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**“IN AND OUT OF SIGHT” TRANSLATORS, VISIBILITY AND THE NETWORKS OF
THE LITERARY TRANSLATION FIELD: THE CASE OF THE LITERARY
TRANSLATION PRIZE AT THE LEIPZIG BOOK FAIR**

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Introduction

The reflections I offer in this article are part of a larger investigation into the different ways in which translation and translators present as agents in the field of cultural production and in particular at international book fairs. A pilot study conducted at the 2015 Leipzig Book Fair is the foundation for the questions I aim to address here. The initial analysis of five semi-structured interviews (about 6 hours of recorded audio material) and notes taken during three days of participant-observer field work drew my attention towards the importance of visual presentations displayed and produced during the event.¹ In his business-ethnographical analysis of the Frankfurt Book Fair, Moeran (2011) notes that the status of each publisher is expressed in terms of in/visibility: “who has a stand where in the exhibition hall is extremely important. Location and accompanying trappings of every stand in a fair signify each publisher’s visible status in the publishing industry’s hierarchy” (24).

Although much work in translation studies has been dedicated to increasing translation and translator visibility, a surprisingly small amount of translation studies has so far concerned itself with visual phenomena as such. Venuti’s ground-

¹ The pilot study was part of my postdoctoral research project, entitled “The Politics of Translation Metaphors: Shaping Translation Studies, Situating the Translator”, carried out with the support of the Centre for European Research and the Riksbankens Jubileumsfond at the Department of Languages and Literatures at the University of Gothenburg.



breaking engagement with visibility mainly engages textual translator strategies —foreignisation of vocabulary, writing forewords to and reviews of translations, etc.— as interventional strategies (1995). Cronin (2008) analyses representations of translators in cinema, thereby revealing the growing importance of the translator as an iconic image used as a tool to address the shortcomings of visualisation to think about difference. Sonzogni (2011), Sohár (forthcoming) and Podlevskikh-Carlström (forthcoming), investigate book-cover designs as form of inter-semiotic translation of the contents of a book and marketing tool respectively. Tong King Lee (2015) explores the relationship between verbality and visuality in multimodal literary art, which focuses on the discursive and linguistic function of translation in the making of an icon-language. But, as I hope to demonstrate in this article, further interdisciplinary work combining scholarly explorations of translation in connection with visual art is necessary to construct a sound frame for imagetext translation theory rather than just drawing on imagetext art to support existing ideological arguments about cultural, inter- and intra-linguistic translatability and untranslatability (Apter 2013).

While this is different in other disciplines, such as linguistics with a focus in inter-semiotic translation, film and media studies, art and curatorial studies, I believe that current scholarship combining socio-cognitive ethnography and systematic metaphor analysis has begun to close this gap. As Ferreira, Schwieter, and Gile note,

the continued diversity and everdeepening exploration of various aspects of translation and interpreting are naturally associated with interdisciplinarity and [...] the input of cognitive science has been considerable (Ferreira, Schwieter, and Gile 2015: 7).

The 2017 *Handbook on Cognitive Science and Translation* reveals how fast this area is developing, and this study exploits a number of observations made in Schwieter and Ferrera’s volume, in particular, the contributions Martin de Leon’s consideration of verbal and other than verbal mental representations and their



effect on translation processes, Risku’s reflections on multi-method ethnographic research frames, and Seeber’s appraisal of multimodal processing in connection with simultaneous interpreting.

For the purposes of this article, however, I draw mainly on Charles Forceville’s (1996, 2007, 2017) development of a theoretical framework for visual and multimedia metaphor analysis. The main points of his argument for an expansion of metaphor research into other than verbal modes are available in the form of online lecture notes, which offer the most lucid formulations and examples I have come across so far. There are six lectures in total that reveal the relevance of visual and multimodal metaphor research for our present time in which information is increasingly represented and disseminated in visual form.

