiny, at the very juncture when the World Wide Web makes distance, and therefore space, virtually disappear. This alerts us to the contrastive virtue of those questions of place and space to which researchers in translation studies, world literature, and indeed in the history and geography of the book, turn our attention. Perhaps it might strike us as ironic, therefore, that the very digital media that confront us with the material risk of placelessness also hold out new means for the realization of the very interrelations of localities on which the translation and the circulation of books have always relied. Perhaps this is what is evidenced by Warren Sack and Sawad Brooks' *Translation Map* (2003),³⁹ an Internet project and artwork that visualizes the *taking place* of translations by mapping the spaces wherein the acts it charts occurs, but which knows no final transformation.

Here we might call to mind the artwork *Translation Map* (2003) by Warren Sack and Sawad Brooks. Their project concerns collaborative translation on the Internet that uses a computer programme to track the circulation of a sent message, asking to be translated. A map visualizes its translations taking place from language to language across the globe so as to make the movements through cyberspace geographically locatable. The motivation behind the project, according to its creators, is 'to help facilitate worldwide, cross-border, multi-lingual conversation'.

NOTES

¹ The first slogan is by Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca, NY: Cornell University Press, 1981), p. 9; the second slogan is a counter-response to Jameson by Susan Stanford Friedman in *Mappings: Feminism and the Cultural Geographies of Encounter* (Princeton, N. J.: Princeton University Press, 1998), p. 130.

² Gérard Genette, *Paratexts: Thresholds of Interpretation*, translated by Jane E. Lewin (Cambridge: Cambridge University Press, 1997).

³ See Jacques Derrida's letter to Nicholas Royle on the topic of writing an Afterword, 'Afterw.rds_{SEP}or, at least, less than a letter about a letter less'; online: <<http://hydra.humanities.uci.edu/derrida/after2.html>> [accessed 1 March 2019]. In the 'Epilogue' to this letter, Derrida playfully reminds us of the im/possibility of translation. With reference to translating this letter from the French, and especially the coinage 'afterw.rds' which 'does not belong to the dictionary of any known language', Derrida recommends that his letter be published 'in several languages (at least a bi-lingual face-to-face)'.
⁴ Robert Darnton, 'What Is the History of Books?', *Daedalus* 111.3 (1982), 65-83 (p. 81).

⁵ Leah Price makes this point in 'Reading: The State of the Discipline', *Book History* 7 (2004), 303-320 (p. 308).

⁶ See for instance, *Books Without Borders, Volume 1: The Cross-National Dimension in Print Culture*, edited by Robert Fraser and Mary Hammond (Basingstoke: Palgrave Macmillan, 2008); *Books Without Borders, Volume 2: Perspectives from South Asia* (Basingstoke: Palgrave Macmillan, 2008); *Moveable Type, Mobile Nations: Interactions in Transnational Book History*, edited by Simon Frost and Robert W. Rix (Copenhagen: Museum Tusulanum Press, 2010); *Books between Europe and the Americas. Connections and Communities, 1620-1860*, edited by Leslie Howsam and James Raven (London: Palgrave Macmillan, 2011); Jeffrey Freedman, *Books Without Borders in Enlightenment Europe. French Cosmopolitanism and German Literary Markets* (Philadelphia: University of Pennsylvania Press, 2012); *Books in Motion in Early Modern Europe beyond Production, Circulation and Consumption*, edited by Daniel Bellingradt et al. (Basingstoke: Palgrave MacMillan, 2017).

⁷ Sidney Shep, 'Books in Global Perspectives', in *The Cambridge Companion to the History of the Book*, edited by Leslie Howsam (Cambridge: Cambridge University Press, 2015), pp. 53-70 (p. 55); see also Martyn Lyons, 'National Histories of the Book in a Transnational Age', Special Issue on *Généralisations et régénéralisations du livre / The Generation and Regeneration of Books*, edited by Eli MacLaren and Josée Vincent, *Mémoires du livre* 7.2 (2016); online: <http://id.erudit.org/iderudit/1036855ar>

⁸ Alice Colombo, 'Translation, Book History and the translational Life of "Street Literature"', *Translation Studies* (2018); DOI: 10.1080/14781700.2018.1534697

⁹ See Lyons, 'National Histories of the Book in a Transnational Age', *ibid.*

¹⁰ Leah Price, 'Reading: The State of the Discipline' (p. 308).

