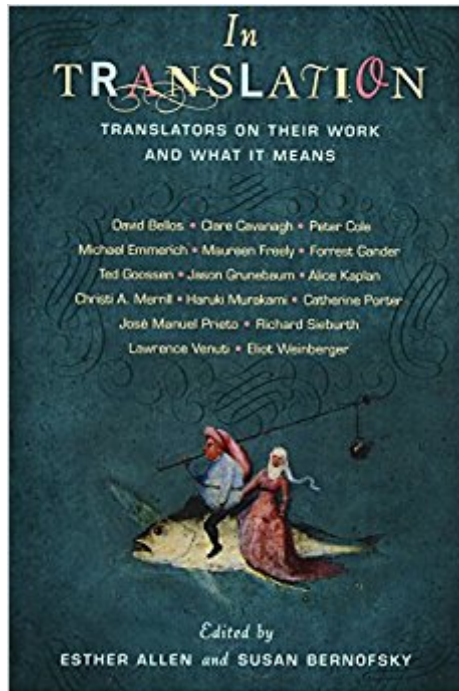




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In Translation: Translators On Their Work And What It Means



Synopsis

The most comprehensive collection of perspectives on translation to date, this anthology features essays by some of the world's most skillful writers and translators, including Haruki Murakami, Alice Kaplan, Peter Cole, Eliot Weinberger, Forrest Gander, Clare Cavanagh, David Bellos, and JosÃ© Manuel Prieto. Discussing the process and possibilities of their art, they cast translation as a fine balance between scholarly and creative expression. The volume provides students and professionals with much-needed guidance on technique and style, while affirming for all readers the cultural, political, and aesthetic relevance of translation. These essays focus on a diverse group of languages, including Japanese, Turkish, Arabic, and Hindi, as well as frequently encountered European languages, such as French, Spanish, Italian, German, Polish, and Russian. Contributors speak on craft, aesthetic choices, theoretical approaches, and the politics of global cultural exchange, touching on the concerns and challenges that currently affect translators working in an era of globalization. Responding to the growing popularity of translation programs, literature in translation, and the increasing need to cultivate versatile practitioners, this anthology serves as a definitive resource for those seeking a modern understanding of the craft.

Book Information

Paperback: 288 pages

Publisher: Columbia University Press (May 28, 2013)

Language: English

ISBN-10: 0231159692

ISBN-13: 978-0231159692

Product Dimensions: 6 x 0.6 x 8.9 inches

Shipping Weight: 4 ounces (View shipping rates and policies)

Average Customer Review: 3.8 out of 5 stars 5 customer reviews

Best Sellers Rank: #82,175 in Books (See Top 100 in Books) #38 in [Books > Reference >](#)

[Words, Language & Grammar > Translating](#) #109 in [Books > Literature & Fiction > History &](#)

[Criticism > Movements & Periods > Ancient & Classical](#) #125 in [Books > Literature & Fiction >](#)

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Customer Reviews

In Translation promises to be an essential part of any translation library. Allen and Bernofsky have assembled a collection of thoughtful essays by a wide-ranging group of translators whose opinions about the knotty art of translation are varied, fascinating, and eminently intelligent (Edith Grossman,

Translator, author of *Why Translation Matters*) *In Translation* is an essential addition to the canon of translation studies, offering fascinating insights about the role and the work of the translator. Anyone interested in the making of literature will want this book. (John Biguenet, coeditor of *The Craft of Translation and Theories of Translation*) Serious and witty by turns, and sometimes both at once, these informative essays illuminate what matters in translation and why translation matters.

(Motoyuki Shibata, University of Tokyo) A panoramic view of the craft of translation. An impressive gathering of the expertise of the finest translators working in English today from a wide range of languages and literatures. (Peter Constantine, winner of the Helen and Kurt Wolff Translator's Prize for Benjamin Lebert's novel, *The Bird Is a Raven*) The essays in *In Translation*, exploring both the larger, complex questions of translation's role and function in the world of literature and the more detailed, word-by-word dilemmas faced by every translator, are consistently stimulating, engaging, and eye-opening, not to speak of eloquent and occasionally even dramatic and/or funny. I came away from reading them with a host of new ideas and insights. (Lydia Davis, translator of *Swann's Way* and *Madame Bovary*) A strong introduction to the field. (Publishers Weekly) Knowledgeable and articulate.... the book raises and clarifies a variety of significant issues about the many decisions translators must contend with. (Kirkus Reviews) An obvious choice for writers and readers interested in translation; challenging but also accessible to the nonacademic reader. (Library Journal) I loved this book. I felt I was introduced to a new universe, and not only translation, but language itself, will never look the same again. (San Francisco Book Review) Translators, academics, students, editors, and publishers will want to recommend *In Translation* to anyone with a curiosity about who translators are, what translators do, how they do it, and why. (Publishing Research Quarterly)

Esther Allen teaches at Baruch College, City University of New York. She has translated a number of books from French and Spanish, including the Penguin Classics anthology *José Martí: Selected Writings*. A former fellow at the Cullman Center for Scholars and Writers at the New York Public Library, she was named a Chevalier de l'Ordre des Arts et des Lettres by the French government for her work promoting a culture of translation in English. Susan Bernofsky is a leading translator from the German. Her translations of works by Robert Walser, Jenny Erpenbeck, Hermann Hesse, and others have been honored with the Helen and Kurt Wolff Translation Prize, the Calw Hermann Hesse Translation Prize, and fellowships from the NEA, NEH, PEN Translation Fund and Lannan Foundation. Chair of the PEN Translation Committee, she teaches in the MFA program at Columbia University and blogs about translation at www.translationista.org.

A more modern text on translation theory. A thorough investigation of ideas regarding translation. I especially enjoyed Haruki Murakami, translated by Ted Goossen, as he describes his process in translating Fitzgerald's Gatsby-wonderfully respectful, yet innovative and modern!

This is quite an intriguing look into literary translation.

Middling, uninspiring - 3-stars, in other words.

Interesting, but very obtuse writing style. Recommended for all translators, linguists, or other with interests in the translation field, but is a very slow read, and what seems to be an attempt at overly obtuse and erudite language style.

This is an excellent collection of essays by translators of those mostly invisible souls whose work allows us access to the literature of the world. I was delighted to be enlightened about what they do, and how they do it; translators are artists and authors fundamentally in the act of translation. As the essayists explain, translation entails so much more than finding an equivalent word in the 'other' language although that alone can pose substantial difficulties. A translator tries to convey the meaning, the sense, the sound, the feeling, of the original work, to create the same response from the reader in the new language. There are questions of, what will the background of the new reader be? Who does the translated work 'belong to' and who authored it? What is more important: the form of the original work (rhyme, meter, structure) or the meaning and can those things even be separated? How can you evoke colloquialisms or slang, or should you even try? How 'foreign' should a translation sound, and what about translations of archaic texts; should they be put into modern vernacular? Endless and fascinating questions. I loved this book. I felt I was introduced to a new universe, and not only translation, but language itself, will never look the same again. I received a copy from the San Francisco Book Review in exchange for an honest review. The opinions are entirely my own.

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