Forceville draws mainly on visual metaphors occurring in print advertising. The connection to visual representations at trade fairs such as the Leipzig Book Prize should be clear. In the following section I will introduce the four visual metaphor types Forceville distinguishes drawing on visual material I discovered searching the online archive of the Leipzig Book Fair website.

Metaphor types

A particular difficulty when working with visual metaphors is that the verbal formula A is B, or Abstract is Concrete (Scheme 1) cannot be applied. With pictorial metaphors it is necessary to identify other cues. While many instances of pictorial metaphor are multimodal, combining print and image (and in film also motion and sound), the cases discussed by Forceville are monomodal examples, which can be described in the formula, Concrete is Concrete (Scheme 2).



Target		Source
ARGUMENT	IS	BATTLEFIELD
ABSTRACT	IS	CONCRETE

Scheme 1

Target Domain		Source Domain
CIGARETTE PACKAGE	IS	BAR OF SOAP (cigarette package takes the place of bar of soap in the image)
CONCRETE	IS	CONCRETE

Scheme 2

Forceville (1996) identifies a set of questions which guide the decision-making process in matters of source and target with regard to pictorial and multimodal metaphors:

1. Which are the two terms of the metaphor, and how do we know?
2. Which is the metaphor’s target domain and which the metaphor’s source domain, and how do we know?
3. Which features can/should be mapped from the source domain to the target domain, and how is their selection decided upon?

In fact, he argues that the answerability of these questions —and I would argue the answerability of the how-questions in particular— is crucial to deciding whether an image is a metaphor in the first place. Forceville builds his theory of pictorial and multimodal metaphor analysis on the interaction theory of metaphor primarily associated with the work of I.A. Richards



(1935/ 1965), Max Black (1962), and Paul Ricoeur (1977). (Forceville 2007, Lecture 1)

In preparing this section, it became apparent that the decisions about whether the images I selected are metaphors are not just highly interpretive and individualistic. A further level of difficulty is added through the fact that a single image could contain several types of metaphors: one cannot determine the level of intentionality present in the selected examples. I will return to this problem later. A rather simple meta-identification, that between TARGET and SOURCE can be made due to the context of the objects presented: each juxtaposition aims at saying something about the Leipzig Book Fair. Thus, Leipzig Book Fair is considered the TARGET domain for each metaphor.

The first type of metaphor Forceville distinguishes is the Hybrid Metaphor

- A Hybrid Metaphor is a phenomenon that is experienced as a unified object or gestalt. It consists of two different parts that are usually considered as belonging to different domains, and not as parts of a single whole.

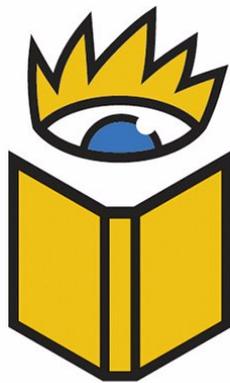


Image 1. The royal eye reads Petit Prince (1943), which, according to Le Figaro (7 April 2017) is the second most translated book of the world. The target

An example is the Leipzig Book Fair Logo shown in Image 1. It shows a single eye with a blue iris and five upper yellow lashes that sit crown-like on the eye which itself hovers above an open book. Because of the way the book is arranged and in combination with the crown-like lashes, the image resembles a royal image of sorts. I would even go as far as to say that the style invokes the image of Antoine de Saint-Exupéry's *Le*

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of the metaphor is the reader, the royal eye is the source, suggesting that “through reading, one becomes royal.”

The second type of metaphor is the Contextual Type of Pictorial Metaphor

- A Contextual Pictorial Metaphor is a phenomenon experienced as a unified object or gestalt and understood as being something other than what it is due to the visual context in which it is depicted.