¹¹ Lucien Febvre and Henri-Jean Martin, *L'Apparition du Livre* (Paris: Éditions Albin Michel, 1958), chapter 6; translated by David Gerard as *The Coming of the Book: The Impact of Printing, 1450-1800* (London: Verso, 1990).

¹² Miles Ogborn and Charles W. J. Withers, 'Introduction: Book Geography, Book History', in *Geographies of the Book* (Farnham: Ashgate, 2010), pp. 1-25 (p. 4). On

this point, see also Innes M. Keighren, 'Geographies of the Book: Review and Prospect', *Geography Compass* 7/11 (2013), 745-58 (p. 746).

¹³ Isabel Hofmeyr, *The Portable Bunyan. A Transnational History of The Pilgrim's Progress* (Princeton N.J.: Princeton University Press, 2006), p. 25.

¹⁴ This is James A. Secord's phrase, see 'Knowledge in Transit', *Isis* 95.4 (December 2004), 654-672 (p. 669).

¹⁵ Hofmeyr, *The Portable Bunyan*, p. 14.

¹⁶ *Ibid.*, p. 3.

¹⁷ Karima Laachir, Sara Marzagora and Francesca Orsini, 'Multilingual Locals and Significant Geographies: For a Ground-up and Located Approach to World Literature', *MLO* 1 (2018), 1-8 (p. 3). This work is part of a research project based at the School of Oriental and African Studies, University of London, online at: < <https://www.soas.ac.uk/cclps/research/multilingual-locals-and-significant-geographies/>>

¹⁸ Orsini, 'The Multilingual Local in World Literature', *Comparative Literature* 67.4 (2015), 345-374 (p. 351).

¹⁹ Orsini is critiquing works by Franco Moretti, Pascale Casanova, and to an extent also David Damrosch, *ibid.*, pp. 347-349.

²⁰ Laachir, Marzagora and Orsini, 'Multilingual Locals and Significant Geographies', p. 5.

²¹ See Adrian Johns, *The Nature of the Book. Print and Knowledge in the Making* (Chicago: The University of Chicago Press, 1998), pp. 62-126.

²² On book trade streets and districts in London, see James Raven, *The Business of Books: Booksellers and the English Book Trade* (New Haven: Yale University Press, 2007), pp. 154-192.

²³ Hofmeyr, 'Colonial Copyright, Customs, and Port Cities: Material Histories and Intellectual Property', *Comparative Literature* 70.3 (2018), 264-277 (pp. 267, 271).

²⁴ Michael Cronin and Sherry Simon, 'Introduction: The City as Translation Zone', *Translation Studies* 7.2 (2014), 119-132 (p. 121).

²⁵ Michael Cronin, 'Globalization and the new geography of translation' in *Translation and Globalization* (Abingdon: Routledge, 2003), pp. 76-103 (p. 4); Sherry Simon, 'Cities in Translation: Some Proposals on Method', *Doletiana: Revista de Traducció, Literatura i Arts* 2 (2008), 1-12 (p. 3). On the 'translation of geographies', see Frederico Italiano, *Translation and Geography* (London: Routledge, 2016); on the metaphor of translation as transfer and its linkage to spatiality, see Angela Kershaw and Gabriela Saldanha, 'Introduction: Global Landscapes of Translation', Special Issue on *Global Landscapes of Translation*, edited by Kershaw and Saldanha, *Translation Studies* 6.2 (2013), 135-149; for a more general treatment of this topic, see *Literature, Geography, Translation: Studies in World Writing*, edited by Cecilia Alvstad, Stefan Helgesson and David Watson (Newcastle upon Tyne: Cambridge Scholars, 2011).