An example is the image below (Image 2), a photograph taken during the 2017 Leipzig Book Prize ceremony. Here, the receiver of the prize for the translation category, Eva Lüdi Kong, is shown in a black gown and red scarf reminiscent of a pastoral dress. She is holding a book of considerable size and her lips are pursed as if caught in the middle of a word. The photograph also shows part of the lectern, microphones and a sign with the official



Image 2. A translation is a holy book

Leipziger Buchmesse 2017 sign, of which only part of the logo, the word “Buchmesse” and the numbers of the year, are visible. The prize-winning translation shown is the metaphor’s target. The source domain, a holy text, is not depicted but



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forcefully suggested by the pictorial context. Possible mappings include that “the words contained in this book are very mighty.”

The third type is the Pictorial Simile.

- ▶ A Pictorial Simile is a phenomenon experienced as a unified object and juxtaposed with another unified object belonging to a different category in such a manner that the first is understood in terms of the second.
- ▶ The owl-shaped bookshelf depicted in Image 3 has an assortment of books filling in the shape of the bird’s wings. The context for the picture of this bookshelf is the Ullstein publisher exhibition stall. The publisher’s logo is an owl, and the sentence “the one with the owl” —referring both to publisher and product— features often as a tagline or slogan in articles and reviews. The owl is the source, the books are the target of the metaphor. The would-be reader of these books could be imagined as “taking a feather from the owl’s wings.”



Image 3. Books are the wings of an owl

The fourth type is the Integrated Metaphor

- ▶ An Integrated Metaphor is a phenomenon experienced as a unified object or gestalt is represented in its entirety in such a manner that it resembles another object or gestalt even without contextual cues.

In Image 4, a photograph of the 2012 Leipzig Book Prize Jury, seven jurors are shown sitting behind individual desks,



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which show the book spines of all the books nominated for the prize. In the foreground, the head, neck, and shoulders of three members of the audience can be seen. From this it is apparent that the jury sits in an elevated position of authority, which invokes a court setting. The nominated books are the target, the court of justice is the source juxtaposed to them. The possible features mapped from the source to target are “a nominated book is judged by a just jury” or “a nominated book is a defendant or plaintiff.”



Image 4. Nominated books are in court

Difficulties

A major difficulty with working with metaphor is that metaphor remains highly interpretive and individualistic. When we encounter metaphors, we recruit certain knowledge and background assumptions. The solution lies in explicitly identifying the contextual, theoretical, and empirical parameters, which include descriptions of the object of study, theoretical assumptions, the socio-cultural groups and discourse communities from which samples are taken, etc. and of how each



of these interact (Cameron 1999: 132). In the remainder of this article, I will thus elaborate my descriptions in the following ways: 1) specify some characteristics about book fairs to provide context for my readings of the images; 2) outline the socio-cognitive approach that has guided my studies of book fairs to expose my theoretical biases; and 3) share some critical reflections on the restrictions of archival online ethnography which bore some effects on the collection and evaluation off the relevant empirical data collected and selected for presentation in this article.

What is a Book Fair?

Despite of the long history and a plethora of developments and redevelopments of the Leipzig Book Fair, and that some scholars have found it to be rather absurd to support one view of what an annual trade fair is and what people do there (Niemeier 2001, Weidhaas 2003, Skov 2006), the publishing industry perceives book fairs as mainly commercial events with the sale of rights to books at their heart. The particular spatial, temporal, and economic demands of trade fairs invite a narrow focus: success at the fair is based on face-to-face interaction that take place within a short time period, and it is usually a very costly undertaking. For example, hotel costs in Frankfurt can increase by up to 300 percent during the Frankfurt Book Fair. Furthermore, it can take up to three years of attending the same fair, slowly nurturing relations until the first deal is concluded. As a result, agents tend to emphasise the nurturing of existing relations and observing long-term players rather than noticing new ones.

The Leipzig Book Fair is a subsidiary of the Börsenverein des Deutschen Buchhandels, and several partners share responsibility for its organisation. The second largest book fair in Germany, it takes place annually in the spring, usually in March. In terms of the annual international European book fair calendar, Leipzig is often heralded as the first event of the year for the book industry, followed by the Bologna Book Fair later in March and the London Book Fair in early April —despite the fact that there are smaller fairs in Belgium, Lithuania, and Latvia in February. Its



history can be traced back to the seventeenth century, and it was only after 1945 that the Frankfurt Book Fairs surpassed its rank as the most important book fair in Germany. While the Frankfurt Book Fair is today considered the most important international trade fair of the publishing industry, the Leipzig Book Fair has established itself as the most important and accessible trend-setting fair. It is often referred to as “Publikumsmesse” (consumer or public fair) due to the major difference that Leipzig, unlike most trade fairs, has no access restrictions. It is open to the general public during all four days; whereas Frankfurt, for example, is only open to the public on the last two days of the fair. The other days are reserved only for tradespeople, which includes publisher, agents, journalists, writers, etc. In 2017, Leipzig attracted 2,439 exhibitors (of which 294 contributed mainly to the Manga-Sector and 400 were international exhibitors) and 208,000 visitors coming together on 70,000 square metres. In comparison, Frankfurt attracted 7,300 exhibitors and 286,000 visitors on its 172,000 square meters. A particular media frame for Leipzig is the Leipzig Book Fair Prize (in German: Preis der Leipziger Buchmesse), a literary award assigned annually during the fair honouring outstanding new releases in the categories “Fiction,” “Non-fiction,” and “Translation.” According to Wikipedia, the Leipzig Book Fair Prize has been called “the second most important German book-prize, after the German Book Prize” but all hits that came up during my online searches referred back to the Wikipedia entry. The winner in each category is awarded €15,000. There are several other German book prizes which include higher monetary rewards.

In terms of scholarship, the Leipzig Book Fair remains underdeveloped. Most studies, nationally and internationally, focus on the Frankfurt Book Fair, due to its economic position on the global book market. They tend to cover historical development and its economic and promotional relevance for different sections of the literary industry. Recently, Frankfurt’s function as political barometer and norm-setter for the publishing industry and book fair culture has gained more attention, due to recurring



confrontations between right-wing and left-wing groups over freedom of speech issues. Additionally, the fair has inspired several studies analysing the focus interest or focus country presentations, which were introduced in 1976. These mainly address matters of national literary identity construction, branding, and export. Detailed studies on the roles of translation, translators, and interpreters in the context of even “the world’s largest platform for literary and cultural exchange” (Frankfurt Book Fair) are still lacking —despite the fact that the Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke (association of German-language translators of literary and scientific works, VdÜ) established the Centre for Translation in 2003 (since 2010 “Weltempfang” Centre for Politics, Literature and Translation). In 2015, the VdÜ debuted the Centre for Translation in Leipzig and continues to be a growing institution.

Book Fairs as Tournaments of Value

In terms of its theoretical approach, this study, like many other qualitative and quantitative studies in the area of cultural production, set out with a consideration of Pierre Bourdieu’s field framework, in which the field describes a social network of different agents who struggle for power. It is a suitable tool to identify uneven power relations and also, with regard to ethnographic methodology, to actively shape one’s tools of engagement.

For the translational approach this paper takes, it is necessary to understand that Bourdieu considers international or cross-cultural exchange structurally impeded by social mechanisms that maintain distinctly national and mono-cultural passions, interests, and stereotypes of individuals or countries with regard to their intellectual traditions. Internationalisation or cross-cultural exchange thus relies on the exposure of these mechanisms. Field, agency, habitus, and cultural capital concern themselves with differences in social position, and therefore serve to build an appropriate methodological framework to investigate inequalities in the translational field. Bourdieu, however, barely concerns himself with translation. In his article about the



internationalisation of the intellectual field, for example, he emphasises less the circulation of ideas through contact between nations and language regions than the understanding and preservation of original meaning. Meaning, in an essentialist view of the transfer of a text or idea from one context to another, is treated as something stable. “This focus,” writes Meylaerts,

inevitably reminds one of an old dream of literary and translation studies, the search for the one and only “true” meaning. Questions of how precisely a text is translated, why certain translation options are made and how these may influence a translation’s significance and position in the field of reception become of secondary importance. (Meylaerts 2005: 282)

Short of considering the complexities involved in translation as a process and field of cultural production, Bourdieu’s original text leaves us with a descriptive-functional approach. Nearly a decade later, translation scholars including Casanova (1999) and Heilbron and Sapiro (2002) have taken up and developed these ideas to suit the truly reflexive and critical approach—which Bourdieu formulated in *Science de la science et réflexivité* (Bourdieu 2001)— and apply it to internationalisation (Meylaerts 2005: 282).