²⁶ Doreen Massey, *For Space* (2012), quoted by Orsini in 'The Multilingual Local', p. 352.

²⁷ On monastic writing as a 'means of conservation' and 'hoarded knowledge', see Roger Chartier, *Forms and Meanings. Texts, Performances, and Audiences from Codex to Computer* (Philadelphia: University of Pennsylvania Press, 1995), p. 16.

²⁸ See Mary Helen McMurrin, *The Spread of Novels. Translation and Prose Fiction in the Eighteenth Century* (Princeton, NJ: Princeton University Press, 2010), p. 55-6.

²⁹ See Norbert Bachleitner, 'From scholarly to commercial Writing: German Women Translators in the Age of the "Translation Factories"', *Oxford German Studies* 42.2 (2013), 173–188.

³⁰ For a rich array of illuminations of 'Christine de Pizan in her study', see Susan Groag Bell's article in *Cahiers de recherches médiévales et humanistes* (10 June 2008), online at: <http://journals.openedition.org/crm/3212>; for an analysis of de Pizan's self-(re)presentations, see Margarete Zimmermann, 'Christine de Pizan: Memory's Architect', in *Christine de Pizan. A Casebook*, edited by Barbara K. Altmann and Deborah L. McGrady (London: Routledge, 2003), especially pp. 68-71; for a detailed discussion of a presentation scene, here between the translator Nicole Oresme and his patron Charles V, see Clare Richter Sherman, *Imaging Aristotle: Verbal and Visual Representation in Fourteenth-century France* (Berkeley and Los Angeles: University of California Press, 1995), chapter 5.

³¹ On spatial dynamics in works by Henri Lefebvre and Michel de Certeau in relation to the history and the geography of the book, see Steven Carl Smith, 'Space', *Early American Studies* 16.4 (2018), 764-776.

³² A.E.B. Coldiron, 'The Translator's Visibility in Early Printed Portray-Images and the Ambiguous Example of Margaret More Roper', in *Thresholds of Translation. Paratexts, Print, and Cultural Exchange in Early Modern Britain (1473-1660)*, edited by Marie-Alice Belle and Brenda M. Hosington (Cham, Switzerland: Palgrave Macmillan, 2018), pp. 51-74 (p. 52). The essay re-contextualizes and historicizes Lawrence Venuti's well-known concept of the translator's invisibility.

³³ *Ibid.*, p. 54.

³⁴ On the importance of paratexts in relation to translation and early modern print culture in Britain, see Marie-Alice Belle and Brenda M. Hosington, 'Introduction', *Thresholds of Translation*, pp. 1-23 (p. 3).

³⁵ I am appropriating Immanuel Kant's phrase: 'true history, is nothing other than a consecutive geography', see *The Cambridge Edition of the Works of Immanuel Kant. Natural Science*, edited by Eric Watkins, translated by Lewis White Beck et al. (Cambridge: Cambridge University Press, 2012), p. 449.

³⁶ Ogborn and Withers, 'Introduction: Book Geography, Book History', p. 13.

³⁷ On differences in editorial theories, for instance, within Continental European and between and within Anglo-American traditions, see Geert Lernout, 'Continental Editorial Theory', in *The Cambridge Companion to Textual Scholarship*, edited by Neil Fraistat and Julia Flanders (Cambridge: Cambridge University Press, 2013), pp. 61-78.

³⁸ On the meanings of *translatio*, see Karlheinz Stierle, 'Translatio Studii and Renaissance: From Vertical to Horizontal Translation', in *The Translatability of Cultures: Figurations of the Space Between*, edited by Sanford Budick and Wolfgang Iser (Stanford, CA.: Stanford University Press, 1996), pp. 55-67 (pp. 55–56).

³⁹ Online at: <https://people.ucsc.edu/~wsack/TranslationMap/UsersManual/>