In connection with cross-cultural imports, Bourdieu furthermore stresses the ways that foreign ideas can be introduced into a field to serve the strategic, instrumental interests of agents in the target/domestic field. In his 1990 article “*Les conditions sociales de la circulation internationale des idées*,” to exemplify this strategic deployment of foreign concepts, Bourdieu discusses the utility of the introduction of Heidegger in France to counter Sartre, who dominated the French intellectual field in the 1950s (compare Meylaerts 2005: 280).

Most translation and other scholars today discuss the role of translation in view of national identity construction through the terms domestication and foreignisation introduced by Venuti (1995). Especially within politically motivated discussions, do-

mestication has become associated with homogeneity and foreignisation with heterogeneity —a simplifying binary that often leads to a suppression of the complex social processes involved in the selection, classification, reading, and translation of texts. As Benedict Anderson insisted: “Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined” (Anderson 1986: 55). If one begins an investigation of translation by excluding or demonising domestication, the results can only be flawed. Recent ethnographic studies of fairs, festivals, and similar events thus focus on relations of symbolic power, based and governed by notions of acceptability and legitimacy, as opposed to pure (true) ideology, skill, money, etc.

Considering that selection, classification, and reading are social operations, which mediate power through negotiations of meaning-making, Brian Moeran and Jepser Strandgaard Pedersen explain the significance of book fairs for the field of cultural production —and its lure for researchers:

What is interesting about fairs and festivals, then, together with awards, prizes, auctions, exhibitions and other related phenomena, is the intersection of institutions and individuals, on the one hand, and of economic, social and symbolic activities, on the other. Overtly, trade fairs are about exhibiting “the new,” be it an idea in its initial state or a finalized product, showing one’s capabilities, and trading in a particular commodity [...] They provide opportunities for participants to enter into business negotiations with long-term partners, to gain knowledge through market information exchanges and to initiate and sustain social relations [...]. Fairs also let participants observe competitors’ exhibits. They may lead to vertical integration along an industry’s supply and value chain, as well as to horizontal interaction among competing firms therein [...]. (Moeran and Pedersen 2011: 8)

Elaborating Bourdieu’s theoretical conflict framework (1993) and Appadurai’s five dimensions of global cultural flows (1986, 1996), Moeran and Pedersen approach fairs and festivals as “tournaments of value” (Moeran and Pedersen 2011: 24). Their descriptions and those of the other contributors to the volume



Fairs, Festivals, and Cultural Events describe in great detail the different values (technical-material, social, situational, appreciative, and utility or use), as well as the processes of transfer and exchange, which determine their combined qualitative symbolic value for quantitative economic value (Moeran and Pedersen 2011: 12). These investigations therefore offer a much more complex view of the actors of the literary field by appreciating that different participants hold different values informed by their world views and emic to membership in different cultural groups. In this way, they are able to approach questions which Bourdieu, much criticised by Bernard Lahire, never asked, namely everything else about the social lives beyond “the battlefield” (Lahire 2015).²

Aside from adding complexity and detail to Bourdieu’s original concept of the field of literary production, Moeran and Pedersen’s framework opens up an avenue for translatorial investigations that work across the so-called “division of labour” between literary and non-literary translation (Cronin 2003). Literary translators often have stakes in other than literary translation groups, meaning that (at least in Germany) many translators cannot live off their literary translations alone and therefore find work in non-literary translation and other language expert sectors.

Another factor meriting further investigation into book fairs is the power struggles between translators creating and organising exhibits at the book fair and the organisers of the book fair in Frankfurt and Leipzig. As one informant from the 2015 pilot study related, the transformation of the Centre for Translation of the Frankfurt Book Fair into the Centre for Translation, Politics and Culture in (2010) was perceived as a loss, in the sense that attention was drawn away from translation proper and from the concrete interests and demands of translators in the field of literary production. Also, as this article

² Not in connection with Bourdieu, but as an assessment of current translation scholarship, I argued elsewhere that a shift of the base metaphor from conflict to friction might benefit those who want or need to draw our attention to more mundane issues of the everyday lives of translators. (Kölling 2014:92)



hopes to show, the perceived support and promotion through the introduction of the Translation Category for the Leipzig Book Fair Prize needs to be studied more closely: is it not perhaps rather an attempt to maintain literature’s superiority over translation as it maintains the process of literature consecrating translation? A comparison between the developments of the Centre for Translation in Frankfurt and the Centre for Translation in Leipzig reveal the interrelatedness of the social power-dynamics of both fairs despite their differences in structure (open/exclusive) and focus (licence sales/reading culture).

At the same time that Moeran et al. develop more detailed views of the social operations at book fairs, their approach allows for further questions. Namely, what role does the internet play, and how do smaller negotiating agents —including bloggers, independent authors, cos-players, etc.— use the internet to contribute to the mediation of cultural values taking place at these fairs. As the regional bases of the literary industry is eroding, fairs increasingly redefine themselves as global sourcing hubs both online and offline, with a number of added functions and services (Skov 2006). The book fair as “Politbarometer” of the different global economic flows across the literaturescape offers endless opportunities for further scholarly exploration.

Seeing and Being Seen

A common challenge with socio-cognitive qualitative empirical studies is that one ends up with complex inchoate ethnographic data: how should one go about interpreting what one has collected? Of course, some preparation and focus questions lead the way, but the exciting part about field studies is that data tends to turn out different from how it was anticipated. Current socio-ethnographic network analysis, which recognises that translation involves complex operations that involve human and non-human actors, focus on such aspects as cognition, action, social network, artefacts, environment, and their temporal interaction (Risku 2014: 339). Cognitive metaphor theory is a possible way to position these aspects in relation to one another. While other



qualitative means of data-collection struggle with the unreliability of memory, the cognitive metaphor approach might offer complimentary means of analysis since metaphor production is not considered as part of a memory process. “Many aspects of metaphorical thought are now understood as ‘metaphorical enactments’ that occur in real-time as dynamic brain functions,” write Gibbs and Tendahl (2008: 1829).

In this article, by focusing on pictorial metaphors, I am trying to address one of the pertaining prejudices of metaphor studies in translation studies and other disciplines: the focus on verbal instantiations of metaphor. Especially in the case of book fairs, a visual turn is appropriate, given the status of visibility (Moeran 2011). Translators have begun to tap into this visual currency with the creation of the centre for translation but also by exhibiting the work of translators in such installation as “Der Gläserne Übersetzer” (the show-case translator), which, originally (about 2004 at the Copenhagen Bogforum³) showed a translator translating live in a display window. At the 2015 Leipzig Book Fair, I witnessed a computer-aided translator’s work being projected onto two screens while at the same time answering questions from the moderator and audience. The demonstration of translator matters has taken a visual turn since Venuti’s first verbal-focused call to action. The spectacle of translation, performed also at such events as Translation Slams, competitions, and roundtables, answers to the diversification of the skills-sets of contemporary translators. These skills relate to the growing possibilities and demands of global information development, technology, and trade, which redefine the jobs of translators along the scale of two extremes: decontextualised phrase-translation (or even just text editing) on the one hand, and transmedia multi-language project manager (Cronin 2003). While much current scholarship focuses on network analysis, exploring the relations between the translator and these technologies, and defining how particular aspects impact the translation process and the relationship with clients,

³ This information is based on the recollection of an informant at the 2015 Leipzig Book Fair.



this study wonders how networks begin and expand, or shrink. Network analysis begins after the connection has been made. I want to look at how a connection comes about, or might fail. And most importantly, how does the translator become connected?

For this study, I focused on how translators were being presented in images and analysed what these images convey in terms of metaphor. I conducted online internet searches for images of the Leipzig Book Prize, which produced a number of quite similar hits on the fair's own website, blogs, etc. For example, an image of the main entrance staircase, which features the logo of the Leipzig Fair, book shelves, photos of the prize winners, and such, are overrepresented. In some cases, photos taken at Leipzig and Frankfurt are similar because publishers that attend both fairs use the same exhibition designs. Sometimes they use a particular design every year at all fairs where they exhibit.

A first selection was made focusing on images that would illustrate the four types of metaphor according to Forceville. A second selection was made to illustrate and discuss a particular problem with archival online image searches. Generous feedback from members of ICLA Translation Committee⁴ to my paper “In and Out, Memberships of the Literary Translation Field: The Case of the Literary Translation Prize at the Leipzig Book Fair,” which presented the first preliminary results, led to further changes. In particular, I searched for and added images from the fair that illustrate the characteristic differences of the types of visual metaphors better; which meant that I widened my focus and included images that were not exclusive to representations of translation at the book fair (Image 1 and Image 3).

I will now shortly summarise my initial findings as I presented them in Utrecht and then discuss the methodological issues that I believe point towards a necessary widening of metaphor studies into multimodal metaphor studies.

The images found through the online searches build up to a particularly “sacral” reading of the Leipzig Book Fair prize-

⁴ For which I would like to express my gratitude.



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giving. The religious undertones, of which Image 2 is one example, in connection with the dominant role that literature takes, lend themselves to the same meta-message: translation needs literature to be recognised as worthy. Or, in Bourdieu’s terms, literature is the consecrating power to translation. This meta-message is epitomised in Image 5 below, which I call “The Kiss.”

“The Kiss” shows the moment after Mirjam Pressler has been announced as the winner of the Leipzig Book Fair Prize in the translation category. The man kissing Pressler on the cheek is the author of the translated book, Amos Oz. The translation in question is of the book *Judas* (2014), which Pressler translated from Hebrew into German (2015).



Image 5. The Kiss



In terms of a visual metaphor type, Image 5 can be categorised as a hybrid type of metaphor. The phenomenon “prize-winning translation” is experienced as a kiss, a unified object or gestalt that consists of two different parts, the translator and the writer, usually considered as belonging to different domains, and not as parts of a single whole. The source domain feature mapped onto this union can be described as the category of “loving relationship.”

This image is not from the archival search but a picture I took during my field work at the 2015 Leipzig Book Fair. I also documented the prize award ceremony in the form of an audio-recording and personal notes. My initial impression and interpretation of the image has been a positive one. Between the taking of the image 2015 and the preparation of the presentation for the 2017 ACLA conference, however, I recognised a change in perception. Through the theoretical engagement with Bourdieu’s notion of consecration and the temporal distance to the event as such, a decontextualised reading became possible. Considering the way her glasses are pushed from the woman’s nose and the man’s fist under the woman’s chin seems to be forcing her head back, the interpretation of the “loving relationship” gains a coercive quality. Is the man coercing the woman into this kiss? Is the domain feature mapped onto this union rather a negative one?

I also audio-recorded the prize-giving ceremony. When I play back the recording while looking at the image the initial positive reading gains traction again. The applause, the joyous voice of Amos Oz holding an impromptu laureate speech for Mirjam Pressler, and other sounds re-trigger several sensory details: in particular, goose bumps.

Which interpretation is the correct one, the disinterested, distanced reading drawing on established theoretical frameworks? Or the contextualised, sensorial one? This scholar cannot exclude one or the other and in search of a better analytical framework would argue that the issue points towards a necessary widening of the scope of empirical metaphor studies not just into pictorial modes but also multimodal modes of metaphor. This is not to say



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that the immediate-contextual is better than the distanced reading. Quite the opposite is the case. While I favour a positive reading to the extent that I wish for an equal recognition of translation amongst all other forms of cultural production, the way to achieve such balancing of power is by asking *nonetheless*: why isn't Pressler kissing Oz? Why isn't she holding a laureate speech to thank Oz for the great source material?

Answers to these questions might not resolve the issue of metaphor studies being highly interpretive. The relationship between data and theory, micro and macro exposed in the findings and reflections of this article are “indeterminant.” Like any other interpretation of complementary variables, however, they reveal at minimum the imprint of the scholarly points and movement.

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Image Sources

Image 1. The royal eye reads, source: Leipzig Bookfair Homepage, <<<http://www.leipziger-buchmesse.com/>>>

Image 2. Translation is a holy book, source: Wikimedia Commons, upload by Amrei-Marie

Image 3. Books are the wings of an owl, source: Wikimedia Commons, upload by Smalltown Boy

Image 4. Nominated books are in court, source: lesekreis.org, upload by dolcevita

Image 5. The Kiss, source A. Kölling

All online sources for images were last accessed 18. January 2018.

Abstract:

Fairs, festivals and competitive events are becoming increasingly central to research exploring the complex cultural phenomena that inflect economic practices and vice-versa. The following article is driven by the idea that systematic qualitative visual metaphor analysis offers a fresh way of thinking through how translation situates itself in the literary field and engages the public. Drawing on archival online research, I will present a reading of images that were published between 2012 and 2017, and that are still available to be viewed online (02.02.20 18), in connection with the Leipzig Book Fair Prize. My analysis in this article will show the following: 1) book fairs are open network systems that both aim at reinforcing and renegotiating value systems; 2) translators take on different roles in this system, as agents, producers and advertisers of cultural goods; and 3) cognitive metaphor analysis is a suitable tool to expose the uneven power-relations between translation and literature. It also argues that, to surmount the challenges of archival online ethnography, metaphorical analysis needs to include other than verbal modes of representation.



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Key Words:

Translator visibility, book fairs, consecration, visual metaphors, Leipzig Book Fair Prize.

TRADUCTORES “EN Y FUERA DE LA VISTA” Y LAS REDES DE TRADUCCIÓN LITERARIA: EL CASO DEL PREMIO DE TRADUCCIÓN LITERARIA EN LA FERIA DEL LIBRO DE LEIPZIG

Resumen:

Las ferias, los festivales y los eventos competitivos se están volviendo cada vez más centrales para la investigación que explora los complejos fenómenos culturales que combinan las prácticas económicas y viceversa. El siguiente artículo está impulsado por la idea de que el análisis sistemático de la metáfora visual cualitativa ofrece una nueva forma de pensar cómo la traducción se sitúa en el campo literario y atrae al público. Basándome en la investigación archivística en línea, presentaré una lectura de las imágenes que se publicaron entre año y año, y que todavía están disponibles para su consulta en línea (02.02.20 18), en relación con el Premio de la Feria del Libro de Leipzig. Mi análisis en este artículo mostrará lo siguiente: 1) las ferias de libros son sistemas de red abiertos que apuntan a reforzar y renegociar los sistemas de valores; 2) los traductores asumen diferentes roles en este sistema, como agentes, productores y publicistas de bienes culturales; y 3) el análisis de la metáfora cognitiva es una herramienta adecuada para evidenciar las relaciones de poder desiguales entre traducción y literatura. También argumento que, para superar los desafíos de la etnografía de archivo en línea, el análisis metafórico debe incluir otros modos de representación distintos a los verbales.

Palabras clave:

Visibilidad del traductor, Ferias del libro, Consagración, Metáforas visuales, Premio de la Feria del libro de Leipzig

